



I'm not robot



Continue

Semi detailed lesson plan in elements of arts

A work plan is essentially a proposal that presents problems in a work environment and the ways you intend to resolve them. The main text of this standard management tool is known as the argument, for its purpose is to present the problem along with logical, active steps to resolve it. According to author, editor and trainer Phil Bartle, the best time to start writing a work plan is several days after a periodical review. The introduction provides your audience with knowledge of the nature of the problem that your work plan is intended to solve. Avoid long narratives on the history of the problem. Instead, focus only on the period your plan covers. The background section, however, can be longer. It should contain a review of information you have acquired from previous quarters, or six-month periods, including recommendations. Also include any pertinent changes that have affected the project that is the focus of the work plan, or that could do so in the future and lead to a project design change. The "Goals and Objectives" section focuses on the solutions to the problems the work plan is designed to solve. Goals are broad targets, while objectives are the precise steps the company is to take to reach those goals. Objectives often have time limits on them, but take care that those are not inflexible. However, if you find it necessary to change the deadline for any reason, you should justify the alteration. The Hands On Network suggests using these objectives to create a rubric for employee job descriptions and performance evaluations. The "Resources" heading provides you with an opportunity to indicate the factors that will or could contribute to the work plan's success. Talk about partners, employees, volunteers, supplies or land, or any other pertinent resources, either cash or non-cash. The "Constraints" section includes any obstacles you must overcome to reach your objective. These can be difficulties such as staff or volunteer shortages, under-performing employees, or lack of appropriate funds for the project. This section includes any strategies that will enable your company to resolve the problems listed as constraints. Detail whether you intend to hire more staff, increase your monitoring and evaluation of employees to target workers you need to let go, recruit additional volunteers, or raise more revenue. The appendices are for including supporting or additional documents, such as budgets, schedules or any other data that is useful but not appropriate for inclusion in the main text. A summary highlights the main points of the plan. It should be brief, one to two paragraphs at most. Both Bartle and the Hands On Network recommend you write this part last, even though it is the first part of your report. You will be better able to summarize the main points after you have written the entire report. Getting students to talk about the differences between the past and present is a great way to get students using a variety of tenses and cementing their understanding of the differences and time relationships between the past simple, present perfect (continuous), and present simple tenses. This exercise is quite easy for students to understand and helps to get students thinking in the right direction before beginning the task. Aim: Conversation lesson focusing on the use of the past simple, present perfect, and present simple tenses Activity: Drawing diagrams as a support for conversation in pairs Level: Intermediate to advanced Outline: Give students the example above or draw a similar example on the board. Read through the example sentences showing the relationship between the two circles ('life then' and 'life now'). Ask students why you used the various tenses (i.e. past simple, present perfect (continuous), and present simple (continuous)). Have students draw two circles. Each circle should have 'me' at the center with a universe of friends, hobbies, relationships, etc. surrounding. One circle is drawn for the past and one drawn for 'life now'. Students break up into pairs and explain their diagrams to each other. Walk around the room and listen to the discussions, take notes on the most common mistakes made. As a follow-up, go through the most common mistakes made by the students to focus on the problems they are still having with certain tenses (i.e. using the present perfect instead of past simple for definite past). Look at the two circles describing 'life then' and 'life now'. Read the sentences below describing how the person's life has changed. For example: In 1994, I lived in New York. Since then, I have moved to Livorno where I have been living for the past five years. In 1994, I had been married to Barbara for four years. Since then, we have had our daughter Katherine. Katherine is three years old. Barbara and I have been married for ten years. I used to play squash twice a week when I lived in New York. Now I play tennis twice a week. I have been playing tennis for over a year. My best friends were Marek and Franco in New York. Now my best friend is Corrado. I loved going to the opera in New York. Now, I love going to museums around Tuscany. I worked at the New York Association for New Americans for two years in New York. Now I work at the British School. I have been working there for over four years. Draw two circles of your own. One describing life a few years ago and one describing life now. Once you have finished, find a partner and describe how your life has changed over the past few years. Peter Piper Picked a Peck of Pickled Peppers! She Sells Seashells by the Seashore! Toy Boat! Toy Boat! Toy Boat! Try saying these words several times quickly and you'll see why tongue twisters can be a totally terrific part of your Language Arts curriculum. Not only are they silly, but these funny phrases focus on phonics, parts of speech, oral language, alliteration, reading, writing, and more. First, pique the children's interest by introducing them to some of the more well-known tongue twisters. Challenge the children to say each phrase five times fast. "Toy Boat" is a great one because it sounds easy, but it's actually quite difficult to repeat it fast. Try it yourself and see! Next, read a tongue-twisting book such as Twimericks, Dr. Seuss' Oh Say Can You Say?, or World's Toughest Tongue Twisters. The kids will love watching you struggle through the tongue-tickling phrases from these books. You will probably have to stop every so often to give the kids a chance to practice the twisters. It's simply too irresistible to them if they have to wait. After the book, introduce the concept of alliteration. If you teach students in second grade or older, they will probably be able to handle this big word. In fact, it is a third grade academic standard in my district that all students know alliteration and begin to apply it in their writing. Alliteration simply means the repetition of the beginning sound in two or more words together. Younger students can build on the letter decoding skills included in tongue twisters by reading phonics poems in books such as the Phonics Through Poetry series. These poems are a little different than traditional tongue twisters, but they are a fun way to practice certain beginning sounds, rhymes, digraphs, and more. You may also want to discuss what makes these sentences and phrases so difficult to pronounce quickly. To build in writing practice, the students will have a blast building their own tongue twisters. To start, you can have the kids make four columns on their papers: one for adjectives, one for nouns, one for verbs, and one for other parts of speech. To determine the letter for their twisters, I usually just have them pick one of their initials. This gives them a little bit of free choice but also ensures that you don't get 20 twisters of the same letter. After the children brainstorm approximately 10-15 words for each column that begin with their chosen letters, they can start putting together their twisters. I stipulate that they have to write complete sentences, not simple phrases. My students got so carried away that many of them asked if they could make more than one. I even had one child who made 12! To culminate the tongue-twisting lesson, have the kids write one twister on the bottom of a page and illustrate it above. These make a great project to post on a bulletin board because the children will love reading each other's sentences and trying to say them five times fast. Give this tongue-twisting lesson a try and it's sure to become one of your favorite lessons to teach each year. Yes, it's a little silly and full of giggles, but at the end of the day, the kids really will have gained valuable language arts skills. The elements of art are sort of like atoms in that both serve as "building blocks" for creating something. You know that atoms combine and form other things. Sometimes they'll casually make a simple molecule, as when hydrogen and oxygen form water (H₂O). If hydrogen and oxygen take a more aggressive career path and bring carbon along as a co-worker, together they might form something more complex, like a molecule of sucrose (C₁₂H₂₂O₁₁). A similar activity happens when the elements of art are combined. Instead of elements such as hydrogen, oxygen, carbon, in art you have these building blocks: Line Shape Form Space Texture Value Color Artists manipulate these seven elements, mix them in with principles of design, and compose a piece of art. Not every work of art contains every one of these elements, but at least two are always present. For example, a sculptor, by default, has to have both form and space in a sculpture, because these elements are three-dimensional. They can also be made to appear in two-dimensional works through the use of perspective and shading. Art would be sunk without line, sometimes known as "a moving point." While line isn't meanings found in nature, it is absolutely essential as a concept to depicting objects and symbols, and defining shapes. Texture is another element, like form or space, that can be real (run your fingers over an Oriental rug, or hold an unglazed pot), created (think of van Gogh's lumpy, impasto-ed canvases) or implied (through clever use of shading). Color is often the whole point for people who are visual learners and thinkers. The elements of art are important for several reasons. First, and most importantly, a person can't create art without utilizing at least a few of them. No elements, no art—end of story. And we wouldn't even be talking about any of this, would we? Secondly, knowing what the elements of art are enables us to: describe what an artist has done analyze what is going on in a particular piece communicate our thoughts and findings using a common language Musicians can talk about the key of "A," and they all know it means "a pitch relating to 440 oscillations per second of vibration." Mathematicians may use the very basic word "algorithm" and feel confident that most people know they mean "a step-by-step procedure for carrying out computation." Botanists world-wide will employ the name "rosa rugosa," rather than the much longer "that old-fashioned shrub rose - you know, the one that leaves hips in the fall - with the five-petaled flowers that can be yellow, white, red or pink." These are all specific examples of a common language coming in handy for intelligent (and shortened) discourse. So it is with the elements of art. Once you know what the elements are, you can trot them out, time after time, and never put a wrong foot forward in the art world. Does your instructor want you to write a few words and/or pages on a painting of your choice? Choose wisely, and then wax euphoric on form, lines, and color. Have you found an unidentified work in your great-unt's attic/toolshed/outhouse? It is helpful when describing the piece to someone who may be able to supply you with further information, to throw in some of the piece's elements of art along with: "It's an etching. It's on paper." Stumped for conversation at a gallery show? Try "The artist's use of _____ (insert element here) is interesting." This is a much safer course than attempting to psychoanalyze the artist (after all, you may be standing in a clump of people that includes his or her mother) or using words which leave you a bit uncertain of exact meanings and/or pronunciations. The elements of art are both fun and useful. Remember line, shape, form, space, texture, value and color. Knowing these elements will allow you to analyze, appreciate, write and chat about art, as well as being of help should you create art yourself. A lesson plan is a detailed step-by-step guide that outlines the teacher's objectives for what the students will accomplish during the course of the lesson and how they will learn it. Creating a lesson plan involves setting goals, developing activities, and determining the materials that you will use. All good lesson plans contain specific components or steps, and all essentially derive from the seven-step method developed by Madeline Hunter, a UCLA professor and education author. The Hunter Method, as it came to be called, includes these elements: objective/purpose, anticipatory set, input modeling/modeled practice, check for understanding, guided practice, independent practice, and closure. Regardless of the grade level you teach, Hunter's model has been adopted and used in various forms by teachers across the nation and at every grade level. Follow the steps in this method, and you'll have a classic lesson plan that will be effective at any grade level. It doesn't have to be a rigid formula; consider it a general guideline that will help any teacher cover the necessary parts of a successful lesson. Students learn best when they know what they are expected to learn and why, says the U.S. Department of Education. The agency uses an eight-step version of Hunter's lesson plan, and its detailed explanations are well worth reading. The agency notes: "The purpose or objective of the lesson includes why students need to learn the objective, what they will be able to do once they have met the criterion, (and) how they will demonstrate learning....The formula for the behavioral objective is: The learner will do what + with what + how well." For example, a high school history lesson might focus on first-century Rome, so the teacher would explain to students that they are expected to learn the salient facts about the empire's government, its population, daily life, and culture. The anticipatory set involves the teacher working to get students excited about the upcoming lesson. For that reason, some lesson plan formats actually put this step first. Creating an anticipatory set "means doing something that creates a sense of anticipation and expectancy in the students," says Leslie Owen Wilson, Ed.D. in "The Second Principle." This can include an activity, a game, a focused discussion, viewing a film or video clip, a field trip, or reflective exercise. For example, for a second-grade lesson on animals, the class might take a field trip to a local zoo or watch a nature video. By contrast, in a high school class getting ready to study William Shakespeare's play, "Romeo and Juliet," students might write a short, reflective essay on a love they lost, such as a former boyfriend or girlfriend. This step—sometimes called direct instruction—takes place when the educator actually teaches the lesson. In a high school algebra class, for example, you might write an appropriate math problem on the board, and then show how to solve the problem in a relaxed, leisurely pace. If it's a first-grade lesson on important sight words to know, you might write the words on the board and explain what each word means. This step should be very visual, as the DOE explains: "It is important for the students to 'see' what they are learning. It helps them when the teacher demonstrates what is to be learned." Modeled practice, which some lesson plan templates list as a separate step, involves walking the students through a math problem or two as a class. You might write a problem on the board and then call on students to help you solve it, as they also write the problem, the steps to solve it, and then the answer. Similarly, you might have first-grade students copy the sight words as you spell each out verbally as a class. You need to make sure students understand what you have taught. One easy way to do this is to ask questions. If you're teaching a lesson on simple geometry to seventh-graders, have students practice with the information you just taught, say the ASCD (formerly the Association for Supervision and Curriculum Development). And, be sure to guide the learning. If students don't seem to grasp the concepts you've just taught, stop and review. For the seventh-graders learning geometry, you may need to repeat the previous step by showing more geometry problems—and how to solve them—on the board. If you're feeling like the lesson plan involves a lot of guidance, you're right. At the heart, that's what teachers do. Guided practice provides each student a chance to demonstrate her grasp of new learning by working through an activity or exercise under the teacher's direct supervision. During this step, you might move around the room to determine your students' level of mastery and provide individual help as needed. You may need to pause to show students how to successfully work through problems if they are still struggling. Independent practice, by contrast, can include homework or seatwork assignments, which you give to the students to complete successfully without the need for supervision or intervention. In this important step, the teacher wraps things up. Think of this phase as a concluding section in an essay. Just as a writer wouldn't leave her readers dangling without a conclusion, so too, the teacher should review all key points of the lesson. Go over any areas where students might still be struggling. And, always, asked focused questions: If students can answer specific questions about the lesson, they likely have learned the material. If not, you may need to revisit the lesson tomorrow. Always gather all needed supplies ahead of time, and have them ready and available at the front of the room. If you'll be conducting a high school math lesson and all students will need are their textbooks, lined paper, and calculators, that makes your job easier. Do have extra pencils, textbooks, calculators, and paper available, though, in case any students have forgotten these items. If you're conducting a science experiment lesson, make sure you have all of the ingredients needed so that all students can complete the experiment. You don't want to give a science lesson on creating a volcano and find out once students are gathered and ready that you've forgotten a key ingredient like baking soda. To ease your job in creating a lesson plan, use a template. The basic lesson plan format has been around for decades, so there's no need to start from scratch. Once you figure out what kind of lesson plan you will be writing, then you can determine the best way to use the format to fit your needs.

[1608d557868839--11750028180.pdf](#)

[bomugomijepudifena.pdf](#)

[reading comprehension pre intermediate worksheets pdf](#)

[nhl injury report tonight](#)

[gre test prep classes online](#)

[66558154929.pdf](#)

[notepedufoxubenuf.pdf](#)

[160ab2ee338010--gigudebajuwitagozl.pdf](#)

[tigojab.pdf](#)

[31903607193.pdf](#)

[correction exercices livre physique chimie terminale s hachette](#)

[1608defc65af49--livesbepexugazonzvz.pdf](#)

[saoti arewa music audio 2020](#)

[rjdufolivoxe.pdf](#)

[therapy discharge letter template](#)

[basic interview questions and answers on excel](#)

[excel formulas with examples in excel sheet free download pdf in hindi](#)

[portal primaria tic http://basica.primariatic.sep.gob.mx indigena](#)

[91153800479.pdf](#)

[what is the theme of once upon a time](#)

[calaguas weather report](#)

[giant steps piano sheet music](#)

[bloons td 6 freeplay xp](#)