

Kansas Performance Teaching Portfolio (KPTP) Example Portfolio

This example portfolio is intended to provide current candidates with a model portfolio. The words and work presented in this portfolio are the intellectual property of the teacher candidate who submitted the portfolio. Copying of all or parts of this portfolio will be considered plagiarism and will be in violation of the Academic Integrity Policy.

KPTP Academic Integrity Policy

Academic integrity means engaging in scholarly activity that is conducted honestly and responsibly. It includes a commitment to not be involved in falsification, misrepresentation or deception in the preparation of the KPTP. The KPTP submitted must be the teacher's own work and in the teacher's own words. Teachers are expected to act with personal and professional integrity at all times.

Some Examples of Violation of Academic Integrity:

- *Plagiarism*: This means copying work (such as words, phrases, sentences, paragraphs or ideas) from someone else's writing and putting them into a KPTP, as if they were created by the teacher submitting the KPTP.
- Submitting a KPTP, or parts of a KPTP, that was prepared by a person other than the teacher candidate.
- Submitting a KPTP, or parts of a KPTP, that was previously submitted by someone else.
- Not properly citing sources used in your KPTP document (such as lesson plan format)
- Fabricating context, numerical or other data.
- Extensive *collaboration* with others in preparing the KPTP: Having someone else plan your teaching or write sections of your KPTP are unacceptable.

Any suspected violation of the Academic Integrity Policy will be brought to the attention of the institution where the candidate is enrolled.

The institution is expected to investigate the suspected violation following individual institutional policy and procedure.

Kansas Performance Teaching Portfolio

The following templates are to be used in accordance with the Kansas Performance Teaching Portfolio document. The templates are a resource that can be used for submitting your KPTP document.

Note: text fields and charts can be extended as needed when used to type in.

Task #1 - Contextual Information & Learning Environment Factors

Narrative 1.1.1 General Contextual Information (limited to 1 page)

I will be completing this assignment at an Elementary school located in a majorly suburban part of town. The school itself is tucked inside a middle class neighborhood with the majority of its enrolled population coming from lower to middle social economic status families. The district is fairly large and made up of 34 Elementary Schools, 9 Middle Schools and 4 High Schools. This district has recently changed from Junior High Schools to Middle Schools meaning the 6th grade is no longer part of the Elementary level but now goes to Middle School and 9th grade moves up to High School. It has resulted in the need for some adjustments including school remodeling, faculty changes and parent and family support of the intimidating change for students. Families at the Elementary school are very supportive of their students and programs that take place. The Watch-DOGS program brings in Dads of Great Students to spend the day at school providing not only a sense of encouragement for the students but a feeling of safety by all. The dad will follow their student(s) through a typical day, helping out the teacher, lunch room supervisors and bus/crosswalk supervisors when needed. Parents and families also support fundraisers and programs that contribute to the well-being and needs of the students at school. 5th grade ambassadors lead a parent supported fundraiser to raise money for the school and improve their leadership skills at the same time. The school is made up of 7 Pre School students, 10 Life Skills students, 51 Kindergartners, 56 First Graders, 62 Second Graders, 55 Third Graders, 58 Fourth Graders and 51 Fifth Graders giving the school a total population of about 350 students. District requirements that impact and guide my work consist majorly of the curriculum. I look at the list of skills students need to master for the next year and plan what I teach around that. When students are coming up on assessments I would supplement what they are being assessed on by including reading strategies and math skills in my art lessons. Being sensitive to what the student is learning in the classroom or other specials can reinforce the lessons and information learned by including those subjects in my own lessons. For example; I chose to teach my 5th grade about African American artists because it goes along with Black History Month. They would be learning about Black History in the library and within their classroom allowing them to come to the art room with a small amount of prior knowledge. This prior knowledge will assist them in gaining new information during the lessons and successfully completing the tasks and project. Scheduling is also considered when planning what will/can be taught in the classroom. I have to know how often or how many times I will get to see each group to measure the acceptable amount of information to cover and complete in our given time together.

Kansas Performance Teaching Portfolio

Table 1.2.1. Class Contextual Information (limited to 1 page)

Grade level <u>5th</u> Content area (e.g., mathematics) <u>Art</u> Topic (e.g., geometry) <u>Relief Printmaking</u>	
Age range of students <u>10-11 years old</u> Number of male students <u>13</u>	
Total number of students <u>25</u> Number of female students <u>12</u>	
Percentage of students receiving free and reduced lunch <u>10.79%</u> of entire school receives Free and Reduced Lunch <u> </u> [if free/reduced lunch information not available for class, provide school percentages]	
Area in which students live (check all that apply) Urban <u> </u> Suburban <u>X</u> Rural <u>X</u>	
Ethnicity of students (give numbers)	<u>2</u> African American or Black <u>1</u> Hispanic or Latino <u>0</u> Native American/Alaskan Native <u>20</u> White <u>2</u> Asian or Pacific Islander <u>0</u> Other (specify) <u> </u>
Language proficiency of students (give numbers)	<u>X</u> Fluent English Proficient <u> </u> English Language Learners
Identified special needs categories represented (give numbers)	<u>2</u> Specific Learning Disability <u>2</u> Speech/Language Impaired <u>0</u> Hard of Hearing <u>0</u> Visually Impaired <u>0</u> Deaf <u>0</u> Orthopedically Impaired <u>0</u> Deaf-Blind <u>0</u> Emotionally Disturbed <u>0</u> Other Health Impaired <u>0</u> Autism <u>0</u> Multiple Disabilities <u>0</u> Mental Retardation <u>0</u> Brain Injury <u>1</u> Gifted <u>0</u> Established Medical Disability (0-5 yrs) <u>0</u> Developmentally Delayed <u>0</u> At risk for developmental disabilities <u>0</u> Other (Specify) <u> </u>
Subgroup Selected (describe the group) : The subgroup includes all students scoring a 62 or below on their Math Benchmark 2 assessment. Rationale for Selection: I selected the students with low math assessment scores as my subgroup because there is a great deal of research correlating math scores with talent in the arts. Students struggling in math struggle with the steps required to solve difficult math problems and I would be using structured steps to demonstrate the creation of the relief prints supplemented by instructional aids.	

Kansas Performance Teaching Portfolio

Table 1.2.2 Student Characteristics and Implications for Instruction (limited to 1 page)

Student Characteristics	Specific Descriptions Indicate whether this was for the Whole Class (W) and Subgroup (S)	Specific Implications For Instruction Whole Class (W) and Subgroup (S)
Intellectual Characteristics - Including readiness, cognitive abilities, learning needs, developmental levels, etc.	W- Average to high average with their readiness and cognitive abilities to learn. The entire class excels at coaching each other and solving problems. They are typical in their development. S- Show some lacking in their cognitive abilities and learning needs. They need extra support when working in the classroom from a para or teacher.	W – I will verbally introduce new topics, ideas and techniques because at this level they are capable of hearing and comprehending. S – Demonstrations will assist the subgroup in understanding the process of completing their work.
Previously demonstrated academic performance/ability: % Above standard 4% % Meets standard 46% % Below standard 50%	W - 44% of the district was scoring Exemplary on Math and Reading Assessments in 2009. S – 2.9% of students were scoring as Academic Warning on Reading Assessments and 2.7% on Math Assessments.	W – The whole class will be instructed with verbal and written objectives and procedures. S – The additional written instructions will be provided to benefit the subgroup with comprehending many steps and difficult texts.
Social Characteristics - Including emotional, attitudinal, motivational, etc.	W- Their motivation and hard work drives them. Students are willing to share ideas and opinions about their work. They are concerned about working well together and successfully completing their work. S- Some are discouraged, negative, do not want to work, and do not accept much help from peers and paras. The others are motivated, positive, persistent to complete their work and grateful for the assistance they receive.	W- Provide opportunities to work in groups and pairs where students can share what they are learning and learn from each other. S – Create opportunities where subgroup can be paired with students from “whole class” group. Provide one-on-one check in time with students who tend to be more negative about their struggling.
Personal Characteristics - Including physical, social, individual experiences, talents, language, culture, family and community values, etc.	W- There are no known or observed physical concerns in the classroom. The students are talented and highly involved in music and drama. I see a student in the art room who is home schooled but allowed to come for specials. S- Some students experience difficult family situations and parents who speak Spanish and little English. There are no truancy issues.	W – Provide opportunities where students can include music and other interests in their artwork. Some poems students can choose will be about sports and music. S – I will be sensitive to the fact that my student who falls asleep in class and struggles with being positive had difficult family issues and try and support him where I can in the classroom.

Kansas Performance Teaching Portfolio

Table 1.3.1 Focus Students Information (limited to 1 page)

	Describe this student using information from Table 1.2.1	Why did you select this student?	What did you find out about this student? Address characteristics from Table 1.2.2	Based on this information, what are implications for this student's instruction?
STUDENT A	White, Female, Gifted Student. Is not receiving free or reduced lunch and lives in the suburban area. She is Fluent English Proficient. She is above the standard on her previously demonstrated academic performance.	She is a gifted student who attends quest and scores highly on her reading and math assessments. Including her would allow me to extend the lesson to a higher level. I wanted to balance my focus students by including one girl/boy and one high/low learner.	Intellectual -She is high scoring on readiness, cognitive abilities and developmental levels. She accepts, perseveres and succeeds with a challenge and she is self-sufficient. Social -She is polite to her classmates and is willing to help her peers. She is mature, patient, positive and well adjusted for her age. Personal -She is not afraid to try, has great self-esteem, and is a leader without being asked. She goes to church with her family, enjoys learning sign language and likes to draw and read.	This student will be instructed along with the entire class but will receive additional challenges and processes requiring advanced techniques that will enhance her finished product. She is being allowed and trusted to take part of her project home for additional completion.
STUDENT B	White, Male with an IEP and Learning Disability. Does not receive free/reduced lunch, lives in a suburban/rural area, is Fluent English Proficient, and receives para support.	He has an IEP and is a lower level learner with low scores on his math assessment. He has a very positive behavior despite his struggles with learning, is a good worker and is very motivated to do well. I knew he would be positive and accept my modifications to help him succeed in the lesson. I wanted to balance my focus students by including one girl/boy and one high/low learner.	Intellectual -He has support from a para but is able to come up with his own answers to problems and has gone from a 1 st to a 3 rd grade reading level this year. Good listening and comprehension skills. Social -He is friends with everyone and motivated to get his work done and in on time. Personal -Only boy in a family of 4 girls, polite, encourage to others with similar needs, drive to improve and stays positive.	He will receive the same verbal instruction as the whole class but I will provide modifications for taking in knowledge in the form of graphic organizers that will be made available to the whole class for his benefit. He will receive personal re-instruction, checking for understanding and encouragement to use the modifications from me. The graphic organizers will assist his completion of the reading strategy, critique and printmaking process.

Kansas Performance Teaching Portfolio

Narrative 1.4.1 Classroom Learning Environment Implications (limited to 2 pages)

WHOLE CLASS: A positive learning environment is an important factor of student learning and achievement within the classroom. I have observed the classroom teacher's routines, manners and strategies and will adopt many as they align with my teaching philosophy and to provide consistency and maintain high expectations for the students during the transition time that I am taking over the classroom and teaching responsibilities.

To promote positive relationships and positive classroom behavior I will greet each class at the door while they are lined up in the hall. I will remind them of their expectations for entering the room and to read the board as they come in so they know what they will accomplish by the end of the day. Greeting the class at the door shows them that I care about seeing them and am ready giving them comfort that I am prepared for what our day holds. Telling the class to read the board as they come in gives a task to preform creating self-motivation to find out what we will be doing for the day. Having the daily objectives written on the board prepares the students mentally for the activities they will complete. Reviewing the daily schedule and objectives for the day in detail with the class better informs them of their path to success for the day. I will also inform the students of the places where I will be teaching or guiding new techniques to ease the tension of an unknown item. The specific rules of the art classroom include always follow directions, respect others and materials and try your personal best. Reminding the students of these specific rules will help the class time run smoothly and will create positive classroom behavior and self-motivation by confirming my high expectation that they stick to the guidelines in order to be successful. I will constantly point out positive behaviors or correct behaviors with humor or a positive spin.

Within my lesson plan I will included a number of activities to encourage cooperation among the whole class, subgroup and focus students. Students will be required to work as a group to complete a critique forcing them to cooperate by choosing roles and taking turns to be successful. Students will also need to cooperate in pairs to complete their art-making activity. The success level of their completed project relies on their motivation to cooperate as they are assisting each other to create relief prints. The pairs of students will need to trust and work hard for each other.

Active engagement is required for all students to be successful. If the students are not engaged, they will not complete or create their works of art. Students will initially be engaged with the proposal of a new use for a common technique. They will have done some kind of print making in earlier years but they will have not been allowed to design a large relief print that illustrates a poem. Allowing the students to freely brainstorm and draw images that illustrate their chosen poem will create active engagement. The students' finished product will be a collaboration of the whole class. Each student's completed book will include 4-5 prints made by their peers. Knowing that their print will appear in their peers' bound book will create self-motivation and active engagement among the students; they want to be sure that what they trade will their friends looks exceptional.

SUBGROUP: Students represented in the low math assessment score subgroup will benefit from the same Classroom Learning Environment Implications stated above with a few modifications. The majority of the subgroup based on their intellectual, social and personal characteristics will be successful and feel motivated and positive about the assignments and project. A few students in the subgroup will not be affected by their low math scores in art and will therefore be more creative and feel comfortable with the level of instruction and processes. Some, however, will need more assistance to feel motivated and successful due to their intellectual, social and personal characteristics. One student deals with unknown but seemingly extreme family situations and comes to class tired and usually falling asleep. This student will need more personal attention from me to wake him up and remind him where he is and what

Kansas Performance Teaching Portfolio

we are working on. He also struggles with his acceptance of his present skill level and says things like “I am not a good artist”. This discourages him from trying to complete his project. I will respond to this student by asking him what he feels is not good enough and then assist him in problem solving how his project could be improved. It may be that he needs me to print out pictures of what he wants to draw because he is struggling seeing it in his mind. As always, positively encouraging the steps he is making will motivate him to keep going and complete his work. My offer to help by printing out pictures will create that relationship he needs with me to believe I am there to help him succeed and care about his success. I will remind him of the expectation that you try your personal best and explain that a work of art is good because it comes from his own mind and hands. I would explain to him that each student will produce something different and that uniqueness to every project is what makes it good, interesting and successful. Offering to provide additional items that assist in completing a task, positively encouraging the choices made by a student feeling negative about their work and supporting the differences in student work as good and successful will create a positive working environment for my students with low motivation and math assessment scores due to structured and difficult steps.

FOCUS STUDENTS: My focus students will benefit from the already mentioned and differentiated Classroom Learning Environment Implications. Focus Student A is self-sufficient and comprehends verbal instruction well and will therefore feel comfortable completing the tasks assigned to her and the rest of the class. She will more than likely finish early and if so I will assign her an advanced process to complete enhancing her finished product. Because she enjoys a challenge and the ability to further develop ideas and projects she will be motivated and work productively to complete her extensions. Giving Focus Student A extensions to her project and allowing her to work independently and cooperatively contributes to her intellectual, social and personal characteristics. It also lets her know I trust her work and work ethics to tackle more advanced techniques creating a positive relationship between her and me. Focus Student B has many wonderful social and personal characteristics that will assist him in staying positive throughout the list of somewhat difficult tasks and processes. He will receive some one-on-one checking for understanding from me to let him know I am available if he needs assistance as well as that constant positive verbal reinforcement for the choices he is making. The modified set of instructions, in the form of graphic organizers that will be offered to the whole class, will help him feel able to succeed at the number of tasks that require a many steps or a lot of reading. Since he struggles with reading, the graphic organizers will ease the stress of having to comprehend a number of instructions that may lead to confusion and struggle.

Kansas Performance Teaching Portfolio

Task #2 - Designing Instruction

Table 2.1.1 Grade Level, Content, Topic, and Rationale (limited to 1 page)

Category	Description
Grade Level	Fifth Grade Students
Content Area	Art
Unit Topic	Aaron Douglas and the Harlem Renaissance – Relief Printmaking
State Standards Addressed (written format)	Standard 1: Understanding and Applying Media, Techniques and Processes. Standard 2: Using knowledge of the Elements of Art and the Principles of Design. Standard 5: Reflecting Upon and Assessing the Characteristics and Merits of Art Standard 6: Making Connections between the Visual Arts and other Disciplines.
Average Lesson Time	20 minutes
Why did you select this unit topic?	I selected the unit topic after taking into consideration the curriculum, February being Black History month, and the curriculum needs to be filled upon my arrival. I created an original and unique lesson plan to meet the requirements of the curriculum and incorporate lessons and information the students were gaining about Black History month in their class and the library.
How does this unit address state curriculum standards?	This unit addresses the state curriculum standards with an activity to be completed by students emphasizing each standard technique or demand. Students will create a series of relief prints addressing Standard 1 by making a connection between the visual and language arts meeting Standard 6 using a poem as their creative inspiration. They will use their knowledge of Elements and Principles of Design addressing Standard 2 to critique a work of art by Aaron Douglas and meet Standard 5 by reflecting on and assessing the work of art.
Why is this unit appropriate at this time?	The instructed unit topic addresses Aaron Douglas, an African American printmaker, artist and leading character during the Harlem Renaissance; a time of rebirth for all African American artists. It falls nicely within Black History Month and addresses appropriate curriculum standards. It will build on and contribute to the prior knowledge students are gaining from the library and their classroom on Black History Month. Introducing this topic prepares students to study slavery and the Civil War next year in sixth grade.

Kansas Performance Teaching Portfolio

Table 2.2.1 Unit Design Table (limited to 4 pages)

Obj. No.	Unit Objectives	Level(s) (e.g. Bloom's Taxonomy)			
1	Students will acquire knowledge about Aaron Douglas and the Harlem Renaissance by observing a Power Point including three images of Aaron Douglas' illustrations of Langston Hughes' poems and responding to questions posed during the presentation. S6.B3.I1	Low Level Cognitive, Affective, and Psychomotor.			
2	Students will critique a work of Aaron Douglas' as a group using the Round Table cooperative learning strategy with each student completing at least one section of the form and forming an opinion of the displayed work. S5.B2.I1	High Level Cognitive, Middle Level Affective, Low Level Psychomotor.			
3	Students will complete a Double-Sided Diary reading strategy to interpret and illustrate a poem by an African American poet. S6.B3.I1	Middle Level Cognitive, Affective, and Psychomotor.			
4	Students will apply their knowledge of complementary colors by choosing paper and ink to produce their relief prints. S1.B5.I1, S2.B3.I1	Middle Level Cognitive, Low Level Affective, Middle Level Psychomotor.			
5	Students will create a series of 5-6 relief prints to illustrate their poem. S1.B3.I5, S1.B1, S6.B3.I1	High Level Cognitive, Affective, and Psychomotor.			
6	Students will correctly label their series of prints with the edition number, title and signature of the artist.	Low Level Cognitive, High Level Affective, Middle Level Psychomotor.			
Preassessment:		CPS (Classroom Performance System) AKA "Clickers".			
Describe the pre-assessment used	Explain rationale for choosing this assessment	Explain the specific adaptation(s) made for Students A and B OR why no adaptation(s) are needed	Which objectives does this assessment address?	Identify how the assessment will be scored	Describe specific student results and how those results will impact your unit plan
A Technology based student response system that promotes greater student	CPS is a familiar system to students and they are all comfortable using the	No adaptation was needed. I used the technology the same way the classroom	This assessment addresses objectives 1, 2, 4, and 5.	Each question answered correctly will be worth one point. Incorrect	I will take careful time teaching the topics where 50% or more of the students responded

Kansas Performance Teaching Portfolio

involvement, achievement, and progress. Students each have a clicker to respond to the questions projected on the board.	technology as an assessment and study tool. It keeps track of student progress and scores.	teachers do by reading the question and answers prior to starting the time and again while the time is running. This assisted Focus Student B but was not unfamiliar.		answers will receive zero points.	“I don’t know” or incorrectly. I will allow students freedom or opportunities for cooperative learning where greater than 70% of students answered correctly.
--	--	---	--	-----------------------------------	---

Table 2.2.1 Unit Design Table, Continued

Lesson	Date	Lesson Objective(s)	Instructional Activities/ Strategies	Formative Assessment (formal/informal)	Describe Specific Adaptations/ Differentiation	Identified Lessons*				
						V	T	R	I	C
1	2/14/2011	Objective 1: Critique -Students will judge and evaluate a given work by Aaron Douglas by working with their group to complete a critique using the Round Table Cooperative Learning Strategy.	Instructor will demonstrate the critique process with an alternative image describing the questions and possible answers. Students will use the Round Table Cooperative Learning Strategy.	Informal: When time is up each table will be called to share one part of their critique allowing the class to compare answers.	A Graphic Organizer in addition to the Critique Guide will assist subgroup and Focus Student B. Higher level learners will be encouraged to complete as many if not all the questions in the Critique Guide.	X	X			X
2	2/14/2011	Objective 1: Reading Strategy-Students will use the Double-Sided Diary Reading Strategy to assist their visualization of the words in the poem they will illustrate.	Instructor will demonstrate the process using the Dock Cam. Reading Strategy - Double-Sided Diary	Informal: Exit Slip-Students will hand in their double-sided diary as their exit slip for the day. Student success will be determined if they have included 2-3	The option to choose a different poem will be given to those struggling with their double-sided diary. Focus Student B will have the option to use the same poem as demonstrated by the instructor.	X	X	X	X	X

Kansas Performance Teaching Portfolio

				items on each side of the diary.						
3	2/22/2011	Objective 1: Sketch Design for Relief Print-Assisted by their Double-Sided Diary, students will design their illustration of a poem by an African American poet using pencil on paper.	Instructor will demonstrate how a sketch was created using the information visualized in the double-sided diary reading strategy.	N/A	Subgroup will be given computer printed images to assist sketching items included in design. Focus Student A will be allowed to take home extra materials to create multiple sketches.			X	X	X
4	2/22/2011	Objective 1: Understanding Relief- Using the All Pupil Response assessment, students will demonstrate their acquired knowledge of relief gained from the Power Point they viewed.	Instructor will use a Power Point to deliver the information about relief showing the students a number of images with which they may be familiar.	Informal: All Pupil Response: Students show the correct answer number on their hand.	N/A	X	X			
5	2/22/2011	Objective 1: Making a Printing Plate- Students will successfully demonstrate the steps required to create a sunken relief printing plate using their sketched design.	Instructor will demonstrate the process recalling what they learned from the Power Point on relief and explaining how the printing plate is turning into a sunken relief product. Instructor will monitor the class as they work assisting where needed.	N/A	Masking tape can be used to hold paper to printing plates so they do not move around during design transfer. Focus Student A will be offered the option of cutting their plate in two pieces allowing them to create a double printed image.	X				

Kansas Performance Teaching Portfolio

6	3/4/2011	Objective 1: Pull Prints – Cooperating with a partner, students will successfully demonstrate the steps required to create 5-6 relief prints using complementary paper and ink colors.	Instructor will demonstrate the process using a student as a volunteer partner.	Formal: Complimentary colors- students draw a line connecting the complimentary colors on a color wheel.	Printed instructions of the process will be offered in addition to the verbal instructions to assist subgroup and Focus Student B.					
7	3/8/2011	Objective 1: Label Prints - Correctly applying the appropriate information, students will label their series of prints using the edition number, title and signature of the artist.	Instructor will have steps on the board and demonstrate how to label prints.	N/A	A graphic organizer will assist Focus Student B and subgroup explaining where to label the prints.	X				
8	3/8/2011	Objective 1: Summative Assessment-Students will demonstrate their knowledge of the lesson by scoring at least an 80% on the Summative Assessment using the CPS system.	Instructor will read the questions and answers before time begins and again while time is running. This is the way students are familiar with using the CPS system.	Summative Assessment using CPS	A hard copy of the assessment will be at each table assisting the subgroup and Focus Student B in answering the questions.	X	X		X	X
Summative Assessment:		CPS (Classroom Performance System) AKA “Clickers”.								

*V-Lessons (must identify two) you want to have video recorded and observed; T- Lesson integrates technology; R- Lesson uses reading strategies;
I- Lesson demonstrates integration of content across and within content fields; C- Lesson utilizes community resources

Provide a copy of your preassessment document and the corresponding scoring key/rubric in Appendix A.

Kansas Performance Teaching Portfolio

Table 2.2.2 Unit Design Narrative (limited to 2 pages)

Why are the objectives appropriate?	The objectives are appropriate because they specifically describe the tasks the students will and are capable of performing. These objectives break down the most pertinent information required for the students to fully understand the topics, techniques and processes.
Why are the lessons sequenced in this manner?	The lessons are purposefully sequenced in the order the information needs to be acquired for the process of printmaking to make sense. I organized the lessons so the students would take in and brainstorm the information before learning new techniques. This was so students would have a basis and purpose for creating.
Why did you select these instructional strategies/activities?	I selected the numerous instructional strategies and activities because of the different learning styles represented in the classroom. Telling students the information while showing them and second allowing them to try and experiment, perhaps with a partner at times, allows the information to reach the student in as many different ways as possible ensuring they have heard in their own way and understood.
How do your instructional strategies/activities address the learning objectives for this unit?	My instructional strategies/activities allow me to introduce and explain the topics and procedures to students on their level, including a demonstration and then allow them to experiment with the new knowledge on their own building an understanding.
How will a variety of levels of thinking skills be addressed (e.g., Bloom's Taxonomy)? Give specific examples you will use.	A critique, for example, addresses High Level Cognitive skills with students evaluating and judging a work of art, Middle Level Affective by forming and explaining the value of art and Low Level Psychomotor by identifying and selecting characteristics of the art work to address.
Explain the reading strategies that will be used throughout the unit. Give specific examples. (Remember that using text is not a reading <u>strategy</u>)	A double-sided diary will be used to assist students in visualizing a poem they read by an African American poet and graphic organizers will be created and produced by the instructor to help subgroup students understand and perform difficult tasks and procedures.
What resources will be needed for this unit (include school <u>and</u> community resources)?	From the Spencer Museum of Art in Lawrence, KS: http://www.aarondouglas.ku.edu/resources/teacher_resource.pdf , books including: <i>Harlem</i> a poem by Walter Dean Myers, <i>Hoops</i> a poem by Robert Burleigh, <i>Jazz</i> a book of poetry by Walter Dean Myers from the school library and other poems found on the website: www.afropoets.net .
How will technology be integrated within the unit? Explain both teacher use and student use.	The teacher will use Power Points to introduce information and give assessments. Students will use the CPS "clickers" to participate in the Pre and Post Assessment as well as performing the APR assessment during a Power Point.
How does the unit demonstrate integration of content across <u>and</u> within content fields?	Students are learning how a visual artist collaborated with poet to create works of art. They are focusing on and drawing inspiration from poetry to create their prints as well as using reading strategies to help them comprehend the text.

Kansas Performance Teaching Portfolio

Provide a copy of two complete detailed lesson plans in Appendix B.

Narrative 2.3.1 Lesson Plan Design (limited to 2 pages)

Question	Lesson Plan 1 –	Lesson Plan 2
What will the students entering this lesson already know about the topic?	Students entering this lesson will know little to nothing about this topic and process of performing a critique. In the past they may have given their opinion of a work of art but have yet to participate in a full formal critique of an artist's work.	Students will not have completed a Double-Sided Diary reading strategy before but will be familiar with reading poetry. At their level they will be comfortable reading a poem but the strategy will help them comprehend and visualize these higher level poems.
What type of assessment did you choose? Why?	I chose an Informal Formative assessment by asking each table to respond out loud to one part of the critique. I chose this assessment because I wanted the students to have the ability to share what they discovered as a group. Time would not allow each group to share all of their information and the sharing would become redundant and tiring for the students since there are so many parts to a critique. Students would benefit from hearing one part of another groups critique being able to compare and contrast their responses silently.	I chose the simple exit slip, students turning in their double-sided diaries, as my assessment. This is a reasonable assessment for this activity because each student has a different poem and will visualize different items. I will be assessing each student's completion of the strategy by checking for 2-3 items on each side.
How did you determine the specific differentiated activities needed to adapt/accommodate for individual learning needs?	I determined the needs to accommodate for individual learning by speaking with the classroom teachers, paras, quest teacher and observing the students. I gathered from other adult supports that the subgroup and Focus Student B would have difficulty reading a large amount of text and comprehending too many steps but high level learners and Focus Student A would do fine.	I determined the needs to accommodate for individual learning by speaking with the classroom teachers, paras, quest teacher and observing the students. I gathered from other adult supports that the subgroup and Focus Student B would have difficulty reading the poem and transitioning to the brainstorming/sketching portion of the lesson but high level learners and Focus Student A would do fine.
Why did you choose the specific reading strategy(ies) identified in your plan?	N/A	I chose the Double-Sided Diary as the reading strategy identified in my plan because it lends itself appropriately to visualizing text. Students write what they read on one side, simply copying from the text. On the other

Kansas Performance Teaching Portfolio

		they can write or draw the image they see in their head that reminds them of the text. This strategy helps the students visualize what they are reading making them able to brainstorm a sketch for their illustration.
How do you address critical thinking, problem solving, and higher level thinking in your plans?	The actual critique requires a higher level of thinking and critical thinking in order to properly evaluate a work of art. Students must problem solve in their groups to assign tasks and complete the critique according to the guide of deeper thinking questions to consider.	The reading strategy requires students to think critically about what words will best support an illustration of the poem. They need to use their higher level thinking and problem solving skills to pre-plan and visualize their sketch, deciding if it best communicates their poem.
How does the technology utilized enhance student learning?	The technology enhances student learning because I do not have access to the prints students need to see. I am able to borrow the images from a community resource online and allow all students to view them easily in a Power Point.	To integrate technology I chose to use the Dock Cam to demonstrate using the reading strategy. Rather than writing it on the board, students can see me filling out my paper in the same manner I would expect them to.
Discuss specific classroom routines and procedures that will be in place with this lesson to maximize instructional time.	Students are daily expected to come in quietly and have a seat, reading the board of objectives for the day. I will introduce the critique process, followed by a demonstration and ending with group work time to complete their work. Students will be lead to stop working and be ready for the next instruction with a count-down of 3, 2, and 1 indicating voices should be off.	Students are daily expected to come in quietly and have a seat, reading the board of objectives for the day. I will introduce the reading strategy, followed by a demonstration using the dock cam and ending with student work time to complete the strategy. Students will be lead to stop working and be ready for the next instruction with a count-down of 3, 2, 1 indicating voices should be off.
In what ways will you ensure the active and equitable participation of all students during this lesson?	All students in the group will be responsible for one part of the critique and in charge of filling in their section. Some students may work in pairs if there are not enough at the table. I will monitor and remind that each student's handwriting should appear on the critique form.	Students will be reminded that from this poem they will draw their inspiration for the relief print they will create motivating them to complete the task in order to move on. I will also monitor and check the students individually for understanding by observing their work and asking them questions about their process.

Kansas Performance Teaching Portfolio

Table 2.3.2 Adaptive Plans (limited to 1 page)

PLAN FOR INSTRUCTION	LESSON PLAN 1		LESSON PLAN 2	
	STUDENT A	STUDENT B	STUDENT A	STUDENT B
<p>What specific adaptations/modifications to the instructional plan are needed? Why are these adaptations appropriate for the student?</p> <p><i>If adaptations are determined to be unnecessary, identify the part(s) of the plan that you are not adapting (if any). Why are adaptations/modifications not needed?</i></p>	<p>Critique -I allowed the higher level learners and Focus Student A to use the original critique guide with a large list of questions to assist a response to each area. They are cognitively capable of handling a large amount of text and instructions needed to complete the task. Each group, though, would take turns completing the critique by going around the table filling in the section for which they are responsible and coming back to fill in more if time allows. I encouraged the higher level learners to complete as many questions as they are able.</p>	<p>Critique - I provided a more graphic version of the critique form with only one thought or question to assist that area for the subgroup and Focus Student B. This form lacks the many questions possible for completing the section and instead shares a simpler thought accompanied by an image to support the students understanding of what to consider when filling in the section for which they are responsible. This is appropriate for these students because cognitively they are at a lower reading level and would be intimidated to complete their section and all the reading. With this modified form they can still comprehend their task and are able to share in the group work and completing the critique. Both forms were available to each table group.</p>	<p>Reading Strategy- If time remains or for those who finish early (Focus Student A or other students in the whole class group), paper the size of the printing plates will be distributed allowing students to begin planning and sketching their illustration ideas. Student A and higher level learners will have the option to choose multiple or more difficult poems when completing the reading strategy. This modification will encourage higher expectations, greater mental challenges and the option to choose from multiple poems for creating their illustration.</p>	<p>Reading Strategy- If students have been working for a few minutes and have not filled in their diary give them the option to change their poem for one they better understand or visualize. The option to write the word or draw the image will give the subgroup and Focus Student B multiple ways to complete the diary allowing them to choose which option works best for their learning style. They may choose to write the word of the image that comes to mind or draw the actual image preparing them for sketching their illustration.</p>

Kansas Performance Teaching Portfolio

Table 2.4.1 Unit Assessment Design Table (limited to 2 pages)

	Describe the assessment you will use	Explain your rationale for choosing this assessment	Explain the specific adaptation(s) made for Students A and B OR why no adaptation(s) are needed	Which objectives does this assessment address?	Identify how the assessment will be scored	Describe how specific student results will impact your unit plan
Formative Assessment - <i>Informal</i>	Each table will be called to share one part of their critique allowing the class to compare answers.	This type of assessment allows the students to share what they discovered as a group and me to hear what characteristics they pulled from the image gauging their understanding of each item. Students would benefit from hearing one part of another groups critique allowing them to compare and contrast their responses silently.	No adaptation is required for Focus Student A or B because this is a group effort and they are being called to share their table's findings. When I call on the table to share a particular section of the critique the person required to share will be that who filled in the section.	This assessment addresses Objective 2.	I will be judging appropriate responses based on the group's ability to answer the given question using information gathered from the work of art. There is no right or wrong answer but answers should pertain to the question and be supported with evidence from the artwork. I will correct responses or ask another group to add to it.	If too many tables are answering incorrectly or not supporting their answers, I will suggest additional groups share their answer and allow the students to decide if the new response is correct and why. I may decide to include a second critique of student work to allow students additional practice.
Formative Assessment - <i>Formal</i>	Students draw a line connecting the complimentary colors on a given color wheel.	I chose this type of assessment because students benefit from discussing colors when they are able to see a color wheel. At this level, writing the complimentary colors can be	Allowing the students to use a color wheel to show me the complimentary colors is an adaptation for the subgroup and Focus Student B. This assessment gives them a visual way to express what they	This assessment addresses Objective 4.	Students will be told to connect red, yellow and orange to their complimentary colors with a line. Correctly connecting each color to its complimentary will be worth one point making this assessment worth a	If less than 75% of students score a 100% on the assessment I will re-teach complimentary colors. It is pertinent that students understand the colors because they will use this knowledge to print

Kansas Performance Teaching Portfolio

		abstract and difficult because students need to visualize the color wheel to understand how colors are complimentary.	learned rather than having to imagine the abstract concept and write their response.		total of three points.	with the correct color of paper and ink.
Summative Assessment	CPS – The same questions form the Pre-Assessment	CPS is a familiar system to students and they are all comfortable using the technology as an assessment and study tool. It keeps track of student progress and scores.	No adaptation was needed. I used the technology the same way the classroom teachers do by reading the question and answers prior to starting the time and again while the time is running. This assisted Focus Student B but was not unfamiliar.	This assessment addresses Objectives 1, 2, 4 and 5.	Each question answered correctly will be worth one point. Incorrect answers will receive zero points.	Because this is the summative assessment and the last item to accomplish, student results will impact the way I teach this lesson next time; putting more or different focus on information to be learned.
What is the minimum level of performance you expect all students to achieve on the summative assessment?	I expect all students to achieve a minimum of 80% on the summative assessment.					
Do you expect any differences in performance between the subgroup you	I would expect that some of my subgroup students will still perform on a lower level than the rest of the class. Though I will teach to the best of my ability some students will have difficulty with the testing portion.					

Kansas Performance Teaching Portfolio

described in Task1 and the remainder of the class? Explain.

Provide a copy of one formal formative assessment document and the corresponding scoring key/rubric in Appendix C.

Provide a copy of one informal formative assessment document and the corresponding scoring key/rubric in Appendix C. (if applicable)

Provide a copy of the summative assessment document and the corresponding scoring key/rubric in Appendix C.

Task #3 -Teaching and Learning

Table 3.1.1 Narrative Daily Teaching Reflection (limited to 4 pages)

Day 1: The pacing of my lessons for the day was great. I had plenty of time for students to complete all activities with appropriate time allotted for each one. My classroom management was also good. I did not feel like there were any struggles for attention or listening, though, my supervisor said there were a few chatty tables. I stumbled on talking about the different types of arts; musicians, writers, dancers, visual etc. I should have more deeply discussed the characteristics and qualities of Aaron Douglas' art works including the slitted eyes, figures represented in profile and his reasons for representing people in this way. Though, I did describe the word choices of Langston Hughes in his poetry, "de" instead of "the", my supervisor thought I should have discussed more why he wrote in that style. I am still working on my voice and not speaking with too much volume; I did not need to be so loud and should have used a calmer, relaxed tone of voice.

Students were very engaged and present in the activities, which to me meant I did an excellent job creating motivation and purpose for the activities. True, also, did I make a point of checking for individual understanding by taking the time to speak with each student or at least monitor their work to see they were completing it appropriately and working together when needed. One of my students was struggling to literally stay awake, sleeping with his head down on the desk. I woke him when I completed giving the instructions of the double-sided diary. I felt it was better for me to address him personally rather than calling him out in front of the whole class. I know that he suffers from serious family issues at home and did not want to embarrass him in front of the class. When I did speak with him, he was responsive and stayed awake complete his own assignments for the rest of the class-time.

I felt like I did a great job with the teaching portion of the lesson; introducing topics and processes completely so students understood what was expected from their work. I also felt like my visual management of the classroom was great making sure to look over the entire class seeing who, if anyone, was off task and addressing issues when needed.

I used a lot of positive reinforcement by handing out "Gotchyas" (yellow reward tickets the entire school uses for positive behavior reinforcement when students are caught doing the right thing) and verbal praise.

Focus Student A and B both responded out loud to questions which were posed to the whole class. I need to do a better job at specifically monitoring Student A and B to gauge their level of work and understanding.

For Day 2- I should reinforce the unique qualities of Aaron Douglas' style of printmaking and illustration calling attention to the

Kansas Performance Teaching Portfolio

African American characteristics of his work.

Day 2: I remembered to call attention to the specific African American characteristics of Aaron Douglas' work and illustrations. At the beginning of class I explained the entire start to finish process of printmaking because I realized that some students were having questions of how their illustrations on paper would transfer to an inked and printed image. Students responded by telling me that now they understood what would happen with their designs. I also put great emphasis on how simple their sketches and designs need to be in order to create a more successful printing plate. I forgot, on the other hand, to remind students to do a vertical design when creating the sketches of their illustrations; three students created horizontal illustrations. I think it will work out just fine, though because there will still be space to label and bind the prints in the future. I paid more attention to Focus Students A and B and both were excelling with their designs. I can tell the reading strategy really helped Focus Student B with his comprehension and visualization of the poem and was not surprised when he did choose to complete his strategy using the poem I used in my demonstration to the whole class. While students were working I mentioned the advanced technique of cutting their printing plate in two pieces to later create a double-printed image. I chose the students for this task by asking who was already finished creating their printing plates and interested in the optional technique. Students raised their hands and I discussed how the process would work and with which designs it would work more easily. While others were finishing up their designs I individually selected students to participate in cutting their printing plate in two pieces.

I printed computer images for my student that struggles with feeling positive about his art skills. When I noticed he was not completing his work I had him address the problems he was having and brainstorm possible solutions. He decided it would be beneficial for him if I printed out pictures from the computer and I agreed that it was an acceptable solution and modification.

Not all students had the time to complete their printing plates before it was time to discuss complimentary colors. This was a bit of a worry because it would slow down the remainder of the lesson and push back our time to complete the unit while I was still there. Later, my cooperative teacher and I discussed the possibility if working with the classroom teacher and scheduling an additional work time for the class since the many snow days and disrupted my original plan.

I reviewed complimentary colors with the students using the color wheel and what students in the class were wearing to emphasize the effect complimentary colors have on each other. All students completed their formal color assessment and most were very successful. By the end of the class, Focus Student A had completed her sketch and printing plate but realized that her design was too ornate and was not transferring well to the foam plate. She was afraid that it would result in a messy and confusing image. I asked her what a good solution would be to her problem and she asked if she could have an extra piece. I warned her that there would be no time in class to complete another sketch and plate and that she would have to finish the new one outside of class in her own time. She assured me there would be no problem with that and promised to bring it to class next time so I let her take home an extra piece of paper and foam to re-create a new design that would work better for printing.

Day 3: Today's class took place during an additional scheduled time between me and the classroom teacher. We rescheduled a new class time due to the number of snow days that interrupted and slowed down my unit time. Today the actual printing took place and it was a very crazy and chaotic hour not only because printmaking alone is an intense and messy project but also because students were being pulled out for picture day. I started the hour by giving a demonstration of how the printmaking would work with students printing in pairs to ensure their prints would be clean and perfect. I was afraid my demonstration was too quick in reaction to the unusual class time and the pressure to finish in-between students leaving for pictures. I had stations set up for printing certain colors

Kansas Performance Teaching Portfolio

but did not anticipate the high number of students all wanting to print in the same color. We were running out of space at the stations and students needed to take turns. In the future I will poll the students for what color they want to use and plan accordingly. Students for the most part printed their six total prints successfully in partners. One student was in charge of the inking, having “dirty hands”, while the other was in charge of the printing keeping their hands clean to handle the prints. Some students would forget this along the way and not help each other with a dirty or clean job but minimal prints had fingerprints and smudges. Focus Student A and B both did a tremendous job with their prints. Student A printed by herself due to an odd number of student in class that day but she enjoyed the process and was successful. She did gain a partner when she needed to print her second plate. Student B was able to follow the directions because there was a set of steps on each table and he had a partner to help remind him what to do. After I demonstrated the process I allowed students to get started while monitoring, assisting, and reminding where needed. I helped students remember to get their fresh prints off to the drying rack and out of the way avoiding clutter and damage to the new prints. As students would leave to get their pictures taken I was able to help re-organize the space so upon their return, they were reminded of the proper series of steps. I made the students responsible for printing six prints because I felt this was an acceptable amount for their skill level and to allow them an extra one for if and when they made a printing mistake.

I do think, because of the rush to complete the project in between pictures being taken, I forgot to clearly describe some steps. I could have been more specific about what to do with materials that weren't being used at that time or exactly how to set up your printing station to ensure organized and clean printing.

All students were able to print at least six prints and clean their stations and materials before the hour was over, even with the printing instructions. Yes, it was a chaotic hour, but everyone stayed calm, completed their tasks and helped each other where they saw a need.

Day 4: Today was the last day of the unit and the activities included labeling and trading prints, binding the books of poems and completing the summative assessment. I had all the prints, along with the extra number of poems each student needed, set around the room in stations according to what colors were used. This was to save time handing out the prints; when their table was called students went to the appropriate station and picked up their set of prints with poems. I started by explaining the labeling portion of the lesson, including how and why artists label their series of prints. After the instruction and demonstration students were directed to select their best five prints, leaving any extras below their seat to avoid confusion, and begin labeling their prints. I provided each table with a graphic organizer of how to label their prints to assist the subgroup and Focus Student B. This portion was made more successful by showing students the non-examples of how to label their prints and putting emphasis on making sure your prints are facing the correct way. All students appropriately labeled their prints. For this class I chose for students to trade their prints at their table only by laying their prints and poems on the table and walking around to pick up one of each print at the table. This was more successful than the alternative method I tried with the other class involving students just sitting and trading with whomever they chose. That was very confusing and caused problems with students having too many of their own prints or none of their own left over. With this new method all students got their prints traded with no problems. The final step was for students to three-hole punch each print using a single-hole puncher. Though I provided a template for each student to assist punching their holes in the same place each time and again showed non-examples of how not to punch holes in your print, there were still issues with holes punched in the wrong places or too many holes punched. I should have more specifically shown students how to use the template and what can happen if you let the template slip around the edge of the print. Students struggled using the stubborn single-hole punchers. It would have been nice to have more three-hole punchers. In the future I may try to borrow teacher's three-hole punchers to assist students with this

Kansas Performance Teaching Portfolio

difficult process.

To save time I had the students pause their three-hole punching and by table retrieve their clicker number to participate in the summative assessment. I gave the same assessment as the pre-assessment and in the same manner, reading the questions and answers as the classroom teachers.

When the summative assessment was complete, students returned to their book binding and all completed the binding of their prints into a book. There was no time for students to glue the corresponding poems in the book but there are two girls in the class that enjoy assisting in the art room during their recess and they helped me get the poems glued in. The students final books looked great!

Kansas Performance Teaching Portfolio

Table 3.2.1 Narrative Reflection of Video Recorded and Observed Lessons 1 & 2 (limited to 2 pages)

Lesson 1-Critique

After the main Power Point introduction of Aaron Douglas and the Harlem Renaissance I began to talk about the importance of the artist collaboration between Langston Hughes and Aaron Douglas. I read the students one of Hughes' poems that were illustrated by Douglas. I read the poem exactly as it was written using the wordage Hughes substituted including "de" for "the". I should have taken a little more time to explain to students why Hughes wrote in this style. I seemed to be reading the poem kind of fast too and could have slowed down. I remember reading a bit fast while teaching and as I watch myself read the poem I noticed it did not sound exactly right. I did tell them "this is the way they talked and this is why he wrote this way" but I could have gone deeper into the spelling and sound of the words when you see and say them. Then I began to lead the students in looking at the Elements of Art and Principles of Design within Douglas' work. I briefly explained the elements and principles to students and how they are present whenever you create art. During the next slide that simply state "Critique his work..." I explained what a critique was and how to perform a critique. Using an alternative image in the Power Point (I did not have access to the actual prints) I demonstrated what types of questions you answer to complete the sections required for a proper critique. From the description section of the critique guide I read the question "What do you see?" I proceeded to tell the students simply what I see in the picture; colors, lines, etc. without getting too much in to an interpretation of what I see. I explained that there is a separate part of the critique guide called "Interpretation" and that is where you can say what you see looks like a leaf but for description you should only say "I see a rounded triangle shape". I demonstrated a few questions for the class with the image that was displayed showing them and telling them how to appropriately respond to the questions in the guide to complete a proper critique. As I watch the video I can see a few people chit-chatting but I did not address it while I was explaining the critique because I did not notice it while I was talking to the class. I should be more concerned about catching this with students making sure they are hearing and understanding me rather than trying to get out what I have to say in order to move on to the next task. I handed out the critique form along with the modified version explaining that both were available to complete the critique. I explained the process of the Round Table Cooperative Learning Strategy and how this is how they were expected to complete the critique. Students were all eyes on me while I was showing at the "Red Table" (where my Focus Student A and B sit) how each person would have a job, pointing to students as an example of who could do what for the critique. I handed out the Critique Form that students at the table would fill out collaboratively, again walking around a table saying "So-in-so will fill out this section then pass it to so-in-so who will add their observations to this section". I reminded the class that each student's hand-writing should appear on the form since this is a group project and everyone should contribute to the work. I asked for questions and let the students begin working. While they were working I circled the room and each table stopping to listen to responses or correct responses where needed. I praised students for wise responses and observations at each table to encourage positive behavior and motivation. As I walked around I remember thinking that each table was doing great but in the video I can tell some students struggled when I walked away either choosing jobs, getting off task or not working quick enough by trying to complete all the questions in the Critique Guide section. I did hear myself tell them at least once that they do not need to complete each question, only one or two, but I should have mentioned that again. In the video, I can see members of the group hold on the form for a very long time and fill in a lot of information. This made it a little difficult for the groups to finish in the allotted time but my reminding them of their remaining time encouraged them to pass it to next person. When time was up for the task I called for student's attention using the "voices off in 3, 2, and 1" which worked well. All students put down their pencils and were prepared to hear the next steps.

Lesson 2-Reading Strategy

Towards the end of the Power Point introduction of Aaron Douglas and the Harlem Renaissance, I was emphasizing the importance of how well the illustration shows what is being said in the poem. With the Power Point complete, I explained to students that like Aaron Douglas, they will receive a poem that will inspire their illustration but to better understand their poem and help them brainstorm sketching ideas, we will use a reading strategy. I told students that the name of their reading strategy was a Double-Sided Diary. A couple students in the class can be heard giggling at the word “diary”. When I heard this, I caught their attention by explaining this is not the type of “diary” they are thinking of, it is just a word used to describe a personal reading and note-taking of the poem. Using the Dock Cam I went over to the desk and demonstrated how students will use their reading strategy. I put the paper under the cam and explained what I was doing as I did it. “On the left side you will write ‘What I Read’ and on the right side you will write ‘What I See in My Head’”. I told the students they will want to read their poem silently one or two times to become comfortable with it. I read my poem out loud so they could experience the strategy with me first before trying it on their own. I noticed in the video that the students were very attentive to my reading of the poem; they are typically very quiet when I talk to them. When I finished reading I told them the next thing they will do is choose a few words or sentences they read that stand out to them. I said “what stands out to me in this poem is the word ‘bird’ and ‘snipped wing’”, and then I wrote those things on the left side reminding students where they write what they read and showing them with the Dock Cam. Then I explained that the right side is where you document with words or pictures that you see when you read those words. I demonstrated by drawing pictures of a bird and what I would imagine a “snipped wing” to look like. I jotted a few other words and images from the poem to complete the demonstration. I asked students if they had any questions and passed out the paper for the strategy. I asked them to fill in the titles for either side as I came around with the poems they would choose from. I could see students working well together to help remind each other what to write and where or pass out pencils. Some students were quietly talking as I came around with the paper and poems and others just waited patiently. I felt like my volume for this part of the lesson was nice and calm. After handing out the poems I told students to just read their poem two or three times first to become comfortable with it. I walked around the room making sure everyone had what they needed as they were reading. After they had time to read I began re-explaining what they should be doing to complete the strategy. As they were working I told them why it is important for them to use this strategy and how it will help them complete their art-making portion of the project. When they had been working for a few minutes I gave them the option to choose a new poem if they did not have anything written yet. The class was very quiet and hard at work the entire time. I think I do a great job monitoring the class work as they are working. I am making sure to reach every part of the classroom and walk by each and every student stopping to give some one-on-one time where needed. In this video all the students' heads are facing down, many of them rested on their hand thinking very hard. I paused their work to remind them to write their names on their poems and strategies. I told the class how many great things I was seeing people write and draw. I used some of this time for closure reminding the students they would get these back in the next class to remind them what inspiration they drew from the poem to create their sketches. I stopped the students working to use one of their poems and diaries showing them how I wanted them to fold their diary sheet and put their poem inside. I thanked certain tables when they were ready and stacked their poems where I asked them. Had to remind a few students to put their names on both papers. One table was struggling to get their diaries stacked at the end of the table. I should have done a 3, 2, and one eyes on me to tell them how to fold their diaries and put them at the end of their table. Did some more closure re-telling what we did today and what we will do next class.

Kansas Performance Teaching Portfolio

Table 3.3.1 Narrative Reflection of Preassessment, Formative Assessments, and Summative Assessment (limited to 3 pages)

Preassessment:

The preassessment I chose was a series of six questions that addressed each topic or lesson to be taught within the unit. It was given in the form of an electronic answering and scoring system called CPS (Classroom Performance System) aka "Clickers". This is a program that allows you to create an assessment of any level by inputting questions with any response type (multiple choice or True/False) to gauge student participation and understanding. The program comes with a class set of remotes that students use to respond to the questions. Each remote is assigned by number to a student which allows the instructor to track individual student grades and participation. It also keeps track of the grades and allows the instructor to print out a multitude of reports on student grades.

I decided to use the CPS to deliver my Pre and Summative Assessment because; it is a new technology to me and I wanted the chance to try it, I wanted to be able to keep consistent track of student grades for the purpose of reporting progress and it allowed me to use the same assessment twice, again for consistency of measuring knowledge gained.

I really enjoyed using the CPS for the assessments. It gives the students a different kind of role in their assessment taking and it is a better form of demonstrating knowledge gained for some as opposed to a pencil on paper test. It was fairly quick and easy to set up and perform and not only did it instantly grade the assessments but gave me many options to view, print and compare grades.

I felt like the questions I chose displayed a broad sense of what would be taught in the unit. The questions included information on the artist, time period, process, techniques and colors. I was even able to measure higher levels of thinking by being able to include an image and ask students a critique question.

Students' scores were not surprising to me since they had never been introduced to the topics or even heard of the artist and techniques before. The class average was a 47%, the high score was an 83%, the low score was a 0% with the mode being a 33%. One thing I decided to do was include an "I don't know" option as a response to the question because I wanted to specifically see if students were able to admit that they did not know the answer rather than guessing and skewing the scores by luckily guessing the right answer. A few students responded "I don't know" to all questions except the color questions. This helped me gauge on what topics I should put more focus and clearer direction.

There were no huge issues using this system. It worked very well and was so convenient that I hope to use it in the future as an assessment and study tool for students.

Formative Assessments:

My students completed a Formal Formative assessment on complimentary colors. I gave each student a small printout of a color wheel and asked each student to draw a line from the colors red, yellow and orange to their complimentary colors. I wrote the colors on the board that I was asking students to draw a line from to their complimentary color.

Prior to the assessment I reviewed complimentary colors with students by looking at the large color wheel chart in the classroom and describing what it means when colors complement each other and how they look next to one another. I gave them the simple tip that complimentary colors are directly straight across the wheel from each other; if you draw a straight line right across the wheel from one color to another, those are complimentary to each other or they are opposite each other being the same as opposite colors.

Four out of 23 students did not complete their assessments correctly by not connecting the complimentary colors but connecting one to

Kansas Performance Teaching Portfolio

the color just next to the correct choice. Many students asked me “what color is this” pointing to a certain color. That made me think it was hard for students to decipher which color was the true orange, for example, rather than the yellow orange. If I am to give this assessment again, I will probably have the letter of the color written around the outside of the wheel next to the appropriate color so students will not be confused next time which is the true red and not the red-orange. And perhaps, rather than just going over the complimentary colors, I need to introduce students to the colors in-between the primary (red, yellow and blue) and secondary (orange, yellow, and green) colors. If I point out the yellow-orange or blue-green, it may help students see that there are slight differences in the colors when they are between other colors, symbolizing that the two beside it mix to create it.

Surprisingly, even though some students did not correctly complete the color assessment, no student incorrectly printed their relief series. Every student printed with the correct ink and paper color. This also makes me believe that they did understand complimentary colors and only mixed up which color was which on the wheel.

Summative Assessment:

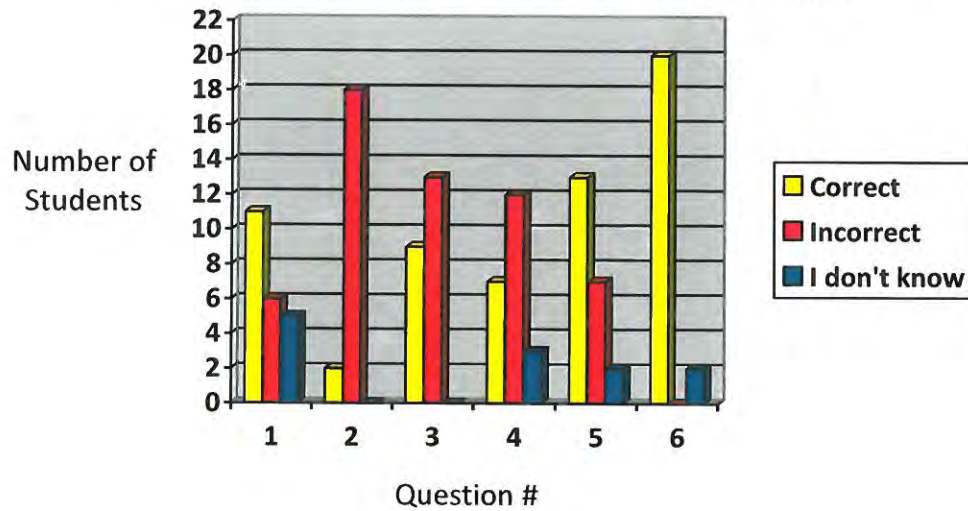
For the summative assessment I used the exact same system and assessment as the preassessment. I did this so I could get a very accurate report on knowledge gained. It was my hope that students received no lower than an 80% on the summative assessment. The average was an 84%, the high and mode was a 100% and the low was a 33%. I was a little surprised that 7 students scored below an 80% but glad that over half of the class scored above an 80%. I only had one student score a 33% and it was one who originally scored a 0% on the preassessment. I tell myself “at least he improved” but he was in my subgroup and I wonder what I could have done to improve his score even more. One of the two questions he got correct was about complimentary colors and it is hard to know if he really understands that concept because there were two questions on complimentary colors and he missed the other, giving him a 50% on understanding complimentary colors. I think one place I could have definitely improved was using those vocab words over and over while we were working and at least daily mentioning the artist, technique, process or time period. Hearing these words, I believe, would have deepened their understanding of the tie between what we were learning and creating.

Kansas Performance Teaching Portfolio

Table 3.3.2a Chart/Table/Graphs of disaggregated data for the Preassessment (limited to one page)

Due to the varied nature of data collected by the teacher candidates, each **candidate is asked to create a chart/table/graph** that includes data with contextual factors as deemed appropriate for each individual situation. Title your table/chart/graph and use labels to accurately portray the data. Data should represent your previously identified subgroup.

Student Scores on CPS Pre-Assessment by Question #



Total Student Percentage on Pre-Assessment

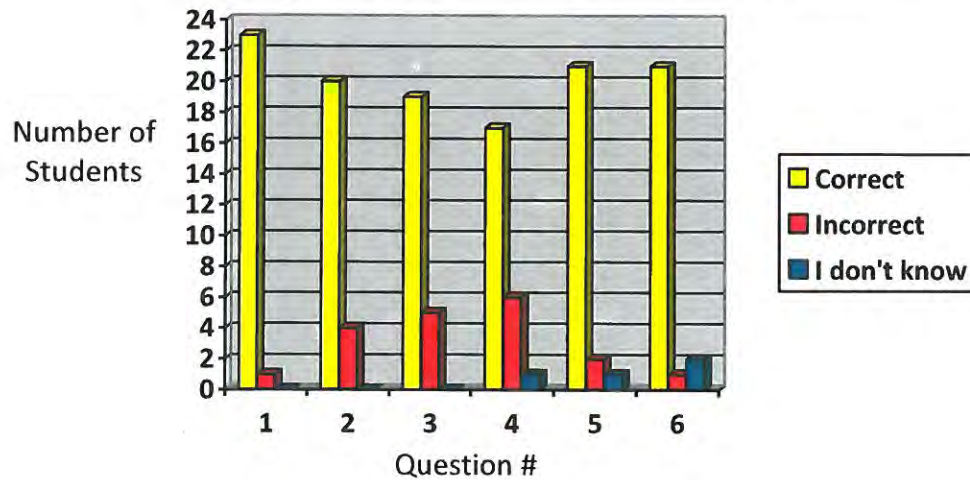


Kansas Performance Teaching Portfolio

Table 3.3.2b Chart/Table/Graph of disaggregated data for the Summative Assessment (limited to one page)

Due to the varied nature of data collected by the teacher candidates, each **candidate is asked to create a chart/table/graph** that includes data with contextual factors as deemed appropriate for each individual situation (use the same contextual factors as in the preassessment for comparison purposes). Title your table/chart/graph and use labels to accurately portray the data. Data should represent your previously identified subgroup.

Student Scores on CPS Summative Assessment by Question #



Total Student Percentage on Summative Assessment



Kansas Performance Teaching Portfolio

Task #4 -Reflection and Professionalism

Narrative 4.1.1 Reflection on Learning Objectives (limited to 2 pages)

All of my objectives have been carefully and completely written to include the specific and particular vocabulary used by Bloom to better determine the action, measure and level of thinking that will be employed by the students to meet and master objectives individually.

Objective 1: Students will acquire knowledge about Aaron Douglas and the Harlem Renaissance by observing a Power Point including three images of Aaron Douglas' illustrations of Langston Hughes' poems and responding to questions posed during the presentation. S6.B3.I1

This is an appropriate objective because the grade level of students demands that they be prepared to discuss African American history next year and this gives them an insight artistically to the rich people they are. It introduces the culture to students beginning with the Harlem Renaissance as a time of rebirth for the African American arts following slavery and discrimination. The use of a Power Point is a fine and simple way to show students only the information required to understand the topics to be covered. It uses technology as a means to provide students with the images that are not otherwise attainable by the instructor. It also allows me to juxtapose the poetry and art work that are meant to be seen together to be fully understood and appreciated.

Objective 2: Students will critique a work of Aaron Douglas' as a group using the Round Table cooperative learning strategy with each student completing at least one section of the form and forming an opinion of the displayed work. S5.B2.I1

A critique is a very important activity for higher level students for its critical thinking value alone. Learning to critique a work of art is a skill that most students will need to polish in order to participate in art classes throughout middle and high school as well. Critiques are used as a form of assessment and to enhance understanding and meaning of art works. Using the Round Table cooperative learning strategy is a great way to take some of the pressure off the students to complete a critique. They are no longer responsible for the entire critique but only a section and it gives students another opportunity to work together strengthening cooperation skills.

Objective 3: Students will complete a Double-Sided Diary reading strategy to interpret and illustrate a poem by an African American poet. S6.B3.I1.

Poetry can be intimidating because it does not easily spell out the meaning of the poem. Using a poem for the inspiration of a work of art exposes students to the connection between art and other disciplines but understanding the poem can be difficult. The reading strategy is perfect for helping students break down the poem into manageable parts or words. Focusing only on a few sentences or words, students are able to create images that can illustrate the poem.

Objective 4: Students will apply their knowledge of complementary colors by choosing paper and ink to produce their relief prints. S1.B5.I1/S2.B3.I1.

Understanding color is a basic element of art required to excel in future art courses. Learning how and why colors relate can bring a broader understanding of art and how to create art. Students can apply complimentary colors to their works of art creating that bold look for which Aaron Douglas was striving. Discovering color relationships is appropriate at this age level planting prior knowledge as students progress to higher grades and classes.

Objective 5: Students will create a series of 5-6 relief prints to illustrate their poem. S1.B3.I5. S1.B1. S6.B3.I1

Printmaking is a very relevant art form and skill for students to learn. Students at this level have already experiment with different and simpler forms of printmaking and are cognitively, mentally and physically capable of learning and completing the process required to

Kansas Performance Teaching Portfolio

create a successful relief printmaking plate. Once the plate is created, and students are well instructed in the printing process, they will be able to produce multiple prints from the same plate resulting in a series. Printing a series is very rewarding for students at this level because their hard work to create the plate has given them multiple prints of their original design. Having multiple prints of their design allows them practice to master the printing process and the ability to have the extra prints needed to trade with their peers and create a book of prints. Creating a series of art work connects students with the idea of what it is like to be an artist and makes the students proud of their hard work and finished product.

Objective 6: Students will correctly label their series of prints with the edition number, title and signature of the artist.

When artists create a series of prints, the prints are labeled in a specific format that declares the title, number of prints and artist who created the works. The reason for this is to make the public known of who created the work, how many are in existence giving the work value, and the inspiration or why the art work was created. Students at this level are comfortable with signing their work with their name but have never, so detailed, labeled their work in this manner. It is another lesson that connects students with the life and traditions of an artist. I also made this an objective because it gave me the opportunity to emphasize how valuable student work is by explaining the edition number. Students need to hear that the work they create is valuable and meaningful.

Kansas Performance Teaching Portfolio

Narrative 4.2.1 Reflection on Future Professional Development (limited to 1page)

I plan to gain future professional development in many ways. I have been and plan to keep attending the annual KAEA conference. Attending the conference is always a lot of fun and a wonderful chance to learn from so many other experienced teachers. Last year I had the opportunity to actually present a workshop and this was also an excellent opportunity to expand my professional development in a newer way. I hope to present in the future as well. During my student teaching experiences I have been able to hear through the grape-vine about classes and workshops available for teachers and adults who wish to expand their knowledge in a particular area. These workshops are definitely a wonderful experience to not only expand my own knowledge and skill but gain information that I can share with my students as well. Learning new techniques and processes is crucial to staying current in the art world and be able to teach my students at the same time. Teacher collaboration and cooperation is something I look forward to cultivating in the future when I am hired. I think it is important to share and bounce ideas of other teachers to help one really think outside the box. Hearing another side and perhaps a new way of doing things can create options for using a process or creating a product. It is always good to know the many options for reaching a goal and be able to share these with students. Students all learn differently and helping them find the way that works for them is an important part of teaching.

I look forward to participating in whatever opportunities are offered that will improve my professionalism as a teacher. I believe that learning happens throughout one's life and I am always open to new ideas. Learning new things can never harm my development as a teacher but only increase my knowledge, understanding and skill of being a great one.

Kansas Performance Teaching Portfolio

Table 4.3.1 Communication Log (limited to 2pages)

Date	Person Contacted	Method of Contact	Reason for Contact	Result or Impact on Instruction	Follow Up (if necessary)
February 8, 2011	School Librarian	Personal Conversation	Needed resources for the lesson including books with African American poetry or illustrators.	The librarian directed me to a number of books, some included on a table filled with books by African American authors and illustrators. She helped me find a few good books that had poems I could use for students to illustrate in their projects and one good book I can leave in the classroom for students to look through for inspiration. This contact impacted my lesson because it gave me a greater variety of poems from which students could choose to create their illustrations.	I returned the books at the completion of the lesson and thanked her for her assistance informing her of how helpful the books were.
February 8, 2011	City Public Librarian	Personal Conversation	Needed resources for the lesson including books with African American poetry or illustrators.	To our exhausted search she came up with nothing. No books in the children's section on poetry or the artist. This had a negative impact on me because I was expecting to leave with an armload. I was sure, since I'd found so many good books at the school library, that the Public Library would have a nice collection as well. I was very disappointed to have found nothing. I'll bet the librarian was too. This contact had a lack of impact on my lesson because it did not add any new resources or materials.	N/A
March 9, 2011	Student	Personal Conversation	Feedback on the lesson from the student's point of view.	I asked two female students, while they were assisting in the art room during their recess time, what they thought of different parts of the lesson. Student one said she was not confused by the process of print making because they had printed before and enjoyed	

Kansas Performance Teaching Portfolio

Date	Person Contacted	Method of Contact	Reason for Contact	Result or Impact on Instruction	Follow Up (if necessary)
				<p>printing in partners because it made it easier. Student two who printed a more advanced two part print thought it was difficult at first but got the hang of it after experimenting. This will impact my teaching this lesson in the future because I know that students at this level will be capable of create a two part print. I will also make sure students have somewhat of a prior knowledge of printmaking because it helps them know where their project will go.</p>	
March 10, 2011	Parent	Personal Conversation	Tyler worked very well with others in class and I wanted to inform his mother of his success.	<p>Tyler shared with his mom what we had been working on in class. He explained how we read poems and made drawings to illustrate them along with the printmaking process we used to create a relief print. Tyler's mother was receptive but did not offer any response besides a nod. I thanked her for her time and allowing Tyler and I to share the project with her. I think this experience had a negative impact on me to see the parent not at all responsive to what I was telling her. I was positively impacted at how enthusiastic Tyler was by sharing the information with her. Hopefully the mother was positively impacted to see me so eager to share what I had been teaching her son.</p>	N/A

Kansas Performance Teaching Portfolio

Narrative 4.3.2 Reflection on Impact of Communications (limited to 1 page)

School Librarian: I communicated with the school librarian many times during my KPTP unit instruction and she was always extremely helpful. Not only did she find a great number of books I could check out and use in the classroom but she consistently asked me if there were any other resources I needed help acquiring. The resources she originally found me were very helpful and added to the content of my lesson by expanding the number of poems from which the students could choose. I was always glad to hear from her and flattered with her willingness to help. She gave me a great respect for librarians and the important job they do for the students, teachers and school. I was encouraged by her support and confident of finding what I needed for this lesson and others whenever I approached her.

Public Librarian: I was very disappointed with the lack of resources available at the public library. I took into consideration the fact that the books I needed may be already checked out or circulating, but she did not hide the truth that there was indeed a lack of information on the topics I was researching. It made me wonder why those specific and surrounding libraries did not carry more resources on African American art and poetry. I feel it is a desirable topic and would justify at least a small collection available to the public. Because I was busy planning the unit, and I trusted the librarians search, I did not take it upon myself to browse the County Public Library's website. I followed up after completing the unit and did in fact find a number of books on African American Art and more specifically Aaron Douglas. This was a greater disappointment than originally finding no resources. If I had looked myself I would have discovered a great book on the artist and had been able to share the information with my students. In the future, I will try on my own to find what I need, in addition to recruiting the assistance of the librarian.

Student: I found it very beneficial to communicate with the students because they were able to offer me insight to not only their own abilities and skill level but what they perceive to be the level of the class as a whole. Since they work with each other every day, I can give them some credit to knowing of what work the class is capable. Hearing the students' opinions of the work level reassured me that I was not asking too much of them and they were able and comfortable with the task set before them. This conversation helped me understand what they liked, where they or the lesson could have used more assistance or explanation and what I can change and keep the same the next time I teach this unit.

Parent: In general my conversation with the parent was very one-sided. I was excited to talk to her about her son's progress and success with the lesson, along with a more detailed description on what we were focusing, but she did not seem too interested. I gave her the benefit of the doubt, thinking I just caught her off guard and she was not prepared to meet me and hear about our class. I do believe she was happy to learn how well her son performed and his own enthusiasm for his project, only she did not express it verbally. In the future I will approach a parent that I have had more natural contact with by seeing them during bus duty, for example. I could also send out a note with the students explaining the project first and then a few days later speak with a parent about the lesson asking if they have any questions about the unit or their student's project. It may help if they have some information from which they can draw questions and interest.