

Running Head: PORTFOLIO PROJECT

Portfolio Project

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Portfolio Project Part 1 – Theory Journals

This section of my portfolio contains reflections on how theory and practice interact within my own professional sphere. The entries show clear understanding of each theory as well as critical analysis of the applicability of theories to your my professional practice.

u01a1 Journal Entry 1 – Bridging Theory to Practice

How behavioral learning theories enter practice. Educators create a bridge from behavioral theory to practice by “determin[ing] the best theoretical perspectives for the types of learning [they] deal with and [by] draw[ing] on the implications of those perspectives for teaching” (Schunk, 2003, p.20). This requires teachers to be knowledgeable of the learning theories and to be aware of the various categories of learning opportunities in their classrooms, while also being able to identify behavioral learning theories that would enhance those opportunities. Additionally, making conscious attempts to apply knowledge to opportunities are keys to bridging theory to practice.

Examples of behavioral theories in practice. Specific examples of how theories have been applied to the classroom include “cooperative learning, reciprocal teaching, and adapting instruction to individual student differences” (Schunk, 2003. p.23). Behavioral theories, in particular, find their applications in the rewards and consequences systems used by classroom teachers for discipline management. These systems originate from Skinner’s operant theories on behavioral conditioning. Other applications of behavioral theories can be found in drill and practice programs, other forms of sequenced and thematic instruction, the teaching method of generalization and the practice of behavioral objectives in lesson planning. Schunk (2003) further enumerates the examples of “contingency contracts and the Keller Plan” (p.74), a mastery learning program of instruction.

Applicability of behavioral theories to professional practice. In evaluating the applicability of behavioral theories in professional practice, it is found that certain theories are more useful than others in the classroom, mostly due to the fact that individual students interpret conditioning theories differently. What may be a motivation to change behavior for one student indicates an incentive to remain the same for another. However, “research evidence generally shows positive effects of these applications on student achievement” (Schunk, 2003, p.74). Behavioral and other theories work collaboratively in the whole process of teaching and learning in the classroom. Behavioral theories alone are not sufficient.

Personal experiences as examples of behavioral theory application in practice. Examples of the application of behavioral theories in professional practice include a discipline management plan comprising positive reinforcement and consequences for misbehavior in an attempt to change the misbehavior for one that is more functional in the classroom. Specifically, in the art classroom, the use of a time out table was employed to deal with dysfunctional forms of behavior from those students who could not control themselves at the cooperative group tables. For the most part, this procedure worked, creating a reward out of collaborative learning. However, some students preferred to work alone, attempting to remain at the time out table for the duration of class of 30 to 40 minutes. Due to space limitations, individual seating was not possible in this classroom. Another complication to this system was that a certain misbehaving student was able to gain increased attention from this seating placement, and, instead of earning his way back to the regular grouping, decided to continue misbehaving. This behavioral modification system did not work 100%. A related advantage to this system, however, was that grade level teachers would make note of the students at the time out table and follow through with the consequences

away from the art classroom. Differentiation in this particular example is the reason why behavioral theories must be used in conjunction with other theories.

u02a1 Journal Entry 2 – Your Own Self-Efficacy

Social-cognitive and cognitive learning theories in relation to K12 Art. The following concepts are central to the teaching and learning of art projects.

Enactive learning is the actual doing of the work and involves “learning from the consequences of one’s actions” (Schunk, 2003, p.80). This is trial and error learning.

Vicarious learning is the watching of others performing the task, which accelerates learning and avoids the experience of negative consequences (Schunk, 2003, pp.80-81). This is watching the demonstration of a skill.

Together, both enactive and vicarious learning opportunities allow art students to observe and then practice art skills and techniques.

Modeling is learning by watching others. According to Schunk (2003), learning through models is the collection of “behavioral, cognitive, and affective changes” a student acquires through observation (p.82). This form of learning has three functions, however, it is the third function, observational learning, which applies most to learning art in the K12 classroom. Within this function are four processes: attention, retention, production, and motivation (Schunk, 2003, p.86). In the third process of production, art learners must produce artwork by repeating skills and techniques that were demonstrated by the art teacher. This art production process is supplemented by repeated “practice, corrective feedback, and reteaching” (Schunk, 2003, p.87).

Cognitive modeling, as presented in the “common instructional sequence, a teacher explains and demonstrates the skill to be acquired, after which students receive guided practice while the teacher checks for understanding. The skill is retaught if students experience difficulty.

When the teacher is satisfied students have a basic understanding, they may engage in independent practice while the teacher periodically monitors their work” (Schunk, 2003, p.88). A major portion of art learning occurs in the guided practice stage. Modeled demonstrations using examples and non-examples assist learners in acquiring the abstract concepts of the language of art. According to Schunk (2003), “A number of studies have demonstrated that exposure to models is effective in teaching children abstract nonlinguistic rules (Rosenthal & Zimmerman, 1978, as cited on p.91). An important aspect to modeling involves the use of verbal explanation. According to Schunk (2003), “results suggest that some form of verbalization may be critically important in acquisition of motor skills” (p.93). Art skills and techniques are also motor skills to be learned, so explanations accompanying the demonstrations are usually provided before the guided practice session can begin. For this reason, model competence is also critical. “Model competence is inferred from the outcomes of modeled actions (success, failure) and from symbols that denote competence” such as prestige or status (Schunk, 2003, pp. 94-95). This model competence is better when there are “similar others” of varying ability to watch (Schunk, 2003, p. 98).

Goals, the “quantity, quality, or rate of performance,” should be specific to standards or objectives, short term, and within the learner’s ability levels (Schunk, 2003, pp.98-102). Art lessons break the art project down into several steps or goals, and when combined lead students to a final art project. Schunk (2003) noted that “Difficult goals do not enhance performance in the absence of prerequisite skills. Also important are people’s beliefs in their abilities” (p.101). For this reason, art curricula requires progressive mastery to ensure that all learners attain the project goals. A note about goal progress is that “Teachers need to inform students explicitly of their progress when it may not be immediately apparent” (Schunk, 2003, p.105). Therefore, it is

critical for the teacher to be competent in the subject in order to identify goal progression points in the lesson.

Self-efficacy is a learner's self-perception about his or her capabilities to perform a task (Schunk, 2003, p.105). According to Schunk (2003), "Successes generally raise efficacy and failures lower it;" additionally, peer models inform a student's efficacy status (p.107). It is important for students to experience success in art lessons, as well as to see others of similar ability succeed. For this reason, flawless performers as models are not always the best for demonstrating art skills and techniques.

Problem solving is the process for achieving a goal that does not have an immediate solution (Schunk, 2003, p.196). There are many models but the heuristic IDEAL seems to be the most comprehensive and comprises the five steps of Identifying the problem, Defining and representing the problem, Exploring possible strategies, Acting on the strategies and Looking back and evaluating the effects of the activities (Schunk, 2003, p.199). One note is that "Problem solving is not applicable when students have a goal and a clear means for attaining it" (Schunk, 2003, p.206). For this reason, it is necessary to include open-ended art projects that have no worked examples or demonstrations to follow exactly.

Reflection of efficacy. In reference to modeling and self-efficacy, I need to vary the abilities of my models, showing various levels of competence rather than my own mastery approach. I also need to provide more feedback on goal progression since I know more than the students do where their current progress is heading. In regards to problem solving, I need more lessons that do not provide step-by-step sequences for completion.

What I would have done differently. In a typical art teaching session, I introduce my students to vocabulary and exemplars relevant to the art project to be accomplished. Each lesson

generally takes two class periods to accomplish and the students have become used to this pattern. After the class discussion, I demonstrate the project, either live or with worked examples. Then we begin. As the students work, I walk the room, monitoring and mentoring until it's time to wrap-up the lesson and clean up. The students always see me work on my projects. I would like to have other models for them to view. But it is my first year teaching and I have no student samples from previous years. My lessons are also brand new to me as a teacher as I have been instructed to use a particular curriculum for both elementary schools. I have a whole other set for the middle school. Maybe I can have the students tell me what to do during my live demonstrations. Have I shown them my mistakes and how I handle them? No, I could try that. I could also model my thinking process as I figure out what I want to do with my project, but I don't want to take time away from the students. They only get 30 minutes for the whole class. By the time I get to the demonstration part, I have to rush through. They're lucky to get a full 20 minutes to work, much less think creatively, using their own problem solving ability. I would be frustrated too. I have a couple of students in each class who have real talent and I have the same amount who are polar opposites. These two extremes are difficult to provide individualized instruction. My not so gifted ones need modifications for their abilities. My talented ones need more of a challenge. I need to incorporate some open-ended projects so I can address all the levels at the same time. I may be surprised by the results. I stress the thinking and the procedural steps for those who get too frustrated. Art skills take time to develop, I say. The middle school students are luckier. They are on block schedules and get 90 minutes to get involved with the lessons. I want my elementary students to get a taste of what they get. But, I need to work on modifications for my IEP middle school students. Why didn't they issue me these reports sooner? I can't ever find them with all of my other paper work. I have a crate of

them, three buildings' worth, plus my art cart. If it weren't for my personal logistics I'd feel less frustrated. But I get to leave the building, even though I have to drive to the other schools. At least I have more freedom than the grade level teachers do. I feel bad that these few cannot experience the level of confidence and success I know they are capable of. I tried cooperative group projects. That worked! If I get to teach middle school again, I definitely have to repeat that, but with contracts for specific parts of the project. We spent a month on that, with two to three classes per week. I did notice time wasting and unequal distribution of labor. I will also need to assign team roles so that the work load is evenly shared. Maybe after all this I can teach for a single school full time. Nope that didn't happen. Bureaucrats! One school for 20% salary is just not right!

u03a1 Journal Entry 3 – Working Definition and Reflection

Constructivist learning theories in relation to K12 art. The following concepts are central to the teaching and learning of art projects.

Sociocultural theory emphasizes the role of the environment in learning (Schunk, 2003, p.242). This means that “learning and development cannot be disassociated from their context” (Schunk, 2003, p.243). This social environment includes the influences of cultural objects, language and institutions (Schunk, 2003, p.343). A criticism is that students learn about the world apart from the culture and some may even be biologically capable of learning certain concepts independent of the environment (Schunk, 2003, p.244). The implications of this theory on the K12 art classroom are that the signs, symbols and language of the environment contribute to the learning of art. This would include the instructional tools and props that aid the demonstration and instruction of art concepts.

Zone of Proximal Development (ZPD), the gap between the independent practice ability and the guided practice ability, as assisted by the instructor or peer collaborators (Schunk, 2003, p.245). This not about performance assisted by the instructional technique of scaffolding, which involves providing students a type of learning crutch until students can manage on their own, such as eliminating secondary art project elements in favor of the accomplishment of the primary art task (Schunk, 2003, pp.244-247).

Self-instructional training pertains to private self-talk in relation to problem definition, focusing of attention, planning and response guidance, self-reinforcement, self-evaluation and coping and is particularly useful for struggling students (Schunk, 2003, p.250).

Socially mediated learning resembles peer modeling in that students acquire learning through direct interactions, such as in guided learning and expository teaching, upon which independent learning can be built (Schunk, 2003, p.253).

Environmental organization refers to two types of classroom structure: unidimensionality (same tasks, few choices, whole class and ability groupings, same assignments graded with public comparisons) and multidimensionality (different tasks, choices, individuals and free groupings, different assignments graded with less public comparison); unidimensional classrooms have lower morale (Schunk, 2003, pp.255-256).

Self-fulfilling prophecies refer to the transmission of teacher expectations to students via the socioemotional climate (smiles, head nods, eye contact, supportive and friendly actions), verbal input (new and/or more difficult learning content), verbal output (amount and duration of learning interactions) and feedback (praise and criticism) and can be positive or negative towards the students (Schunk, 2003, p.260).

Reflection on applicability to K12 art classrooms. Constructivist theories apply very well to K12 art classrooms. Worked examples, procedural steps, and art concepts posters displayed in the classroom inform the learners during demonstrations and guided practice. ZPD and scaffolding inform the amount of instructional assistance to provide during project work. Self-instructional training is particularly useful for maintain confidence of the learner while working. Socially mediated learning occurs within the practice of table groupings, as most art classrooms are arranged to maximize working space by accommodating table seatings rather individual seating. Environmental organization informs the use of structure in the art lessons. Self-fulfilling prophecies in relation to feedback support conscious use of praise and criticism for motivation, even during student-to-student interactions when evaluating the projects as a class.

Example of constructivism as it functions in K12 art classrooms. Vgotsky's zone of proximal development (ZPD) applies very much to my art classroom. On an average, many students will not be able to achieve the motor skills in art that I have trained for years to attain. Much of art will come by much practice and time. Good art does not happen overnight. Some procedures and techniques require an extensive amount of time and expenditure of effort to complete. Therefore, in my art lessons, there is much more focus on guided practice activities, especially at the elementary level. Much of my instructional time is spent on monitoring and mentoring. I walk around to assist as many students as require help in replicating the skills and techniques I have demonstrated. I celebrate their attempts, encouraging them in their practice. The real joy is when students take the initiative to include a skill or technique from previous lessons and apply them to current ones. When they do that, they have achieved independent practice in that skill or technique. I also set my students in peer groups, so each work table member has additional help from their friends. This is particularly critical with crafts and 3-D

work as I will not be able to go to every student. In this instance I go to each table and then peers help each other once I move on to the next table. There is at least one person at each table who grasps the skill or technique immediately. There is also at least one at each table who finds it very difficult to grasp anything at first. In regards to scaffolding, my assistance would focus on the new skill or technique. Students would be responsible for anything taught prior to the new lesson. In art, assistance is context-dependent. Specific assistance depends on what the actual project is. For example, if a lesson is to construct a pop-up card, then the students must make all of their own cuts in the papers at the bare minimum. I will assist with assembly as part of scaffolding the instruction. Therefore, in designing instruction, ZPD would be the area on my lesson plan where I would indicate differentiation and modification needs, depending on the abilities and grade levels of the students. Many art lessons can be taught to multiple grades with minor adjustments to the approach and amount of academic content provided. But I must make notes to address certain skill levels. For example, not every kindergartner can cut proficiently with scissors or be responsible to use only enough glue for the project rather than the whole table top. Many first graders need assistance with finer skills, such as how to hold a paintbrush or how to spell certain words on their projects, and so on.

u06a1 Journal Entry 4 – The Memory Game

I have not taught anything in the last three years. One art lesson that is the most memorable is a project called 3-D Rollercoaster. This lesson was geared for Kindergarten and first grade. Students are supplied with one square of black construction paper and strips of colored paper from the entire color wheel. To introduce the lesson, we talk about rollercoaster, the colors on the color wheel and various line types. While demonstrating the procedural steps, I have them pay attention to the methods of manipulating the paper strips into some of the line

types and gluing the ends down, either to the black paper base or to each other. The result is a paper sculpture that can resemble a roller coaster configuration. Students who show innovation tend to add loops, twists, and a narrative theme.

To make this lesson more meaningful and relevant to the students, especially long term, I think I would like to challenge the students to consider their themes in advance, while also selecting colors and line types to match that theme. Social cognitive theory proposes that “much human learning occurs in a social environment” (Schunk, 2003, p.78) from direct observation and model imitation which is met by my worked steps demonstration and by students watching each other. However, social context is just one aspect of much, not all, learning. According to Tileston (2004), 99% of learning is acquired through the senses (p.12). Furthermore, “Most information coming in through the senses is discarded” (p.25). The actual processing of information is an individual process, separate from the social context and influence of peers and models. Therefore, the art content of color theory and line types would need to be emphasized more during the art making process, through my guided practice methods and checks for understanding. Monitoring and mentoring tends to become more of a focus on scaffolding in the areas of physical manipulation of the materials, rather than a combined effort of examining the students’ thinking processes. This grade level is highly motivated emotionally upon entrance to the art classroom, so this area of teaching does not need to be addressed. But I do need to address patterning because it is critical to the construction of meaning and is determined by the processing method of relevance in relation to a learner’s prior knowledge (Tileston, 2004, pp.29-30, 44). Most Kindergarten and first graders may have limited prior knowledge in identifying color schemes and line types. Therefore more focus on semantic memory may be necessary. Semantic memory requires the learners to perceive relevance, pattern and emotions (Tileston,

2004, pp. 72-73). Procedural memory, on the other hand, requires rote rehearsal of kinesthetic processes (Tileston, 2004, p.71). This is just more practice with the art making skills, which will build with time throughout the school year. Social environmental contexts may aid these two types of retrievals by providing models and cues. However, the construction of meaning in relation to prior knowledge rests entirely on the individual learner and his/her internal mental processes, and so I would want to incorporate think alouds during the demonstrations. I already use posters with the worked steps. I may want to hide some of the steps and have students predict the next steps as I go through the demonstrations. I was not able to use these methods before because these grades, in a private school setting, only had 30 minutes to sit down, receive their supplies, quickly learn the necessary prior content, watch the quick demonstration and then completely finish their projects before quickly cleaning up and leaving my classroom.

u07a1 Journal Entry 5 – Lessons for Multiple Intelligences

Specific examples as a student or in teaching students. As a teacher of visual arts, most teaching and learning employs visual presentation of instruction. Overall, demonstrations use visual worked examples accompanied by verbal explanation. However, I have been able to integrate some content components in other presentations. For example, in one Kindergarten and First Grade lesson on line types, I use classical music of varying tempos and rhythms for students to draw to, matching speed, quality and character to music passages. I also have a 6th and 7th grade mural lesson that requires team work and interpersonal skills to collaborate on group projects. The best part of this lesson is that students have a choice to attempt perspective, and/or human body proportion content and to choose media, such as acrylic and watercolor paints, black and white drawing media, and/or color drawing media.

Explanation of multiple intelligence accommodation in teaching. Accommodating for multiple intelligence in teaching requires differentiation in various modalities. There are three modalities: visual, auditory and kinesthetic. Multiple intelligence expands on these learning preferences into about nine variations: verbal/linguistic, logical/mathematical, visual/spatial, body/kinesthetic, musical, interpersonal, intrapersonal, and naturalist. The purpose for this level of differentiation is to provide students multiple entry points into the content of the lesson.

Reflection on multiple intelligence theory and application. Allowing for multiple intelligence entry points in a visual art class is difficult. Content presentation is short and limited as preparation into the main activity of art production. Additionally, multiple entry points may not be appropriate for many lessons or grade levels. However, some content can be presented in non-visual ways throughout the school year.

Portfolio Project Part 2 – Literature Review

This section is an annotated bibliography of reliable and useful resources that I can return to and build on from time to time as I progress both scholastically and professionally.

u04a1 Literature Review

Alfi, O., Assor, A. and Katz, I. (2004). Learning to allow temporary failure: Potential benefits, supportive practices and teacher concerns. *Journal of Education for Teaching*, 30(1), 27-41. Retrieved August 8, 2009, from Academic Search Premier database.

While the focus of this article was elementary special education, the premise would hold true for any K12 learner. The concept is allowing students to experience failure for a short time, until they motivate themselves to succeed. These temporary and controllable failures can be guided with motivation from the instructors. The outcome is intrinsic motivation as a result of discovering a way to cope. Also, without the opportunity to have to self-regulate emotions and motivation, students become sheltered rather than prepared for the real adult world. Alfi, Aassor and Katz (2004) state that scaffolding support in competence mastery, autonomy and relationships with classmates (pp.33-34). Implications for art education can be to allow a certain level of temporary failure in motor skills, while providing background support as needed to avoid the learner becoming overwhelmed with frustration.

Boekaerts, M., and Cascallar, E. (2006). How far have we moved toward the integration of theory and practice in self-regulation? *Educational Psychology Review*, 18(3), 199-210.

Retrieved August 8, 2009, from Academic Search Premier database, doi:
10.1007/s10648-006-9013-4.

This article discusses the purpose of self-regulation and teacher strategies for encouraging it in students. The authors relate students' goal choices and preferences to the need for self-regulation and its adoption by the students. Also related are emotion regulation and self-regulation. Teachers can aid self-regulation through competence mastery. The article ends with a discussion of the relationship of assessment to the development of self regulation. This information is applicable to K12 art education in that much of the art classroom context requires students to achieve goals on their own within the context of collaboration.

Entwistle, N. and McCune, V. (2004). The conceptual bases of study strategy inventories. *Educational Psychology Review*, 16(4), 325-345. Retrieved August 8, 2009, from Academic Search Premier database, doi: 10.1007/s10648-004-0003-0.

This article discusses study strategy inventory tools for higher education students, from the 1970s and 1980s tools focused on motivation and other areas, to modern tools focusing on self-regulation and other areas. Three tools are compared and contrasted in Table I. The discussion at the end discloses the lack of focus on emotion and motivation in learning (p.340). This article is not very useful to K12 art education, not because of the focus on higher education students, but because the comparison of inventories in relation to predictions of performance offered no implications for K12 art students.

Frank, M., Lavy, I., and Elata, D. (2003). Implementing the project-based learning approach in an academic engineering course. *International Journal of Technology & Design Education*, 13(3), 273-288. Retrieved August 8, 2009, from Academic Search Premier database.

This article discusses problem based learning for higher education freshman. The major feature of this article is the discussion of inquiry-based learning as an aspect of problem-based learning comprising a series of min-projects. Findings included increased creativity and self-regulation of the students. Another discovery was that problem-based learning went beyond the idea of collaborative groups into the development of teams. This article applies to K12 art education in that many of the situations in the art class are similar to design class of the article's case study. It seems that what works for art and design is universal, rather than restricted to age and grade levels.

Harpaz, Y. (2005). Teaching and learning in a community of thinking. *Journal of Curriculum & Supervision*, 20(2), 136-157. Retrieved August 8, 2009, from Academic Search Premier database.

This article discusses the big picture of teaching and learning and originates from educators in Jerusalem. The beginning concept is that traditional school involves a hierarchy of imitations, from teachers copying curricula to students copying the teachers who are copying the curricula. In contrast, the authors suggest a school model called a community of thinking. It seems similar to collaborative constructivism with a core of guided inquiry. The types of

questioning suggested by the authors are also similar to the concept of essential questions and interdisciplinary or thematic connections between subjects, with the intent of discovering the deep level structures the subjects hold in common. The idea is to move away from disjointed subjects and into the study of disciplines. This approach is very systematic and applies very much to the Discipline Based Art Education (DBAE) approach. Because the teaching of K12 art in this manner connects it to other disciplines, art can form a thematic connection to other subjects by way of common disciplines.

Heller, K. (1999). Individual (learning and motivational) needs versus instructional conditions for gifted education[1]. *High Ability Studies*, 10(1), 9. Retrieved August 8, 2009, from Academic Search Premier database.

This article discusses gifted education and its relation to motivation. The case is made for allowing for intrinsic motivation through differentiation and self-regulation choices for gifted and talented students. The implication to K12 art education is that not only should there be choices in media and tasks, but also choices in difficulty levels.

Martin, J. (2004). Self-regulated learning, social cognitive theory, and agency. *Educational Psychologist*, 39(2), 135-145. Retrieved August 8, 2009, from Academic Search Premier database.

This article seems to be a reaction to Bandura and cognitive theory. The author proposes less teacher direction and more student direction, termed agency, in the development and

exercise of self regulated learning. The author addresses the need for curricular alternatives, similar in essence to inquiry-based learning and problem-based learning contexts. Because this article forms a type of reinforcement of other previous articles discussing the learner as directing his/her learning in a context of choices, this information is therefore secondarily applicable to K12 art education.

Oldfather, P. (2002). Students' experiences when not initially motivated for literacy learning.

Reading & Writing Quarterly, 18(3), 231-256. Retrieved August 8, 2009, from Academic Search Premier database, doi: 10.1080/07487630290061809.

This article is a case study on 5th and 6th grade whole language learners, in which the author explored emotion, motivation and self-regulation in regards to literacy acquisition. In particular, this article explored the experiences of students who lacked intrinsic motivation. Therefore, this information was more about the exploration of the students' experiences rather than to influence or measure motivation. The conclusions were that those who achieved motivation coped by means of positive thinking. Those who did not gain motivation, either while doing the activity or not, were either extrinsically motivated by peers, or intrinsically motivated to avoid the task altogether. Motivation seems to be related to the value students initially placed on the task. It is also related to finding a reason to put forth one's best effort. For those students not motivated and not completing the tasks, the issue relies on the student to teacher relationship. This article was enlightening as it revealed students' perspectives of the motivation struggle. This information is very applicable to K12 art education as students struggle in developing motor

skills related to art making. The article gave the reasons for this struggle within the context of literacy, but which can be applied to any subject or discipline.

Palmer, D. (2005). A motivational view of constructivist-informed teaching. *International Journal of Science Education*, 27(15), 1853-1881. Retrieved August 8, 2009, from Academic Search Premier database, doi: 10.1080/09500690500339654.

This article is about constructing motivation, exploring strategies for its development. Primarily, this article overviews motivation in relation to constructivist learning theory and practice, so self-efficacy, context, choice and difficulty levels are also discussed. Also related were the concepts of value and support. This information reinforces previous articles. However, this article also examines teaching models in relation to motivational strategies, arguing that previous models actually inhibited motivation. This article is applicable to K12 art education for its challenge to the teaching model and activities employed.

Wade, S. (2001). Research on importance and interest: Implications for curriculum development and future research. *Educational Psychology Review*, 13(3), 243-261. Retrieved August 8, 2009, from Academic Search Premier database.

This article discusses students' ability to judge text as either important or unimportant and how curricula can be written to be of situational-interest as well as impart information. This article has implications for curriculum selection in relation to value students place on learning topics. Another implication is the idea of participatory pedagogy, in that fewer topics should be

taught in classes in order to engage learners in dialogue and exploration. Additionally, this approach, like previous articles, promotes integration of curricula, much like interdisciplinary or thematic approaches. This information is very applicable to my own interest in developing K12 art education curricula. While I am interested in virtual multimedia delivery, this article brings to remembrance the fact that much of what is delivered online must include text, and should therefore, be written with this article in mind.

Portfolio Project Part 3 – Teaching Tools

In this section of my portfolio, I have developed teaching tools to use in my practice to help me more directly apply the theory I have studied to my professional practice.

u08a1 Parents' Letter

Dear Parent,

This letter is to inform you and your child on what to expect in my classroom. My classroom will operate with differentiation, which is different than a traditional classroom. This method of operation is for the benefit of your student's achievement, and is therefore, nothing to be alarmed about. However, it may not be familiar to you and will also require a greater measure of your cooperation.

How a differentiated classroom is organized. The appearance of the classroom will change with each unit. Sometimes we will have a variety of small group arrangements. Sometimes we will have whole class arrangements. The classroom may be decorated to correspond to each unit, from bulletin board resources to wall coverings and posters, to audio and video resources.

The classroom will incorporate centers based on student interests and learning needs. Here we may find a variety of books in the reading resource area. We may also find breakout explorations of supplementary materials, considered optional in whole class projects.

Group arrangements may vary, from same levels to mixed levels. We may also have groups based on similar or different interests. Groups may also form working partnerships of various formats.

Criteria for project assessment may be initiated entirely by the teacher. They may also be formed in cooperation with the students as a class. There will be informal formative assessments, including peer reviews. There will also be formal summative assessments based on project rubrics.

How a differentiated classroom differs from a traditional classroom. The goal in a differentiated classroom is for individual students to progress from where each one is at, unlike in a traditional classroom where all students are comparatively assessed. In a traditional classroom, the whole class proceeds together through the material. In a differentiated classroom, students progress at their own pace for the most part, and are assessed by comparisons to their previous work. The idea is create responsible, independent learners for a lifetime. Traditional classrooms make students dependent on teachers who are solely responsible for class progress.

Assessment in a differentiated classroom is not only a demonstration of learning, but can also be used to guide students during the learning process. Assessment in a differentiated classroom is also used to inform the planning of future lessons.

Lessons in a differentiated classroom are more fluid in that they evolve with the students. In a traditional classroom, lessons drive the class rather than the other way around.

Parent involvement is essential to differentiated classrooms. Teachers in a differentiated classroom recognize that they have a limited view of students. It is the parents who complete the bigger picture, generalized from age-and grade-specific benchmarks, by providing the details for individual students.

Sincerely,

Kerrie Vytlačil

Portfolio Project Part 4 – Lesson Plan

The final part of my portfolio is a comprehensive Understanding by Design unit plan that synthesizes all my previous work in this course.

u10a1 Lesson Development

*This lesson would follow another lesson that teaches the actual constituent parts of the elements and principles of design. It was inspired by Foeldvari, D. (1998, Dec.). Computer graphics for package design. *School Arts*, p36.

Name: Kerrie Vytlačil	Date: 9/16/09
Unit Title: The “Ad Piece”	
Grade Level: 8th	
Subject: Visual Art	
Topics: Graphic design, writing; Subtopic: Marketing	
Key words: public service announcement (PSA), target audience, marketing campaign, composition, elements and principles of design, letterhead, art director, copy editor, graphic designer, client, request for proposal (RFP)	
Unit Length: 3 to 5 art classes of 45 minutes each or 2 to 3 blocks of 90 minutes each	
Brief Summary of Unit	
(Describe the context for this unit within the curriculum and the curricular aims of the unit.) This unit integrates the art careers of graphic designer, illustrator, advertiser, and art director with writing and the writing career of copy editor. In addition, students receive reinforcement and application opportunities for the elements and principles of art within a scenario-based problem solving activity in two parts. In the first part, students cooperatively engage in portfolio reviews, documenting their evaluations, analyzing the art vocabulary. In part two, they continue to work cooperatively as a design firm to hire their artist, designing their company letterhead on which to draft a letter of hire on a word processing program, using the art vocabulary. In doing all this, students discover the world of advertising, copy editing, persuasive techniques, and the role of emotion in art and design. This unit finishes with a staple of artists, reflecting their experiences in journals and/or sketchbooks.	
Stage 1: DESIRED RESULTS	
Established Goals (Standards of Learning, content standards) Visual Arts Standards of Learning (2006) Visual Communication and Production: 8.2 The student will further expand and develop the use of the elements of art and the principles of design. Cultural Context and Art History: 8.12 The student will identify the roles of artists (e.g., graphic artists, animators, videographers,	

photographers, advertising artists) in mass media.

Judgment and Criticism:

8.16 The student will analyze the effect the elements of art and the principles of design have on the communication of ideas.

Aesthetics:

8.22 The student will describe personal sensory responses to the visual qualities of a work of art, using appropriate art vocabulary.

Computer/Technology (1995)

C/T8.3 The student will have a basic understanding of computer processes, storing, retrieval, and transmission technologies and a practical appreciation of the relevant advantages and disadvantages of various processing, storage, retrieval, and transmission technologies.

C/T8.4 The student will process, store, retrieve, and transmit electronic information.

Problem-solving and Decision-making Tools (2005)

C/T 6-8.8 The student will use technology resources for solving problems and making informed decisions.

- Employ technology in the development of strategies for solving problems.
- Use a variety of technologies to identify and provide possible solutions to real-world problems.
- Use content-specific tools, software, and simulations such as environmental probes, graphic calculators, exploratory environments, and web tools.
- Participate in collaborative problem-solving activities.
- Select and use appropriate tools and technology resources to accomplish a variety of tasks.

Technology Communication Tools (2005)

C/T 6-8.9 The student will use a variety of media and formats to communicate information and ideas effectively to multiple audiences.

- Choose the appropriate tool, format, and style to communicate information.
- Independently use technology tools to create and communicate for individual and/or collaborative projects.
- Produce documents demonstrating the ability to edit, reformat, and integrate various software tools.

<p>Understandings</p> <p>What will students understand (about what big ideas) because of the unit? “Students will understand that...”</p> <ul style="list-style-type: none"> • Illustrations and commercial ads are art designed to communicate a specific message, usually “buy me” • Art is designed by using the elements and principles. • The use of the elements and principles can communicate emotions. • Elements and principles are the grammar of the language of art. • Marketing and advertising companies hire graphic designers, illustrators, and copy editors to put their clients’ 	<p>Essential Questions</p> <p>What arguable, recurring, and thought-provoking questions will guide inquiry and point toward the big ideas of the unit?</p> <ul style="list-style-type: none"> • Do commercials and print advertisements say anything? What do they say? How do they say it? • Are commercials and advertisements art? • How does art say anything? • What makes one commercial or advertisement want you to go out and buy the item and another one not? • Are emotions important in art? In commercials and advertising? • What kinds of jobs can artists get in today’s world? • Does art making have anything to do
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<p>messages in the art.</p> <ul style="list-style-type: none"> • Graphic design uses writing plus visuals. 	<p>with writing?</p>
<p>What key knowledge and skills are needed to develop the desired understandings and meet the goals of the unit? What knowledge and skill relate to the content standards on which the unit is focused?</p> <p><i>Students will know:</i></p> <ul style="list-style-type: none"> • Key terms: public service announcement (PSA), target audience, marketing campaign, composition, letterhead, client, request for proposal (RFP) • Elements of art • Principles of design • Marketing and advertising design firm staff roles • The role of writing copy for designs <p><i>Students will be able to:</i></p> <ul style="list-style-type: none"> • Identify the elements and principles of design. • Analyze composition in an artwork or photo. • Analyze designs for their messages. • Hire a designer whose portfolio has been analyzed and reviewed for perfect fit with the client's request for proposal. 	
<p>Stage 2: ASSESSMENT</p>	
<p>Performance Tasks What evidence will be collected to determine whether the understandings have been developed, the knowledge and skill attained, and the state standards met?</p> <p>Pre-Hire Portfolio Reviews – Students work in cooperative groups of four to analyze magazine photos and illustrations in order to determine <i>the design of the one with the most impact, as determined by each group</i>, [short group vote] and then each person draws it, reducing it down to its simplest parts, using Cox, J. (n.d.). Project Planning Sheet with Elements and Principles of Design. <i>Elements</i>. Retrieved September 16, 2009 from http://www.princetonol.com/groups/iad/Files/elements.htm as a rubric for each student to record the analysis. The group votes on the student drawing that best represents their group analysis.</p> <p>Design Firm Hire Letter – In the same groups of 4, with their agreed upon image, each student will write a response (using a word processing program – include graphics on your “letterhead,” italicize the art vocabulary used, close the letter with both a printed and typed name, list the group members) to the following scenario: Pretend to be the art director who wants to hire the artist of the work your group picked. Using the appropriate art vocabulary (elements and principles of design), write a letter explaining what works in the art piece as your reason for hiring this artist for your client's next job.</p>	

Other Evidence

(Quizzes, tests, etc.)

Worksheet – Elements and principles review

Worksheet – Portfolio review rubrics

Class critique – compare and contrast the original portfolio review image with each group’s version

Student Self-Assessment and Reflection

(Self-assessments, observations, reflections, etc.)

1. Self-assess the Pre-Hire Portfolio Review analysis drawings.
2. Self-assess the Design Firm Hire Letter letterhead and letter.
3. Journal reflection prompts:
 - What did you learn about the marketing process, brand names, and advertising?
 - What did you learn about public service announcements and truth in advertising?

Assessment Task Blueprint

What understandings or goals will be assessed through this task? (Students will...)

- Hire a designer whose portfolio has been analyzed and reviewed for perfect fit with the client’s request for proposal.

What criteria are implied in the standards and understandings, regardless of the task specifics?

What qualities must student work demonstrate to signify that standards were met?

- Portfolio analysis according to the elements and principles of design
- Visual and emotional style of the art fits with client’s project proposal
- Comparison of client’s project message and truth in advertising

Through what authentic performance task will students demonstrate understanding? (Provide a task overview.)

Design Firm Hire Letter Scenario

Pretend to be the art director who wants to hire the artist of the work your group picked. Using the appropriate art vocabulary (elements and principles of design), write a letter explaining what works in the art piece as your reason for hiring this artist for your client’s next job.

What student products and performances will provide evidence of better understandings?

- Portfolio Review analysis rubric
- Letterhead design
- Design Firm Letter to hired artist

By what criteria will student products and performances be evaluated?

- Portfolio Review rubric analyzes all elements and principles of the artwork selected
- Letterhead design includes a graphic and company contact information
- Letter addresses artist of the selected artwork and the client’s need
- Letter explains the reasons for hiring using elements and principles vocabulary
- Letter uses proper form
- Letter is mechanically and grammatically correct

Rubric

COMPOSITIONAL ANALYSIS

Portfolio Pre-Hire Review with Elements and Principles of Design

What elements of design were used in the selected artist’s work?		
Line		
Shape		
Form		
Space		
Value		
Texture		
Color		
What is the subject?		
Principles of Design	Written statement	Drawn example
How was Balance established?		
What is the Emphasis in the selected artist’s artwork? How was Emphasis established?		
How was Movement established?		
What type of Pattern was created?		

How was Rhythm established?		
How was Contrast established?		
How was Unity created?		
What does the artist say in the selected artwork?		

Adapted from Cox, J. (n.d.). Project Planning Sheet with Elements and Principles of Design. *Elements*. Retrieved September 16, 2009 from <http://www.princetonol.com/groups/iad/Files/elements.htm>

Stage 3: LEARNING PLAN

Learning Activities

This sequence of learning activities and teaching is **O**.

- W : Where are we going? Why? What is expected?
- H : How will we hook and hold student interest?
- E : How will we equip students for expected performances?
- R : How will we help students rethink and revise?
- E : How will students self-evaluate and reflect on their learning?
- T : How will we tailor learning to varied needs, interests, learning styles?
- O : How will we organize and sequence the learning?

1. Show and tell various name brand products: sodas, pens, etc. with brand name logos. Q&A for product brand recognition (or favorites, even commercials, etc) and identification of purchasing habits based on promotions. <Design is the reason for or

against a product.> Use Robertson, H. (n.d.). Media Awareness Unit Lesson 1. Retrieved September 16, 2009, from <http://artsedge.kennedy-center.org/content/2018/> for inspiration. **H**

2. Introduce Essential Questions and unit projects. **W**
3. Note: Key terms introduced as needed for each activity. **E**
4. Review the elements and principles of design from a poster. Explain that the elements are the “stuff” that the principles use. Use Cox, J. (n.d.). *Elements*. Retrieved September 16, 2009 from <http://www.princetonol.com/groups/iad/Files/elements.htm> and Robertson, H. (n.d.). *Elements and principles of art*. Retrieved September 16, 2009, from http://artsedge.kennedy-center.org/content/2018/2018_media_elements.pdf **E**
5. Individuals work on worksheets illustrating the concepts to be identified with the appropriate label. **E**
6. Note: Correct the worksheets as a class and collect them for grading. **E, R**
7. Explain the advertising and marketing process (basics of strategies). Use Media Awareness Network. (2009). Advertising strategies. *Marketing to teens unit*. Retrieved September 16, 2009, from http://www.media-awareness.ca/english/resources/educational/handouts/advertising_marketing/mtt_advertising_strategies.cfm?RenderForPrint=1 and http://www.media-awareness.ca/english/resources/educational/handouts/advertising_marketing/common_ad_strats.cfm?RenderForPrint=1 **E**
8. Refer back to the brand name products as a type of cultural art with the purpose of being bought over its competitors. Use Dalke, J. (n.d.). Can You Sell It? Retrieved September 16, 2009, from <http://www.lessonplanspage.com/OSSArtLAMarketProductMakeCommercials48.htm> for inspiration on truth in advertising in commercial for brand name products. **E**
9. Creative Discussion Question Suggestions:
 1. Why do you like certain commercials? Why do you dislike certain commercials?
 2. What things in a commercial make you want to buy a product?
 3. Have you ever bought anything just because of a commercial you saw? Did the product do what the commercial said it would?
 4. How can commercials make their products look better than the rest while still being honest? **E, R**
10. Note: Collect the completed rubrics for grading. Class critiques each group’s drawings as compared to the original. Use Payne, J. (n.d.). Teaching students to critique. Retrieved September 16, 2009, from <http://artsedge.kennedy-center.org/content/3338/> and Glatstein, J. (n.d.). Formal visual analysis: The elements and principles of composition. Retrieved September 16, 2009, from <http://artsedge.kennedy-center.org/content/3902/> **E, E-2**
11. Connect the emotional impact of the designs to their excellence of design. Explain and demonstrate how design communicates (persuasion vs propaganda and PSA tactics). Use Kansas Association of Broadcaster. (n.d.). How to write a public service announcement. Retrieved September 16, 2009, from http://www.kab.net/KABAdditionalInformation/AdditionalDownloads/Downloads_GetFile.aspx?id=4250, Delwiche, A. (n.d.). Index. Retrieved September 16, 2009, from <http://www.propagandacritic.com/>, Rank, H. (2009). Persuasion analysis. Retrieved September 16, 2009, from <http://webserve.govst.edu/pa/> **E, R**

12. In the same groups of 4, with their agreed upon image, each student will write a response (using a word processing program – include graphics on your “letterhead,” italicize the art vocabulary used, close the letter with both a printed and typed name, list the group members) to the following scenario: Pretend to be the art director who wants to hire the artist of the work your group picked. Using the appropriate art vocabulary (elements and principles of design), write a letter explaining what works in the art piece as your reason for hiring this artist for your client’s next job. Provide Capital Community College. (2006). Common proofreading symbols chart. Retrieved September 16, 2009, from <http://webster.comnet.edu/writing/symbols.htm> and Merriam Webster Online. (2009). Proofreader’s marks. Retrieved September 16, 2009, from <http://www.merriam-webster.com/mw/table/proofrea.htm> for reference. (Collect the final letters for grading.)
H, E
13. Scenario, version 2: GROUP PROJECT: 1 student=the art director, 1=the editor, 1=the artist, and 1=the client. Using the image, the client tells the art director what the job is, the art director tells the artist what the client wants and writes the “copy” for the editor to edit. The editor puts it all together in a finished form. The artist can a) describe how the original was created, b) copy it, or c) reduce it to its simplest design. (Collect 4 papers per group which list the group members and their roles). **T**
14. Provide typing helps: Warner, M. (2009). Typing skills. *Teaching Ideas*. Retrieved September 16, 2009, from <http://www.teachingideas.co.uk/ict/files/typingskills.pdf> and Brooks, S. and Byles, B. (2000). Internet4Classrooms. Retrieved September 16, 2009, from http://www.internet4classrooms.com/msword_menu_ibm_handout.htm **E,T**
15. Conclude with Independent practice, Journal reflections. **E-2, T**

Synthesis of Learning Theories

As an art class, most content presentations are audio and visual in nature, allowing students to both hear and see instruction. Class discussions and group work allow for interpersonal and intrapersonal intelligences. Class projects allow for the visual/spatial and kinesthetic intelligences in the act of making or doing something physical.

Differentiation

This unit allows for peer and expert modeling, scaffolding during the monitoring and mentoring (guided practices) and with the availability of project aids and resources for reference, and individual and group pacing with independent work and variations in levels of content and projects through the use of additional resources and alternate scenarios.

Adapted from Understanding by Design Template available online, the Understanding by Design: Professional Development Workbook, and the appendix of Understanding by Design (2005) text.

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