

Patrice Gonzales Visual Journal

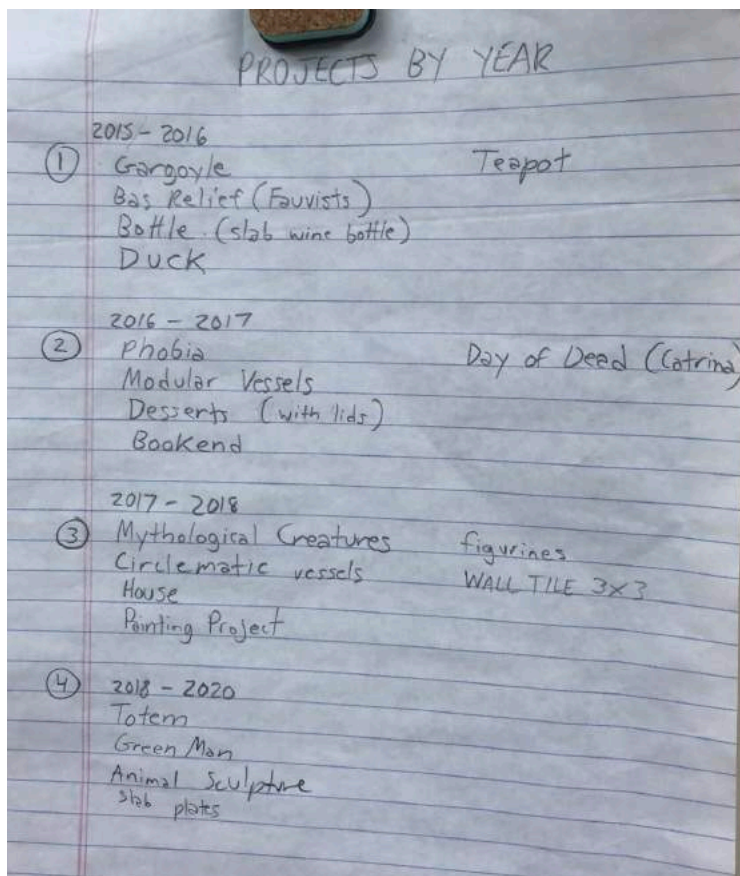
Spring 2021
EDU 508

February 8-12 - 1st Week at JD

Student Teaching

Lindsay Montgomery, Pretty Girls
Make Graves Charger, 2019
Storytelling on plates

This was the first week of student teaching and I felt really overwhelmed and a bit unprepared. I wasn't sure what SU's expectations were and what my host teachers' expectations were and there seemed to be a disconnect there. Once I got to Thursday I felt much better and was able to start working with and talking to students. I'm not very familiar with ceramics so I started to brainstorm possible projects (masks, animal in their environment, made up creature, topographical map, plant's healing properties, maze, wheel throwing tutorial, making a post so remote students can see each other's work, focus on the surface texture of the clay- abstraction, skateboard engraving, stop motion or flip-book, trophy, make a work in response to a song, create a product, deck of cards, installation with clay). I also decided to make a list of contemporary art resources for students to access.



Some notes I made regarding Mark's practice included, some lessons were on a 4 year rotation, he doesn't provide a teacher sample or any visual examples for the remote students. He has a collection of templates for slabs and encourages students to use reference photos. He dictates glaze choices, gives students step-by-step process in making an object. He doesn't grade specific pieces but does a progress check in grade every two weeks.

I was also brainstorming more lesson ideas on my second day like Modernism vs Postmodernism, drawing demos (motion through charcoal, flip-books, cartoons, tracing, proportion tricks, shading techniques) and some artists students could review like Frida Kahlo, Ana Mendieta, Manet and Duchamp. We also decided that I should keep my lessons about ten minutes long.

I also took notes about each of my students so I could remember what they were working on, their names, and what artists might be helpful for them to look at.

Tips:

- Dropping a line for spacing in a drawing
- Each line creates an object but it also creates space between objects
- How farming aided culture creation
- Establish values before texture

Ceramics:

The 0 matters when looking at cones

05 is hotter than 010 and 7 is hotter than 01

Crazing is when the glaze cracks- it's no longer dinnerware safe

Bisque is for stoneware low and slow

Glaze is hotter and quicker depending on the glaze

I also sat in on a Photography class. I noted that Lisa took off 5 points for everyday students' work was late. She let them use their iPhones to take pictures. Pixlr is a free online platform similar to Photoshop. I was able to help students with their test strips and developing film.

Class Notes

Lorraine Najjar and Jessica Cortese visited in class and I was struck by how different their schools and experiences were. IB school is an International Baccalaureate school. Students created pinch pot animals and then painted them with acrylic. Just not realistic when our students have to reuse their clay for the rest of the year.



Best for repairs

Mark's Tracking System

Grade	skull	Day of Dead	Animal	SCARY	coil pot	ZOOM
9	X	X	X			X
9						
11					X	X
10			X			X
9	X					
12	X	X	X			X
9	X		X			X
12	X		X			X
11	X				X	X
9						
9	X					X
11	X				X	X
12		X	X			X
12				X		X
9			X	X		
10					X	
Zhang, Connor						
17 Re Miller, Reese						
19 Bardonova, Karolina						
19 Russell, Harman						
20 Alan, Landon						
21 McKimney, Lince						
22 Alex Ramirez Phillips						X
23 Jevon McCutbin						
24 Emily Armstrong						
24 Kalantaras						

Lisa's B&W Film Processing

B&W Film Processing

(Use 10 oz. of each chemical per roll)
(Keep water temperature constant between 68 and 72)

- 1. Developer** – Measure desired amount into beaker. Take the temperature and consult chart for developing times. The temperature must be in the 68-72 degree range. If it is not, heat up or cool down the solution to proper temperature range. Slowly pour solution into tank. Agitate for first thirty seconds, then for five seconds every thirty seconds. Agitate gently and tap tank occasionally to disperse any air bubbles. Pour developer down the drain after use.
- 2. Wash** – (1 min.) Fill tank with water, agitate, and discard. Repeat again and again for 1 minute.
- 3. Fixer** – (5 min.) Measure fixer into beaker and pour into tank. Agitate same as developer. **Pour back after use. *****
- 4. Wash** – (1 min.) Same as previous wash.
- 5. Hypo Clear** – (1-2 min.) Same procedure as fixer. **Pour back after use. *****
- 6. Wash** – (5-10 min.) Place tank under running water the entire time.
- 7. Photo Flo** – (30 sec. – 1 min.) Agitate gently or dip film in and out of solution for entire time. **Discard after use.**

- Carefully remove film from reel and hang to dry (Film dryer = 5-10 min., drying cabinet = 30 min.)

*** This chemical is recycled***

February 15-19 - Week Off

Student Teaching

During this week off I focused on preparing lessons and making a schedule for myself. I decided to do an Art Madness bracket for my ceramics classes and my drawing and painting classes. Students don't talk about contemporary art in their classroom and haven't discussed possible careers in the arts. I think that Art Madness is a great way to get students thinking about the concept behind the art as well as the art itself. Both Jacob and Mark are very realistic artists and are focused on technical skills that will enable students to make realistic work. This can be very limiting for students who struggle with these skills. I want to show them some more abstract and interdisciplinary works of art to show them what is possible.

Some artists that I'm thinking about showing are Kara Walker, Julia Bernhard, Ana Mendieta, Hope Gangloff, and Native American artists. I also went through my Art21 notes from last semester to find new artists.

This week I also compiled a list of contemporary art resources for students to reference and I plan to make an assignment where students will use this document.

JD is not a very diverse district so I want to show students diverse artists and show them some local artists or art resources like Light Work and the Everson.

I included samples of student work that shows their focus on creating realistic drawings and paintings.



Readings

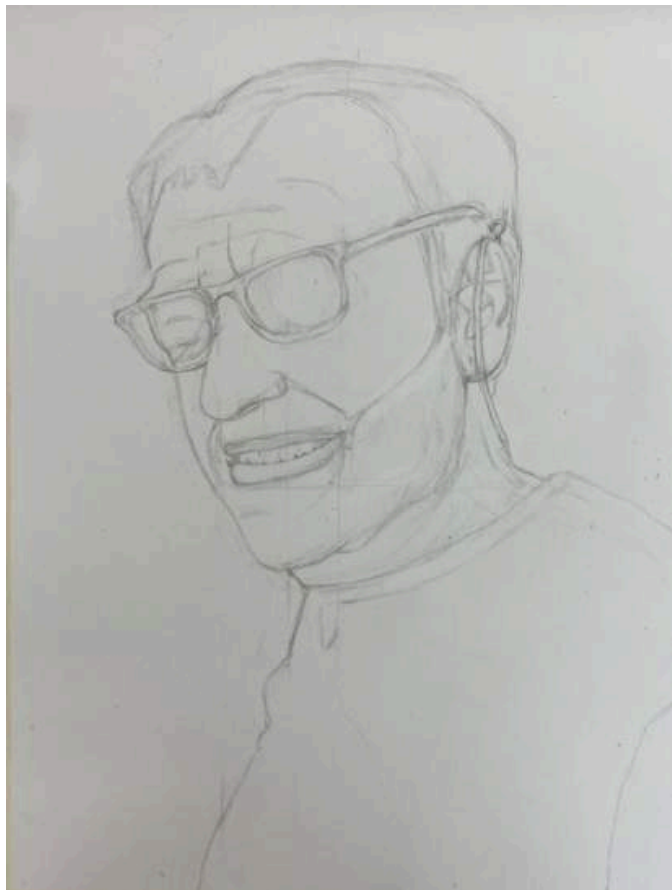
Enduring Understandings:

- "Represent ideas and processes we want students to integrate, refine and keep as they move through the art program and into adulthood"
- Differentiation- variety of performances
- "Explaining, finding evidence and examples, generalizing, applying, analogizing, representing the topic in a new way"
- Look for signs of full engagement- creating, presenting, responding, connecting
- Meaning making- "links the creative process with the emergence of ideas and the construction of meaning"
- Get students to act like experts in their fields
- Student planned exhibitions for them to see through the whole process
- Social media in the classroom to get feedback on their work?
- How can we get students to reflect?

- “Art can provide ways of thinking about others and ourselves and we generally aim for a deepened appreciation of the world in which we live” - EMPATHY
- How to help students become lifelong appreciators of art?
- Get to know student’s interests, incorporate student choice

Standards

- “Arts inform our lives with meaning every time we experience joy”
- Bringing critiques into the classroom
- The inquiry model that is used in an art practice would benefit students’ understanding of other subjects and we should encourage students to explore whatever ideas they want to in the art classroom
- Important to show students a wide range of artworks and have them experiment with diverse mediums
- Communication is one the keys to empowering students for their future lives
- Art provides students will a variety of ways to communicate
- Show students you’re flexible, work with them to create assignment deadlines and to establish expectations.



Class Notes

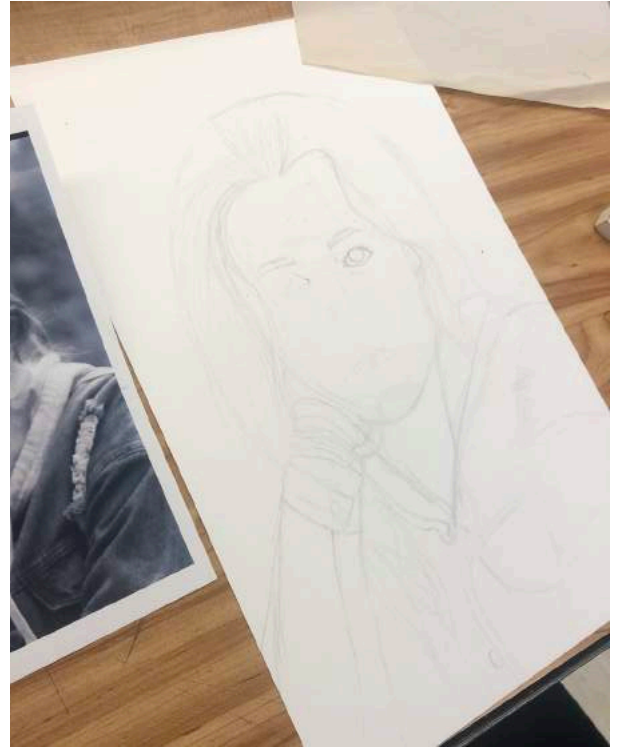
- Developmentally focused
- Text of lesson plan - include references
- National Standards
- Formative assessments - can pretend in lesson plan
- Summative assessments - project what you would do
- Sheila Hartfield and Katie Sullivan
- A scavenger hunt using photos
- Abstract personality sculpture- two personality traits that conflict
- Don't compromise on their targets
- What are Jacob's targets?
- Color wheel of found objects
- Be yourself, have fun, love the kids
- Art Sonia to fund-raise for materials

February 22-26 - Painting Subjects/Native Art

Student Teaching

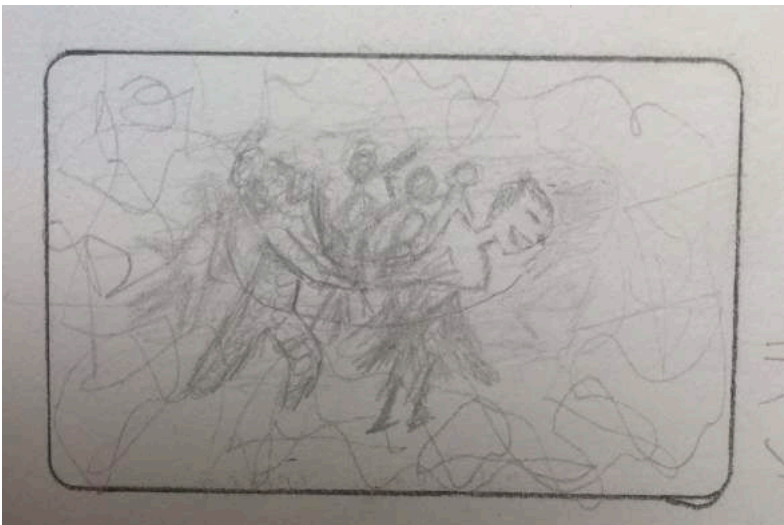
There is such a range of skills in each of my classes. Due to quarantines and the hybrid schedule all of the students are working on different projects and are on different starting points. I have included a sample of student work from just one class here.

Since some students are just starting new projects I decided to talk about painting subjects and how they have changed over time with my drawing and painting class. I felt like the lesson went well but I was overwhelmed by what parts of history I should or should not include. Ten minutes is really not a long time to present material. I thought that presenting students with the idea that they can take inspiration from their everyday lives to create art would be helpful but Jacob expressed that students already knew that. Once I know more about my students I think I'll be able to make more fitting lessons for them.



In my ceramics class I made a lesson on local Native American ceramics artists. Similarly, students are all over the place but many are starting a phobia project and many are thinking of representing animals. I thought Ada Jacques and Steven Smith would be good artists to show students here so they can see the different techniques they used to depict animals. It was also a good local history lesson. I thought this lesson went really well! I had students do an exit ticket and upon looking at them it seemed like almost every student took a technique away from the lesson.

I noted that Mark does adjust students ideas in an effort to ensure their success but this made me a bit uncomfortable. I don't want to simplify students ideas just to make it a bit easier for them to complete. He also suggested that the remote students make a Spirit Animal vessel which I thought was not culturally appropriate.



I frequently have to advise students to slow down and focus on the proportions of their sculpture or the placement of their lines before starting on any details.

Jacob reintroduced me to having students use thumbnail sketches to brainstorm before starting their new projects. How can I best use this space to convey my idea?

Art is about decision making and risk taking. How do you teach that? Focus on making the classroom a safe space.

Readings

Creativity and Resilience

- Have empathy for your students!
- By having students make work about their day to day lives you can gain a better insight into what they're going through, therefore you are better able to offer support
- Issues of poverty are much more obvious due to COVID but they have always been there

Discovering How Black Lives Matter

- Teachers must address race in the classroom, it can be a learning opportunity with your students. A mistake is a chance for students to see that you're learning too



- Students don't grow up in a vacuum, you can provide them a safe space to discuss hard issues
- What stories haven't been told? Grow students awareness for the world around them
- Get feedback and input from students, part of the reflective practice
- Neoindividual to identify urban youth in a way that understands their lived experience is contextualized in a place of marginalization and oppression
- Student appreciate when they are allowed to make decisions about what happened in the classroom, it's a sign of trust and respect
- Encourage administrators to speak directly with students about their work
- Must always be flexible and adaptive in our practices

Class Notes

Permission slip for nudity?

Flexibility from the beginning

Scissors mounted to a block for differentiation and low physical effort

Jen Matott and Dan Ryan

Still write full lesson plans for each lesson- really necessary when you have so many students at the elementary level



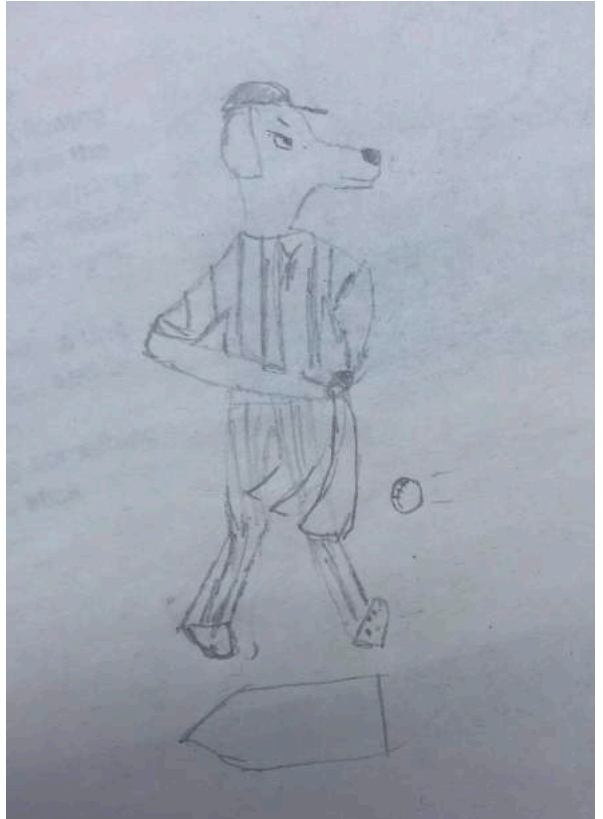
March 1-5 - Commissioned Illustration/Human Forms in Clay

Student Teaching

This week in my ceramics classes we talked about different ways ceramists have depicted the human form in clay and how they have changed over time. Many students chose to depict people in their phobia projects so I wanted to show them how they can do this realistically and more abstractly. I integrated the VTS questions into this lesson and I found it really helped students break down the sculptures.

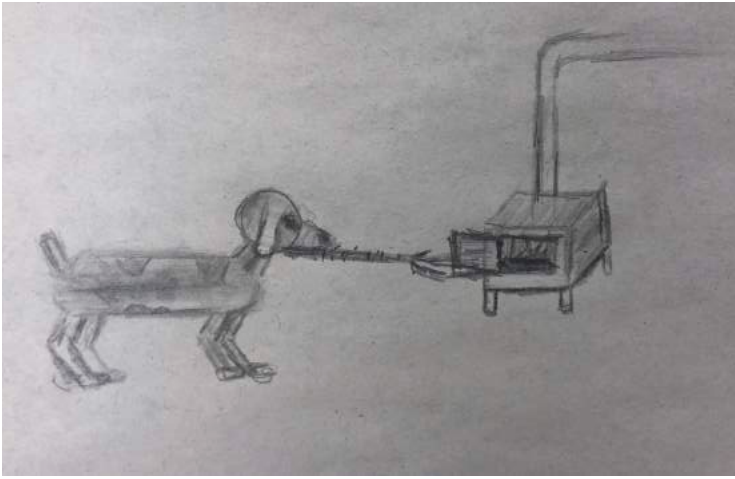
In my drawing and painting class we talked about commissioned illustrations. I like how this lesson challenged students to really read the illustrations like a book. We also had an activity where I gave students a prompt and had them draw a response to the prompt but this was so hard for many of them! They really struggled with the open-ended prompt and that there was no "right" or "wrong" way to go about it. They also struggled with making a sketch and not a final piece. On the other hand I also saw students who completely came out of their shell and made hilarious and detailed responses. I think it would have been good to introduce a step between complete creative freedom and what they have been doing normally.

After my observation I noted that I needed to speak louder, maybe have a slide dedicated to each vocabulary word, give more time for students to think (count to 10-15 in your head), and to ask more questions. I also want to make it easier for students to find more information about the artists.



In my drawing and painting class I also did a lesson on political cartoons because JD was having a political cartoon contest. I felt like this was my best lesson yet. It was really hard for me to find examples for students because I didn't want them to be too Trump centered or to have references the students wouldn't understand but they really blew me away with their understanding.

This week I went over assessment with Jacob and watched him grade all of the students' works. He has them update a PowerPoint presentation every week. I really like this system because it's easy to see how students have grown. Because it is the COVID era Jacob gives students a lot of points just for participating and uses his grades and comments to motivate students. I really admired this system of grading! Instead of students being penalized for having a bad week they still get a good grade and are offered encouragement. Once they have done more next



week Jacob is really enthusiastic and gives them a 9.5/10 or 10/10 to keep them on this track. I think this especially is a good practice for students who are entirely remote.

Tips:

If you can see fingerprints on your pot it's too wet to trim.

Readings

Art Assessment

- Ask students about their work, empower students, heighten student interest and motivation
- Middle School students may respond well to critiques
- Diagnose student strengths and weaknesses early on to monitor their progress
- Crossover of processes among the disciplines
- Many opportunities for analyzing, observing, and measuring students' procedural knowledge
- Collaborate with students to determine how they would like to be assessed

Children Exposed to Trauma

- Students may retell a traumatic event repeatedly and may worry that it will happen again
- Students with PTSD live in a persistent state of vigilance
- Students may not be behaving in an intentional way
- A panic attack can look different on everyone
- "Historically, students at-risk have been those students 'whose appearance, language, culture, values, communities, and family structures did not match those of the dominant white culture that schools were designed to serve and support'"
- Constantly be reflective in how we're treating our students- address our biases
- Art can be a great tool for students who struggle to communicate verbally
- Emotionally literacy workshops

Class Notes

- Jamie Sedal-Amann on
- Differentiation
- Bitmoji classroom
- Visual resources and etsy shop with lessons and materials



March 8-12 - Animation/Claymation

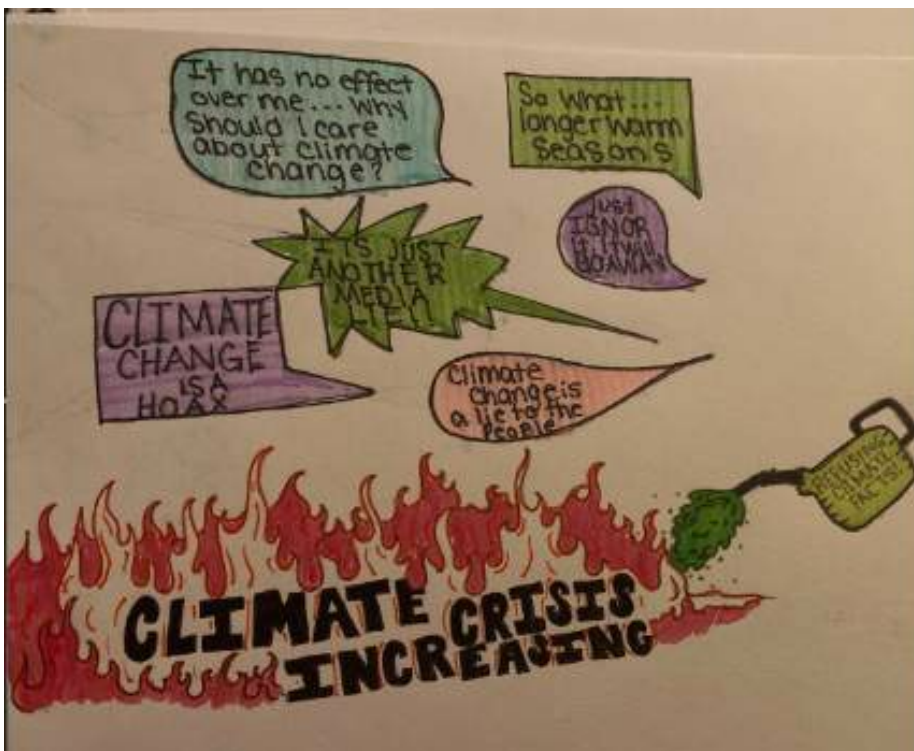
Student Teaching

This week I created a lesson on animation for my drawing and painting class. This was another situation where I felt overwhelmed by the amount of history there is behind animation and the added time pressure of us watching two animated shorts.

One of the works was really straight forward but the other one was much more complex. I felt like it was a little too complex for students to really unpack. I felt like I was trying too hard to the guide the conversation to a specific understanding that the conversation stalled. I called on Jacob to try and help move the conversation forward which it did but I wish I had been able to get the students to go forward on my own.



In ceramics we did a claymation lesson and I think this was more appropriate for students. The works were much more straightforward and the conversation flowed well. I assigned the remote students to make a claymation due next week. I learned a lot about wheel throwing this week and was able to help two students throw small pots but I feel like I need much more practice to become consistent. I also fired the kiln and learned how to stack items on stands to keep the shelves from getting ruined.



For our SPE class we had to make a learner profile for one of our students and I was surprised by how much I knew about my student despite the time constraint of the hybrid model. I was able to talk about his interests, his summer plans, his learning style, and how he responds in class. This was partly due to my being able to speak with his mother with Jacob but it was a nice wake up call to realize that I am building relationships with my students. I included samples of his work on the next page.

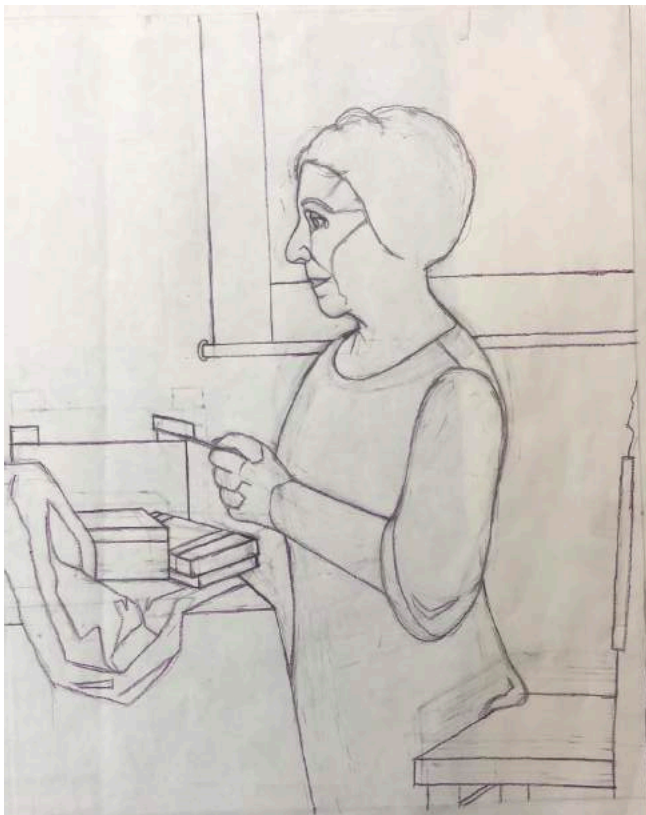
This week we got the student responses to the political cartoon assignment and I was so impressed. I felt like political

cartoons were really dense but students were able to utilize all the strategies I gave them to make some really insightful cartoons, as seen on the last page. It also confirmed to me that it is good to be talking with students about contemporary issues because they are clearly thinking about them and unpacking them on their own. It showed me the importance of giving students a safe space to have these conversations.

I don't make very realistic work in my own practice so it has been challenging for me to give feedback to certain students. I'm still trying to find the balance of giving students feedback without overwhelming them. I have been learning a lot about oil painting, how to measure within a drawing, "dropping a line," and looking at the reflection of the piece to figure out what's off. But I still find that Jacob will have MUCH to say to a student when I don't really have much to tell them. Jacob assured me that that isn't a bad thing so I'm trying to adjust to that idea.



In my photo class the students are out of the dark room and it's startling how much less they need help when they are on the computer. I was surprised that Lisa is less worried about them color correcting an image than she is with them learning new skills like how to layer one image onto another. I also feel like she hasn't really been showing students many diverse artists. I think she is more focused on photojournalism over art photographer but I think there is a way to show students both.



Readings

Child Abuse

- School as a safe haven, teacher has a protector
- Changing definitions of maltreatment, must keep up
- Resources in education are often insufficient to address their needs
- Emotional abuse is often missed
- Be familiar with the laws in your state
- Teachers are in a unique position to identify mistreatment

Performance Assessment Strategies

- Portfolios, journals, diaries, logs, group discussions, exhibitions as assessment

Class Notes

Amanda Reppi

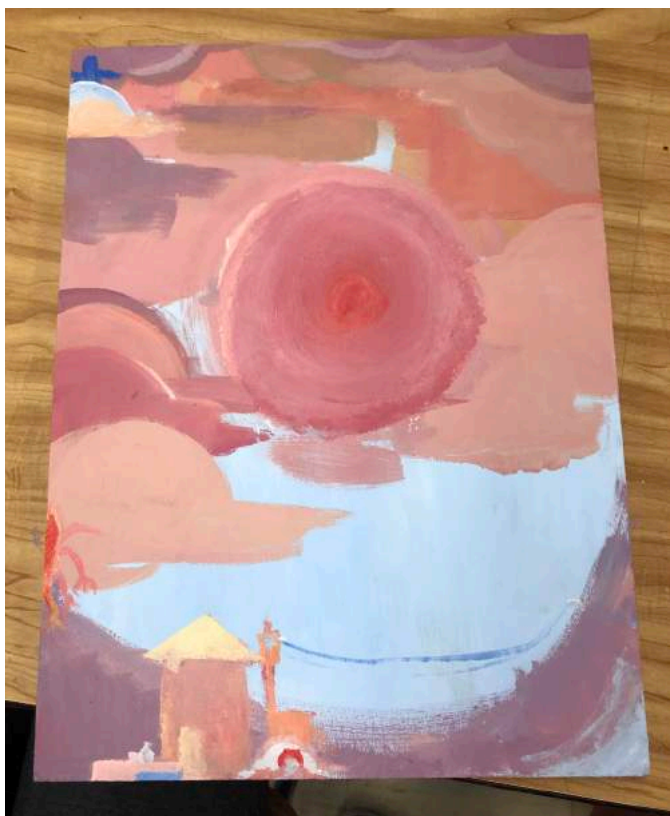
March 15-19 - Free Association

Student Teaching

In both my classes this week we did a free association exercise after talking about Kara Walker's *Subtly*. In hindsight I wish I had done this activity before having students do the illustration to a prompt. I think it was a good middle step before giving students complete creative freedom. I think they did really well and our conversation after the activity went more smoothly because they had something written down already. That independent think time, even though it was only for a minute was key.

I'm also really glad that we talked about Kara Walker's piece because I think it removed a lot of mystery around an artist's process. We

were able to break down how she came up with her idea through research and free association. I would definitely do this lesson again before students start a bigger project of their choosing.



I do find that when I am presenting that I still get nervous that I'm taking up too much of the student's work time. I was glad that I also had pulled up Kara Walker's *Art21* on the piece because I had one student who had so many questions about her process that we watched it together while they worked on their ceramic pieces.

This student often finishes their work early and I struggled to figure out what to give them to work on. Mark just let's them read or chat with other students so when I did try to have them experiment with texture on a slab they were not receptive. It's hard to disrupt existing routines.

I felt like I was able to get through to one of my students this week whose painting is on the left here. Usually when you compliment her work she says it's awful and immediately paints over it but when I complimented this piece she seemed more

receptive to it. She didn't cover it but she did say that it was a "waste of a board." I told her that she shouldn't talk about herself that way but I know that Jacob has had a hard time with her in the past and that she struggles with mental health issues.

This week got back students' claymation and flip-books back projects back and they were SO GOOD. I was so impressed with the time they took with one. I had one student draw out 60 index cards of a fish jumping out of the water and another of a PacMan board game that must have been 40 slides. I was not expecting them to put in as much effort as they did but the lesson clearly connected with some students.

Readings

Traditional Strategies

- Differentiate in the test so that students can decide to do the essay or the short answer, or pick three of the following to answer
- Color coding text to aid in understanding
- Concept webbing or mapping



- Have students sort index cards into categories
- Checklist as formal assessment, have students help make the list
- "When creating this art project, I felt"

Targeting Understanding: Assessment and Curriculum

- Intuition to see how a student is responding to an activity
- Praising student for their effort and time
- Student as inquirer, researcher, problem solver
- Self-assessment and assessing with peers

Class Notes

Kathryn Alonso-Bergevin

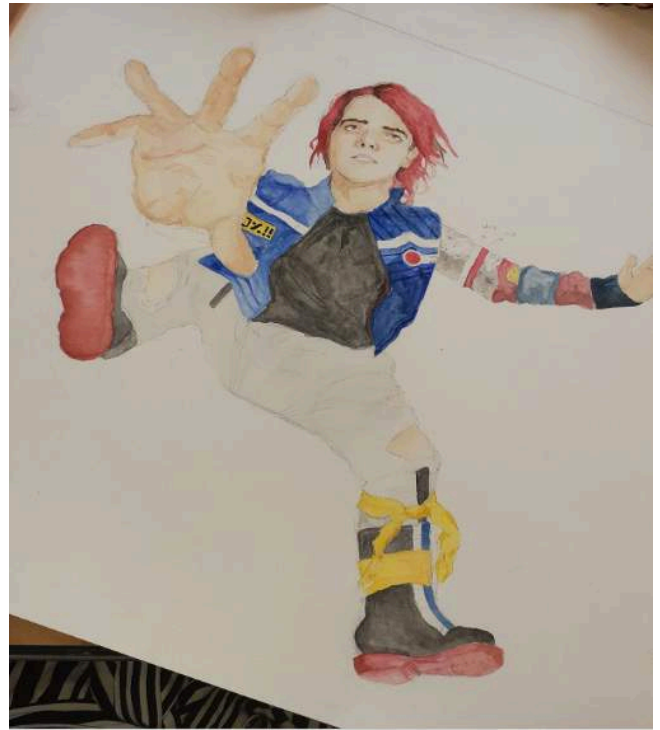
Think, Pair, Share

March 22-26 - Contemporary Art Galleries

Student Teaching

This was my last week with my students so we finished up the Art Madness bracket by students voting on their Final Four. I related Art Madness to what gallery owners do when they decide to represent an artist and how much that representation impacts that artist's career. It was nice to be able to incorporate my own experiences into the lesson.

This gallery discussion also opened up a conversation with one of my students. She has seemed really down, not interested in challenging herself, and kept leaving her work at home. Once we discussed galleries she completely lit up and told me about how she got her vaccine which means she can visit her sister who works in galleries. She was excited to work on her project again and referenced some suggestions I had given her in the previous weeks like Egon Schiele's work and an exquisite corpse. I had this moment of they are all listening and that it's not for nothing.



I think students really did enjoy Art Madness but they are just not open about it. In one of my classes one student's pick didn't win and he was audibly upset. Compared to my first lesson they have come a long way in terms of talking about art and their opinions about it and I started to see a bit of community forming in one of my classes.

It was helpful to see the photo teacher present a Photo Essay project to students because I realized that 10-15 minutes is NOTHING for these kids. She spoke for 40 minutes and only about white artists. It was pretty disappointing but I was able to share a bunch of other photographers with her that I think she will share with her students next time. I was able to introduce one of our trans students to Zanele Muholi and they were really excited to see an artist representing their community.



Readings

Storytelling

- Illustrate urban legends
- Interdisciplinary practice
- Kids tell stories, internalize information and make it their own
- A lesson incorporating spoken word or performance

art with storytelling

- How can educators prepare students to critically analyze movies, tv shows and advertisements?
- Creepypastas for inspiration
- Revision structure listed here could be applied to critiques
- Give students a list of what they are looking for before they engage in critiques
- Students shouldn't memorize their story, they should visualize it
- Integrate folktales, fairy tales and myths

Class Notes

It was really reassuring to hear Danielle Ruggerio talk about how students weren't as receptive to Art Madness as they usually were because of the pandemic and remote learning. I LOVED her PowerPoint structure and that it was color coordinated. I think this is something I would use in my own classroom instead of sketchbooks. Jacob has gotten good use out of the Google slides but I think showing students a template would definitely be better.

I have booked my EAS, CST, and ATW-S exams, created a TEACH account, I know I need to get finger printed and that's as far as I have gotten in my certification process.

