

CONCEPT-BASED LESSON PLANNING PROCESS GUIDE

Note: The shaded areas indicate the shifts from more traditional lesson planning to a concept-based instructional design and asks teachers to metacognitively reflect on their planning. The red cells and shading indicate the primary focus of our work at the Institute. **The process guide is to help make visible “the invisible thinking” in which teachers engage as they plan lessons.** The guide is not intended to suggest that templates in use by teachers or in districts should be replaced; in fact, the process guide may be a valuable tool when used “side-by-side” with other lesson planning templates or tools. The intention is to illustrate the type of questioning that should occur consistently with any planning process when considering the instructional shifts implicit in the Colorado Academic Standards.

<i>Shift in</i>	<i>Lesson Elements and Design</i>	<i>Metacognitive Reflection</i>
<i>Instructional Design</i>		
<i>The Unit Generalization and Focusing Lens asks students to ...</i>	Lesson Focus: <i>(Connection to Generalization and/or Focusing Lens in the District Sample Curriculum Project)</i> 7 th grade visual art unit “Personal Geographies” LE #1 Focusing Lens: Origins Key Generalizations: Artist often represent space, time, and energy through expressive features and characteristics of art.	<i>How does this specific lesson advance the big idea or generalization of the unit? What connections might be made between other content areas?</i>
<i>This lesson objective / learning target is critical to student understanding because... it explains specific skill, how to use it, and why it is needed.</i>	Objectives / Learning Targets: <i>(Key knowledge & skills students will master in the lesson)</i> <i>(Language may be pulled from the task in the Learning Experience: “...so that students can...”)</i> (LE#1 described with increased specificity to how this teacher interprets the standards-based unit.) The student will be able to practice the use of visual literacy skills to read and interpret intent in works of art so that they can begin to plan their own design.	<i>In what ways does the learning target support the generalization?</i> <i>It is the origins of where art comes from – and when you have an idea – what do you do with it and how do you use art “language” of visual literacy to get that intent and meaning across.</i>
<i>Instructional strategies</i>	Instructional Strategies used (not exhaustive): <ul style="list-style-type: none"> • <i>“Pre-assessing”</i> • <i>Inquiry questions</i> • <i>Challenging and expanding thinking</i> • <i>Exploration and discovery</i> • <i>Researching</i> • <i>Collaboration</i> • <i>Mind-mapping</i> • <i>Turn and talk</i> • <i>Think-aloud</i> • <i>Clarifying ideas</i> • <i>Teacher/student modeling</i> • <i>Researching</i> • <i>Close reading (artful thinking, visual thinking strategies, primary source analysis)</i> 	<i>Which instructional strategies will foster learning the lesson’s skills, processes, or content?</i> <i>You may wish to reference handouts with 21st century skills, Marzano, Erickson, and Knight strategies call VA High Impact Instruction Crosswalk.</i>

	<ul style="list-style-type: none">• <i>Hands-on application of research</i>• <i>Scaffolding</i>• <i>Feedback and critique</i>• <i>Changing the context of 'known' information</i>• <i>Planning</i>	
<p><i>In the first 3-7 minutes of the lesson connects content to students' prior content knowledge, skills, and/or interests and promotes real-world application.</i></p> <p>5 minutes</p>	<p>Opening (hook / anticipatory set / lesson launch)</p> <p>Instructional Strategy(ies) chosen: pre-assessing; inquiry questions, challenging and expanding thinking, collaboration</p> <p>Ask, What is a 'personal geography'? Explain they don't need a 'right' answer, you are just priming their brains for learning. Have students turn to a shoulder partner and discuss. Then those who want to share out ideas can. (Pre-assessing)</p> <p>Ask, "What is a map?" and discuss – cold call (Cold call where the teacher calls on any student, not just those raising hands. Tell students that this is a cold call so they all are ready with answers. This question is appropriate for this type of discussion strategy because most students have an understanding of what a map is – they will be able to tell you what they know. If they don't have an answer, they can ask a friend for help – then they need to put it in their own words or summarize their understanding of what their friend described. This is called no-opt out.)</p> <p>"How do you know?" questions after answers to stimulate thinking and encourage students to cite evidence. (Inquiry – challenging and expanding thinking)</p> <p>Ask, "Do maps tell the truth?" (Inquiry – challenging and expanding thinking) Discuss – popcorn style. (Just let students pop-in with answers or alternatively point to them and let them 'pop' an answer.)</p> <p>Teachers asks, "What makes you think that?" (Inquiry – challenging and expanding thinking) Share Paula Scher's quote, "All maps lie" and tell her missing Utah story. Show the map of Australia upside down, the US from the point of view of New York, then from California, then a map that is missing Isreal. Show images from Paula Scher – "I am not interested in fantasy maps. My maps are sorta right."</p> <p>Ask, "Can maps be of things other than land?" Show the map of a graduate student brain, the Truth behind the over used publicity photo, matrimony, and others. (Turn and talk – challenging and expanding thinking; collaboration)</p> <p>The teacher may wish to introduce or have a co-teacher, such as the social studies teacher, introduce the variety of types of maps, such as but not limited to: road, weather/climate, political, thematic, geographic/physical, economic/resource, and topographic maps</p> <p>Why is this strategy impactful: (<i>In what ways does this strategy move the learner toward meeting the learning target? How would this strategy ensure all students, with differentiated needs, could feel successful?</i>)</p> <p>These strategies allow students a loosely structured gateway to begin to use visual literacy skill to see how others have used visual literacy elements to communicate an intent. The questioning and discussion allows students to think about assumptions and challenge preconceived ideas.</p>	<p><i>In what ways does the chosen strategy work toward a larger purpose at the beginning of the lesson (e.g., engaging students, increasing curiosity, stimulating student-generated questions, etc.)?</i></p> <p><i>Starting with something that is known and moving it to something that should be known, but maybe it is not, engages students and starts to get them to see things from a different point of view – seeing things critically for the intent that might not be apparent.</i></p> <p><i>In what ways does the chosen strategy(ies) work toward a larger purpose (e.g. increasing collaboration; interacting with complex texts; situating students in real-life, relevant experiences; increasing student agency; stimulating student discourse; etc.)?</i></p> <p><i>Turn and talk – make sure students know what the expectations are for this strategy i.e. that they stay on the topic (academic conversation vs. casual conversation) of the inquiry question and the material presented yet are able to bring in their own questions and understandings within the safety of a small group.</i></p> <p><i>In what ways does the chosen strategy cement the learning?</i></p>

	<p>How does this strategy support meeting the “just-right challenge,” or “building relationships,” or “creating relevancy,” or “fostering disciplinary literacy”?</p> <p>The strategies used in this lesson foster discipline literacy by teaching elements of visual literacy including the characteristics and expressive features of art and design as ways to identify, read, and understand images. It creates relevancy as students learn to become literate in visual language in order to communicate successfully in our increasingly image-saturated culture. It creates a just-right challenge by linking new ways of thinking to established learning and builds relationships as student share new opinions and ideas in a safe environment using scaffolded sharing techniques.</p>	<p><i>What evidence will show that the strategies impacted student learning? Were the strategies effective through the learning process?</i></p>
<p><i>The Learning Experience will Lead students to collaboratively research and document learning about various kinds of maps as art.</i></p> <p>25 minutes</p> <p>10 minutes</p>	<p>Learning Experience / Lesson (Depending on whether this is a 90 minute block or a 45 minute class, there may be two Learning Experiences here.)</p> <p>Instructional Strategy(ies) chosen: collaboration, exploration and discover, change of context, mind-mapping or graphic organizers, researching, deep reading, artful thinking, primary source analysis</p> <p>Using a link sheet provided by teacher as a starting point and a variety of related books, students will work in groups to research a variety of maps that tell personal geography stories. Groups should change their location in the room to an area in which they are comfortable. (Although students are working in groups, each student will fill in their own graphic organizer – this allows for collaborative work, yet each student is responsible for their own participation. It allows support for those students who need help with language, yet allows those who are able to take their own thoughts further the ability to do so on their own work. This also allows each student to individualize their work based on group discussion so that it can be a basis for their planning and sketches as a first step to the creation of their own ‘personal geography’ in later LEs).</p> <p>Using a graphic organizer (or self created mind-maps if this is a skill that has been previously taught), students will work collaboratively but each student will record:</p> <ul style="list-style-type: none"> • What is this map about? How do you know? • Where is this map located? How do you know? • What does this map tell you that you didn’t know before? That you knew but now you see differently? • What does the font used tell you? • What symbols do you see? What do they stand for? • Add any expressive outcomes (Eisner, 2002) that appears related to the objective that the teacher did not foresee the student might discover. <p>Instructional Strategy: Turn and talk, explaining other’s thinking, clarifying ideas</p> <p>Group share out about things they found that are the most interesting.</p> <p>Ask group – now how would you define the idea of a “personal geography.” Turn and talk to a neighbor then share out “milk and cookie partners” – Milk partner shares an idea from their cookie partner and vice versa. Then give everyone time to speak for themselves if there is something left unsaid. (Older students may find ‘milk and cookie’ partners silly so feel free to divide your partners as you wish i.e. A then B, or person with first birthday in the year goes first, etc. The goal is that there is a performance expectation and strategy for sharing so that conversation stays academic and on task rather than devolving to casual talk.)</p>	

<p>5 minutes</p>	<p>Share out definitions of personal geographies. (This could be the end of the LE if it is a 45 minute class. If this is a 90 minut block – continue below to the planning/sketching of individual personal geography art works.)</p> <p>Instructional Strategy: Gradual release modeling, sketching or mind-mapping, hands-on application of research Teacher models then individually each student will sketch out and write – what are ways that you could create a personal geography? What would it be about? Your heritage? Your childhood? Places you have lived? A journey you have taken? An emotion you have experienced? A time in your life? A relationship? List all the possibilities. (Teacher modeling first helps establish an example and performance expectation. However, in the arts it is usually beneficial for creativity if room is always left for expressive outcomes (Eisner, 2002) or unexpected possibilities that students may discover and for which the teacher did not foresee or plan. Students have greater engagement when they are able to incorporate personal interests rather than follow a strict prescribed subject matter.)</p> <p>What are some ways you could represent this? Students may sketch and write as appropriate making a preliminary plan of what their own art work of a personal geography representation or map might look like.</p>	
<p>25 minutes</p>	<p>Students are encouraged to discuss ideas and possibilities and thoughts with others as they are sketching, also to reference examples and research ideas as appropriate. However, teacher will monitor to make sure conversation and research remains related to lesson by redirecting comments in ways that can relate to a personal geography. (Working and sharing ideas allows for more creative work – creativity does not exist in a vacuum. Watch “Steal Like an Artist” by Austin Kleon as one item that discusses creativity.)</p> <p>Why is this strategy impactful: <i>(In what ways does this strategy move the learner toward meeting the learning target? How would this strategy ensure all students, with differentiated needs, can feel successful?)</i> These strategies allow the student to explore and discover the artistic process that others explore – it is teaching strategies for ideating and thinking like an artist – using real world examples to critically understand other’s intentions and processes and applying it their own process of ideating.</p> <p>How does this strategy support meeting the “just-right challenge,” or “building relationships,” or “creating relevancy,” or “fostering disciplinary literacy”?</p> <p>The strategy of researching known maps and exploring various and possibly new types of maps builds a just-right challenge as it stretches known content into new contexts and understandings. The strategies of collaboration and explaining others’ thinking builds relationships. Using visual arts deep-reading strategies such as <i>artful thinking</i> or <i>visual thinking</i> strategies as students research from primary sources of art and maps fosters disciplinary literacy. Students use their research and graphic organizers to gather information that will help them ideate and plan for their own work of art creates relevancy.</p>	

<p><i>The closing activity reinforces the learning.</i></p> <p>10 minutes</p>	<p>Closure</p> <p>Instructional Strategy chosen: Gallery walk, scaffolding feedback or critique</p> <p>Gallery walk – students do not have to put names on sketches. Participants each have a pad of sticky notes where they can leave comments on sketches they find interesting. Teacher will provide prompts and sentence stems as necessary. Depending on previous teaching, feedback may need to be structured such as, “find two sketches and leave a wish and a star on them” or a “warm and cool” comment for each. Or sentence stems may be provided such as: A visual element that is successful in your sketch is.....and You might consider...)</p> <p>Voluntarily share out of students’ understanding of personal geographies after lesson.</p> <p>Instructional strategy: change of context time for planning</p> <p>Teacher will prep for next class reminding students to use home “thinking” time such as on walks, or other down-time to plan and think about how they will create a first draft for their own Personal Geography work of art and be prepared to discuss it with their table groups for the opening of next class.</p> <p>Why is this strategy impactful: (In what ways does this strategy move the learner toward meeting the learning target? How would this strategy ensure all students, with differentiated needs, could feel successful?)</p> <p>The brain works through problems, issues, and solutions when there is a change of context and a chance to break learning into separate chunks of time and place using the visual literacy skills learned in class in real-world and outside the art room situations for a transfer of skills and knowledge. Knowing they will share first thing next class provides a gentle obligation.</p> <p>How does this strategy support meeting the “just-right challenge,” or “building relationships,” or “creating relevancy,” or “fostering disciplinary literacy”?</p> <p>Gallery walks build relationships as students develop a greater understanding of each others’ art. Changing context and using various chunkings of time for planning creates a just-right challenge as well as puts this learning into a real-world and relevant situation that is transfereable to other types of problem solving. Scaffolding art critiques fosters discipline literacy as students use academic art vocabulary to speak about and discuss works of art.</p>	
<p>Technological resources that will support student learning and move students toward the learning target.</p>	<p>Technological Resource and application:</p> <p>Teacher will use a powerpoint to display images. Students will research on laptops, or iPads, or school computers as provided by school in addition to printed books and original source maps provided by teacher and/or school library.</p> <p>Graphic organizers for research into maps can be done on paper or on any number of digital options available on websites and on apps.</p>	<p><i>How will my students and I strategically use technology resources to enhance the learning experience (and support “meetingthe just-right challenge,” “building relationships,” “creating relevancy,” and/or “fostering disciplinary literacy”)?</i></p>

	<p>A few options of technological resources that could be used are: http://www.vislit.org/visual-literacy/ https://www.bulbapp.com/u/personal-geography (Art Activity around Personal Geography) http://artsintegration.perpich.mn.gov/unit-plans/personal-geographies (Perpich Center modifiable lesson plan on Personal Geography) https://quinncreative.wordpress.com/tag/personal-geography/ (Blog on the use of maps for personal geographies) http://www.abcteach.com/free/p/port_26pt_line_story.pdf (Blank, lined paper with room for illustrations/visuals-great for journal entries) http://www.worksheetworks.com/miscellanea/graphic-organizers/tchart.html (T-Chart Graphic Organizer) http://www.wikihow.com/Critique-Artwork (Tips on art reflection and critique) How: In what ways does this chosen resource support meeting the “just-right challenge,” or “building relationships,” or “creating relevancy,” or “fostering disciplinary literacy”?</p> <p>The discussion that occurs within the researching of a variety of maps and personal geographies will create relevancy and a just right challenge through researching a familiar item such as maps in historical and contemporary contexts. The ability to research and determine key points using technology and print materials to share in the graphic organizer will demonstrate discipline literacy skills of research, reasoning, planning, and ideating. Sharing thoughts and ideas as students begin to create their own plan for a work of art builds relationships and classroom climate needed for students to risk and explore in an art studio.</p>	
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<p>Formative assessment will be a quick Check for Understanding in which students will demonstrate they are or are not on track.</p>	<p>Formative Assessment</p> <p>Formative Assessment tool/method: Documentation of DOK of questions in group discussions as well as participation on class checklist. Graphic organizers from each person and team Individual sketches/plans Post-it note comments</p> <p>Learning indicators of success: <i>(What evidence will show that the learner is moving toward mastery of the learning target?)</i></p> <p>Students will be able to articulate (knowledge):</p> <ul style="list-style-type: none"> • Examples of and questions about ways that cartography and geography can be examined, reinterpreted and incorporated into unique works of art using increasing depths of knowledge • Examples of and questions concerning maps as literal or metaphorical interpretations of a place or space using increasing depths of knowledge. <p>Students will demonstrate fluidity and confidence with (skills):</p> <ul style="list-style-type: none"> • Using visual literacy skills to read and interpret intent in works of art • Planning for possible ways to use maps as a metaphor incorporating expressive features and characteristics of art to represent a personal geography in the form of a work of art • The ability to critique and discuss works of art using academic art vocabulary 	<p><i>What “indicators of success” will show that the students are gaining mastery?</i></p> <p><i>How will I use that evidence in a feedback loop?</i></p>
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Reflection: *(What are the strengths in the lesson plan? What changes would I make in the lesson plan for next time?)*

Strengths were that I was able to demonstrate teaching strategies and then the “students” could participate like students. We later had a reflection time where I explained my choices of strategies and asked their feedback about the effectiveness. For the most part it was successful and they also shared ideas that they would have done instead and it helped to broaden my skillset of strategies. We then created a four page long list of strategies that we might use in the art room for effective teaching. As far as the lesson it was very successful. I was amazed at the different responses to the idea of a personal geography. Each group then went on to use their individual ideas in the creation of their group units. If I were to change this lesson plan I would have a even little less talking on my part and more sharing on the students part. While it was a deliberate choice to have students talking more than I did as the teacher, I still felt it could have been taken further. I also would have allowed a little more time for creation – even though this LE was about the research and it was not the full unit, I would have like more time for students to explore their ideas and to make evident their process with materials.

Connection to Performance Goal: *(What did I do in this lesson that gives evidence or may be used as an artifact for my professional growth plan?)*

QUALITY STANDARD I

Teachers demonstrate mastery of and pedagogical expertise in the content they teach. The elementary teacher is an expert in literacy and mathematics and is knowledgeable in all other content that he or she teaches (e.g., science, social studies, arts, physical education, or world languages). The secondary teacher has knowledge of literacy and mathematics and is an expert in his or her content endorsement area(s). **ELEMENT E:** Teachers develop lessons that reflect the interconnectedness of content areas/disciplines

QUALITY STANDARD III

Teachers plan and deliver effective instruction and create an environment that facilitates learning for their students. **ELEMENT E:** Teachers establish and communicate high expectations for all students and plan instruction that helps students develop critical-thinking and problem solving skills

Student Feedback: *(What did students say about the lesson? Did they find it engaging, interesting, appropriately challenging? Did their feedback confirm my own perception of the the lesson?)*

Student feedback was positive. They very much enjoyed working with the groups of other teachers and feeding off of each others ideas. One teacher commented that he was expecting this to be too prescriptive of a lesson but then later realized after watching the way it was presented that it was not. He felt like it was a different way to get students to respond to an idea in their own manner. Another teacher who is more directed naturally in her style of teaching commented on how she would use these strategies to have more student agency with her classes. Another commented on how he would use this process to start the school year as a staff development and perhaps use the theme throughout the year as teachers developed their own personal geographies in terms of their own lives and professions as an ongoing process. A couple of teachers agreed they would have like time to actually make the art rather than just talk about it.

<i>Time Suggested</i>	Ideally a block class of 90 minutes. If that is not possible, 45 minutes and only get to the sharing of what was found during research and the answer to 'What is a personal geography?' question will be the closure. The sketching/planning and subsequent gallery walk would be the next 45 minute lesson.	
<i>Materials Needed</i>	<p>Access to internet for research of sites.</p> <p>Books with examples of a variety of maps and 'personal geographies' or maps of the imagination.</p> <p>Pre-made graphic organizer or students who have been taught to create their own mind maps.</p> <p>Writing implements, colored pencils, markers, perhaps watercolor pencils, water and brushes.</p> <p>Sketch paper or sketchbooks</p> <p>Post-it notes</p> <p>Class list with DOK elements listed to aid in formative assessment of use of DOK in questions and conversations</p>	
<i>Co-teaching Opportunity</i>	This lesson could be taught with the social studies and/or geography teacher to compare and contrast fantasy and/or art maps and true geographical cartography.	
<i>Cross-Content Connections</i>	<p>This lesson aligns with social studies and language arts directly and depending on the directions students wish to pursue the creation of their own personal geographical representations may connect with any number of other content. An example of language arts and visual arts visual literacy connections can be found here: http://www.iste.org/docs/excerpts/medlit-excerpt.pdf An example of ways social studies teachers may link this learning with mapping is here: http://www.nea.org/tools/lessons/teaching-with-maps.html</p>	