Three Annotated Artifacts

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The Anything Garden



What is this?

The Anything Garden is a project where students explore their creativity by illustrating anything they want "growing" from their pots; students are able to explore the ellipse and how shapes can create an illusion of space. This display resides in the main lobby of JT Lambert Intermediate School to showcase the wide array of student solutions to the prompt and how diverse learning grows and flourishes in the art classroom and JTL as a whole.

How this Relates to my Student Teaching Experience

The Anything Garden relates to my student teaching experience because it is a physical manifestation of how different each student is that I was able to meet and teach. Among the 3 grades (6th, 7th, and 8th), each individual student came in with different artistic abilities, skillsets, backgrounds, interests, and

more. Each cat plant, sport pot, miniature town, and video game vine represents each student's unique abilities and personality.

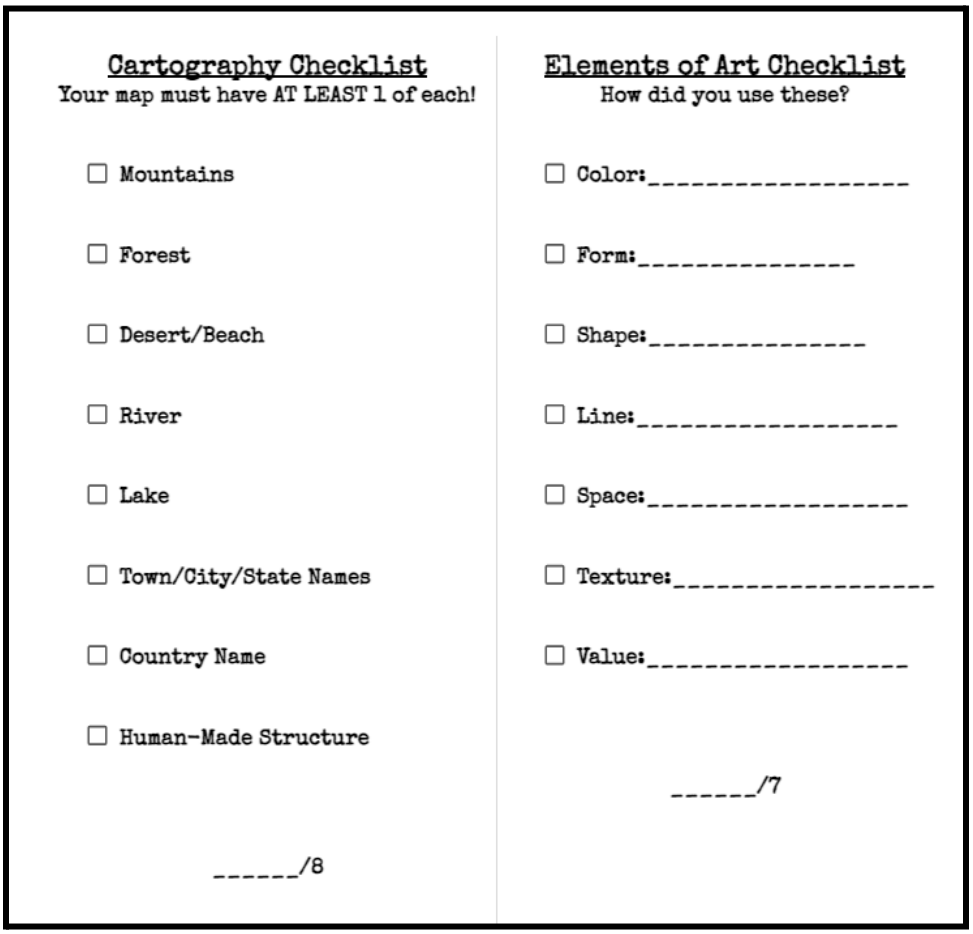
How it was used, who it was used with, and if you felt it was successful

I was able to use the curation of this display as a way to get to know the students and take note of their interests/abilities for future reference when designing lessons, hosting/choosing class "Bell Ringer" games, and forming classroom and project expectations.I would talk about the process of making these artworks and the results of this project with my cooperating teacher as a way to discuss teaching practices, who may need more support, which students need more challenging objectives/tasks, and figure out the pacing of the class. The Anything Garden was successful in being a first, introductory project to get students used to the structure of the class while helping everyone get to know each other without using boring, worn-out "ice-breaker" activities. Students began talking to each other more after finding peers with similar interests, and my cooperating teacher and I were able to gauge how future lessons would be Formatted. Students also enjoyed having their art displayed, encouraging pride in their work.

What would I change About this?

This project was led by my cooperating teacher, but the display was curated by me. If I were to do this project again on my own, I would create a list of possible themes/ideas that students can branch off of. Some students found the idea of drawing anything to be overwhelming, so providing a list of ideas can ease this stress. I would also make a larger deal of displaying the art to the students. Although those that noticed the display loved it, many students did not realize their art went up. Taking some time to walk into the hall and admire their work and further instill a sense of pride in their work and set a standard for the quality of work and effort they should aspire to put into their art-making (and school work in general).

Elements of CARTography Checklists



Cartography Checklist
Your map must have AT LEAST 1 of each!

- ☐ Mountains
- ☐ Forest
- ☐ Desert/Beach
- ☐ River
- ☐ Lake
- ☐ Town/City/State Names
- ☐ Country Name
- ☐ Human-Made Structure

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Elements of Art Checklist
How did you use these?

- ☐ Color:_____
- ☐ Form:_____
- ☐ Shape:_____
- ☐ Line:_____
- ☐ Space:_____
- ☐ Texture:_____
- ☐ Value:_____

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What is this?

The Elements of CARTography checklists were handouts given to the 6th grade classes working on making their own maps by implementing the 7 elements of art. Students were meant to check-off each geographic/map feature as they placed it on their map, as well as check-off and describe each element of art as they were used.

How this Relates to my Student Teaching Experience

These checklists relate to my student teaching experience because they are a result of my finding out how 6th grade students require constant reminders, smaller steps, and more explicit instruction. After witnessing and co-teaching 2 projects/lessons before the Elements of CARTography maps, I saw students struggling when given too many tasks at once. I made these checklists so that students have a physical reminder of what they need for their projects and how to receive full credit. The 8th grade classes working on paper sculptures at the same time used checklists made by my cooperating teacher, so I modeled the

format of the cartography and elements of art checklists on those.

How it was used, who it was used with, and if you felt it was successful

The checklists were used as reference for what the 6th grade students needed to include in their maps. I was able to reference these as an informal analysis of their unfinished work as they progressed. I would read off of the checklists, and the students would point out what I read on their maps. It was successful in making sure students understood what was expected of them before, during, and after their art-making.

What would I change about this?

If I could change anything about these checklists, I would make my instructions and expectations about them clearer. Many students lost their checklists, did not fill them out, or did not fill them out accurately. I would, more explicitly, go over how to fill them out (especially the elements of art checklist, which requires students to identify where each element was used on their maps). They were meant to make grading easier and organizing students' thoughts simpler, but because I did not fully explain my expectations, students became confused. Many students did not turn in their checklists because they did not know the checklists' purposes. Making my plans clearer and explaining the purposes of the checklists more explicitly would have remedied these situations.

7th Grade Watercolor Stained Glass Student Sample



What is this?

This is how a student interpreted my Watercolor Stained Glass lesson, which had students incorporating 10 watercolor techniques into a painting split into geometric/organic shapes outlined in Sharpie as a way to mimic stained glass windows. This student used his extra sections to "invent" his own watercolor technique using wet watercolor and a dry paper towel to create a new texture.

How this Relates to my Student Teaching Experience

This example relates to my student teaching experience by supporting how different each student is in interests, abilities, speed, and more. This student had big ideas and was willing to ask for help to achieve his large goals. The lesson I designed had to be flexible in interpretation and complexity while being modifiable. This student's solution to the prompt incorporated more than 10 sectioned "glass panes," so the lesson needed to be flexible enough to let him explore the watercolor techniques he enjoyed, struggled with, or did not see represented in the practice activity prior to working on the final project. Seeing how

the different students had different skill levels and interests in art by observing my cooperating teacher allowed for me to re-evaluate how I form lessons so that they are flexible to the varying needs in the classroom,

How it **was** u**se**d, **who** it **was** u**se**d **with**, and i**f you fel**t it **was** **su**ces**s**ful

My cooperating teacher and I used this 7th grade student example, as well as some others, to discuss how some students may struggle with the topics introduced while others may excel, and how I need to prepare for both. Some students may finish early, and some may be stuck on the first few steps for the majority of the project's timeline. Having flexible lessons that provide students with the opportunity to reflect on their strengths and weaknesses and work on areas in-need of improvement is vital for growth as an artist (or student as a whole). My lesson had such reflection when students created more than 10 spaces/"glass panes" for their watercolor techniques, for the remainder could be used for practicing techniques they struggled with or felt could be done better. Students who finished early could combine their watercolor and typography skills from the prior lesson to illustrate a quote of their choice. When a lesson is flexible, all students are accounted for, and I succeeded in making sure all ability levels were recognized.

What **Would** I **Ch**ange Abou**t Th**i**s?**

If I could change anything about this lesson as a whole, I would likely be more specific about the minimum and maximum amount of "glass panes" students should have. Many students, though meaning well, bit off more than they could chew within the given timeframe of the project. The starts of some projects (the sketches) would look great, but they were not able to finish because they designed too many small sections. Setting an expectation of 10-15 sections/"glass panes" makes sure students are not doing too much while maintaining room for practice and experimentation in the possible extra spaces. The student in this example suffered from making too many spaces/"glass panes," and his rushing to finish put the artwork's craftsmanship at risk.