

MEETING IN THE MIDDLE:  
CREATING A BLENDED ART CURRICULUM FOR A NEW MIDDLE SCHOOL

By

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A CAPSTONE PROJECT PRESENTED TO THE COLLEGE OF THE ARTS  
OF THE UNIVERSITY OF FLORIDA IN PARTIAL FULFILLMENT  
OF THE REQUIREMENTS FOR THE DEGREE OF  
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ABSTRACT OF CAPSTONE PROJECT PRESENTED TO THE COLLEGE OF THE ARTS  
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### **Abstract**

This capstone project followed the development of a curriculum framework for a new charter art middle school in urban New England: Founders Academy at Beacon Charter High School for the Arts. The framework was created using Understanding by Design (Wiggins & McTighe, 2005). It introduces art as integrated with other subjects, and in and of itself, integral to the overall school curriculum. I used this premise to create the curriculum map for the aforementioned middle school.

Seeing art education as an integral part of a school's curriculum, I first studied the possibilities and applications of art integration in the core curriculum. Second, I studied the impact of art on the core curriculum when treated with equal weight to the traditional core subjects. Finally, I formulated my recommendations for an art and an arts integrated curriculum framework for the new middle school, to be implemented in the 2015-2016 school year. I sought input from art and core educators and administrators in the art-focused secondary school, Beacon Charter High School for the Arts, that the new school will feed into. The framework includes schedules for the school day, a proposed integrated curriculum map, a proposed art lesson rubric, and integration planning sheet.

The resulting curriculum can be found online at <http://www.arts-core.com/middle-school-arts.html>. The curriculum will be implemented in the 2015-2016 school year.

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### **Laying the Foundation**

In 2003, Jack Lawhead, a theatre teacher at Woonsocket High School in Rhode Island started his dream school: the Beacon Charter High School for the Arts. The name originally was an acronym for *Bringing Educational Alternatives to the Community through Occupational Nurturing*. It sounded like a vocational school, and indeed, it could easily have been. The premise was to enhance student learning in the core subjects through daily arts education. The acronym no longer applies as intended. Over the last eleven years of its existence, Beacon changed from that original model to a college preparatory high school with a program that recognized that art is integral to the overall curriculum.

The school's new mission statement became, "Beacon Charter High School for the Arts develops artistic thinkers by nurturing self-expression while preparing our graduates with the academic skills necessary for sustained postsecondary success" (beaconart.org, 2013. para. 1). Beacon still evolves and grows with the addition of a middle school: Founders Academy, slated to open in August 2015. This capstone project is a key to that expansion's success. As an art high school, Beacon uses the art everyday as integral to student learning, with students majoring in one of three art forms (visual, theatre, or culinary) and spending 20% of the school day in art classes.

The focus of Founders Academy middle school will be profoundly different. There is an academic gap in the high school, primarily in mathematics (Skeldon, 2014). The chief reason for this is that Beacon Charter is a statewide regional school with students hailing from around twenty of the thirty-nine districts in Rhode Island. Students come to Beacon Charter from nearly fifty different middle schools from those districts combined. The hope is that by getting our

students earlier in their education, we can control the quality of students entering Beacon Charter.

### **Statement of the Problem**

As art educators, we have a responsibility to promote artistic ways of thinking. My capstone project is a study of how the arts, most especially, visual art, can work with core curriculum *and* as an entity on an even keel with core curriculum using two models of art education: integral and integrated. The comparison I will use is between art integration curricular design and art integral design in secondary education (Stuht & Gates, 2007 and Smilan & Marzilli Miraglia, 2009), essentially to answer the question, “How can both be done in a single middle school curriculum?”

In order for the vision and mission of Beacon Charter to manifest at Founders, art must be present in a substantial way. Being in sixth grade, we do not expect the students to choose a major; instead, the intent is to expose them to all of the arts for three years. Then, in a high-stakes presentation at the end of their eighth grade year, students will apply to a particular major.

Some scholars have pointed out students with art as integral in the curriculum are far more successful in post-secondary life (Stuht & Gates, 2007). The second path is art integration. Many levels and variations of art integration exist (Maeda, 2012, and Marshall, 2006). Art integration can be very superficial or it can be very substantive (Marshall, 2006). Differences between these approaches lay in the amount of involvement by an art educator in core classroom content. Art integration co-taught between the core instructor and the art educator is the goal for a fully authentic art integration program (Smilan & Marzilli Miraglia, 2009). I have designed a curriculum framework for Founders Academy, which employs both an art integral and an art integrated curriculum in order to tap into the artistic thinker within each student.

### **Purpose of the Study**

The educational community has attempted to use art through integration, but I believe the arts are integral to a school's curriculum (Robinson, 2009). Beacon Charter High School for the Arts uses the premise of art as integral throughout their curriculum. In fact, the students are called *student artists*. It is key to the culture of the school and its mission. Movements such as Science, Technology, Engineering, and Math (STEM) to Science Technology, Engineering, *Art*, and Math (STEAM) (Maeda, 2012) threaten the existence of art as an independent subject in some schools (panel discussion, Conejo, Sampaio, & Hoel, March 9, 2012). This cannot and will not be allowed to occur at Beacon Charter or its new middle school, Founders Academy. The task of this study is to use true/authentic art integration and art as integral, to balance the weight of art in the academic day.

Authentic art integration is infrequently practiced. A bastardization of it in different forms is more common (Smilan, & Marzilli Miraglia, 2009). The goal of my study, as previously stated, is to create a curriculum framework for Founders Academy. Founders, it is hoped, will be both art integral and art integrated, expanding the Beacon Charter culture and at the same time, reinforcing its new foundation.

### **Research Questions**

I will attempt to find answers to the following questions:

1. What does it look like when art is a core part of the middle school curriculum?
2. How can authentic art integration enhance an academically centered middle school environment?
3. Can an art integral and an art-integrated curriculum work simultaneously in the same middle school program?

### **Rationale and Significance of the Study**

At the onset of art education in 1870, visual art was a core subject. Walter Smith, a teacher of the Kensington School in England was brought to Boston to establish art education in the industrial Northeast (Bolin, 1985). Within a comprehensive art curriculum, we see units and lessons in mathematics, science, engineering, and technology, as well as history, literature, writing, and most importantly, an understanding of the culture of each person. We learn where we come from and where we can go together. We develop not just as artists, but students as artistic thinkers.

My great grandfather, Eugene St. Pierre, was a prime example of an artistic thinker in action. Eugene dropped out of school after completing the eighth grade. He became a mill worker to help support his family, as was common at the turn of the 20<sup>th</sup> century in New England. Having had a basic training in drawing, Eugene spent his time as he swept up the shop drawing and figuring out how the machinery worked. He went on as an adult to invent the weaving apparatus that allowed the manufacture of seamless stockings. My great grandfather saw an engineering problem and fixed it with innovative thought based in art, thanks to the Massachusetts Drawing Act. Eugene was a product of the educational model adopted in 1870 that defined art as an integral part of a student's development, as an asset to the industrial communities of the Northeast. Over forty patents bear his name. With the need for innovation and creative problem solving to compete in the global economy, the arts play a significant role in redefining how education will influence the future (Maeda, 2012).

### **Assumptions**

My study assumes that art should be an integral part of, and integrated into, the core curriculum. It also assumes that different curricular models in secondary education (i.e.

traditional district high schools, charter schools, etc.) are inherently different in their approaches to art education and can be used as models for new types of curricular framework, which I intend to create. The intention of charter schools in Rhode Island is to be generators of educational innovation; educational testing grounds exploring different options and pedagogies. The movement began as research and development think tanks performing as an ever-evolving experiment to improve education as a whole (Skeldon, personal communication March 8, 2015). It was supposed to provide alternate options that could be used in the traditional schools' curriculum. I hope that educators in all subjects can utilize what has been developed within the course of this capstone project to improve their teaching and their students' learning.

### **Limitations of the Study**

My research was limited to a study of secondary educators and administrators employed at Beacon Charter High School for the Arts and the incoming faculty of Founders Academy. The study was limited to a curricular framework and would not be implemented within the timeline of this study. Scheduling with shared faculty inside of a five-block day was a limiting factor of the curriculum's development. My capstone was also limited by the result of the curricular implementation happening at a new school opening in the 2015-2016 academic year allowing for a fresh start in the use of this new programming.

### **Definition of Terms**

**Art Integration** - The practice of teaching art and core subjects at the same time in an interwoven lesson, offering further clarity and deeper understanding subject matter to the student (Smilan, & Marzilli Miraglia, 2009).

**Art as Integral** - The practice of art sharing an equal footing with core subjects in a school's curricular framework, wherein art shares an equal amount of emphasis to the weight of a student's educational success (Stuht, & Gates, 2007).

### **Literature Review**

In my literature review, I highlight research concerning the efficacy of art integration and the art being a part of the core curriculum in a school. A primary focus was current literature on the STEM to STEAM movement, and principles of art education as they apply to integration and arts integral curricula. Documents from the history of American art education will support the precedent that the arts have had a place as an integral subject matter. As opposed to the frequent current practice of art being an elective or extra-curricular activity. Housing metaphors in the section titles will illustrate my building a home for contemporary art education within a school's curricula.

### **Laying the Foundation**

In his book *The Arts and the Creation of Mind*, Eisner (2002) presented powerful and potent examples of the arts as a catalyst for deeper understanding. As he pointed out evidence that the lessons the arts teach could be carried over to the academic classrooms. Eisner highlighted the impact art had on students' abilities to understand and decipher cultural contexts in social discourse in and out of the classroom (2002). Robinson (2009) and Jemison (2002) echoed Eisner with similar fervor for the ability of art in school to extend the reach of learning, creating a more meaningful educational experience. Jemison related her experiences in her personal educational journey using her story of self-discovery as a scientist through her exposure to the arts (2002). Reinforcing the idea of educational enhancement through art and self-

discovery, Robinson (2009) guided the reader through anecdotal accounts of a student's art needs being a driving force in the person's success in school and life. As the book progressed, he explained the significance of each student's pursuit of his or her passion to drive authentic learning.

In addition to anecdotal evidence by Robinson (2009), Hetland, Winner, Veenema, and Sheridan (2013) highlighted studies that illustrated the same point. Throughout the text, they explained how different methodologies of studio practice and thinking aligned with new standards (the Common Core) in subjects such as the English language arts and mathematics. These conclusions took into account several sources, drawing comparisons to standardized testing scores, parallels in pedagogy to Common Core standards, and the uses of studio thinking in development of curriculum for core subject areas. "The Studio Habits became a foundation for discovering powerful intersections across subjects that then served as starting points for the purposeful and reflective practice of art integration" (p. viii). The necessity for art in schools as proven by the above authors, I would like to point out what the authors highlight — art as integral to a curriculum manifesting in art integration.

The practice of art as integral is not a new idea. Smith, the founder of American art education, institutionalized the practice of art in the classroom starting in 1871 in Boston. Boston in the mid 1800's, the hub for manufacturing of goods in America for export, brought in Smith from England's famed South Kensington training school to aid in fixing the lack of creativity and innovation (Green, 1966). In Smith's (1875) own writings on the necessity for art education he stated,

That it is practicable to teach drawing in the public schools is no longer a matter of doubt; and the study is one of great industrial and educational value, when properly taught, no person, who has carefully investigated the subject, questions for a moment. (p. 5)

The reasoning behind Smith's employment as Director of Drawing in the Boston public schools and the State Director of Art Education in Massachusetts was for America to remain an industrial power (Bolin, 1985). Wealthy industrial stakeholders of Boston petitioned for his employ in the government of the state of Massachusetts (Bolin, 1985). To remain competitive in the international market wherein the United States had shown very poorly in the two World's Fairs prior to Smith's employment, these industrialists and investors sought to utilize the solution England had used to improve her standing in the Fairs—study in drawing using the South Kensington method in public schools (Green, 1966). In scenarios such as the story of Eugene St. Pierre above, the Massachusetts Drawing Act was a success.

### **Structural Integrity**

Though Smith's plan was the origination of modern art education, there have been different iterations in the 143 years of its practice. Ironically, a debate erupted in the Massachusetts State Department of Education in 2007 to cut back the requirements for art in schools (Simpson, 2007). At the time, Massachusetts underwent an overhaul of the state education system requiring only that students pass the English and math state standardized tests. Most high schools treated art as an elective only. With the institution of No Child Left Behind (NCLB), focusing on the core subjects of English Language Arts (ELA) and mathematics, contemporary art education advocates reacted by highlighting the more expressive, individualized nature of art education versus Smith's regimented study of formal design.

In stark contrast to Smith's quote in the previous paragraph, Gude (2007) stated, "The essential contribution that art education can make to our communities is to teach skills and concepts while creating opportunities to investigate and represent one's own experiences - generating personal and shared meaning" (p. 6). She continued in the article to speak of art education as a tool best used to deliver and express the differences in students as individuals. At the Common Core's essence, "We are moving away from skills and we are moving into a more holistic way of addressing the education of our young children" (Conejo, 2012). In a symposium, (March 9, 2012) at Los Angeles Museum of Contemporary Art, educators came together to clarify the application and usefulness of art to inform the Common Core National Standards. During the panel and conversation, literacy was highlighted as applicable to all art forms. Focusing on the inquiry process as key to the Common Core, panelists highlighted that art allows students to better synthesize the information necessary for deeper learning and educational success (Sampaio & Hoel, 2012).

### **Curb Appeal**

A strategy several schools were taking to fill the gap was addressed by the following set of authors. The strategy was art integration. Art integration has several iterations, of which a common example would be the STEM to STEAM movement (Maeda, 2012). The STEM movement places emphasis on science, math, engineering, and technology in the school curriculum. STEAM places art among the other four elements. Former Rhode Island School of Design president, John Maeda started the STEAM initiative, citing his background as a computer engineer and an artist being the keys to saving the American economy. The use of innovation and creativity by what Maeda described as, "convergent thinkers... combine with divergent thinkers," (paragraph 2) enhances the STEM initiative, giving substance and ingenuity to

advance the economic growth of America (2012). STEAM has several proponents within the educational community who use the technique to enhance the learning of students in the math and science classrooms.

One school that fully integrated the STEAM program for all of their math and science courses is the Boston Arts Academy (ADEkoje, Eisencraft, Mandell & Gaskins. 2014). Within the Academy is the Center for Arts in Education. I attended the 10<sup>th</sup> annual Center Institute on October 10, 2014, an educators' conference held at the Academy and organized by the Center. The conference afforded me the ability to see the STEAM techniques in action. The father and son team of Demaine and Demaine, keynote speakers for the institute, gave a talk on the power of art and science used in conjunction with each other. The son, a scientist and mathematician, along with the father, a sculptor, teach and develop artwork at the Massachusetts Institute of Technology. Their keynote address highlighted their work and how the mathematics of paper folding (origami) and puzzles work side-by-side with sculpture (Demaine, E. & Demaine, M. 2014).

In other panels and workshops, evidence emerged of art integration on a surface level with models and examples that were more like arts and crafts exercises applied to a math lesson and less like a researched, engineered piece of art informed by the core subject and vice-versa. I found this in some STEAM applications, particularly those of non-art faculty. When an artist led STEAM projects, the application of the art within the STEM framework was more fluid and fully integrated (personal notes, October 10, 2014). A panel of art and science experts delivered a talk on STEAM-centered opinions on the pedagogy of the art within the sciences. One panelist stated, "Before the formalization of science and tech, we called it 'culture,'" (T. Mandell, personal communication, 2014). During the course of the discussion, several comparisons reached by the

panel led to the same overall conclusion: STEAM was a method to incorporate humanity in the STEM course of study (ADEkoje, Eisencraft, & Mandell, 2014). The adoption of hands-on making in a designated STEAM laboratory was the solution used by the Boston Arts Academy. In effect, they used STEAM as a project-based tool rather than a fully integrated system. Moreover, core instructors used the STEAM lab alone without an art specialist as co-teacher.

This led directly to the arguments of the detractors of art integration and those who saw it as ineffective in its current state. These educational experts were advocates for art to stand alone as curricula apart and equal to the core curriculum informing said curriculum. It had been argued that an art specialist was not necessary in some districts if the core teachers underwent professional development that taught art integration. Faced with such a dilemma, one source responded to her district,

Classroom teachers should enrich and enliven their lessons by integrating the arts, but we cannot expect them to simultaneously serve as classroom teachers and primary arts instructors. In order for students to fully meet the arts standards, schools must invest in qualified and effective arts educators. (Damkohler, 2011, paragraph 9)

The quote illustrated the points brought to light in an article (Smilan & Marzilli Miraglia, 2009) from *Art Education* magazine concerning authentic art integration. The authors, Smilan & Marzilli Miraglia (2009), highlighted the underlying issue of integrating art improperly with non-qualified persons from either the community or teachers that may have an interest or background in art. In the course of study for the article, Smilan & Marzilli Miraglia (2009) found art integration was handled as a time for the classroom instructor to be hands-off, and allow the art educator to take over, or it was a surface practice without profound teaching and learning. In

short, it was these incorrect applications of art integration that resulted, in the authors' opinion, as an aside or a dressing up of curriculum rather than thoughtful integration (Smilan & Marzilli Miraglia, 2009).

### **Getting the Mortgage**

To create a fuller understanding of the importance of art in education, Miller and Lambert (2012) delved into the data gathered by the Strategic National Arts Alumni Project (SNAAP). In the analysis of the SNAAP data as well as references from many scholars, they drew conclusions concerning the efficacy of art programs in high schools, undergraduate and graduate programs. The post-secondary, post-baccalaureate, post-graduate success of the students in a variety of fields by both analysis of the data and the reports was the overall topic of the essay (2009). In relation to the aforementioned essay, the standards put forward by the Partnership for 21<sup>st</sup> Century Skills (n.d.) including communication, critical thinking, creative problem solving, and collaboration were said to be in practice by graduates in the SNAAP study. The report highlighted that art alumni attributed their abilities to use these skills to their training as artists, whether they were artists professionally after graduation or not (Lindemann, Tepper, Gaskill, Jones, Kuh, Lambert, Lena, Miller, Park, Rudolph, & Vanderwerp, 2012).

These skills were not only present in the realm of young adults. Sheridan (2007) pointed out in reference to early childhood education, "...the connection between art and other areas of learning become more apparent and profound [through integration]. Studio art classrooms can foster ways of thinking that characterize the types of learning we want to happen throughout, in all areas of learning" (p. 72). She highlighted the solidity of habits of mind taught through the art in an elementary studio art setting. Her findings in this chapter along with the SNAAP data and reports emphasized the two ends of the educational spectrum concerning the importance of the

art in PK–20 education as a means of teaching the skills needed to face 21<sup>st</sup> century challenges in post-secondary education and the workforce.

### **Moving in (Conclusion)**

The overarching principle I have ascertained from the writings highlighted in my literature review is that art education is agreed upon by experts to be a vital component of American success in the 21st century. The contemporary scholars represented in my review have different perspectives on the implementation of the art in a school's curriculum, yet all agree that art in a curriculum is a non-negotiable. The questions still remain concerning the delivery system of art education. Is integration enough? Will the STEAM movement and other such initiatives supplant art education delivered by high quality specialists? How can we as practitioners of art education advocate for ourselves, illustrating the difference between art integration and art curriculum? My research is fleshed out using references and writings above, such as Gude (2007) highlighting the newest in pedagogy of art education, persons inside other fields such as the Demaines (2014) concentrating on science and mathematics as keys to aesthetics. These authors, scholars, and educators highlight the pros and cons of art integration as well as stand by the pursuit of expanded art education in the United States. By associating these sources in the manner described, I have laid a map for investigation into the discrepancies between the core subjects and art within a school's curriculum, and possible methods of how they may be bridged. The reinsertion of art into the core curriculum is a goal for the creative innovation America sorely needs to survive and advance in the 21st century. How we as art educators get there using the contemporary pedagogy of art education with the fervor of pioneers such as Walter Smith, will define the changes that can be made to ensure a successful future for our students.

### **Methodology**

For my study, I reviewed curricula from Beacon Charter High School for the Arts, an art integral high school that is adding on a middle school (Founders Academy) in the fall of 2015. The curricular framework that will be the end result of this study will be based on Understanding by Design as described by Wiggins and McTighe (2005). I first interviewed members of the faculty and staff of Beacon Charter to assemble information on how and what is done currently in regard to art curriculum at Beacon Charter. I met with the newly formed faculty of Founders Academy to determine the needs of that pending curriculum. The interviews were also targeted to gather information on what the participants may want in the art curriculum. Once created, drafts of the curricular framework were given to the same volunteer participants to critique.

Participants remained anonymous if they chose. A description of the participant's position took the place of participant names that chose to remain anonymous. I had been exempted for a University of Florida institutional review board (IRB) (see Appendices A, B). Volunteering participants in the study signed a letter allowing for interviews and questioning in accordance with University of Florida research parameters.

### **Subjects**

After obtaining consent from volunteer participants, I distributed a brief survey to inform the interviews conducted with the participants (see Appendix D). These two sets of findings informed the development of the curricular framework as a draft which was sent to participants asking for written feedback. I revised the plan based on their feedback, then redistributed the new draft to participants, this time asking for follow-up interviews to clarify questions and gain suggestions as to how the framework may be best implemented. Volunteers ranged in age from

22 - 60 and had varying experience and educational degrees highlighting a variety of experience and differences in pedagogy.

### **Research Sites**

I used qualitative data from interviews and the curricula to show the different applications, successes, and failures of art integration programs at Beacon High School and how these might be applied to Founders. The study of these curricula led to the development of a new curricular framework for Founders Academy, a charter middle school, which will be launched in August, 2015

### **Data Collection Procedures and Instrumentation**

For data collection, I used empathy-based interviews (Rhode Island Department of Education, 2014). Data was collected in observations during the interview process in the form of base observations, insights provided by the participant, and powerful language in the course of narrative inquiry. Narratives from the participants were recorded and would remain anonymous. The University of Florida's Institutional Review Board (IRB) exemption letter and signed consent letters (see Appendices A and B) were issued to all participants who volunteered to participate in this study.

### **Data Analysis Procedures**

The results were compiled and triangulated using the insights and a system in empathy-based interviews called "powerful language" (Rhode Island Department of Education, 2014). Participants received and responded online to a needs assessment comparing the design of art integrated curricula and art integral.

## **Findings**

There were several methods of employing an arts integrated (AI) curriculum. AI could be used as a supplementary tool for student engagement, which was the most frequent use I found in my study, or it could be used as an equal participant in a lesson designed to enhance both the art and the core subject content. As she stated in her response to my questionnaire, Beacon Charter High School for the Arts' Dean of the Arts, Patricia Hawkrigde (personal communication, June 15, 2015) described AI as

It is a finely tuned lesson that addresses the standards for each discipline specifically as well as conducts assessments of those standards for each discipline.

A fully integrated lesson means that the students learn as much about the art as they do about the academic content being addressed.

Both types of integration had been employed over the years at Beacon. Teachers collaborated in the high school on authentic AI, following Hawkrigde's points above. This required co-teaching by both the core subject educator and the arts educator (Smilan and Marzilli-Miraglia, 2009). During the course of this study, I interviewed and gathered valuable feedback from several sources on how we might make this happen at Founders Academy. The findings are presented below as responses to my research questions.

### **Art at the Core**

What does it look like when art is a core part of the middle school curriculum? Beacon Charter High School for the Arts is launching a middle school in the fall of 2015 called Founders Academy. As Stuht and Gate (2007) suggest from an article focused on the arts an integral part of the curriculum; set apart but treated with equal weight to all other subjects, "They (the arts)

connect motivation, instruction, assessment, and practical application in a way that leads to deep understanding” (p. 31). Beacon Charter, as a high school, runs its arts programs in an integral manner giving as much class time to the student for their major as is given for Math and English Language Arts (ELA). How, then, does this apply to the new Founders Academy middle school model?

The arts, though given less time than the core subjects, will be taught both as a key to cultural understanding and to core curriculum understanding. In the cultural understanding portion, art will stand alone, taught to each cohort as *art for art's sake*. In other words, art taught as theory and art-making giving students the basic understanding of why we as humans need and create particular types of art. Within the AI curriculum, this will be reinforced as connections between the arts and core subjects are emphasized showing the pervasive nature of art as an academic and aesthetic pursuit.

The model that I am employing in the curriculum for Founders Academy reflects this, but happens throughout the year. Faculty is shared between Beacon Charter and Founders, making scheduling interesting. Dean of Students for Beacon Charter, Robin Murphy oversees the scheduling of all classes at Beacon Charter, and the new middle school. To accomplish such a feat as I propose, I met with her and used her table for the 2015-2016 school year as my launching point for planning the Founders' art and AI schedule.

In this capstone, the focus is on the first of these units—visual arts. The schedule runs on a five-block daily rotating format. In order for all students to get a taste of the arts, or to paraphrase Principal, Dr. Michael Skeldon, the process of the three arts in the middle school classroom will be somewhere between “browsing a catalog” and taking a workshop. This gives the student the ability once they reach grade eight to choose a major by, “Making an informed decision”

(Skeldon, personal communication, June 17, 2015). In order to best facilitate this informed decision, students must be able to have both art for art's sake, as stated previously, and an AI program. As the classes stand apart in content, they work together to ensure that each subject has a foothold and purpose in the other. The theory is that this combination will not only aid in the students' informed choices, but also drive a more holistic approach to education in general. Students seeing the inherent connectivity of academics and arts during their middle school experience will hopefully drive them to continue that pursuit in high school and beyond.

Visual Arts, Theatre Arts, and Culinary Arts are the three majors students choose from at Beacon Charter. In order for every core subject, Math, ELA, Social Studies, and Science to meet with each art for an equal amount of exposure, I developed this schedule:

#### Semester 1

*Art: Visual Arts, Integrated: Science and Social Studies* August 26 - October 9

*Art: Theatre Arts, Integrated: ELA and Math* October 13 - November 25

*Art: Culinary Arts, Integrated: Science and Social Studies* November 30 - January 22

#### Semester 2

*Art: Visual Arts, Integrated: ELA and Math* January 25 - March 11

*Art: Theatre Arts, Integrated: Science and Social Studies* March 14 - April 29

*Art: Culinary Arts, Integrated: ELA and Math* May 2 - June 10

The arts will be taught on Monday, Tuesday, or Wednesday, one day per student cohort. AI will be implemented on Thursday *or* Friday again, dependent upon student cohorts. This will take place throughout the year with thirty days per session (six sessions at thirty days = 180 days). Unfortunately, this only allows for each art specialist to meet twelve times with the students in a single year and only three times with each core subject for integration. The biggest

challenge due to the limitations of this developing schedule is that each AI session must incorporate *two* core subjects with the art curriculum. In effect, this has the art teacher co-teaching a single unit in a team of three with three curricular outcomes. A solution to this is to find the connections between the core subjects and then connect the art.

The schedule as it currently stands for the 2015-2016 school year is located in Appendix C. The schedule rotates daily with the starting block corresponding to the day of the week, i.e. Monday is a block one start, Tuesday is a block two start, Wednesday is a block three, and so on. There are five days with five blocks. The specialized block is block five. The reasoning for a rotating schedule in this fashion is that Founders Academy will be sharing specialist faculty with Beacon Charter: physical education, visual arts, theatre arts, and culinary arts. These instructors will have block five of their Beacon day open so they can teach at the middle school. On days when they do not teach at Founders, this will serve as a planning block.

In order for every student to receive the same amount of art and AI, a plan was devised during the New England League of Middle Schools' (NELMS) seminar on scheduling, April 9, 2015. In discussion with the principal (Skeldon) and dean of students (Murphy) during this seminar, it was agreed that the three cohorts of sixth grade students must receive an equal amount of time in art, physical education, and technology education. With three cohorts and five days, I suggested that the Thursday and Friday be used for AI and a Study/intervention block. In order for this to work, the standard three-cohort would be adjusted for Thursday and Fridays. It would be reassigned as two cohorts (splitting one cohort in half) on Thursdays and Fridays (see Appendix C). Since the authentic art integration called for a co-taught model, the student: teacher ratio would still be kept low for better individualized learning.

**The Middle: Academics and Arts**

How can authentic art integration enhance an academically centered middle school environment? The argument for creating the new school emphasized the need for Beacon Charter to have a better core subject foundation in our incoming students, in particular, mathematics. In his proposal to the Rhode Island State Board of Regents, Dr. Michael Skeldon (2014), principal of Beacon Charter wrote,

We face a challenge shared with other statewide schools. Our student artists come to us from upwards of thirty to forty different middle schools each year. It takes significant time to identify and address the skill gaps of our students. I believe we have effectively addressed the gaps in reading and writing, but we have not made similar gains in math. Only by attacking these deficits earlier, can we truly make in-roads in this area. This is the genesis of Founders Academy. (p. 1)

With regard to the arts, which is a cornerstone of the Beacon Charter culture, Skeldon (2014) went on to state,

In addition, middle school grades will feature programming in all arts featured in the high school, so that students might sample the arts to inform their selection of a major at the conclusion of grade eight. Beacon's culture of acceptance and creativity will be ingrained into the middle school experience. A smooth transition to grade nine will be of critical import. (p. 2)

In their study of the arts as integral subjects in the California continuation schools, Stuht and Gates (2007) stated, "They (fine arts) connect motivation, instruction, assessment and practical application in a way that leads to deep understanding: they merge learning process and

content and they encourage higher order thinking skills” (p. 31). This pedagogical reasoning is central to art as integral.

In order to meet the cultural standards of Beacon Charter and have the arts work as a significant factor in helping to enrich and engage student learning, I turned to the teachers who work with AI at Beacon Charter. I met with the grade nine and eleven humanities teacher on June 16, 2015. The humanities teacher had filled out my preliminary survey sent via Google forms (see Appendix D) in which she stated, “I believe that art should have equal footing. Art creates an opportunity for students to problem solve, develop logical thinking skills, and activate creativity in a positive way” (personal communication, June 10, 2015). This opinion was shared among the faculty who filled out the survey, both at Beacon Charter and Founders. The experience of the teachers (from first year teachers to long-term veterans) did not seem to impact their opinion of what *authentic* AI is and what it can accomplish.

The first hired member of the Founders Academy middle school faculty was the science teacher, a first year educator fresh from her undergraduate studies. In meeting with her and reading her survey responses, we came up with a plan for the first unit AI of visual arts running August 26 - October 9, 2015. This plan will fill some of the skills gaps inherent in math and science, specifically, order of operations. In the course of the unit, we will hopefully have a lasting impact on the students as it is their introduction to art at Founders. That plan is addressed in the final section of these findings (see Appendix G).

### **Sharing Space and Time**

How can an art integral and an art-integrated curriculum work in the same middle school program? The arts will not be taught as frequently as I would like in the proposed middle school schedule to be considered truly integral. In discussion with the Founders’ science teacher, we

formulated the possibility for the first visual AI unit to design a temporary park (parklet) for Park(ing) Day (personal communication, June 17, 2015). The mission of this international project, started in 2005 by the San Francisco art and design studio, Rebar, was “to call attention to the need for more urban open space, to generate critical debate around how public space is created and allocated, and to improve the quality of urban human habitat ... at least until the meter runs out!” (Rebar group, 2015, para. 2). During an additional discussion with the Founders’ social studies teacher, we determined this unit would fit with her geography curriculum as well (personal communication, July 14, 2015).

My introduction to the Park(ing) Day concept came while at a STEAM workshop at the Boston Arts Academy (October 10, 2014). I attended a workshop run by the Parkolation Project. “The Parkolation Project is an educational program of VSA Massachusetts COOL Schools. Parkolation gets young people involved in real world creative problem solving through designing and building innovative public spaces” (VSA Massachusetts, 2014. [www.parkolationproject.com](http://www.parkolationproject.com). para. 1). Recalling the workshop on this temporary art event opened the possibilities of what my colleagues and I had been discussing. The leader of the workshop was Wilhemina Peragine, founder of the Parkolation Project, which participated in Park(ing) Day in Boston. This project, “gets high school students involved in designing and building small parks and, in turn, increases civic, academic, and environmental engagement” (Center for Arts in Education, 2014. p. 10).

The brief lesson that Peragine taught rang home with me. While speaking with the social studies and science teachers, we determined that we could really take this project from a deeper understanding in all three subjects. To incorporate the social studies, science, and art components in accordance with the National Art Standards in the realms of *Connecting*, *Creating*, *Presenting*, and *Responding* (see Appendix E), we determined that each Park(ing) Day parklet would be an

aesthetic interpretation by the student designers answering questions of environmental concern in the school's community.

### **Activities Within the Proposed Curriculum**

The classes will meet Thursdays and Fridays (see Appendix C) alternating between science and art, and social studies and art. Each project will have several components that will address the relationship of art and the subjects under investigation – science and social studies. Each project will work together to lead students towards understanding content in each subject area and the design of a Park(ing) Day parklet. Lessons will take an entire class period (65 minutes).

Lesson 1 (science, social studies, and art): Introduction of the history of Park(ing) Day in its significance will lead to a brainstorming session by the class using mind maps. This mapping exercise will allow students to collaborate as they generate ideas. The guiding principle for the ideas will be an essential question of the unit, “How could we use green space in a city?” This will address art standards of connecting and responding to a proposed problem as well as science standards concerning interdependent relationships in ecosystems. The history of Parking Day will respond to the social studies standard regarding movement of ideas and global connections across cultures and wide geographic areas.

Lesson 2 (social studies and art): Students will research previous parklet ideas and creative forms of green space in urban environments. They will read articles on urbanism and the industrial history of Woonsocket, RI (our host city). Studying the rich history of this industrial New England mill town as it applies to urbanization and industrialism will fulfill the social studies geography requirements of defining human-environment interaction through the impact

of their activities. This process will reinforce the art standards of connecting and responding to a proposed problem through analysis of parklets that have come before.

Lesson 3 (science and art): Students will dream up and sketch ideas using collage, drawing, and painting to express what they would like to see in their parklet. This will fulfill the art standard; create. Instructors will set parameters including what things must be in each parklet, i.e. a plant of some sort or water fountain that uses rainwater, or even a solar powered charging station. Incorporating plant life into the parklet as a mandatory portion of the design, will reinforce the science standards of interdependent relationships in ecosystems and understanding structure and function.

Lesson 4 (social studies and art): The instructors will teach scaling methods and the use of Trimble SketchUp. Students will work as a group creating portions of each parklet as 3D virtual models. Students will present their models to the class as they appear on Google maps. This meshes the art standards of creating, presenting, and responding with the social studies standards concerning exact and relative location of their parklet through the use of precise measuring and mapping.

Lesson (science and art) 5: Students will create models as a group incorporating ideas from each member's sketches and 3D virtual model. These models will be constructed of found objects, crafting supplies, and recyclables. The models will be to scale (1" = 1'). All four art standards mentioned above work in this lesson as well as the science standards of structure and function (again) and energy and chemical process in everyday life. A single model from each class will be chosen and constructed in the city. This choice will be made using an anonymous vote on a Google form that will require students to rate each presentation based on how well the group did in approaching the essential questions of the unit.

Lesson 6 (social studies, science, and art): Each of the two classes will have a period of time to build the collectively selected parklet. This will reinforce the social studies geography standard of defining human-environment interaction through the impact of their activities. It also works to reinforce the art standards particularly in the creating and connecting. Science standards of structure and function, and ecosystem dynamics will also apply to this final lesson.

### **Summary Across Findings**

Developing this curriculum framework, I referred to Hawkrige's work at Beacon to ensure a transition in culture from Founders to Beacon. Using the curriculum integration map, I developed a model for the Park(ing) Day unit. Included in the materials provided by Hawkrige was a project planning sheet, which I modified to tie in with the UbD format (Appendices F through J).

These curriculum maps and planning sheets best exemplify my parameters for arts integration for all three majors. Using the existing forms and modifying them to suit the needs of this new program is key to maintaining the academic integrity and continuity to the work across grades six through twelve. Though the missions of the schools are different, they tie together for the same overall goal: preparation of student artists for post-secondary success.

### **The Final Analysis**

Our performance in reading and writing assessments at the state level has been unsurpassed by any public high school in the state. Our performance in math, however, has been less consistent. Like many other high schools, we have struggled on the state assessment, particularly in the area of Numbers and Operations. In the areas focused upon in our high school curriculum (Geometry and Measurement; Functions and Algebra; and Data, Statistics, and Probability),

Beacon typically is at or above the state average. Where we need significant improvement is in the area of Numbers and Operations. (Skeldon, 2014, p. 1)

With more control over the educational standards of incoming freshman to Beacon Charter, this can be accomplished by having them first go through Founders. We can have better prepared students (Skeldon, personal communication, 2015). Having these students' capabilities in both the academics and the arts brought to a higher level through Founders Academy will allow Beacon Charter High School for the Arts to offer more advanced programming and thereby increase the potential of our students in subject matters in which we have traditionally lagged behind. Within this framework, my hope is that the Park(ing) Day project will help students make a connection between art and other subjects. The collapsed timeframe is of major concern and may counter the efficacy of the curriculum. My main doubt surrounds being able to create the parklets. Arrangements will need to be made with the city and the rest of Founders' faculty and staff to allow for more than the allotted hour on the final days.

### **Conclusion**

Where to go from here? The map has been laid. The first of six curricula in arts integration at Founders Academy are prepped and ready to roll out. Subsequent endeavors in theatre and culinary arts will be established by the successes and challenges of this unit. This has been the start of a greater experiment. Founders Academy has the potential to advance Beacon Charter High School for the Arts in both academic and artistic ways. As a feeder school, Founders is already viewed that way, even prior to its opening a month after this capstone is presented. The long-term goal is to make Founders Academy a solid, rigorous arts and academic curriculum in its own right, that it has a culture akin, but not attached to Beacon Charter.

As I embark on a year implementing these courses of study, I am at the same time excited and full of trepidation. There is cautious optimism when starting a new school. Growing pangs are imminent. The adjustment for students, faculty, and administrators is stressful to say the least. We have assembled the team of Beacon Charter and Founders with the hope that the arts will be a central point to the learning and development of each child. With that in mind, I am optimistic that we will handle the challenges of increasing academic rigor and higher expectations. As both schools look toward their conjoined futures, there are clear spots on the horizon. As I aid in the navigation of this endeavor, I am reminded of a quote by Lao Tzu, “Do the difficult things while they are easy and do the great things while they are small. A journey of 1000 miles must begin with a single step” (n.d.). Here the journey begins. My colleagues and I embark together to take on the challenges of an expanding school system.

In my findings, I have used the guiding questions of this capstone to lead to new questions. Some have been answered; most will lead to still more inquisitive pursuits. There are now systems in place that will morph with Founders Academy as it grows. In order for the arts to be an integral part of the Founders Academy middle school curriculum, the arts must also be integrated. Scheduling conflicts forces this formula. With two days a week exposed to and participating in art, the hope is students will have a better grasp of the value of art in the world. The greatest takeaway from this has been that with collaboration as a formula for both faculty and students, the hope of success is higher. It is easier to look toward the future and get to that bright horizon if there are others journeying with you. This is truly the first step in the next one-thousand miles.

### **Summary**

At the onset of this study, I had expectations for what I would find concerning art curricula. I first intended to find the differences and uses of art integration or art as integral within the existing secondary education environment of The Beacon Charter High School for the Arts. The opinions and experiences of the administration and faculty of Beacon Charter were key to my gaining a wider perspective of integral as opposed to integrated. With my information, I worked within the limitations highlighted above and utilized the curriculum designs to inform my own art curriculum design for the Founders Academy art and AI programs set to feed into a pre-existing Beacon Charter high school art program.

The aforementioned art integrated and art integral curriculum for a middle school was the focus and end product of this capstone paper. As the study concluded, arts integration became the focus over arts as integral. The resulting curriculum can be found online at <http://www.arts-core.com/middle-school-arts.html>. The curriculum is slated to be implemented in the 2015-2016 school year. Though AI became the focus, I believe it reinforces the integral nature of art in a school's curriculum when practiced with authenticity as defined by my research and study.

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### **Author Biography**

I was born into teaching, quite literally. My mother crossed the stage at Rhode Island College with a degree in art education and her classmates gave her a small diploma for me (at the time seven months into her pregnancy). My father was an industrial arts teacher for thirty-five years. I was always encouraged to pursue my passions by both of my parents. Their support culminated in my receipt of my Bachelor of Fine Arts with honors from the Massachusetts College of Art and Design in Boston. Their support had a lasting effect on me.

My first job as a teacher was at a private Catholic school where educator certification was not required to teach. Moving on eight years later to the Beacon Charter High School for the Arts, I went to Providence College at night for my certification, and in the day, Beacon did more than employ me; they gave me a new concept of the word “educator.” It was at Beacon that I truly discovered the art of teaching. As I grew as an educator, I wanted my classrooms to be places of passion and experimentation, places where students explore themselves by trial and error. I gave my students the freedom to fail with my caveat, “the only *true* failure is giving up.”

Proud and humbled as I am to have been voted the Beacon District Teacher of the Year 2015, the proudest moment of my teaching career came at the end of a performance of one of Beacon’s award-winning shows at the Stadium Theatre in 2011. At the end of the show, the seniors gave accolades to the teachers as a farewell. Two of my students broke down in tears, as one said, “I never knew what it was like to have a father until I met Mr. LeClair,” and the other reiterated, “Every morning I wake up, get ready, say ‘goodbye’ to my dad and go out the door to school where I am greeted by my second dad, Mr. LeClair.” I have never been so touched or so sure of the importance of my life as an educator until that moment. The realization that I have

become for my students what my family is and always has been for me is by far the greatest of my accomplishments as an educator.

## Appendices

### Appendix A



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June 4, 2015

TO: Jason LeClair  
109 Olney Avenue  
North Providence, RI 02911

FROM: Ira S. Fischler, PhD; Chair *ISF*  
University of Florida  
Institutional Review Board 02

SUBJECT: **Exemption of Protocol #2015-U-0715**  
Meeting in the Middle: Creating a Blended Arts Curriculum for a New Middle School

SPONSOR: None

Your protocol submission was reviewed by the IRB. The Board determined that your protocol is exempt based on the following category:

*45 CFR 46.101(b)(2) Research involving the use of educational tests (cognitive, diagnostic, aptitude, achievement), survey procedures, interview procedures or observation of public behavior*

Should the nature of your study change or if you need to revise this protocol in any manner, please contact this office before implementing the changes.

IF:dl



**Appendix C**

			YEAR		
<b>Monday</b>	Block 1	Block 2	Block 3	Block 4	Block 5
English		6 white	6 blue	6 silver	
Math	6 silver	6 blue	6 white		
Science	6 white		6 silver	6 blue	
Social Studies	6 blue	6 silver		6 white	
Arts					6 white
PE/Health					6 silver
Tech					6 blue
Advisory					
<b>Tuesday</b>	Block 2	Block 3	Block 4	Block 5	Block 1
English	6 white	6 blue	6 silver		
Math	6 blue	6 white			6 silver
Science		6 silver	6 blue		6 white
Social Studies	6 silver		6 white		6 blue
Arts				6 silver	
PE/Health				6 blue	
Tech				6 white	
Advisory					

<b>Wednesday</b>	Block 3	Block 4	Block 5	Block 1	Block 2
English	6 blue	6 silver			6 white
Math	6 white			6 silver	6 blue
Science	6 silver	6 blue		6 white	
Social Studies		6 white		6 blue	6 silver
Arts			6 blue		
PE/Health			6 white		
Tech			6 silver		
Advisory					
<b>Thursday</b>	Block 4	Block 5	Block 1	Block 2	Block 3
English	6 silver			6 white	6 blue
Math			6 silver	6 blue	6 white
Science	6 blue		6 white		6 silver
Social Studies	6 white		6 blue	6 silver	
Arts		6 white &.5 blue			
Integration					
Study/intervention		6 silver & .5 blue			
Advisory					
<b>Friday</b>	Block 5	Block 1	Block 2	Block 3	Block 4

English			6 white	6 blue	6 silver
Math		6 silver	6 blue	6 white	
Science		6 white		6 silver	6 blue
Social Studies		6 blue	6 silver		6 white
Arts	6 silver & .5 blue				
integration					
Study/Intervention	6 white & .5 blue				
Advisory					

## Appendix D

 Edit this form

# Arts in Beacon Survey 1

In informal survey for Jason Robert LeClair's Capstone project  
Meeting in the Middle: creating a blended art curriculum for a new middle school

Because you have agreed to volunteer for this project, I would ask that you fill out the following Google form as a baseline for my research and a guide to our upcoming interview.

Thank you,

Jason Robert LeClair

Your username ([jleclair@beaconart.org](mailto:jleclair@beaconart.org)) will be recorded when you submit this form. Not **jleclair**?

[Sign out](#)

\* Required

### Art in your curriculum \*

Do you use art in your curriculum? If you do, how? If not, why?

### Art integration \*

What is your understanding of what an art integration lesson looks like?

### Art integration 2 \*

Have you ever taught (or wanted to teach) an art integrated lesson? If you have, please describe the lesson.



## **Appendix E**

### Grade 6 Visual standards

Connecting:

#### **#VA:Cn11.1**

**Process Component:** Interpret

**Anchor Standard:** Synthesize and relate knowledge and personal experiences to make art.

**Enduring Understanding:** Through art-making, people make meaning by investigating and developing awareness of perceptions, knowledge, and experiences.

**Essential Question:** How does engaging in creating art enrich people's lives? How does making art attune people to their surroundings? How do people contribute to awareness and understanding of their lives and the lives of their communities through art-making?

#### **Grade 6**

#### **VA:Cn10.1.6**

Generate a collection of ideas reflecting current interests and concerns that could be investigated in art-making.

#### **#VA:Cn11.1**

**Process Component:** Synthesize

**Anchor Standard:** Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

**Enduring Understanding:** People develop ideas and understandings of society, culture, and history through their interactions with and analysis of art.

**Essential Question:** How does art help us understand the lives of people of different times, places, and cultures? How is art used to impact the views of a society? How does art preserve aspects of life?

**Grade 6**

**VA:Cn11.1.6**

Analyze how art reflects changing times, traditions, resources, and cultural uses.

Creating

**#VA:Cr1.1**

**Process Component:** Investigate, Plan, Make

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

**Enduring Understanding:** Creativity and innovative thinking are essential life skills that can be developed.

**Essential Question:** What conditions, attitudes, and behaviors support creativity and innovative thinking? What factors prevent or encourage people to take creative risks? How does collaboration expand the creative process?

**Grade 6**

**VA:Cr1.1.6**

Combine concepts collaboratively to generate innovative ideas for creating art.

### **#VA:Cr1.2**

**Process Component:** Investigate, Plan, Make

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

**Enduring Understanding:** Artists and designers shape artistic investigations, following or breaking with traditions in pursuit of creative artmaking goals.

**Essential Question:** How does knowing the contexts histories, & traditions of art forms help us create works of art & design? Why do artists follow or break from established traditions? How do artists determine what resources are needed to formulate artistic investigations.

### **Grade 6**

#### **VA:Cr1.2.6**

Formulate an artistic investigation of personally relevant content for creating art.

### **#VA:Cr2.1**

**Process Component:** Investigate

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

**Enduring Understanding:** Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches.

**Essential Question:** How do artists work? How do artists and designers determine whether a particular direction in their work is effective? How do artists and designers learn from trial and error?

**Grade 6**

**VA:Cr2.1.6**

Demonstrate openness in trying new ideas, materials, methods, and approaches in making works of art and design.

**#VA:Cr2.2**

**Process Component:** Investigate

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

**Enduring Understanding:** Artists and designers balance experimentation and safety, freedom and responsibility while developing and creating artworks.

**Essential Question:** How do artists and designers care for & maintain materials, tools, & equipment? Why is it important for safety & health to understand & follow correct procedures in handling materials & tools? What responsibilities come with the freedom to create?

**Grade 6**

**VA:Cr2.2.6**

Explain environmental implications of conservation, care, and clean-up of art materials, tools, and equipment.

**#VA:Cr2.3**

**Process Component:** Investigate

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

**Enduring Understanding:** People create and interact with objects, places, and design that define, shape, enhance, and empower their lives.

**Essential Question:** How do objects, places, and design shape lives and communities? How do artists and designers determine goals for designing or redesigning objects, places, or systems? How do artists and designers create works of art or design that effectively communicate?

**Grade 6**

**VA:Cr2.3.6**

Design or redesign objects, places, or systems that meet the identified needs of diverse users.

**#VA:Cr3.1**

**Process Component:** Reflect, Refine, Continue

**Anchor Standard:** Refine and complete artistic work.

**Enduring Understanding:** Artist and designers develop excellence through practice and constructive critique, reflecting on, revising, and refining work over time.

**Essential Question:** What role does persistence play in revising, refining, and developing work? How do artists grow and become accomplished in art forms? How does collaboratively reflecting on a work help us experience it more completely?

**Grade 6**

**VA:Cr3.1.6**

Reflect on whether personal artwork conveys the intended meaning and revise accordingly.

Presenting

**#VA:Pr.4.1**

**Process Component:** Relate

**Anchor Standard:** Select, analyze and interpret artistic work for presentation.

**Enduring Understanding:** Artists and other presenters consider various techniques, methods, venues, and criteria when analyzing, selecting, and curating objects artifacts, and artworks for preservation and presentation.

**Essential Question:** How are artworks cared for and by whom? What criteria, methods, and processes are used to select work for preservation or presentation? Why do people value objects, artifacts, and artworks, and select them for presentation?

**Grade 6**

**VA:Pr.4.1.6**

Analyze similarities and differences associated with preserving and presenting two-dimensional, three-dimensional, and digital artwork.

**#VA:Pr5.1**

**Process Component:** Select

**Anchor Standard:** Develop and refine artistic techniques and work for presentation.

**Enduring Understanding:** Artists, curators and others consider a variety of factors and methods including evolving technologies when preparing and refining artwork for display and or when deciding if and how to preserve and protect it.

**Essential Question:** What methods and processes are considered when preparing artwork for presentation or preservation? How does refining artwork affect its meaning to the viewer? What criteria are considered when selecting work for presentation, a portfolio, or a collection?

**Grade 6**

**VA:Pr5.1.6**

Individually or collaboratively, develop a visual plan for displaying works of art, analyzing exhibit space, the needs of the viewer, and the layout of the exhibit.

**#VA:Pr6.1**

**Process Component:** Analyze

**Anchor Standard:** Convey meaning through the presentation of artistic work.

**Enduring Understanding:** Objects, artifacts, and artworks collected, preserved, or presented either by artists, museums, or other venues communicate meaning and a record of social, cultural, and political experiences resulting in the cultivating of appreciation and understanding.

**Essential Question:** What is an art museum? How does the presenting & sharing of objects, artifacts, & artworks influence & shape ideas, beliefs, & experiences? How do objects, artifacts, & artworks collected, preserved, or presented, cultivate appreciation & understanding?

**Grade 6**

**VA:Pr6.1.6**

Assess, explain, and provide evidence of how museums or other venues reflect history and values of a community.

Responding

### **#VA:Re7.1**

**Process Component:** Share

**Anchor Standard:** Perceive and analyze artistic work.

**Enduring Understanding:** Individual aesthetic and empathetic awareness developed through engagement with art can lead to understanding and appreciation of self, others, the natural world, and constructed environments.

**Essential Question:** How do life experiences influence the way you relate to art? How does learning about art impact how we perceive the world? What can we learn from our responses to art?

**Grade 6**

### **VA:Re7.1.6**

Identify and interpret works of art or design that reveal how people live around the world and what they value.

### **#VA:Re7.2**

**Process Component:** Perceive

**Anchor Standard:** Perceive and analyze artistic work.

**Enduring Understanding:** Visual imagery influences understanding of and responses to the world.

**Essential Question:** What is an image? Where and how do we encounter images in our world? How do images influence our views of the world?

**Grade 6**

**VA:Re7.2.6**

Analyze ways that visual components and cultural associations suggested by images influence ideas, emotions, and actions.

**#VA:Re8.1**

**Process Component:** Perceive

**Anchor Standard:** Interpret intent and meaning in artistic work.

**Enduring Understanding:** People gain insights into meanings of artworks by engaging in the process of art criticism.

**Essential Question:** What is the value of engaging in the process of art criticism? How can the viewer "read" a work of art as text? How does knowing and using visual art vocabularies help us understand and interpret works of art?

**Grade 6**

**VA:Re8.1.6**

Interpret art by distinguishing between relevant and non-relevant contextual information and analyzing subject matter, characteristics of form and structure, and use of media to identify ideas and mood conveyed.

**#VA:Re9.1**

**Process Component:** Analyze

**Anchor Standard:** Apply criteria to evaluate artistic work.

**Enduring Understanding:** People evaluate art based on various criteria.

**Essential Question:** How does one determine criteria to evaluate a work of art? How and why might criteria vary? How is a personal preference different from an evaluation?

**Grade 6**

**VA:Re9.1.6**

Develop and apply relevant criteria to evaluate a work of art.

Appendix F

**ARTS INTEGRATION CURRICULUM MAP**  
*Mathematics & Visual Arts – Grade 9*

<i>Content Objective</i>	<i>Fine Arts Objective</i>	<i>Possible Assessment</i>	<i>Seed Idea</i>
<p><b>Abstract Art: A System of Equations</b></p> <p><b>CCSS: Mathematics:</b>  <b>A.CED.2</b> Create equations in two or more variables to represent relationships between quantities; graph equations on coordinate axes with labels and scales.  <b>A.CED.4</b> Rearrange formulas to highlight a quantity of interest, using the same reasoning as in solving equations.  <b>A.SSE.2</b> Use the structure of an expression to identify ways to rewrite it.  <b>F.LE.2</b> Construct linear and exponential functions, including arithmetic and geometric sequences, given a graph, a description of a relationship, or two input-output pairs.  <b>F.IF.4</b> For a function that models a relationship between two quantities, interpret key features of graphs and tables in terms of the quantities, and sketch graphs showing key features given a verbal description of the relationship.</p>	<p><b>National Core Arts Standards: Visual Arts</b></p> <p><b>Artistic Process:</b> Creating</p> <p><b>Anchor Standard:</b> Generate and conceptualize artistic ideas and work.  <b>VA:Cr1-1</b>                      a. Use multiple approaches to begin creative endeavors</p> <p><b>Anchor Standard:</b> Organize and develop artistic ideas and work.  <b>VA:Cr2-2</b>                      a. Experiment with various materials and tools to explore personal interests in a work of art or design</p>	<p>~ <b>Math rubric</b> assessing the following elements of completed project: completion and precision of design of diagonal lines; accuracy and precision of graph; accuracy of linear equations in slope-intercept form; accuracy of all work shown;</p> <p>~ <b>Five- paragraph essay</b> outlining the inspiration for the design; what artistic choices were made in the creation of the design and why; and how the knowledge of creating graphs and writing equations aided in the creation of the work of art.</p> <p>~ <b>Visual Arts rubric</b> assessing the following elements of completed project: choice and use of design materials; design elements: color, line, texture, value; precision of execution of design</p>	<p>~ <b>Students will research cubist and abstract artists</b> and choose two that they find inspiring. Students will select two pieces of the artists' work that they like the most, print them, and use them as inspiration for the next steps.</p> <p>~ <b>Students will sketch out a design</b> using lines. (Student may draw lines only; sketch an image and then draw lines through it or look for images within the lines to create a distorted figure.) There must be at least 15 lines. Students will then trace over the lines with a dark marker and a ruler.</p> <p>~ <b>Students will place a piece of graph paper</b> on top of their design. Using a ruler and pencil, the students will trace all of the lines from their design paper onto their graph paper. Students will then plot and label two points on every line using only integer points.</p> <p>~ <b>Students will write the equation of</b> fifteen of their lines in slope-intercept form. Students will show</p>

**Appendix G**

Founders Academy Arts Integration Curriculum Map

<b>Arts Objective</b>	<b>Science Objective</b>	<b>Social Studies Objective</b>	<b>Potential Assessments</b>	<b>Seed Ideas</b>
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**Science/Social Studies and Visual Arts – Grade 6**

National Core	Next Generation	Grade 6	Science Rubric	Students will
<p data-bbox="131 279 391 315"><b>Art Standards:</b></p> <p data-bbox="131 352 391 388"><b>Visual Arts</b></p> <p data-bbox="131 499 391 535"><b>Connecting</b></p> <p data-bbox="131 573 391 609">VA:Cn11.1.6</p> <p data-bbox="131 646 391 972">Analyze how art reflects changing times, traditions, resources, and cultural uses.</p> <p data-bbox="131 1083 391 1119"><b>Creating</b></p> <p data-bbox="131 1157 391 1192">VA:Cr1.1.6</p> <p data-bbox="131 1230 391 1629">Combine concepts collaboratively to generate innovative ideas for creating art.</p> <p data-bbox="131 1740 391 1776">VA:Cr2.1.6</p> <p data-bbox="131 1814 391 1850">Demonstrate</p>	<p data-bbox="399 279 662 315"><b>Science</b></p> <p data-bbox="399 352 662 388"><b>Standards</b></p> <p data-bbox="399 499 662 678">Students will be introduced to topics like:</p> <p data-bbox="399 789 662 898">Structure and Function,</p> <p data-bbox="399 1010 662 1119">Growth and Development of</p> <p data-bbox="399 1146 662 1182">Organisms,</p> <p data-bbox="399 1293 662 1409">Organization for Matter and Energy</p> <p data-bbox="399 1436 662 1556">Flow in Organisms,</p> <p data-bbox="399 1667 662 1703">Energy in</p> <p data-bbox="399 1730 662 1766">Chemical</p> <p data-bbox="399 1793 662 1829">Processes and</p>	<p data-bbox="670 279 894 315"><b>Geography</b></p> <p data-bbox="670 352 894 388"><b>curriculum</b></p> <p data-bbox="670 499 894 535"><b>Key Ideas and</b></p> <p data-bbox="670 573 894 609"><b>Details</b></p> <p data-bbox="670 646 894 1192">Cite specific textual evidence to support analysis of primary and secondary sources.</p> <p data-bbox="670 1304 894 1413"><b>Integration of Knowledge and Ideas</b></p> <p data-bbox="670 1524 894 1850">Integrate visual information with other visual information in</p>	<p data-bbox="902 279 1187 1119">Assessing the research of plant life citing the accuracy and ability of the student to determine the authenticity of the text. Also included are the dimensions needed for said plant life to survive in a parklet setting.</p> <p data-bbox="902 1230 1187 1266"><b>Social Studies</b></p> <p data-bbox="902 1304 1187 1339"><b>Rubric</b></p> <p data-bbox="902 1377 1187 1850">Assessing research and interpretation of the industrial history of the area and its subsequent urbanization and industrialization.</p>	<p data-bbox="1195 279 1487 1703"><b>research</b> plant life that will aid in the beautification and reduction in CO<sub>2</sub> emissions of the urban environment of Woonsocket One tree and one other type of useful plant are key to this project. Students will also look at the environmental implications of Park(ing) day and why it matters to the planet, especially an urban environment built on an industrial history.</p> <p data-bbox="1195 1814 1487 1850"><b>Students will create</b></p>

<p>openness in trying new ideas, materials, methods, and approaches in making works of art and design.</p> <p>VA:Cr2.2.6</p> <p>Explain environmental implications of conservation, care, and clean-up of art materials, tools, and equipment.</p> <p>VA:Cr2.3.6</p> <p>Design or redesign objects, places, or systems that meet the</p>	<p>Everyday Life, Interdependent Relationships in Ecosystems, Cycle of Matter and Energy Transfer in Ecosystems, Ecosystem Dynamics, Functioning, &amp; Resilience, Biodiversity and Humans (Founders science teacher, personal communication, July 5, 2015)</p>	<p>print and digital texts.</p> <p>Students will be introduced to the following social studies concepts:</p> <p>Human-Environment interaction through the impact of their activities in creating the parklet on a piece of the landscape.</p> <p>Movement of ideas and</p>	<p>Use of Trimble SketchUp and use of Google maps to reflect the connection to the urban landscape.</p> <p><b>Visual Arts Rubric</b></p> <p>Assessing process and product. The aesthetics of the parklet and its layout, the means of display for plants as to what is innovative and original about the design (how far out of the box did the group go?)</p> <p>Ability to work collaboratively on a work of art and use peer critique. Finally</p>	<p>a work of art that is based on the parklet model as highlighted in the Rebar Group's Park(ing) Day movement. The creation of this parklet will be a collaborative piece with several stages – sketch, brainstorm, collaborate, design, measure, model and construct.</p>
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<p>identified needs of diverse users.</p> <p><b>Presenting</b></p> <p>VA:Pr5.1.6</p> <p>Individually or collaboratively, develop a visual plan for displaying works of art, analyzing exhibit space, the needs of the viewer, and the layout of the exhibit.</p> <p><b>Responding</b></p> <p>VA:Re7.1.6</p> <p>Identify and interpret works of art or design that</p>		<p>global connections across cultures and wide geographic areas as all participants across the globe will partake in the parklet project simultaneously on the same day.</p> <p>Exact and relative location of their parklet through the use of precise measurement and mapping.</p>	<p>usage of historical and scientific references to make aesthetic decisions.</p>	
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reveal how people live around the world and what they value.				
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## Appendix H

**ARTS INTEGRATION      PROJECT PLANNING WORKSHEET**

1. Projected timeline for project:
2. Guiding/Essential Question of project:
3. Artist(s) or Artwork(s) to connect to through project:
4. Curriculum/disciplines/concepts/skills/ideas to be addressed:
5. Possible collaborators for project (for example, another teacher, an outside specialist):
6. Methods/Activities used:
7. What are your goals for your students? What are your goals for yourself?

**Appendix I**

**Arts Integration Curriculum Unit Template**

**Subject/Grade:**

**Subjects included:**

**Unit Title:**

<b>Stage 1 - Desired Results</b>	
<p><b>Content Standards:</b> <i>This section lists the secondary content standards that are addressed in the unit (e.g., CCSS, GSEs, NGSS, Industry Standards, etc. for each of the subjects covered in the unit)</i></p>	
<p><b>Essential Questions:</b> <i>This section identifies core essential questions in this unit (please make sure the questions address concerns from each of the subject matters studied in the unit).</i></p>	
<p><b>Understanding:</b> <i>This section identifies the big, enduring ideas of the unit</i></p>	
<p><b>Students will know:</b> <i>This section identifies key concepts and <u>knowledge</u> students will acquire as a result of this unit</i></p>	<p><b>Students will be able to:</b> <i>This section identifies what students should be able to do as a result of such knowledge. What <u>skills</u> do they now have?</i></p>
<b>Stage 2 - Assessment Evidence</b>	
<p><b>Assessments:</b> <i>This section identifies assessment tasks that the teachers will employ to assess student performance on the content standards identified in this unit. This section may also identify the rubrics used for scoring each assessment task</i></p>	

**Appendix J**

**Grade 6 Visual Art Semester 1 Rubric**

Visual Arts Department Beacon Charter High School for the Arts

Jason Robert LeClair 2015/2016

	<b>Proficient w/Distinction 25 - 20</b>	<b>Proficient 19 - 16</b>	<b>Partially Proficient 15- 10</b>	<b>Substantially Below Proficient - 9-0</b>
<b>Process - sketches</b>	Student Artist spent much time and effort was spent in sketching multiple ideas investigating how the world relates to his/her artwork.	Student Artist spent much time and effort was spent in sketching multiple ideas investigating how the world relates to his/her artwork.	Student Artist spent much time and effort was spent in sketching multiple ideas investigating how the world relates to his/her artwork.	Student Artist spent much time and effort was spent in sketching multiple ideas investigating how the world relates to his/her artwork.
<b>Vocabulary</b>	Student Artist used language learned in the course of the six weeks to identify different aspects of his/her work and the work of others during in-class process critiques.	Student Artist used some language learned in the course of the six weeks to identify different aspects of his/her work and the work of others during in-class process critiques.	Student Artist used little to no language learned in the course of the six weeks to identify different aspects of his/her work and the work of others during in-class process critiques.	Student Artist did not use language learned in the course of the six weeks to identify different aspects of his/her work and the work of others during in-class process critiques.

<p><b>Mixed Media Panel</b></p>	<p>Student Artist worked on his/her portion of the mixed media panel mural with much care and attention to art making. He/she used the concepts discussed in class to create an aesthetically pleasing artwork that compliments the other portions of the mural.</p>	<p>Student Artist worked on his/her portion of the mixed media panel mural with attention to art making. He/she used the concepts discussed in class to create an aesthetically pleasing artwork that compliments the other portions of the mural.</p>	<p>Student Artist worked on his/her portion of the mixed media panel mural with and attention to art making. There is little to no evidence of the concepts discussed in class to create an aesthetically pleasing artwork that compliments the other portions of the mural.</p>	<p>Student Artist did not work on his/her portion of the mixed media panel mural with much care and attention to art making. He/she used the concepts discussed in class to create an aesthetically pleasing artwork that compliments the other portions of the mural.</p>
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<b>Reflection</b>	<p>Student Artist has written a thoughtful and well composed reflection using vocabulary taught in an appropriate manner to best answer the following questions:</p> <ol style="list-style-type: none"> <li>1. What was the process of making this work?</li> <li>2. What was your favorite part of making the art?</li> <li>3. What was the most challenging part of making the art?</li> </ol>	<p>Student Artist has written a good reflection using some of the vocabulary to answer the following questions:</p> <ol style="list-style-type: none"> <li>1. What was the process of making this work?</li> <li>2. What was your favorite part of making the art?</li> <li>3. What was the most challenging part of making the art?</li> </ol>	<p>Student Artist has written a basic reflection using little to none of the vocabulary in order to answer the following questions:</p> <ol style="list-style-type: none"> <li>1. What was the process of making this work?</li> <li>2. What was your favorite part of making the art?</li> <li>3. What was the most challenging part of making the art?</li> </ol>	<p>Student Artist has not written a reflection/or has not completed the three paragraphs using the following questions:</p> <ol style="list-style-type: none"> <li>1. What was the process of making this work?</li> <li>2. What was your favorite part of making the art?</li> <li>3. What was the most challenging part of making the art?</li> </ol>
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\_\_\_\_\_ /100 Total