

TASK 3 – PART C: ASSESSMENT COMMENTARY

Respond to the prompts below (**no more than 10 single-spaced pages, including prompts**) by typing your responses within the brackets following each prompt. Do not delete or alter the prompts. Commentary pages exceeding the maximum will not be scored. Attach the assessment you used to evaluate student performance (**no more than 5 additional pages**) to the end of this file. If you submit feedback as a video or audio clip and your comments to focus students cannot be clearly heard, attach transcriptions of your comments (**no more than 2 additional pages**) to the end of this file. These pages do not count toward your page total.

1. Analyzing Student Learning

- a. Identify the specific learning objectives measured by the assessment you chose for analysis.

National Core Arts Standards – Visual Arts, HS Proficient/Accomplished:

Artistic Process: Creating

Anchor Standard 1: Generate and conceptualize artistic ideas and work.

VA:Cr1.1.1a Use multiple approaches to begin creative endeavors.

Anchor Standard 2: Organize and develop artistic ideas and work.

VA:Cr2.1.1a Through experimentation, practice, and persistence, demonstrate acquisition of skills and knowledge in a chosen art form.

Anchor Standard 3: Refine and complete artistic work.

VA:Cr3.1.1a Apply relevant criteria to examine, reflect on, and plan revisions for a work of art in progress.

Artistic Process: Responding

Anchor Standard 7: Perceive and analyze artistic work.

VA:Re7.1.1a Recognize and describe personal aesthetic and empathetic responses to the natural world and constructed environments.

- b. Provide a graphic (table or chart) or narrative that summarizes student learning for your whole class. Be sure to summarize student learning for all evaluation criteria submitted in Assessment Task 3, Part D.

	Advanced/ Exceeding Objective (5 points)	Proficient/ Meeting Objective (4 points)	Developing/ Partially Meeting Objective (2-3 points)	Emerging/ Does Not Meet Objective (0-1 points)
Value Drawing and Composition Planning VA:Cr1.1.1a	21 of 26 students 80.8% of class	5 of 26 students 19.2% of class	0 of 26 students 0% of class	0 of 26 students 0% of class
Use of Watercolor Media and Techniques VA:Cr.2.1.1a	20 of 26 students 76.9% of class	6 of 26 students 23.1% of class	0 of 26 students 0% of class	0 of 26 students 0% of class
Craftsmanship, Studio Habits, and Persistence VA:Cr2.1.1a, VA:Cr3.1.1a	22 of 26 students 84.6% of class	2 of 26 students 7.7% of class	2 of 26 students 7.7% of class	0 of 26 students 0% of class
Reflection Worksheet VA:Re.7.1.1a	23 of 26 students 88.5% of class	2 of 26 students 7.7% of class	0 of 26 students 0% of class	1 of 26 students 3.8% of class

- c. Use evidence found in the **3 student work samples and the whole class summary** to analyze the patterns of learning for the whole class and differences for groups or for individual learners relative to their abilities to create, present, or respond to visual art.

The evidence being analyzed should incorporate learning about at least one of the following components:

- interpreting art
- developing works of art/design
- relating art to context

Consider what students understand and do well, and where they continue to struggle (e.g., common errors, confusions, need for greater challenge).

It is clear from the evidence in the three student work samples and from the whole class summary that the entire class understood how to use watercolor paint media and various painting techniques. 26 out of 26 students in the class were either exceeding or meeting this learning objective, which aligns with the National Core Arts Standards for Visual Arts benchmark for High School, VA:Cr2.1.IIa. This benchmark states that students should, “through experimentation, practice, and persistence, demonstrate acquisition of skills and knowledge in a chosen art form.” Evidence of achievement with regard to this learning objective therefore indicates students’ abilities to **develop works of art**.

It can also be concluded from the three student work samples and from the whole class summary that most of the class, with the exception of 5 students, exceeded the objective that aligned with National Core Arts Standards for Visual Arts benchmark VA:Cr1.1.Ia (“use multiple approaches to begin creative endeavors”), which was to effectively develop their composition and plan for their painting by way of a preliminary pencil drawing which emphasized value and contrast. Evidence of achievement with regard to this learning objective also indicates that students are able to **develop works of art**. The most common error among students who were proficient, but not advanced, in this area was that they failed to indicate significant differences in value in order to develop a sense of contrast in their drawings. In some cases, they also struggled with developing visual texture that resembled the chosen animal subject in real life.

Additionally, relative to **developing works of art**, students were evaluated on their craftsmanship, studio habits, and persistence. Evidence of achievement in this area aligns with National Core Arts Standards for Visual Arts benchmark VA:Cr2.1.IIa (mentioned above), as well as benchmark VA:3.1.Ia, which is to “apply relevant criteria to examine, reflect on, and plan revisions for a work of art in progress.” 85% of the class (22 out of 26 students) exceeded this objective, including all three focus students. Those who did not exceed this objective either were irresponsible with materials, or did not use class time effectively (for example, they used class time to complete homework for other courses or converse with friends without working on their art).

Finally, students were evaluated on their ability to **interpret art, relate art to context**, and use academic vocabulary via written Reflection Worksheets. This objective aligned with National Core Arts Standards for Visual Arts Benchmark VA:Cr7.1.IIa, to “recognize and describe personal aesthetic and empathetic responses to the natural world and constructed environments.” Only one of 26 students did not meet this objective, as they did not submit a completed worksheet for assessment. However, all three focus students met or exceeded this objective.

Student 1 represents a group of students in the class who have at least some art experience, and who have a natural artistic talent that often contributes to their success in the art studio. His work represents those whose endeavors to use both new and familiar artistic

techniques and processes to **develop works of art and design** are exceedingly successful. Student 1 and students like him exhibit a great deal of diligence in their work habits, although their desire for perfection sometimes inhibits them by limiting their patience with regard to challenges that they may face during the art-making process. Student 1 has terrific attention to detail and also demonstrates a strong ability to reflect on and **interpret** his own art-making process and finished work, which was evidenced in his responses on the Reflection Worksheet.

Student 2 represents students in the class who had little or no prior art experience at the high school level before entering this Drawing and Painting course, which is designed to serve both beginning and intermediate artists. Despite her lack of experience, Student 2 is hard-working and capable, as are basically all of the students who attend this prestigious school. She is very capable of **interpreting art**, as is evidenced by her Reflection Worksheet. She is willing to participate in reflective self-evaluation and peer evaluation and can do so with great success when she is equipped with the appropriate vocabulary and language to use. Through experimentation, practice, and persistence, Student 2 and the portion of the class she represents were able to exceed relative to all four objectives of this lesson.

Student 3 has a 504 plan for ADHD and other attention-related learning difficulties. She represents students in the class who have specific learning needs, some of which are noted in IEPs or 504 plans. Student 3 often has more trouble than other students staying on task during assignments and at times, she struggles to clearly satisfy the learning objectives of the lesson through her work. The classroom culture is one where each artist is generally autonomous and self-guided. Students at this school and in this classroom are encouraged to be responsible for their own learning at all times. Student 3 and those like her, however, are the exception to this generality. They need a bit more support during studio time in the form of regular check-ins with the teacher to monitor pace and provide continuous oral feedback to keep them focused on the learning objectives. Student 3 has a tremendous passion for art and a creative mind, but lacks some executive functioning ability, along with other skills that are needed to be necessarily successful in the art studio, particularly with regard to **developing works of art and design** and **interpreting works of art**. Student 3 is not surprisingly quite naturally inclined to **relate art to context** and she sees art woven into the fabric of her everyday life and can easily make connections across disciplines, since she would say she is always thinking about everything, to some degree.

- d. If a video or audio work sample occurs in a group context (e.g., discussion), provide the name of the clip and clearly describe how the scorer can identify the focus student(s) (e.g., position, physical description) whose work is portrayed.

N/A

2. Feedback to Guide Further Learning

Refer to specific evidence of submitted feedback to support your explanations.

- a. Identify the format in which you submitted your evidence of feedback for the 3 focus students. **(Delete choices that do not apply.)**
 - **Written directly on work samples or in separate documents that were provided to the focus students**
- b. Explain how feedback provided to the 3 focus students addresses their individual strengths and needs relative to the learning objectives measured.

Feedback provided to **Student 1** was relevant to the unique experiences that he had in completing this work of art. As I have mentioned, Student 1 is a talented artist and bit of a

perfectionist. This was his first time using watercolors, and initially, he experienced some struggles and felt very frustrated with the media during the painting activities in Lessons 2 and 3. Because of this, I think that when it came time to complete the value drawing at the start of Lesson 4, Student 1 was feeling a bit discouraged and unmotivated to give the enthusiastic effort that he is generally known for in class. Because I know he was capable of completing the value drawing, and simply did not find the motivation to do so, I awarded him 4 out of 5 points for that learning objective. I made sure to explain the score in my written feedback, confirming that his composition was artfully arranged, but completing the value drawing would have only made him more successful in painting. I told this student: “your value drawing could have been developed further – there were a few times while painting that you seemed unsure of how to proceed... remember, the planning drawing is a tool to help you paint!”

In spite of this, it is clear from **Student 1**'s finished painting that he achieved mastery relative to the objectives that evaluate his ability to develop works of art and persist in the face of challenges. In particular, in the handwritten feedback provided to Student 1, I commend the regularity with which he would use provided “test strips” of the watercolor paper to create experimental swatches using various brush techniques and color mixing strategies. I wanted him to know that these habits that he has in the studio - persistence and a willingness to experiment – which allow him to lead his own artistic investigations each day – are what make him so successful in art. I wanted to leave Student 1 with a piece of individualized feedback that he would carry with him into the next project(s), so I said: “remember, practice makes perfect and I think we saw that the more you practiced with the watercolors, the more confidence you gained and the more you enjoyed the result!” I hope that this piece of feedback reminds Student 1 that he should not always expect perfection from himself on the first try, and that through persistence and reflection, he can work to master any skill. I believe that Student 1 knows that there will always be new challenges to face in the studio that require any artist to be committed to these studio habits (Hetland, Sheridan, Veenema, & Winner, 2013).

Feedback provided to **Student 2** addressed her many successes in completing this painting, in addition to offering suggestions of things she could do during upcoming projects to capitalize on what she learned during this segment of instruction. Student 2 is someone who has just learned about the elements of art and principles of design for the first time this academic year, so in light of that, I felt it was important to recognize how well she designed her composition by using a zoomed-in, off-center view of the peacock that filled the page to every edge. I pointed out areas where Student 2 showed great understanding of texture and value in her painting: “amazing development of texture in the neck feathers and also in the forest of long, green, feathers in the tail. Smart use of value on the beak and neck to indicate their rounded form – I’m sure you remember using the same technique on your face in our charcoal self-portraits last semester.” During that self-portrait project, this student initially struggled to understand the nuances of black and white values for the first time as a practicing artist, but she eventually came to master use of value and shading to create realism. I wanted to clearly connect this student’s prior experience to her current one so as to help her see how useful the skills and information she is learning each day in class will continue to be.

I also provided feedback regarding a few things that **Student 2** might do differently if she were to approach the project again. For one, on her Reflection Worksheet, I reminded her to use test strips and continue experimenting during the creative process. Student 2 is like Student 1 in that they both have a penchant for perfection. I want them both to know that in art, you do not always “get it right” on your first try. I also reminded Student 2 in written feedback of oral feedback that I had offered during guided practice in the studio, which was to be aware of the “glow” that existed around the edges of the objects in her painting. I encouraged her to continue to be aware of this and work on minimizing it in future watercolor paintings.

In written feedback I also commended **Student 2** for being very thorough in her reflection, because I want to escalate the value of the Studio Habits of Mind from the Studio

Thinking framework for art education (Hetland, Sheridan, Veenema, & Winner, 2013). By encouraging this student to invest time in reflecting, persisting, and developing craft rather than just seeking out a finished product, I hope to support her development as a well-rounded artist.

Feedback provided to **Student 3** was tailored to address her specific challenges during this project that relate to some of her unique learning needs as a result of her attention issues. We often work together to devise a modified plan for her unique style of learning and art production. During Lesson 4, however, this student seemingly missed a direction, and neglected to complete her planning drawing on the paper that was designated for this use. Instead, her drawing was miniature and contained in a sketchbook. I considered her information processing style and did not allow this to affect her grade (her value drawing was still carefully executed), I did write to her that, “it is okay to slow down and ask questions if you are unsure of a direction or want more clarification. Taking a second to stop and make sure you are on the right page will give you the peace of mind you need to focus on your art-making.” In light of her existing struggles in school with focus and attention as outlined in her 504 Plan, I want to empower her to advocate for herself and go after what it is she needs to be successful, whether it is more time, clarification, or a modified assignment. A suggestion that I gave to Student 3 during the charcoal self-portrait project last semester, which I reminded her of during watercolor painting, was to take a step back from her work every 5-10 minutes during studio time to see how the minor adjustments she is prone to making are contributing (or not) to the success of the work overall.

In providing feedback, I made **Student 3** aware of her successes in completing this painting with specific comments like “you did an excellent job of developing visual texture in the owl and on the tree trunk. Very nice use of the gradated wash in the tree trunk (which makes it look round) and in the background as well.” However, I also clearly communicated to Student 3 that she could have spent more time completing her Reflection Worksheet. I reminded her that “reflection is an important part of the artistic process – it allows you to learn more about yourself, to know what you are really great at, and to know how to overcome challenges when they arise.” I think this advice is particularly important for Student 3 and the students like her that she represents. Their specific learning needs make it all the more useful to them to engage in reflective practice and know how to address challenges in the studio.

- c. Describe how you will support each focus student to understand and use this feedback to further their learning related to learning objectives, either within the learning segment or at a later time.

For all students, I distribute grade sheets back at the beginning of a class period to allow them time to review their grades alongside their work submissions, and I invite them to follow-up in person or in writing (whichever they prefer) with specific questions about grades or the individualized feedback that was provided to them. This way they can obtain clarification about how they did or did not meet certain learning objectives. All students are aware of how this process should go and how they can approach me for clarification or questions about feedback.

With regard to **Student 1**, I plan to refer to his experiences during this learning segment in our future endeavors and I will challenge him to continue to use strategies and techniques that were introduced during this learning segment as we move on to new projects. In particular, in the handwritten feedback provided to Student 1, I celebrated his persistence and willingness to experiment. I wanted to leave Student 1 with a piece of individualized feedback that he would carry with him into the next project(s), so I said: “remember, practice makes perfect and I think we saw that the more you practiced with the watercolors, the more confidence you gained and the more you enjoyed the result!” I hope that this piece of feedback reminds Student 1 that he should not always expect perfection from himself on the first try, and that through persistence and reflection, he can work to master any skill. I will encourage Student 1 to continue working with watercolor paints and also encourage him to be unafraid of experimenting with new media

in upcoming lessons, and I will remind him of how this contributed to his success during the watercolor painting segment. I will also make sure that he completes any planning or preliminary drawings for upcoming projects so that he does not repeat the same mistake he made here. Rushing through the planning stage of the painting was the main thing that I suggested that Student 1 should do differently in the future, as it seemed to be the only reason he faced any difficulty during the painting process.

With regard to **Student 2**, I plan to revisit her artwork with her to make sure she understands the variety of written feedback that I provided. I offered feedback regarding a few things that Student 2 might do differently if she were to approach the project again. For one, on her Reflection Worksheet, I reminded her to use test strips to achieve the colors she wanted and to continually experiment during the creative process. I also reminded Student 2 in written feedback of oral feedback that I had offered during guided practice in the studio, which was to be aware of the “glow” that existed around the edges of the objects in her painting. I will encourage her to continue to be aware of this and work on minimizing it in future watercolor paintings. We will talk about why or why not those changes might need to be made, to ensure that she understands the reasoning behind my feedback, and how it relates to the learning objectives. With regard to her specific successes, I commended Student 2 in written feedback for being so thorough in her reflection; I will certainly comment on this in person as well, to remind Student 2 about the value of developing important Studio Habits of Mind like reflecting, engaging, and persisting (Hetland, Sheridan, Veenema, & Winner, 2013).

With regard to **Student 3**, I will continue to encourage her to “take a step back” as we move on to other projects to evaluate her own progress in meeting specific learning objectives, since that worked quite well for her during this project and the previous one. In light of her existing struggles in school with focus and attention as outlined in her 504 Plan, I want to empower her to advocate for herself and go after what it is she needs to be successful, whether it is more time, clarification, or a modified assignment. I will continue to have frequent check-ins with her during studio time to gauge her focus and attention and help her to address any challenges that may arise as a result of her unique needs. I will continue to ask her to communicate clearly with me about these needs and to work cooperatively with me in finding solutions that work for both of us. I will offer Student 3 a chance (and encourage her) to resubmit her Reflection and Self-Evaluation for a higher score if she spends more time developing thoughtful responses to each prompt, while using relevant academic language. I will also make myself available to clarify written feedback to her in person, as I do with all students.

3. Evidence of Language Understanding and Use

When responding to the prompt below, use concrete examples from the clip(s) and/or student work samples as evidence. Evidence from the clip(s) may focus on one or more students.

You may provide evidence of students' language use **from ONE, TWO, OR ALL THREE of the following sources:**

1. Use the video clip(s) from Instruction Task 2 and provide time-stamp references for evidence of language use.
2. Submit an additional video file named “Language Use” of no more than 5 minutes in length and cite language use (this can be footage of one or more students' language use). Submit the clip in Assessment Task 3, Part B.
3. Use the student work samples analyzed in Assessment Task 3 and cite language use.

- a. Explain and provide concrete examples for the extent to which your students were able to use or struggled to use the
- selected language function,
 - vocabulary and/or key phrases, **AND**
 - syntax or discourse
- to develop content understanding.

Student 1's Reflection and Self-Evaluation form shows clear evidence of the student's ability to perform the selected language function and engage in **discourse**, as he **describes** his rationale in choosing to paint the lion, mentioning that the subject of his painting is a "strong and thought provoking creature." Student 1 also uses relevant **vocabulary and key phrases** to **describe** his experience in developing this work of art as he responds to questions about working with the media and which painting techniques he used. Student 1 shows a thorough understanding of the watercolor media, saying, "I learned how to utilize the water more accurately to get the color of your choice. I also learned that each different brush can get a certain job or texture on the paper based on how you use them." After confirming that he used all six of the demonstrated painting techniques in his finished artwork, he explains, "I began to darken [the lion and the cave] with the dry on wet technique, following [with] the dry brush to blend the values of paint." This is one of several statements that indicate the student's acquisition of painting techniques that were covered during lessons 2 and 3. He goes on to say, "I used the wet on wet technique to bring out a warm color at the entrance of the cave to indicate sunlight." This statement shows Student 1's his understanding and ability to **make meaningful connections** between watercolor painting techniques, value, color theory, and compositional design. He demonstrates the ability to reflect on his own work habits and preferences, indicating, "My greatest challenge was starting out on the painting since I was unsure as to how each action I made would turn out. Due to this fear I had many hesitations." I was sure to acknowledge these thoughts of Student 1 in providing feedback by celebrating him for gradually overcoming his hesitations during the course of painting through continued experimentation with the media.

Student 2's Reflection and Self-Evaluation form provides evidence of her ability to **describe** the process of **developing a work of art**. She engages in **discourse** as she **describes** her motivation for selecting the peacock as her subject and recalls what she learned during the field trip. In **describing** understandings of the media, Student 2 uses **content-specific vocabulary** from the learning segment like "opacity" and "gradated." Student 2 is able to discern specifically which watercolor painting techniques she used and also **describe** how she used them, still while using **relevant academic vocabulary**. She says, "I used wet on dry to create some of the bolder shades of blue and green on my peacock" and "I used the dry brush as a way to create some texture, especially with the feathers." Student 2 also engages in **discourse** as she explains which parts of her painting she is proudest of and what her greatest challenges were in completing this painting.

On **Student 3's** Reflection and Self-Evaluation form, there is a noticeably less sophisticated level of writing present than there was in the reflections of students 1 and 2. I believe this can be attributed to the fact that Student 3 is only in the 7th grade and is significantly younger than her classmates. Though in the past Student 3 has proven her ability to engage fully in written reflection using appropriate visual arts vocabulary, she fell short of this during this part of the learning segment. Nonetheless, on the reflection form, Student 3 engages in **content-specific discourse** as she recalls learning from the museum field trip. She remembers tenets of colors theory discussed by Peggy Macnamara, writing, "I learned about using bright colors to make dull colors." On this form we see *some* evidence of Student 3's

ability to use relevant **vocabulary** to **describe** her choices and challenges in completing the painting, e.g. “I used them for the background...” and “I had some trouble with the branches’ texture.” If we look to some of the other ways that students like Student 3 (who has a 504 plan for ADHD) can express their knowledge and understanding, we can find video evidence that like Student 3 can use relevant vocabulary to **describe and interpret artwork**. This seems to come more naturally to her while speaking than it does when writing. In **video clip 2 (00:17-01:00)** from Instruction Task 2, Student 3 is participating in lesson 5’s critique activity when I approach her and ask, “what were some techniques that you identified that you think he (the artist) might have used?” Student 3 quickly replies, “well, I think he used gradient on the beak and part of the feathers. I also think he used wet on wet a bit over here.” We go on to discuss the use of texture in two paintings that Student 3 is viewing. This is further evidence of Student 3’s ability to use the language function (**describe**) and participate in **content-specific discourse**.

4. Using Assessment to Inform Instruction

- a. Based on your analysis of student learning presented in prompts 1b–c, describe next steps for instruction to impact student learning:
 - For the whole class
 - For the 3 focus students and other individuals/groups with specific needs

For the whole class, next steps include continuing to use vocabulary and skills specific to the media that were acquired during this learning segment, in addition to continued participation in discourse about art and art-making. I will also work to create opportunities for the whole class to continue to scaffold their learning by incorporating instructional strategies from this learning segment (with regard to developing works of art, interpreting art, and relating art to context) into future instruction. In particular, I will work to create more opportunities for students to engage in self-reflection and peer critique, as I believe these were two of the most meaningful activities that students participated in during the learning segment. We will continue to work with value and specific techniques for watercolor media as repetition of these experiences in new contexts will help students to retain what they learned over time.

Also for the whole class (including the three focus students and the patterns of learning they represent), I will continue to check for permanent understanding of the concepts addressed, as well as encourage retention of students’ learning through repetition of previously learned content during in-class conversations and questioning strategies that are built into introductions of new content. We will always seek to relate our new learning back to the objectives addressed in this learning segment and other previous segments of instruction by making connections between the two. For example, I used written feedback as a way to show students connections between this learning segment and the previous one where students completed charcoal self-portraits, which focused on careful drawing and realistic shading. With Student 3, I will consistently encourage her to “take a step back” from her work as we move on to other projects, so that she can continue to evaluate her own progress with regard to specific learning objectives. I will also continue to have frequent check-ins with her during studio time to gauge her focus and attention and confront any challenges that may arise as a result of her unique needs. I will do the same with all other students who have specific learning needs, who may require more frequent or focused support from the instructor during guided studio practice in order to be successful.

For students 1 and 2, I will encourage them to use specific feedback as they engage in future art-making. For both of these students, I will focus on the importance of continuing to develop studio habits such as reflection, persistence, and experimentation. I will also encourage them to repeat their successes from this learning segment as we move on to new endeavors so

that they can continue to gain confidence and also solidify their learning through repetitive experience.

- b. Explain how these next steps follow from your analysis of student learning. Support your explanation with principles from research and/or theory.

The rationale for my plans as described in prompt A is based largely on my understanding of educational psychology and information processing theory, and the notion that once something is stored in our long-term memory, repetition breeds familiarity.

The most widely accepted model of information processing for many years has been the Atkinson-Shiffrin model (Slavin, 2015). To begin with, this traditional model of information processing says that stimuli from the five senses are initially received by what is called the sensory register. Here, most stimuli are immediately forgotten, but select information that “matters” to us for some reason (i.e., “I have to know this to be successful in school!”) advances along to our working or short-term memory. This is where we attempt to make connections between new stimuli and what we already know – what gestalt psychologist Jean Piaget would refer to as schemata – in an effort to make it useful enough to store in our long-term memories for an extended time, or potentially forever (Slavin, 2015). The more that I can work to make connections between students prior, current, and future learning, the more I will ensure that they are participating in meaningful educational activities. This is why I will continue to check for permanent understanding of the concepts addressed in this learning segment, as well as encourage retention of students’ learning through repetition of previously learned content during in-class conversations and questioning strategies that are built into introductions of new content. I will always seek to relate students’ new learning to what they already know.

As educators, we must realize that “acquiring long-term knowledge and skill is largely dependant on practice” (American Psychological Association [APA], 2015). This is the fifth of the Top 20 Principles from Psychology for PreK-12 Teaching and Learning as established by the American Psychological Association. We know that in order for students to retain any information permanently or semi-permanently, they must successfully move this information to their long-term memory. This is accomplished through practice. It is important to note, however, that “rote repetition – simply repeating a task – will not by itself improve performance or long term retention of content” (APA, 2015). There is a difference between plain repetition and intentional practice – practice involves dedicating attention to the information at hand over an extended period of time, which allows for information to be developed into new knowledge or skills. This is why I intend to create opportunities for my students to practice recall of the concepts and skills presented in this learning segment as we move on to other projects. I will encourage all of the students in the class to continue practice and experimentation with the watercolor painting techniques that were learned, I will immediately look to create additional opportunities for students to participate in self-reflection and peer critique, as the more they practice these behaviors, the more they will know exactly how to be successful in them.

References

American Psychological Association. (2015). *Top 20 principles from psychology for preK-12 teaching and learning*. Washington, DC: Coalition for Psychology in Schools and Education.

Hetland, L., Sheridan K., Veenema, S., & Winner, E. (2013). *Studio thinking 2: The real benefits of visual arts education*. New York, NY: Teachers College Press.

Slavin, Robert E. (2015). *Educational psychology: theory and practice (11th ed.)*. Upper Saddle River, NJ: Pearson Education.

State Agency Directors Association on Behalf of National Coalition for Core Arts Standards. (2014). *National core arts standards for visual arts*. Palmyra, PA: Authors.

Assessment Tools Used to Evaluate Student Performance

Standards-based rubric used to evaluate student work with regard to four main objectives:

	Advanced/ Exceeding Objective (5 points)	Proficient/ Meeting Objective (4 points)	Developing/ Partially Meeting Objective (2 - 3 points)	Emerging/ Does Not Meet Objective (0 - 1 points)
<p>Value Drawing and Composition Planning (VA:Cr1.1.Ia) 25%</p>	An <u>advanced</u> student shows evidence of <u>all</u> of the following: thorough planning of composition; use of a wide range of values in the pencil planning drawing, which indicates understanding of value and contrast; and careful observational drawing from the chosen reference.	A <u>proficient</u> student shows evidence of <u>most</u> of the following: thorough planning of composition; use of a wide range of values in the pencil planning drawing, which indicates understanding of value and contrast; and careful observational drawing from the chosen reference.	A <u>developing</u> student shows evidence of <u>some</u> of the following: thorough planning of composition; use of a wide range of values in the pencil planning drawing, which indicates understanding of value and contrast; and careful observational drawing from the chosen reference.	An <u>emerging</u> student shows evidence of <u>little to none</u> of the following: planning of composition; use of a wide range of values in the pencil planning drawing, which indicates understanding of value and contrast; and careful observational drawing from the chosen reference.
<p>Use of Watercolor Media and Techniques (VA:Cr.2.1.IIa) 25%</p>	An <u>advanced</u> student shows evidence of <u>all</u> of the following: available media have been used with skill to create dynamic color, a range of values, and realistic visual texture; areas of dark and light are high contrast; appropriate brush and painting techniques have been used throughout the work.	A <u>proficient</u> student shows evidence of <u>most</u> of the following: available media have been used with skill to create dynamic color, a range of values, and realistic visual texture; areas of dark and light are high contrast; appropriate brush and painting techniques have been used throughout the work.	A <u>developing</u> student shows evidence of <u>some</u> of the following: available media have been used with skill to create dynamic color, a range of values, and realistic visual texture; areas of dark and light are high contrast; appropriate brush and painting techniques have been used throughout the work.	An <u>emerging</u> student shows evidence of <u>little to none</u> of the following: available media have been used with skill to create dynamic color, a range of values, and realistic visual texture; areas of dark and light are high contrast; appropriate brush and painting techniques have been used throughout the work.
<p>Craftsmanship, Studio Habits, and Persistence (VA:Cr2.1.IIa, VA:Cr3.1.Ia) 25%</p>	An <u>advanced</u> student shows evidence of <u>all</u> of the following: student worked diligently to master use of media and demonstrated persistence and adaptability throughout work on the project and in the face of challenges; the artist considered and valued peer and teacher feedback; the artist was responsible with shared materials.	A <u>proficient</u> student shows evidence of <u>most</u> of the following: student worked diligently to master use of media and demonstrated persistence and adaptability throughout work on the project and in the face of challenges; the artist considered and valued peer and teacher feedback; the artist was responsible with shared materials.	A <u>developing</u> student shows evidence of <u>some</u> of the following: student worked diligently to master use of media and demonstrated persistence and adaptability throughout work on the project and in the face of challenges; the artist considered and valued peer and teacher feedback; the artists was responsible with shared materials.	An <u>emerging</u> student shows evidence of <u>little to none</u> of the following: student worked diligently to master use of media and demonstrated persistence and adaptability throughout work on the project and in the face of challenges; the artist considered and valued peer and teacher feedback; the artist was responsible with shared materials.
<p>Reflection Worksheet (VA:Re.7.1.IIa) 25%</p>	An <u>advanced</u> student shows evidence of <u>all</u> of the following: reflection responses indicate that the student has thoughtfully reflected on their work and process, made connections to art context, and used academic vocabulary appropriately.	A <u>proficient</u> student shows evidence of <u>most</u> of the following: reflection responses indicate that the student has thoughtfully reflected on their work and process, made connections to art context, and used academic vocabulary appropriately.	A <u>developing</u> student shows evidence of <u>some</u> of the following: reflection responses indicate that the student has thoughtfully reflected on their work and process, made connections to art context, and used academic vocabulary appropriately.	An <u>emerging</u> student shows evidence of <u>little to none</u> of the following: reflection responses indicate that the student has thoughtfully reflected on their work, made connections to art context, and used academic vocabulary appropriately; OR student did not complete the worksheet.

Grade sheet handed back to students reflecting their ability to meet each objective and providing individualized feedback:

<u>Watercolor Wildlife: Grading Rubric</u>	Student Name _____	Per. ____
___ Value Drawing and Composition Planning (5 possible points)	the artist successfully planned their composition and indicated various values in the pencil drawing; the drawing shows an understanding of value and contrast, and has been carefully drawn from observation	
___ Use of Watercolor Media and Techniques (5 possible points)	available media have been used with skill to create dynamic color, a range of values, and realistic texture; areas of dark and light are high contrast; appropriate brush and painting techniques have been used throughout the work	
___ Craftsmanship, Studio Habits, & Persistence (5 possible points)	the artist worked diligently to master use of media, and demonstrated persistence and adaptability throughout work on the project and in the face of challenges; the artist used class time and materials appropriately; the artist considered and valued peer and teacher feedback	
___ Reflection Worksheet (5 possible points)	the artist thoughtfully reflected on their work, made connections to art context, and used relevant academic vocabulary appropriately to describe their work	
___/20 Total Points		
Comments:		