

Running Head: DIFFERENTIATED LEARNING

Differentiated Learning:
Effects for High Ability, Yet Unmotivated Learners

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No Child Left Behind has placed pressure on teachers to focus their efforts on students who do not demonstrate mastery of curriculum standards, while advanced learners do not receive their fair share of efforts. My study will focus on students who fit both descriptions. Students A, B, and C all struggle with various aspects of learning, but are similar in their interest and high ability in visual arts class. Differentiated instruction for these three students will include curriculum from their other courses and may help their intrinsic motivation and learning in other classes.

Student Profile

Students A, B, and C are each highly gifted and very interested in the visual arts, but each have various obstructions in learning to overcome. All three students will be high school freshman this fall and enrolled in Introduction to Visual Arts. Our private, Lutheran school consists of grades six through twelve with little variation in cultural, religious, and financial background. Most students and families are caucasian, Lutheran, and upper-middle class. The Christian atmosphere does promote a less hostile environment for students with specialized educational or social needs.

Student A suffers from extreme anxiety and depression and often is absent from school, having missed nearly the entire spring semester last year. Student A has a very supportive family, whose goal is for their child to grow and learn in a safe, Christian environment. Student A does become frustrated and flustered easily when challenged, questioned, or presented with constructive criticism. However, Student A will persevere through frustration when given a break

to recollect and is provided with reassurance and positive reinforcement.

While Student A is nervous about attending school, the student has expressed interest in extracurricular involvement in starting an art club and holding a leadership position within the club. Student A has made the commitment to achieve the minimum grade point average and attendance in order to meet the requirements to become involved with the art club.

Student B is defiant and often has discipline issues in other classes. While Student B is intelligent and capable of high achievement, Student B is not motivated or responsible in other classes. Student B often avoids completing or turning in course work. However, Student B completes all course work in visual art classes, has never had discipline issues, initiates extra independent projects, spends study hall time helping in the art room, and has expressed interest in private lessons and volunteering at art camps for younger students. Student B's family is supportive of the visual arts interest and have inquired about art club involvement.

Student C has autism and Aspergers syndrome and has a very supportive and involved family. Student C has an IEP which requires seating near the front of the classroom, organization and routine, and avoiding distractions. Student C's intellect and jokes are too advanced for classmates', which makes it difficult for friendships to develop. I allowed Student C to choose seating and manage coursework while I monitored to decipher what adjustments would be needed. Student C followed instructions, developed relationships, managed coursework, paid great attention to detail, and completed outstanding work. Student C would only become easily frustrated and angry if organization or routine scheduling unexpectedly changed.

Research Question

Student A, B, and C struggle with attendance, behavior, social skills, or completing

coursework. However, in visual art classes, Student A, B, and C thrive and do not display any learning or social issues. In fact, opportunities for further involvement in art have motivated Student A and B to strive for better attendance and grades and Student C has been able to develop friendships in art class.

While all three students have various learning obstacles, their commonalities are that they struggle with school in some way, but all three are high-achievers and self-motivated in visual art classes. These observations lead to the question, would the advanced learners further benefit, outside of visual art courses, from differentiated learning geared for the advanced visual arts learner? Can the intrinsic motivation in the visual arts aid in the development of motivation for further educational growth in other courses?

Procedure - Lesson & formative/Summative Assessments

Gifted learners often go into greater depth than their peers, exhibit interests different from their peers and also require time for in-depth exploration, opportunities to manipulate ideas, and will connect seemingly disparate concepts. The development of guided and differentiated instruction, based on the intriguing questions gifted students formulate, will show the students that they are valued, resulting in self-directed learning in the students' pursuit of knowledge (Manning, Stanford, & Reeves, 2010). "Students' motivation increases as a greater emphasis is placed on their interests" and therefore differentiated learning geared for gifted learners in the visual arts may motivate students to pull ideas and make connections from various courses (as cited in Manning, Stanford, & Reeves, 2010, p. 147).

Differentiating both formative assessments 'for' learning and summative assessments 'of' student learning, while maintaining the same learning objectives for all students, allows for

appropriately challenging, personalized options for students to receive the content, process the information, and present the product of their learning (Gregory & Chapman, 2006).

Differentiation is important for the development of self-directed learners who are able to identify their own learning needs and take greater responsibility for the direction of their own learning (Gavriel, 2013). Art projects help students learn ‘how’ to learn, becoming self-directed, problem solvers, and creative thinkers. Discovering one’s learning process through trial and error via projects is beneficial as it may help students develop successful learning skills to use in other classes (Gregory & Chapman, 2006).

This investigation will further question if differentiated learning in one subject of student interest can effect student learning, motivation, and achievement in other courses. To do so, I have used the ‘Unit Planner Template’ to develop a differentiated lesson which takes student background information into consideration (Appendix C) (van Garderen & Whittaker, 2006). In combination with the ‘Unit Planner Template’, I also used ‘The Differentiator’ which is an on-line web tool that helps teachers develop various ways to present content, provides several methods for process, and lists many options for varied products (Appendix D) (The Differentiator, Retrieved 2011). The assessments are differentiated to monitor if Students A, B, and C are making connections between visual arts projects and other courses’ content. If so, then Students A, B, and C are indeed learning in their other courses, drawing connections, and developing new ideas. If the assessments reveal the Students A, B, and C have drawn connections between content areas, then I may further inquire about the effects of an art integrated curriculum. Differentiating student learning in visual art courses, to gear learning towards student interests in various content areas, may develop motivation to learn in other

classes so the student may process and respond to various topics visually.

Therefore, I am assessing the ability to make connections between content area and the quality of the visual response and commentary. I will review the results and share what I discover with the administration and potentially Student A, B, and C along with their parents.

Results/Discussion

Discussion of Assessment Tools

Assessment results may be shared with Students A, B, and C and parents in person as we discuss student development. Students A, B, and C will be responsible for developing their individualized project, learning goals, presenting their proposal and timeline, and managing their time and work. They will also record their thought and creative process along with self-evaluations in their sketchbooks. Collecting data over time (bodies of evidence and trends in performance) will document how changes made in teaching methods result the students' growth (Butler & McMunn, 2006).

Reflection & Conclusions (from Results)

It is difficult to think about ways to differentiate content, process, and results while still assuring that the same objectives are being met so that assessments align with learning targets. However, this comes more naturally during class when interacting with students and learning about their interests and probing for more information. In conclusion, while it is difficult for me to plan for differentiated components of the lesson ahead of time, differentiation happens naturally in my classroom throughout projects most of the time in order to meet specific student needs.

References

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Appendix A

High School Sketchbook Expectations - Formative Assessment

Document your thinking process just like you show your work on a math test. Sketchbooks are for brainstorming, experimenting, collecting information, and gathering or developing your thoughts.

-Jot down your thoughts from class. If I'm showing images or discussing a topic that inspires you, write it down or make a sketch.

-Jot down your thoughts from outside of the classroom. You may get an idea from television, music, magazines, a weekend trip, nature, a billboard...

-Start with ideas or topics that interest you! What things in this world are you passionate about or thinking about? Write these topics down. Then do word associations, word webs, brainstorming, research, sketching...

-Collect things and/or take pictures! Collect images, colors, textures, text fonts, objects that relate to your ideas or inspire you.

Your sketchbook is for developing ideas and working through the creative process. Push yourself to explore ideas which interest you, research them, experiment with media, and develop your thoughts before you develop your final imagery.

-Complete sketchbook exercises, which are given in class, by making word webs, sketches, collecting samples from magazines, or a combination of these processes...

Appendix B**Sketchbook Evaluation Rubric (High School) - Formative Assessment**

	Successful Process Development	Lacking	Requires Improvement
	100%-90%	80%-89%	79% & below
Brainstorm/ list ideas			
Further thoughts on top ideas (word webs, sketches, collections, writing...)			
Research data & material collections (photos, magazine clippings, textures...)			
Formulate thoughts & make connections			
Experiment with media & document process & results			
Document peer-evaluation notes along with any decisions you make based on peer-evaluations			
Begin work on your project, but document your process (failures, successes, change in direction)			
Self-Evaluation (critique your work against the Elements/Principle of Design and the project objectives)			
Document class critique comments and any decisions you make based on peer evaluations			

Appendix C

Please see second attached file (landscape format) called Unit Planner Template.

Appendix D

Lesson

The Differentiator

<http://www.byrdseed.com/differentiator>

The Differentiator is an on-line web tool which can be utilized by educators in creating differentiated lesson plans. The Differentiator helps teachers develop various ways to present content, provides several methods for process, and lists many options for varied products.

Thinking Skill:

Remembering	Understanding	Applying	Analyzing	Evaluating	Creating
Remember	Classify	Choose	Appraise	Appraise	Assemble
List	Describe	Demonstrate	Compare	Argue	Construct
Define	Discuss	Dramatize	Contrast	Contrast	Create
State	Explain	Employ	Criticize	Defend	Design
Repeat	Identify	Illustrate	Differentiate	Judge	Develop
Duplicate	Locate	Interpret	Discriminate	Select	Formulate
	Recognize	Operate	Distinguish	Support	Write
	Report	Sketch	Examine	Value	
	Select	Solve	Experiment	Evaluate	
	Translate	Use	Question		
	Paraphrase	Schedule	Test		

Content:

Depth	Complexity	Imperatives
Big Idea	Multiple Points of View	Origin
Unanswered Questions	Change Over Time	Convergence
Ethics	Across the Disciplines	Parallels
Patterns		Paradox
Rules		Contribution
Language of the Discipline		
Essential Details		
Trends		

Resources:

Offline: Textbook, Library Book, Magazine, Newspaper, Interview, Encyclopedia

Online: Websites, Wikipedia, Online Encyclopedia, Journal, Article

Product:

Visual	Construct	Oral	Multimedia	Written
Chart	Model	Debate	Song	Response to Literature
Drawing	Sculpture	Panel Discussion	Illustrated Book	Report
Timeline	Diorama	Lesson	Newspaper	Article
Diagram	Miniature	Report	TV Show	Persuasive essay
Graphic Organizer	Art Gallery	Play	Power Point	Sequel
Map	Museum Exhibit	Readers' Theater	Video Poetry	Letter
Comic	Mobile	Press Conference	Photo Essay	Children's Story
Book Cover		Talk Show	Video Travelogue	Poem/Song
Poster		Monologue	News Report	Eulogy
		Siskel-Roeper Review	Web-page	Diary
				Review
				Story in a new Genre

Groups: Individual, Pairs, Group of three, or Group of four

Example: Students will report across disciplines the (click to enter content) using websites to create a report in groups of four.

Adaptation for my Lesson: Students will share their presentation 'across disciplines of culture in Spain and around the world when Pablo Picasso was creating art to aid in understanding why, how, and what Picasso was creating' using websites, books, and/or articles to create a report in groups of four.

Pre-Assessment: Hand out a Picasso painting to each student and ask students to write what they know about Pablo Picasso, what they see, and what they think about the painting. Students will be assigned to groups of four to share their thoughts.

Hook: I never liked Picasso's work, in fact it made me angry because I thought there was a lack of skill, the work was not aesthetically pleasing to me, and I did not understand what it was about. I actually had never taken the time to really look at it; examine it.

“If you are visiting Barcelona and have any interest in the art world at all, you cannot deny yourself a visit to the Picasso Museum. Featuring one of the most extensive collections of the famous 20th century Spanish artist, Pablo Picasso.”

<http://www.spanish-fiestas.com/barcelona/picasso-museum.htm> 1998-2011 Spanish-Fiestas.com

Many say Picasso was undoubtedly the most important and influential artist of the 20th century—no question. I was college art student in Barcelona, Spain, across the world and I did not take the time to walk across the street to visit the Museu Picasso because I disliked his work so much.

You may dislike Picasso's work too. You may not understand it. You may think, “wow, I can paint better than that guy could”. You may love it. Picasso's work may swell up intense emotions for you. Wherever you are in your current opinion about Picasso's work, we are going to learn more about Picasso and his work and why many consider him to be the most important artist of the 20th century.

Unit Lesson Objectives:

Students will share their presentation ‘across disciplines of culture in Spain and around the world when Pablo Picasso was creating art to aid in understanding why, how, and what Picasso was creating’ using websites, books, and/or articles to create a report in groups of four.



Born Oct. 25, 1881, Málaga, Spain—died April 8, 1973, Mougins, France

“An artist is a political being, constantly aware of the heart breaking, passionate, or delightful things that happen in the world, shaping himself completely in their image. Painting is not done to decorate apartments. It is an instrument of war.” -Pablo Picasso

Lesson 1: Art Analysis of Pablo Picasso's work
Art Analysis and Class Discussion

Students will discuss and interpret, as a class, the content and intent of Picasso's work using previously learned knowledge of the Elements and Principles of Design.

Study of a Torso, After a Plaster Cast
1893/1894, Musée Picasso, Paris



<http://www.nga.gov/images/noncol/torsofs.htm>
[fisherfs.htm](http://www.nga.gov/images/noncol/fisherfs.htm)

The Old Fisherman (Salmerón), 1895,
Museu de Montserrat, Barcelona



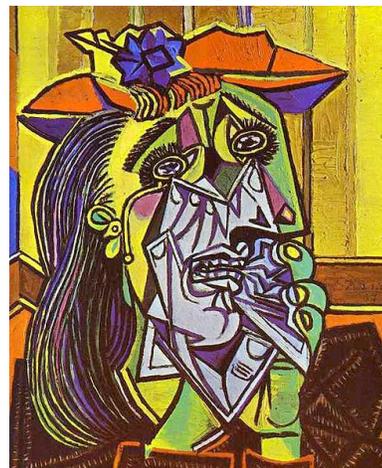
<http://www.nga.gov/images/noncol/>

Healing Grace - Willow Tree



[http://www.willowtreestore.com/mm5/merchant.mvc?
Store_Code=WS&Screen=PROD&Category_Code=figures&Product_Code=W26185](http://www.willowtreestore.com/mm5/merchant.mvc?Store_Code=WS&Screen=PROD&Category_Code=figures&Product_Code=W26185)

Pablo Picasso - Weeping Woman - 1937



http://www.artquotes.net/masters/picasso/pablo_weeping1937.htm artquotes.net

“If I paint a wild horse, you might not see the horse... but surely you will see the wildness!”
“It took me four years to paint like Raphael, but a lifetime to paint like a child.” -Pablo Picasso

Pablo Picasso - Guernica - 1937



http://www.prints.co.nz/page/fine-art/PROD/Cubist_Art/8594



<http://ambassadors.net/archives/issue21/news.htm>



<http://horsesthink.com/?p=571>

Applying Previously Learned Content: apply your knowledge of the Elements Design (Line, Color, Value, Shape, Form, Space, and Texture), which are organized by the Principles of Design (Balance, Emphasis, Contrast, Rhythm, Pattern & Repetition, Unity, Variety, and Proportion).

- Examine, state, describe, identify, recognize what is present. What do you see?
- Compare and contrast the two works.
- Interpret what each means. What is being conveyed?
- Appraise, criticize, argue, defend, judge, support, evaluate the works. Do you like it?

www.youtube.com

A 3-D Exploration of Picasso's Guernica 3:29

Picasso Guernica Digital Story 2:48

Guernica Picassos Testimony 7:18

Lesson 2: Create a portrait inspired by Picasso's work
Art Making and Self Assessment

Students will independently design a Picasso style portrait of a chosen emotion by assembling a collage from magazine images, which will be used to create altered tracings and a painting drawing upon previously learned knowledge of the Elements and Principles of Design. Students will self-assess and make adjustments as needed.

Create a portrait of a person who is experiencing current events such as...

a) child soldiers in Uganda, Africa b) the dispute over land in Israel c) a soldier coming home from Afghanistan or Iraq d) tornadoes in Joplin, Missouri e) a teenager going on their first date with someone they really like.

- Interpret what emotions each of these current events would incur if you or someone you cared for were involved in some way.
- Choose a current event topic to work with.

- Write, define, identify, describe the various emotions and ways of communicating those emotions through visual elements.
- Experiment, assemble, construct, create, design, develop your portrait.
- Question what message/emotion you are conveying through visual elements? Have you used the Elements and Principles of Art and Design to convey your message and to create an aesthetically pleasing piece of art?
- Test by asking your classmates what emotion they see and why.
- Evaluate your own work after seeking feedback. Make any needed adjustments.
- Explain, defend your work in the class critique.

Demonstration

- List of ideas and emotions and how particular emotions can be conveyed through the Elements and Principles of Design. What textures can you achieve with paint? Use various viewpoints, proportions, scales, angles...
- Experiments in with paint
- Collage
- Tracings
- Painting
- Examples of student work

Lesson 3: Timeline Putting it all together

Students will organize the history of Picasso's life and the societal patterns of the late 1930's using books and the internet to create a timeline in groups of two.

- Create a time line of monumental moments in Picasso's life... events that changed or influenced his work.
 - Insert world events into the timeline including, but not limited to fashion, art movements, artists, music, politics, war, philosophy, religion... What was going on around the world during Picasso's life time?
 - Groups may be creative in how they create their timeline. You may use the computer, construction paper, tracing paper, collage, maps, images, symbols, create a 3-D timeline or mobile, create an interactive timeline...
-

Lesson 4: Constructive Criticism Critique and Class Discussion

Students will interpret and evaluate each other's Picasso portraits utilizing previously learned knowledge of the Elements and Principles of Design to give constructive feedback as a class. Students will take notes on the critique of their individual work and chose if they would like to make adjustments to their work for their permanent portfolio.

- Examine, identify, translate, interpret the piece.
 - Discuss, question the piece.
 - Appraise, criticize, argue, judge, support, value, evaluate the piece.
-

Lesson 5: Group Projects and Class Presentations Research and Share

Students will share their presentation 'across disciplines of culture in Spain and around the world when Pablo Picasso was creating art to aid in understanding why, how, and what Picasso was creating' using websites, books, and/or articles to create a report in groups of four.

- History of Pablo Picasso and how his work developed
- Spanish current events of the 1930's
- World current events of the 1930's
- World philosophy, religion, and politics and how each influenced the current events in Spain and around the world in the 1930's
- Spanish food in the 1930's
- Spanish Music in the 1930's
- Music in the U.S. in the 1930's
- Famous artists of the time in Spain and around the world
- Present one work from each of Picasso's periods. What influenced each period/style of work? What elements of the work in a particular period caused the desired effects Picasso was after?

Use your timelines, maps, bring food and/or music, show work by other artists of the time, create a video... be creative with your presentation.

Appendix E

Following the Scientific Method in Art Production - Formative Assessment

Make an Observation:
What materials could
you use?

Ask a Question:
What do you think you
can do with these
materials?

Form a Hypothesis:
What do you think will
happen?

Conduct an Experiment:
List the steps.

Analyze your Data:
Record your results.

Accept or Reject
Hypothesis:

Appendix F

2-D Project Rubric - Summative Assessment

Excellent	Good	Needs Improvement	Re-work
Student understands content, displays knowledge in work, pays attention to detail	Student displays understanding, but more attention to detail needed	Student does not display full understanding of content & needs to create more careful work & pay greater attention to detail	Student does not display understanding or quality work
96%-100%	90%-95%	80%-89%	79% & below
Clean, undamaged paper free of smudges, tears, or dents			
Sketchbook work: image collections, sketches, designs, lyric studies, word webs...			
Mood represented through typography, imagery, color, texture			
Concept represented through typography, imagery, color, texture			
Use of Elements and Principles of Design to create a strong & engaging composition			
Use of line quality to create depth OR use of shading to create a tonal range/depth OR Combination of line/shading			
Smooth transitions, defined edges, intentional marks			

Appendix G

Rubric for Creativity - Summative Assessment

Brookhart, S.M. (2013). Assessing creativity. *Educational Leadership*, 70(5), 28-34.

	Very Creative	Creative	Ordinary/Routine	Imitative
Variety of ideas and contexts	Ideas represent a startling variety of important concepts from different contexts or	Ideas represent important concepts from different contexts or disciplines.	Ideas represent important concepts from the same or similar contexts or disciplines.	Ideas do not represent important concepts.
Variety of sources	Created product draws on a wide variety of sources, including different texts, media, resource persons, or personal experiences.	Created product draws on a variety of sources, including different different texts, media, resource persons, or personal experiences.	Created product draws on a limited set of sources and media.	Created product draws on only one source or sources that are not trustworthy or appropriate.
Combining ideas	Ideas are combined in original and surprising ways to solve a problem, address an issue, or make something new.	Ideas are combined in original ways to solve a problem, address an issue, or make something new.	Ideas are combined in ways that are derived from the thinking of others (for example, of the authors in sources consulted).	Ideas are copied or restated from the sources consulted.
Communicating something new	Created product is interesting, new, or helpful, making an original contribution that includes identifying a previously unknown problem, issue, or purpose.	Created product is interesting, new, or helpful, making an original contribution for its intended purpose (for example, solving a problem or addressing an issue).	Created product serves its intended purpose (for example, solving a problem or addressing an issue).	Created product does not serve its intended purpose (for example, solving a problem or addressing an issue).

Appendix H

Please see second attached file (landscape format) called Rubric Picasso Portrait.
Summative Assessment

Appendix I

Please see second attached file (landscape format) called Rubric Picasso Analysis.
Summative Assessment

Appendix J

Process work - Formative Assessment

List some worldly, current events that have an emotional effect on the people experiencing those events.

What emotions do each of these current events incur if you or someone you cared for were involved in some way?

Choose a current event topic to work with.

Write, define, identify, describe the various emotions and ways of communicating those emotions through visual elements. (Use the Scientific Method worksheet, Appendix E, to guide your thought process)

Experiment, design, and create your portrait. (In sketchbook)

Question what message/emotion you are conveying through visual elements?

Have you used the Elements and Principles of Art and Design to convey your message and to create an aesthetically pleasing piece of art? (In sketchbook)

Test by asking your classmates what emotion they see and why.

Evaluate your own work after seeking feedback. Make any needed adjustments. What advice from peers will you take- why or why not?

Explain your work in the class critique.