

Student: Krista Nichols

Host Teacher:

Class and/or Period

Date

Lesson Title : Cubism Self Portraits



**I. Central Focus (i.e., Goal Statement) – What Students will know, learn, or understand** Important understandings and concepts that you want Students to develop over the course of this multi-day lesson. (Example: 3<sup>rd</sup> grade lesson on line to communicate the idea of motion)  
Central Focus should incorporate at least one or more of the following components: Interpreting Art, Creating Art, Relating Art to Context)

The students will learn how Cubism utilizes multiple viewpoints, simple geometric shapes, and interlocking shapes, by creating their own Cubist self portrait.

**II. Essential Questions – (Central Focus or goal written in the form of a question)**

How does the use of multiple viewpoints, simple geometric shapes, and interlocking shapes in a work of art demonstrate Cubism?

**III. Standards Addressed (National Standards included here)**

VA:Cr1.2.6a: Formulate an artistic investigation of personally relevant content for creating art

VA:Re.7.2.6a: Analyze ways that visual components and cultural associations suggested by images influence idea, emotions and actions

**IV. Learning Objective(s) (What students will overall achieve by the end of the multi-day lesson – behavioral objective that is observable and assessable)**

1. Responding Objective: During a large group discussion, the students will be able to analyze how use of multiple viewpoints, geometric shapes, and interlocking shapes demonstrates the qualities of a Cubist work of art.

2. Creating Objective: By the end of the second lesson, the students will create their own cubist self portrait with an understanding of the characteristics such as texture and contrast within interlocking shapes used by Picasso and Braque.

**Commented [BC(1)]:** Always defines the key concept.

**Commented [BC(2)]:** Can be used for Day 1, as well.

**Commented [BC(3)]:** This Creating Objective will require multiple days to achieve "create a cubist self-portrait". Therefore, YOU CAN NOT cut and paste this objective into Day 2 of this lplan.

<b>V. Prior Learning – What Students already know, what they can do, and what they are still learning to do.</b>	
<ul style="list-style-type: none"> <li>• Understand basic shapes</li> <li>• Are able to draw their own self portraits</li> <li>• Competent with tempera paint and scissors</li> <li>• Engage in large group discussions</li> </ul>	
<b>VI. Academic Language/Language Function Objective(s) – “Language of the Discipline” used to engage Students in learning. Sample Key Language Functions include Analyze, Compare/contrast, Critique, Describe, Interpret, Question (Refer to Academic Language in edTPA guidelines)</b>	
Function Objective: In a large group discussion, the students will be able to define Cubism, and discuss how experimentation with texture, contrast, harmony and variety can be applied to create a Cubist work.	
Using collage techniques, the students will be able to use contrast, texture, harmony and variety, to complete a Cubist self portrait.	
Vocabulary Development Objective: During a large group discussion, the students will evaluate the characteristics of Cubism and recognize the elements and principles used to create a Cubist work of art.	
Discourse OR Syntax Objective: The students will discuss the cubist collage and cubist portraits of Picasso and Braque and the artists use of elements and principles to depict a geometric and interlocking shaped work of art.	
<b>VII. Assessments (note any relevant differentiation)</b>	<b>Evaluative Criteria (note any relevant differentiation)</b>
1. <del>Ask students if they have heard the word Cubism before, and if they know what it means</del>	Vocabulary list includes: Cubism, Abstraction, Contrast, Harmony, Interlocking, In the round
2. Responding: Students will complete an exit slip on day 1 where they identify key vocabulary by drawing lines from term in left column to definition on right column	
3. Creating – Artwork; Rubric with criteria for the final Cubist Self-Portrait	To receive the highest score, students must achieve the following: evidence of contrast, texture, geometric shapes, and interlocking shapes using all of the mediums required
<b>VIII. Key Vocabulary – Art terms and/or key phrases used during instruction and taught to students.</b>	
Cubism - A style of art created by Pablo Picasso and Georges Braque. Subject matter in artwork looks like they are made out of cubes and other geometric shapes that sometimes interlock	
Abstract art – non representational art	
Interlocking – two or more parts of the composition that overlap or fit together.	
Contrast – light and darkness of an object/s	
Harmony – the way to create a sense of togetherness among separate parts in a work of art	
Texture – the way something feels or looks as it might feel if it could be touched	
Pablo Picasso – Spanish painter, ceramicist, sculptor, credited for the invention of Cubism.	
Braque – French painter, collage maker, printmaker, along with Picasso, created Cubism.	
In the round – viewing a 3D object from all sides, in 2D artwork, the illusion that you are viewing something from more than one angle	
Collage- artform where multiple elements are glued together to create one cohesive piece	
<b>Day 1; Learning Outcomes – Observable, assessable behaviors that you wish for students to accomplish at the end of Day 1.</b>	
During a large group discussion, the students will analyze the paintings of Picasso and Braque to understand how the use of multiple viewpoints, geometric shapes, and interlocking shapes demonstrates the qualities of a Cubist work of art.	
<b>Day 1: Teacher Preparation – Day 1 Preparations needed to be completed before students enter the classroom.</b>	
Que YouTube video	
Slides of Picasso’s “Girl with Mandolin” and Picasso and Braques collage’s	

Commented [BC(4)]: RESPONDING ONLY DAY!

Day 1: Lesson-Specific Materials			
Instructional Materials – Teacher materials needed during instruction. YouTube video Slide of images	Studio Materials (for Creating Art and/or Presenting Art)	Targeted Materials (any specific materials required for differentiation, accommodation, or modification)	
XI. Day 1: Lesson Procedures/ Learning Tasks and Timeline			
Times	Teacher Actions (include differentiation)	Student Actions	Formative Assessments Assessment Questions
	Initiation		
	<ul style="list-style-type: none"> <li>• “Today we are going to be talking about one of my favorite art movements!</li> <li>• I’m not going to tell you what it is just yet, I want to talk about a few things before that. This is a short but impactful art movement, and there is a lot of material that we could dive into.</li> <li>• The plan for today is to give you guys a taste – so we’ll be looking at a few works of art which will help illustrate to us how the movement progressed over time.</li> <li>• Let’s watch this video quick to get a little taste of how the movement we’ll be talking about influences us today more than 100 years after it was created”</li> <li>• Play clip from Pixar’s “Inside Out” (Begin around 36 second mark) : <a href="https://www.youtube.com/watch?v=606396EJcJo">https://www.youtube.com/watch?v=606396EJcJo</a></li> </ul>	Students will listen to Initiation and observe clip from Pixar’s “Inside Out”	<p>“Has anyone seen “Inside Out” before?”</p> <p>“While we’re watching, I want you to write down some words related to art that pop into your head that you are able to see on the screen”</p>
	Lesson Development – (Process and Procedures for conducting the lesson)	What students will do during various segments of the lesson	Questions used throughout respective sections of instruction to assess students’ learning.
	<ul style="list-style-type: none"> <li>• “I would like to talk about what we just watched, in comparison to some works of art.”</li> <li>• Display Picasso’s “Girl with Mandolin.”</li> <li>• What’s different and what is similar with what you’re seeing here and what we just watched? Are there any words that come to mind here that you also wrote down?” (call on student to share if teaching in person) <ul style="list-style-type: none"> <li>o Different: color (painting is muted, movie is colorful), one is painting other is film, one subject in painting multiple in film</li> <li>o Same: shapes are “broken, boxy” , there are angles</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Students will observe “Girl with Mandolin” and respond to question: “What do you notice about this image in comparison with the video?”</li> <li>• If teaching in person, a few students will share a word they wrote down from initiation exercise.</li> </ul>	<ul style="list-style-type: none"> <li>• “What do you notice about this image, in comparison with what we just watched, specifically the first stage of nonobjective fragmentation?”</li> <li>• “Do you have any words written down from the exercise that would also apply</li> </ul>

**Commented [BC(5)]:** RESPONDING ONLY – In a Responding Only Instructional Day, the questions THEMSELVES ARE the Process/Procedure.

<ul style="list-style-type: none"> <li>• So now, I want to talk about the work of art in more detail, we can come back to the video later.”</li> </ul> <p><b>Subject Matter</b></p> <ul style="list-style-type: none"> <li>• “What else do you see in this image?” <ul style="list-style-type: none"> <li>○ Girl, guitar, gray, shapes, boxes, hair, arm, hands</li> </ul> </li> <li>• “How do we know this is a girl?” <ul style="list-style-type: none"> <li>○ Hair is in a bun</li> </ul> </li> <li>• “And how can we be sure of what she is holding?” <ul style="list-style-type: none"> <li>○ Resembles guitar (mandolin), strings, neck of a guitar</li> </ul> </li> <li>• “Where is she? Why can’t we tell where she is? What did the artist use as a background?” <ul style="list-style-type: none"> <li>○ Unsure, background is random geometric shapes, rectangles, angles, etc.</li> </ul> </li> <li>• “If you HAD to place her somewhere, in a setting of some sort, where would it be? What is the closest place this resembles?” <ul style="list-style-type: none"> <li>○ In front of buildings, in a library, inside</li> </ul> </li> <li>• “Why don’t we know what’s in the background?” <ul style="list-style-type: none"> <li>○ too abstract</li> </ul> </li> <li>• “Do you think she’s posing? Or is she moving?” <ul style="list-style-type: none"> <li>○ Playing guitar, slowing rotating</li> </ul> </li> <li>• “When do you think this is? Is she from a long time ago? Or like a few years ago?”</li> </ul> <p><b>Media</b></p> <ul style="list-style-type: none"> <li>• “Who can tell me what medium this is done in? Is it a drawing or a painting or something else?”</li> <li>• “How can you tell?”</li> <li>• “Would anyone like to say anything about the color? What do you notice about the color?” <ul style="list-style-type: none"> <li>○ muted color palette, almost monochromatic</li> </ul> </li> <li>• “Do you think the artist used a live model for this or did they work from a photograph? How can you tell one way or the other?”</li> </ul> <p><b>Form</b></p> <ul style="list-style-type: none"> <li>• “Can you tell where the background ends and the girls figure begins? How?” <ul style="list-style-type: none"> <li>○ In some areas yes, colors change, girl is lighter than background</li> </ul> </li> <li>• “Some of the values around her are more defined than others, it’s like the artist is pointing out important areas</li> </ul>	<ul style="list-style-type: none"> <li>• Students will answer questions on subject matter</li> <li>• Students will answer questions on media</li> <li>• Students will answer questions on form</li> </ul>	<p>to this painting?”</p>
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<ul style="list-style-type: none"> <li>• “Let’s fill you in on what this is about... This painting, is from an art movement called: Cubism, it was from around 1907-1914”</li> <li>• “This painting is called “Girl with Mandolin” and was made by Picasso, but there was another artist, a friend of Picasso’s that was doing something very very very similar to Picasso. His name was Georges Braque, and we’ll look at some of his stuff in a minute.”</li> <li>• “I think cubism is so fun because it’s like a guessing game sometimes. The whole idea is to construct something, rather than represent it like you would in perhaps an impressionist painting, or a Renaissance painting, or any style of painting where there is a clear image and there’s no doubt in your mind that the person is the person and the apple is an apple, etc.”</li> <li>• “Now, there are two forms of cubism, there’s an early stage and a later stage. We have been looking at an early stage painting called analytic cubism. There’s another period that comes shortly after called synthetic cubism which is meant to put things together. Let’s look at an example and see if you can tell what I mean by that.”</li> <li>• <i>(should I include terms for analytic and synthetic or will that just confuse the students?)</i></li> <li>• Show slides of Picasso and Braque’s cubism with collage works</li> <li>• Show Picasso’s “Still Life with Chair Canning”</li> </ul>		<ul style="list-style-type: none"> <li>• “We saw an example to something cubist-like with the video at the beginning of class... can anyone think of another instance from pop culture, or art, or life, where they’ve seen something that might qualify as “Cubism?”</li> </ul>
<p><b>Subject Matter</b></p> <ul style="list-style-type: none"> <li>• Let’s analyze this work, what do you see?” <ul style="list-style-type: none"> <li>○ Rope, letters, fruit, triangles, patter, canning</li> </ul> </li> <li>• “What’s different about this work compared to the first one? There are many differences, right?”</li> <li>• “Let’s talk about this “fruit,” are you absolutely sure it’s a lemon, orange, lime, etc? How can we tell?”</li> <li>• “Similar to the last work we looked at, some things we’re pretty sure of, but some things are a little less certain, almost blurred in our understanding.”</li> </ul> <p><b>Media</b></p>	<p>Students will observe “Still Life with Chair Canning” and answer questions on subject matter</p>	

<ul style="list-style-type: none"> <li>• “Let’s talk about the materials used here, now this is important, this is where there is a big difference between the first stage of cubism and this current one we’re in, what do you think the artist used to create this work?”</li> <li>• “I think this is very neat, because when you think of art, you think of drawings and paintings and sculpture, but what Picasso is doing at this stage, is bringing in new elements into his work, so he’s using rope, he’s using back of chairs, in some of these works he’s using sand!”</li> </ul> <p><b>Form</b></p> <ul style="list-style-type: none"> <li>• “When he uses all of these crazy materials in his collage, what is he achieving? Which of the elements and principles?”</li> <li>• “What other elements and principles are you noticing in this work?”</li> </ul> <p><b>Interpretation</b></p> <ul style="list-style-type: none"> <li>• “What do you think inspired Picasso to go from these very unusual geometric paintings with all their glorious use of depth – to this new style with similar geometric shapes, but now there’s even less representation? Why did he do that?”</li> <li>• “What is the meaning behind this work of art?”</li> </ul> <p><b>Judgement</b></p> <ul style="list-style-type: none"> <li>• “How might you do create a cubist collage differently?”</li> <li>• “Do you think the painting is more successful as a work of art? Or is the collage more appealing to you? Why?”</li> </ul>	<p>Students will discuss media used in Picasso’s “Still Life with Chair Canning.”</p> <p>Students will answer questions on form</p> <p>Students will answer interpretive questions</p> <p>Students will answer questions on judgement</p>	
Closure		
<p><del>“We’re going to look at one more element of Cubism next class, then we’re going to have some fun making our own Cubist self-portrait! Don’t forget to bring in 3 photos of yourself for reference, straight on, on an angle, and from the back”</del></p> <ul style="list-style-type: none"> <li>• “So we’ve looked at an example of cubism with a figure, we’ve looked at other examples that utilize collage. Picasso and Braque thought they could go no further with Cubism, but I’d like to try and take it one more step and combine the two ideas that we’ve just looked at.”</li> <li>• “For next class, we will be making a self-portrait (so we’ll be using the human figure) but we will do it in the</li> </ul>	<p>Students will listen to closure and complete exit ticket</p>	<p>“Think about your composition for next class, what techniques are you going to use to achieve those interlocking shapes? What other elements of Cubism are you going to use to create your self-portrait?”</p>

**Commented [BC(6):** Good! You’re linking the Day 1 Responding to the Day 2 upcoming Creating. That’s good!

<p>style of the second for of cubism, which is collage.”</p> <ul style="list-style-type: none"> <li>• “I want you all to think about what one of these collages might look like if Picasso and Braque chose to focus on the figure instead of still life’s for their collage pieces,”</li> <li>• “Remember, we saw how the painting of the figure Picasso was able to make the girl appear head on, but also on an angle. We saw that happen in some of the collages too, we’re going to see if we can make that happen for our beautiful faces using collage, next class. Please remember to bring in three photographs of yourself for next class.”</li> </ul>		
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**Day 2 Learning Outcomes** - Observable, assessable behaviors that you wish for students to accomplish at the end of Day 2.

(Should this creating portion be split into two class days? For a total of a 3 day lesson?)

**Day 2 Creating** – By the end of the lesson, the students will create their “3 layers” for their cubist self portrait using texture and contrast.

**Day 3 Creating** - By the end of the second lesson, the students will create their own cubist self portrait with an understanding of the characteristics such as texture and contrast within interlocking shapes used by Picasso and Braque.

**Day 2: Teacher Preparation** – Day 2 Preparations needed to be completed before students enter the classroom.

Cue up collage images made by Picasso and Braque

**Day 2: Lesson-Specific Materials**

<p>Instructional Materials – Teacher materials needed during instruction.</p> <ul style="list-style-type: none"> <li>• Scissors</li> <li>• Glue</li> <li>• Paper</li> <li>• Tempera paints</li> <li>• Drawing utensils: pencil, pen and ink, marker, colored pencil, charcoal</li> </ul>	<p>Studio Materials (for Creating Art and/or Presenting Art)</p> <ul style="list-style-type: none"> <li>• Scissors</li> <li>• Glue</li> <li>• Paper</li> <li>• Tempera paints</li> <li>• Drawing utensils: pencil, pen and ink, marker, colored pencil, charcoal</li> </ul>	<p>Targeted Materials (any specific materials required for differentiation, accommodation, or modification)</p>
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**Day 2: Lesson Procedures/ Learning Tasks and Timeline**

Times	Teacher Actions (include differentiation)	Student Actions	Formative Assessments Assessment Questions
	Initiation		
	<ul style="list-style-type: none"> <li>• “I enjoyed our conversation about cubism last class. We had been looking at cubist <i>paintings</i>, which was kind of the “first stage” of cubism. Picasso and Braque were so creative that they kept pushing the boundaries of what they were coming up with, and in doing so, they added another element: collage, which we looked at the second half of class.”</li> <li>• “Before we begin our demo, I want you to write down the answer to the following question: I like that cubism (blank). A new element I think I can add is (blank)</li> <li>• “You may feel differently after the demo and that’s</li> </ul>	<ul style="list-style-type: none"> <li>• Students will listen to initiation</li> <li>• Students will answer the question independently : what they like about cubism, and what they can bring to the table that’s new for cubism.</li> </ul>	

**Commented [BC(7)]:** The outcome for Day 2 must address the actual “what Ss will DO” in THIS particular day! Make sure that Day 2 includes details for the Studio Demo that is presented in your video.

**Commented [BC(8)]:** Because this is the final “product” (artistic work), I recommend that this be the outcome for the Day in which you begin putting the final work together.





	<ul style="list-style-type: none"> <li>• “Since we’re short on time, here’s the quickest and easiest way to make our collage with the geometric shapes. My advice would be to find your base lines and trace them onto your sheet that you are using to glue your three components to, as well as the back of your photograph that you are using, the back of your paper that you are using with tempera, and the back of the paper that you are using with your writing utensil.”</li> <li>• “Then! You will be recreating two of your photographs using the various media of your choice. So, when you are ready to start your collage you will have one photograph, one image of yourself done in tempera, and one done with a drawing utensil.”</li> <li>• “One of the three elements must have texture, another one should have contrast, and the third will be the photograph – but maybe there’s another element that you can add to the photograph? I don’t know, what do you think? Again, it’s your choice which of the three elements utilizes the contrast and which utilizes the texture.”</li> </ul>	<p>teacher in creating one of the three base lines by tracing them onto the back of the papers to be used for the collage. (only for in person instruction)</p> <ul style="list-style-type: none"> <li>• Students will decide which of the three images will be treated with which media. (only for in person instruction)</li> </ul>	<ul style="list-style-type: none"> <li>• “Which of the three photographs should I recreate using tempera?”</li> <li>• Which of the three should I use to recreate with a drawing utensil? And which utensil should it be? Colored pencil? Charcoal? Etc.”</li> </ul>
	<p>Ideally I’d like to break this up into two days right here</p> <ul style="list-style-type: none"> <li>• “Finally, we’re ready to get collaging! Remember those lines we made on the back of our papers? They’re still there, so now we have no problem cutting out the shapes. I would advise cutting up your photograph and then laying it next to you, face up, and then repeat the same with the other two layers, to help you stay organized. Because the next step might get chaotic.”</li> <li>• “So, one more time just to be clear, after you are done cutting you will have one layer that is a photograph, one layer that you’ve done in tempera, and one in which you used the writing utensil, and they will all have the exact same cuts because you used the exact same lines as a template. So it’s like having three puzzles cut exactly the same. And now we get to put that</li> </ul>	<ul style="list-style-type: none"> <li>• Two new students will be selected to help cut the images into pieces (for in person instruction only)</li> </ul>	

	<p>puzzle together using different pieces from the puzzle, knowing that they will all fit.”</p> <ul style="list-style-type: none"> <li>• “Working with your blank page, all it should have on it are the light lines that you drew which match your cuts, you can pick and choose which element from your three layers you want to place in that spot. I would suggest, choosing your head on layer for one spot, and when selecting your layer for the spot next to it, choose the layer which has you facing to the side, then for the area next to that, use the layer of you facing back, because having all those layers next to each other is almost going to look like you are moving or..... in the round!”</li> <li>• “And friends, we all know the best method to this madness is to try out different combinations before you commit to gluing something down, right?!”</li> <li>• “Once you’ve got every space filled in, ask yourself, do I want to go back in and draw/paint on top of any layers? Is there anything you want to add to tie the pieces together even more? Is there an area where I can go back in and add value? How are you treating your background?”</li> <li>• “If you don’t finish completely today that is fine, you can finish at home, our goal for today is finishing your “puzzle.”</li> <li>• Allow students remainder of class time to work</li> <li>• Teacher observes class working while working one on one with students if they need assistance</li> </ul>	<p>Students will work independently for the remainder of class</p>	<ul style="list-style-type: none"> <li>• “Does anyone have a different method they would like to try when assembling their collage?”</li> <li>• “Why do you want to play around with where to put which pieces before gluing?”</li> <li>• “Does any one else have any thoughts for another element they want to add?”</li> <li>• “While you’re working on your self-portrait, begin thinking about the background, how are you going to treat it?”</li> </ul>
	Clean up		
	Closure		
	<p>“Does anyone want to share their work with the class? Anyone who feels like they really mastered the qualities of a Cubist collage/painting?”</p>	<p>Students will think about their work and share what aspects of their self-portrait best qualifies it as a Cubist work of art.</p>	<p>“What quality of your self-portrait do you feel really captures the style of Cubism?”</p>

### Commentary on Planning Decisions

In answering these questions explain your thinking AND cite research to support your instructional decisions. These will typically be answered when you have planned the lesson but before it is implemented.

Why is it important that these students learn this content?
It is important that these students learn this content because the students should see different ways of working representationally and non-representationally. Understanding how a monumental artist such as Picasso could create a new style of art, and hopefully, will inspire them to add a new element of their own.
How does this lesson fit into the current sequence of instruction/unit?
This lesson fits into the current sequence of instruction because the students have an introductory reflection lesson on day 1 where they learn the basics of Cubism, from there they are able to interpret the ideas of cubism to create their own on the remaining days.
Why are the learning procedures you have developed for this lesson appropriate for this particular content?
The learning procedures that have been developed for this lesson are appropriate for this content because it briefly summarizes the timeline of Cubism, enough so to give the students an understanding behind the work and how it was developed, before allowing them to visualize how to utilize those elements to create their own work of art.
Why are the learning procedures for this lesson appropriate for these particular students?
The learning procedures for this lesson are appropriate for these particular students because it is a fun but mature art movement that also allows for plenty of flexibility for artistic expression.
What contextual factors were especially important in shaping your plan for this lesson and how did they shape your planning?
The most important contextual factors important for shaping this lesson plan were getting to know Picasso and Braque, their relationship and how they worked in conjunction with one another and influenced each other. Through getting to know these artists, it will help illustrate to the students how certain elements and principles such as harmony are used to create a Cubist work of art. Middle school students are at the perfect age for an introduction to cubism because it is a new art form for them but is also a more advanced concept that they can spend years digging into if they are interested.

Commented [BC(9)]: Day does Day 1 Creating fit within the sequence of the remaining Creating instructional days.

Commented [BC(10)]: Age of students; Prior knowledge that Ss have already; Materials and resources available to you; Contextual Factors for Responding – Experience in a large group dialogue setting – comfortable or not?

Commented [BC(11)]: Good.

### Resources

Cite Sources: Provide citations for the sources that you did not create (e.g., published texts, websites, materials from other educators).
I used a notebook from my art history classes for undergrad. Should I provide a copy of those here?

### Reflective Commentary on Lesson Implementation

After implementing the lesson, answer these questions.

What patterns of learning were evident in the data from this lesson?
The students learned the basics of cubism, and how to recognize a cubist work of art. With the creating portion they were able to take the information they gained from the responding day to create their own cubist work.
What worked and for whom? Why?
The lesson worked well between days 1 and 2. I wanted to be able to look at both types of cubism, but allow for a fun and artistically expressive collage portion.
What didn't work and for whom? Why?
The responding day was tricky because I could not fit the entire lesson I had planned into a 15 minute video.
What are your instructional next steps based on the data from this plan?
A follow up lesson could be a painting lesson on a cubist still-life in the style of an analytic cubist painting.
As a beginning teacher, what did you do well in planning and implementing this lesson?
I love cubism, and I don't remember learning about cubism until high school. I like that I introduced cubism for the middle school level because it is a fun art movement and I did not go into deep details to overwhelm them. More like an appetizer before the main course (high school).
As a beginning teacher, what are your next steps to build your teaching skills? (Set a couple, specific SMART objectives for yourself.)

I need to go over past responding lessons, and in future responding lessons, find “throw away” questions that don’t build on learning so that my lessons don’t go on forever.

It’s hard to say right now because I haven’t worked with middle school age children yet, but I would imagine after doing so, I would need practice “having a dialogue” with a group of students to keep the flow of the lesson going while also making it fun and engaging for them. Not following a “script” so to speak, and being prepared for questions that students ask that I don’t have on the lesson plan.

Art 491: Responding LESSON PLAN ASSESSMENT FORM – Spring 2021  
Middle School Lesson Plan

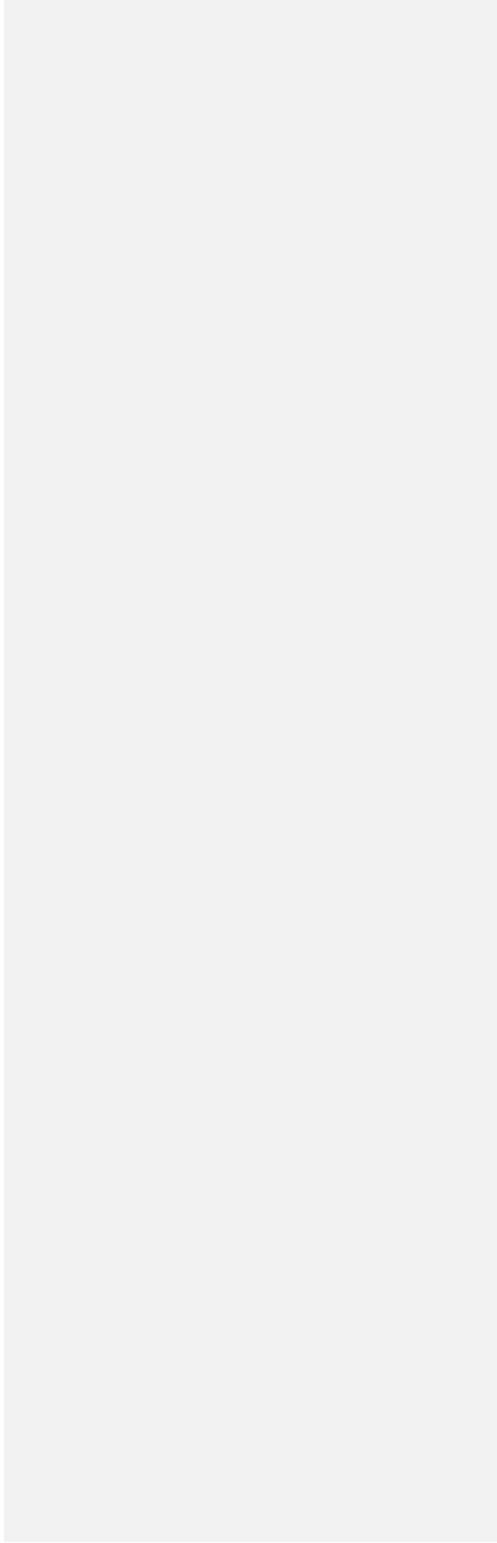
Name:

Note: Lesson plan should be thorough, yet written in a clear and concise manner. 3-page limit.

	UNSATISFACTORY	NEEDS IMPROVEMENT	SATISFACTORY	EXCELLENT
Goal/Central Focus: 15 pts. Is goal general in scope? Does it define the key concept of the Goal Statement?	0 1 2 3	4 5 6 7	8 9 10 11 12	13 14 15
Objectives: 20 pts. Does the Responding objective state intended result of instruction? As written, is it easily assessable? Does it include the performance, criteria and limitation/condition?	0 1 2 3 4 5	6 7 8 9 10	11 12 13 14 15	16 17 18 19 20
Materials and Resources: 5 pts. Are all resources needed for instruction clearly listed, including information about the work of art, artifact, or object? Is a location link included AND is the image included at the top of the lplan?	0 1	2	3 4	5
Vocabulary: 5 pts. Are developmentally appropriate vocabulary and definitions included? Is the strategy for displaying these in the classroom included?	0 1	2	3 4	5

Teacher Preparation: 5 pts. Are all needed preparations included for conducting the Responding portion of the lesson plan? Do these measures reflect an organized teacher?	0 1	2	3 4	5
Motivation/Initiation: 10 pts. Will strategies help focus learners for Responding session? Does it clearly relate to lesson objectives?	0 1 2	3 4 5	6 7 8	9 10
Process/Procedure: 20 pts. Are sequential steps needed to perform the lesson <u>written in a clear and concise manner</u> ? Do questions provide for an interactive responding session with the chosen work of art, artifact, or object?	0 1 2 3 4 5	6 7 8 9 10	11 12 13 14 15	16 17 18 19 20  See Questions Rubric
Closure: 5 pts. Does closure relate to lesson objectives? Are strategies clearly outlined? Will strategies enable students to consider <u>why</u> the lesson is important? Does Closure prepare students for Day 2 studio instruction?	0 1	2	3 4	5
Teacher Reflections: 2 pts. Does this section adequately address the Planning section of this Lplan? include reflection and personal assessment from the responding presentation?	0 1 2 3 4 5	6 7 8 9 10	11 12 13 14 15	
	Insufficiently reflects on/analyzes Responding session presented on the video. Key elements for improvement were not aligned with issues evident in the video (i.e., problems with questions). Suggestions for improvement were general, lacked specificity, and/or not related to problems noted in the video presentation.	Reflections indicate a beginning self-evaluation and reflection on the video presentation. Areas for improvement are included and are generally appropriate. Actions for improving instruction in the future	Self-evaluates and reflects on the video presentation, identifying specific areas for improvement. Student carefully considered and addressed what actions s/he must take	

		are generally appropriate with some actions for future improvement of instruction noted.	to improve the session for future implementation with students.
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Name:  
Teacher:



Show me how well  
you know how to  
draw straight lines  
s'il-vous plaît

Exit ticket! Connect the term with the definition  
before you leave this room, I know you can do it!

Cubism

Two or more parts  
of the composition  
that overlap or fit  
together

Abstract

French painter, collage  
maker, printmaker,  
also invented cubism

Interlocking

Art form where multiple  
elements are glued  
together to create  
one cohesive piece

Collage

Style of art created by Pablo Picasso  
and Georges Braque. Subject matter  
in artwork looks like they are made  
out of cubes and other geometric  
shapes that sometimes interlock  
or blend together

Pablo Picasso

Non-representational  
art

Georges Braque

Spanish painter,  
ceramicist, sculptor,  
credited for the  
invention of cubism