

Annotated and Modified Version of the BU Lesson Plan

CFA AR 610
THE INCLUSIVE ART CLASSROOM

BOSTON UNIVERSITY LESSON PLAN FORMAT FINAL PROJECT LESSON PLAN GRADES 9-11

Modifications to the original lesson plan are shown in yellow

Annotations to identify the accommodations for students with Deaf and Hard of Hearing (DHH) are shown in green

COMPONENT	INFORMATION
TITLE OF LESSON	Lesson Two: Artist's Interpretation of the World
GENERAL INFORMATION	TEACHER NAME: Annie Ochoa Melik DATE OF LESSON: 20 th April 2025 SCHOOL: Charter Art School GRADE: Mix of 9/10/11 graders LENGTH OF LESSON: 1-3 weeks, 50min per day
RELATIONSHIP TO UNIT	UNIT TWO: Interpretations of Nature as Expression of Identity -This lesson will encourage the student to explore and develop an expressive style of painting by experimenting and combining painting techniques. -In this lesson the students will apply the elements and principles of design learned in the previous lessons. -This lesson is intended to form and refine studio habits and continue developing painting skills related to the topic of study in the unit: Landscape Painting". Annotation: Lesson Includes Visual Techniques: Provide step-by-step visual guides to demonstrate painting techniques effectively. Accessible Design: Use of diagrams and labeled examples to reinforce principles of design learned from prior lessons. Studio Habits: Implement visual schedules and checklists to guide workspace organization and promote independence.
RELATIONSHIP TO LIFE	INSTRUCTIONAL IMPORTANCE: The instructional importance of exploring identity through landscape paintings lies in its ability to allow students to express themselves visually, connecting personal experiences and emotions with broader themes like nature and humanity. By interpreting elements of the natural world, students learn to communicate their perspectives on growth, resilience, interconnection, and their place within the ecosystem. This approach nurtures creativity

	<p>and emotional intelligence while deepening their understanding of how art reflects identity and cultural narratives.</p> <p>Annotation: Use clear visual aids to help students understand how nature symbolizes identity and emotions. Provide captioned or written instructions to explain themes such as growth, resilience, and interconnection. Incorporate step-by-step visual guides to support exploration of landscape symbolism and personal expression.</p> <p>HOW DOES THIS LESSON ADDRESS THE DEVELOPMENTAL LEVEL OF GRADE LEVEL:</p> <p>This lesson introduced students to painting practices that help to develop students' visual language, aesthetic perception, and cognitive skills through painting, fostering individuality and self-expression.</p> <p>Painting from observation helps with cognitive development. Engage in creative processes and self-expression foster a sense of their own individuality.</p> <p>Annotation:</p> <p>Focus on Skill Development: Build students' visual language and cognitive abilities of DHH students through painting practice.</p> <p>Encourage Creative Expression: Encourage individuality in Deaf Culture by fostering self-expression in their artwork.</p> <p>Reinforce Artistic Perception: Enhance aesthetic understanding and observation skills through creative exploration.</p>
PROBLEM/ACTIVITY STATEMENT	<p>Study and analyze contemporary and historical artists to acquire painting techniques that help them interpret the world and find their own personal expression. Refine observational skill sets and analysis as part of the art making experience.</p> <p>Annotation:</p> <ul style="list-style-type: none"> -Provide clear instructions for ASL translator. -Use precise language for translation and clear instruction with visual references: Explore works of contemporary and historical artists to learn painting techniques that aid in interpreting the world and encourage personal expression. -Reinforce the importance of developing observational skills as part of the activity and critical analysis to enrich the art-making process. -Engage in creative activities that merge technical skills with self-discovery and artistic growth. -Create a landscape painting inspired in a real place that is meaningful to you.
GOALS	<p>BY THE END OF THE LESSON STUDENTS SHOULD UNDERSTAND:</p> <ul style="list-style-type: none"> - How visual understanding influences our responses to the world. (VA Re 7.1Ia) - How to recognize personal aesthetic and empathetic responses to the natural world and constructed environments. (VA:7.1IIa) <p>BY THE END OF THE LESSON STUDENTS SHOULD KNOW:</p>

	<ul style="list-style-type: none"> - How to recognize and describe personal aesthetic and empathetic responses to the natural world and constructed environments. (VA: Re7.1 HSII) <p>BY THE END OF THE LESSON STUDENTS SHOULD BE ABLE TO:</p> <ul style="list-style-type: none"> - Through experimentation, practice, and persistence, demonstrate acquisition of skills and knowledge in a chosen art form. VA: Cr2.1HSII <p>Annotation :</p> <p>Visual Understanding: Provide visual demonstrations, labeled diagrams, and captioned videos to support responses to the natural world.</p> <p>Empathy Building: Use visual prompts and written guides to help students identify personal aesthetic and empathetic reactions.</p> <p>Art Practice: Offer step-by-step visual instructions and structured guidance to support experimentation and skill-building.</p> <p>Flexibility: Allow DHH students to express their understanding through multiple means of actions and expression (UDL)</p> <p>create their own Deaf inspired art, incorporating personal experiences, or elements of American Sign Language (ASL). This fosters self-expression and a deeper connection to the art form.</p>
OBJECTIVES	<p>BY THE END OF THE LESSON STUDENTS SHOULD BE ABLE TO DEMONSTRATE:</p> <ul style="list-style-type: none"> -How to create a landscape painting using effective painting techniques learned in classroom. <p>BY THE END OF THE LESSON STUDENTS SHOULD BE ABLE TO ANALYZE:</p> <ul style="list-style-type: none"> - Their surroundings and make an visual analysis of their perspective that can be rendered in a meaningful landscape painting. -Recognize diverse painting styles as personal and cultural interpretations of the natural world. <p>BY THE END OF THE LESSON STUDENTS SHOULD BE ABLE TO IDENTIFY:</p> <ul style="list-style-type: none"> -Contrast, colors and correct value scale while showcasing an understanding of a broad range of color tones using pigments. <p>BY THE END OF THE LESSON STUDENTS SHOULD BE ABLE TO USE:</p> <ul style="list-style-type: none"> -Apply painting materials and pigments proficiently to complete a painting. <p>Annotation:</p> <p>Flexible Options: Allow students to demonstrate understanding of the objectives through adaptive approaches.</p>
INSTRUCTIONAL CONCEPTS	<p>QUOTE:</p> <p>"Every landscape is a state of mind." – Henri-Frédéric Amiel.</p> <p>Description of Artist Behavior and Skill development: Artists who explore landscape and identity often use their work to reflect personal and cultural narratives. They demonstrate strong observational skills, an ability to interpret the natural world symbolically, and a mastery of techniques such as tone, value, and perspective. These artists often experiment with different styles and mediums to convey their unique</p>

	<p>perspectives, blending technical precision with emotional depth. Their work serves as a bridge between the external environment and internal experiences, fostering a deeper connection to both nature and identity.</p> <p>FORMAL CONCEPTS:</p> <ul style="list-style-type: none">• Form is shaped through the strategic use of value.• Underpainting is the initial layer of paint and foundational value.• Tone can be adjusted through the application of paint layers.• Highlights emerge through subtractive techniques (e.g., removing paint).• Shadows are built using additive techniques (e.g., layering paint).• Perspective influences how landscapes and depth are perceived. <p>Annotation:</p> <p>Accessible Instructions: Provide visual guides and step-by-step videos with captions to demonstrate painting and layering techniques.</p> <p>Clear Communication: Use written instructions and sign language interpreters for explanations of tone, value, and perspective.</p> <p>ARTISTIC BEHAVIORS:</p> <ul style="list-style-type: none">• Observational Skills: Develop strong observational painting techniques and analyze subjects for accurate rendering.• Tone and Value Mastery: Focus on tone and value relationships to create balanced and dynamic compositions.• Application of Design Principles: Incorporate elements and principles of design to enhance overall aesthetic quality.• Perspective Exploration: Consider varying viewpoints and perspectives to add depth and dimension to landscape paintings.• Studio Habits: Emphasize routines like organized workspace setup, material preparation, and focused practice time to enhance productivity and creativity.• Consistent Practice: Strengthen skills through regular practice and dedication to refining techniques and approaches. <p>Annotation:</p> <p>-Provide visual aids and step-by-step guides to support understanding of tone, value, and design principles. Ensure clear communication through written or signed instructions and allow flexible exploration of perspectives to accommodate diverse approaches. Encourage consistent practice by creating a structured yet adaptable environment for DHH students</p> <p>-Allow time for independent practice with tailored feedback and create visual schedules to outline painting stages.</p> <p>-Encourage peer interaction to discuss and share perspectives on how landscapes reflect personal expression.</p>
RESOURCES AND MATERIALS	<p>MATERIALS:</p> <ul style="list-style-type: none">• Print-out of exemplar• Printed Reproductions• SMART Board or computer with ability to project <p>Painting Materials:</p>

- Gouache Pigments
- Oil Painting
- Brushes for oil round # 2, 6, 8, 10 acrylic flat brushes: #7,10,12
- Palette
- Canvas

EXEMPLARS:

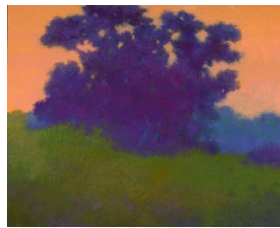
- Teacher demonstration
- Artists Exemplars



Sorolla, J. (1899) *Algarrobo*.



van Gogh, V. (1890) *Wheatfield with crows*



Japanese Footbridge



Mayhew, R. (2002) *Rhapsody*
Calame, A. (1845) *Fallen Tree*
Monet, C. (1899) *The*

MOTIVATION

Teacher will have prepared a large example of a final product. Students will observe the drawing from a close proximity where they are unable to identify the subject of the drawing. Teacher will attach the drawing to a far wall where the image will be “revealed” to the students because of the distance. Teacher can also rotate the piece before the correct composition is seen in order for the “reveal” to be more satisfying.

QUESTIONS

TOPIC QUESTIONS:

- What artists would you like to select to analyze for this exercise?
- What is unique about their painting style and the way they convey symbolism?
- What is interesting and inspiring for you about the natural world?

Annotation: Use visual resources and multiple artists references

ASSOCIATION QUESTIONS:

- What subjects and themes in this landscape connect to your personal experiences or emotions?
- How can you express both reality and your emotions through the colors, tones, and composition in your painting?

VISUALIZATION QUESTIONS:

	<ul style="list-style-type: none"> • Which elements and principles of design will you use to create a meaningful and visually engaging landscape painting? • What symbolic features or structures could you include to represent your ideas or identity? • In what ways will your painting communicate what is most important to you? <p>TRANSITION QUESTIONS:</p> <ul style="list-style-type: none"> • What do you want to paint first in a landscape, and what is the reasoning behind this choice? • Which elements in the composition should be the focal point, and how can they guide the overall design? <p>Annotation: Offer written or precise instructions to clarify themes like growth, resilience, and interconnection. Use pictures and visual guides to assist in exploring landscape symbolism and personal expression. Use clear communication and sign language interpreters to ensure inclusiveness in understanding and communication.</p>
PROCEDURES	<p>DEMONSTRATION:</p> <ul style="list-style-type: none"> • Introduction to fundamental oil painting techniques. • Guide students in making compositional decisions that reflect their personal connections, color palette, and style preferences. • Teach Studio Habits to support focus and creativity throughout the activity. • Discuss artist exemplars, analyzing pictorial space and techniques used to convey realism and artistic messages. • Offer personalized guidance and live demonstrations to support students during the creative process. <p>DISTRIBUTION:</p> <p>-Select two students to distribute the art materials</p> <p>Accessible Art Materials: Organize materials within easy reach to support DHH students' independence and creative focus without interruptions.</p> <p>Extra Supplies: Maintain additional art materials to avoid disruptions, ensuring a seamless and immersive creative experience.</p> <p>WORK PERIOD:</p> <ul style="list-style-type: none"> • Organize and arrange personal workspace to establish effective studio habits. • Support students in selecting their subject while monitoring individual progress. • Provide extra time for painting if needed and space for independent work to encourage concentration on the activity, creativity and a productive art making experience. <p>Annotation:</p> <p>Lighting and Visibility: Ensure proper lighting to support visual aids and clear communication for sign language interpreters, avoiding glare or obstructive shadows.</p> <p>Inclusive Seating: Use circular or U-shaped layouts to promote inclusivity and visual communication during group activities.</p> <p>Technology Integration: Equip the classroom with interactive whiteboards, captioned videos, and projectors to enhance accessibility and engagement.</p>

Noise Control: Minimize sensory disruptions for hearing aid users by using sound barriers like carpets or curtains and strategically placing students away from disruptive areas to foster focus and effective communication. These adjustments support DHH students in creating an accessible and inclusive learning environment.

CLEAN-UP:

- Students will return all materials to the correct place on the supply shelves
- Instruct students about art studio habits and the proper way to clean and store art materials.
- Ask students to clean their personal space and place easels and taborets back in the storage room.
- Instruct students about safe handling and storage of mediums, washing hands and water disposal.

Annotation: Visual confirmation that all students follow up with the proper routine and paraprofessionals translated and assisted with the completion of the tasks assigned.

CLOSURE:

- Teacher will check in with the class before clean-up begins to talk about expectations and action plans for the next class.

Display completed works on drying racks or walls for observation. Engage students with reflection questions:

- What aspect of the painting process did you enjoy the most?
- Does your painting require any touch-ups or varnish?

EVALUATION

CRITERIA:

Assessment:

- Teacher will observe student progress informally by moving around the classroom and checking in with each student individually
- Teacher will note students reception and implementation of feedback
- Teacher will note students' adherence to deadlines
- Active participation in group discussions and thematic analysis.
- Completion of an oil painting meeting the following success criteria:
- Represents a rural landscape.
- Incorporates elements properly into the composition.
- Is technically polished and potentially exhibition-ready.

Did students:

- Successfully created a landscape painting.
- Identified personal aesthetics as expressions of the natural world.
- Demonstrated the ability to begin and complete an oil painting.
- Analyzed and evaluated the painting process for success and improvement.

REFERENCES	<p>Calame, A. (1845). <i>Fallen Tree</i>. National Gallery of Art. Retrieved April 20, 2025, from National Gallery of Art.</p> <p>Coleman, M. B., & Cramer, E. S. (2015). <i>Creating meaningful art experiences with assistive technology for students with physical, visual, severe and multiple disabilities</i>. <i>Art Education</i>, 68(2), 6–13.</p> <p>National Coalition for Core Arts Standards (2014). National Core Arts Standards: Visual Arts. NAEA.</p> <p>Loesl, S. (2012). <i>The intersection of arts education and special education: Exemplary programs and approaches</i> (pp. 47–68). International Organization on Arts and Disability.</p> <p>Monet, C. (1899). <i>The Japanese Footbridge</i>. National Gallery of Art. Retrieved April 20, 2025, from National Gallery of Art.</p> <p>Mayhew, R. (2002). <i>Rhapsody</i>. National Gallery of Art. Retrieved April 20, 2025, from National Gallery of Art.</p> <p>Van Gogh, V. (1890). <i>Wheatfield with Crows</i>. Van Gogh Museum. Retrieved April 20, 2025, from National Gallery of Art.</p>