

**VISUAL ART LEARNING SEGMENT PLAN  
 SECONDARY METHODS TEMPLATE**

**Teacher: Ashley Rave**

**Learning Segment Title:** Geometric Abstract Painting and Jeffrey Gibson

**Number of Planned Lessons: 2**

**Age Group:** 6-8<sup>th</sup> grade

**ENDURING CONCEPTS & GOALS FOR THE LEARNING SEGMENT**

**Central Focus:** During the looking and talking activity students will interpret what types of environments they think Jeffrey Gibson was trying to recreate through geometric abstraction. Students will begin their painting by creating drafts of the shape(s) and colors they want to include in their paintings. Students will be using acrylic paints. Students will create geometric abstract paintings that are influenced by Jeffrey Gibson’s geometric abstract paintings.

**Big Idea:** Human Diversity

**Essential Questions:**

How does what we know about the world, shape the way we view ourselves?

**KNOWLEDGE OF STUDENTS TO INFORM TEACHING**

How does this lesson connect with and build on students’ previous/subsequent lesson(s)? How do students’ visual art dispositions inform this lesson?

This lesson will connect with the previous lesson about Paul Anthony Smith and his picotage artwork. In that lesson students reviewed four interdisciplines of anthropology. In combination of the artist, his work, and anthropology students were required to create picotages like Smith’s; of which were informed by a current social justice issue or event that affect them personally, culturally and in their community. Most students could make connections between brainstorming their identity, community/culture, and an issue of their choice.

What personal, cultural, and community assets inform this learning segment?

As I have learned from observations and teaching, each student comes from a different background whether they realize it or not. Most would identify as Latinx/a/o, Muslim, white/Caucasian, and African American. In this learning segment, they will be able to extend upon what they’ve learned about their own identity and other people’s identities, so that they can learn about an entirely new identity—that of Jeffrey Gibson.

What are the developmental characteristics of these learners? What are common misconceptions in relation to this learning segment?

The developmental characteristics of these learners varies widely. There are younger students that are gifted in that they can complete work swiftly and efficiently. On the other hand, there are students that have behavioral issues and trouble paying attention. Overall, these students are able to work together to get through assignments together.

What adaptations and consideration are needed for instruction for whole class, individuals, and students with specific needs?

Some students are English language learners, therefore there needs to be consideration in simplifying instruction and creating adaptations that will allow them to excel along with the rest of the class. I plan on providing a vocabulary list and/or flash cards that have both English as well as other languages. A few other students that struggle with focusing may need more time with staying on task.

Identify research and theory that support your choices, adaptations, and understanding of your students. Research that is relevant to the choices, adaptations, and understanding of my students is that I was able to observe some of my students prior to teaching. I have an understanding and experienced first-hand that some students have struggled brainstorming, sketching and figuring out how to render their final art project. Some students need more one-on-one time in the brainstorming process to get started.

**LEARNING OBJECTIVES & VISUAL ART STANDARDS**

Students will be able to...

Student will demonstrate an understanding that...

<b>Learning Objectives</b>	<b>National Visual Art Standards Alignment (Number &amp; Text)</b>	<b>Learning Tasks &amp; Assessment Alignment</b>
<p><b>Interpreting Art:</b> During the looking and talking activity students will interpret what types of environments they think Jeffrey Gibson was trying to recreate through geometric abstraction.</p>	<p>VA:Re.7.1.8a Explain how a person’s aesthetic choices are influenced by culture and environment and impact the visual image that one conveys to others. VA:Re8.1.7a Interpret art by analyzing artmaking approaches, the characteristics of form and structure, relevant contextual information, subject matter, and use of media to identify ideas and mood conveyed.</p>	<p><b>Learning Tasks:</b> The learning task for interpreting art is for students to respond by looking at Gibson’s paintings and then having a discussion about how and what they think the shapes and colors may represent. <b>Assessments/Feedback:</b> Students will be assessed through engaging in discourse, using correct academic language.</p>
<p><b>Developing Works of Art/Design:</b> Students will begin their painting by creating drafts of the shape(s) and colors they want to include in their paintings. Students will be using acrylic paints.</p>	<p>VA:Cr1.2.7a Develop criteria to guide making a work of art or design to meet an identified goal. VA:Cr2.1.7a Demonstrate persistence in developing skills with various materials, methods, and approaches in creating works of art or design.</p>	<p><b>Learning Tasks:</b> For students to successfully develop a work of art or design influenced by Jeffrey Gibson they will need to: brainstorm an environment they find themselves the happiest in or the most comfortable in, and develop sketches which will help students plan out their final paintings. <b>Assessments/Feedback:</b> During this learning task I will provide feedback that will help students push their ideas through addressing how Gibson creates his paintings.</p>
<p><b>Relating Art to Context:</b> Students will create geometric abstract paintings that are influenced by Jeffrey Gibson’s geometric abstract paintings.</p>	<p>VA:Cn11.1.7a Analyze how response to art is influenced by understanding the time and place in which it was created, the available resources, and cultural uses. VA:Cn10.1.7a Individually or collaboratively create visual documentation of places and</p>	<p><b>Learning Tasks:</b> Students will relate their paintings to anthropologic interdisciplines and Gibson’s paintings as they brainstorm specific environments and as students choose the color palettes related to the specific environment they have chosen. <b>Assessments/Feedback:</b> I plan</p>

	times in which people gather to make and experience art or design in the community.	to assess during the brainstorming portion and when students are creating art; as well as provide feedback to ensure that students have made the connection between their paintings, anthropology, and Gibson. Specifically with anthropology, I want students to understand they are creating their own perspective on a certain environment or surrounding that others may be familiar with.
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<b>ACADEMIC LANGUAGE</b>		
<b>Language Demands</b> (Describe language demands that are essential to this learning segment)	<b>Planned Supports</b> (Instructional strategies, learning tasks, & materials)	<b>Assessments/Evidence of Learning</b>
<b>Language Function:</b> Describe, Analyze, Interpret, Judge	Description, analysis, and interpretation occur during looking and talking as I provide images of Gibson's work. The language functions will only occur if I ask appropriate questions to get students to think about what they see, how what they see is arranged, and what they think it all means or relates to. Judging can also happen during looking and talking, but could happen more so during a critique of their own and peer work.	Evidence of learning includes being able to describe what they see in Gibson's paintings (line, color, shape). Analysis will happen when students can explain what's in the painting and how it is organized with elements of art and principles of design. Interpretation will be evident as students address that Gibson's work is about a certain environment and why (color, shape, Gibson's background). Judgement will happen when students have a discussion about their own work and peer work.
<b>Vocabulary:</b> (list & define) <b>Acrylic paint</b> -a fast-drying paint made of pigment suspended in acrylic polymer emulsion. Water soluble when wet, water resistant when dry. Less likely to stain than oil paint. <b>Culture</b> -the arts and other manifestations of human intellectual achievement regarded collectively. <b>Dull</b> -make or become uninteresting; less intense. Opposite of intensity/vibrant. <b>Environment(s)</b> -the surroundings or conditions in which a person, animal, or plant lives or operates. <b>Geometric Abstraction</b> -a form of	A vocabulary list will be provided on the white board. Students will be given a worksheet where they can match the vocabulary word to its definition.	Assessment can happen when students do the matching portion of a worksheet that was created for this learning segment. Evidence of learning will happen when students use multiple vocabulary words appropriately in artistic academic discourse such as looking and talking, interpreting, analyzing, and judging.

<p>abstract art based on the use of geometric forms sometimes, though not always, placed in non-illusionistic space and combined into non-objective compositions. Although the genre was popularized by avant-garde artists in the early twentieth century, similar motifs have been used in art since ancient times.</p> <p><b>Hue</b>-a color or shade</p> <p><b>Intensity</b>-(chroma/saturation) the purity of a hue. See vibrant. Opposite of dull.</p> <p><b>Shade</b>-a color, especially about how dark it is or as distinguished from one nearly like it.</p> <p><b>Tint</b>-a shade or variety of color, usually about how light it is to a color similar to it.</p> <p><b>Vibrant/vibrancy</b>-pure, bright color.</p>		
<p><b>Discourse (or Syntax):</b> Students will have the opportunity to engage in both discourse and syntax.</p>	<p>After students have acquired a new set of words to use from the vocabulary list they will be able to engage in discourse or a dialogue about Gibson's geometric abstract paintings, and make connections from Gibson's artwork to anthropology.</p>	<p>Informal formative assessment will be utilized when students engage in a discussion about anthropology and Gibson's work. Evidence of learning occurs when students can appropriately and effectively talk about art and anthropology together.</p>

LESSON #1			
<b>Descriptive Lesson Title:</b> Introduction to Jeffrey Gibson and Geometric Abstract Paintings			
<b>Lesson Description:</b> Students will practice looking and talking about Jeffrey Gibson, an artist, who is one of many underrepresented identities and how his work can connect to anthropology. Instructional strategies include asking questions that will scaffold to the big idea of these learning segments. Further instructional strategies will include allowing students to brainstorm, plan, create a work of art, and critique peer work.			
<p><b>Materials:</b> (Instructional, artmaking, and organizational materials required for this lesson) I plan on using the white board, projector to present a PowerPoint I will create specific to this lesson. As students brainstorm they may need to use their laptop.</p>			
<p><b>Instructional Strategies &amp; Learning Tasks</b> Chronological description of teacher and student activities and learning tasks for this lesson, including review, motivation/introduction, looking and talking about art, demonstration, studio practice and artmaking, and closure activities.</p>			
Time	Teacher Activities	Student Activities	Differentiation/Adaptations
15 min	Going through PowerPoint:	Engage with and respond to	Engage students by asking

1-1:15 PM	Moving from Paul Anthony Smith to Jeffrey Gibson. Provide students with a sheet of paper and a pencil so that they can take notes.	review questions, as well as asking questions to clarify anything.	questions and requiring that multiple students answer rather than the same student answering the questions over and over.
15 min 1:15 PM- 1:30 PM	PowerPoint: Introduction to Jeffrey Gibson -biographical information -exhibition at the Haggerty -artwork and processes	Listen to lecture.	Providing visuals to retain students' attention.
15 min 1:30 PM- 1:45 PM	PowerPoint: Look and Talk about Gibson's artworks. Ask essential questions. Ask questions to get them thinking about what Gibson is trying to address in paintings.	Students must participate in looking and talking. We will attempt to use language functions, lesson relevant vocabulary, and artistic discourse. Compare/Contrast between traditional Native American Art, Gibson's paintings, and traditional geometric abstract artists.	Provide visuals to retain students' attention and ask questions that will give students the opportunity to practice artistic discourse as well as the academic vocabulary.
15 min 1:45 PM- 2 PM	Discuss how Gibson's message can relate to their world. Get students to think about how they can create an acrylic painting based on an environment they're familiar with.	Students need to brainstorm, thinking about environments they most often find themselves in.	An adaptation I need to include here is giving students one to one feedback on their environment and the colors that they plan to use need to suit the environment/place.
45 min 2 PM- 2:45 PM	Demonstrate how to create paintings that are influenced by Jeffrey Gibson. Allow students to plan out their composition and time to begin painting. Encourage students to begin painting today, rather than waiting for day 2.	Students must be attentive during demonstration; and students should have their composition planned before the end of the day.	An adaptation I would like to use for this part in the lesson is to get students motivated to start painting rather than waiting until next class.
15 min 2:45-3PM	Clean up time!	Clean up time! Whether students are in the planning stage or painting stage they are required to clean up.	

**Relevant Assessments & Planned Feedback** (Initial, Formative, and/or Summative) Initial assessment will be when we review what happened in the previous learning segment and how the two learning segments are related through anthropology. Formative assessment occurs during the looking and talking activity, which will be after students have been introduced to the new vocabulary words and Jeffrey Gibson. Summative assessment occurs when students receive their rubric for this lesson and are required to critique on their peers' work.

**Teacher Self-assessment/Reflection:** (To be completed following teaching; include connections to relevant theory)

**Descriptive Lesson Title:** Creating Geometric Abstract Paintings in the Manner of Jeffrey Gibson

**Lesson Description:** Students will begin their painting by creating drafts of the shape(s) and colors they want to include in their paintings. Students will be using acrylic paints to finish their paintings.

**Materials:**

I plan on using the white board, projector to present a PowerPoint I will create specific to this lesson. When students are creating their work of art they will need bristol board, painters/masking tape, paintbrushes, water, and acrylic paints.

**Instructional Strategies & Learning Tasks**

Chronological description of teacher and student activities and learning tasks for this lesson, including review, motivation/introduction, looking and talking about art, demonstration, studio practice and artmaking, and closure activities.

<b>Time</b>	<b>Teacher Activities</b>	<b>Student Activities</b>	<b>Differentiation/Adaptations</b>
1 PM- 1:15 PM	Quiz Review: Jeffrey Gibson Give students their worksheets/paper with notes.	Students should be able to work individually through a pop quiz on vocabulary relevant to this learning segment. Engage in review. Students should be attentive and responding to any questions that are asked now.	Asking questions that allow students of all developmental levels to answer.
1:15 PM- 2:30 PM	Work time! Students must finish painting by 2:30. Paintings must dry in order to critique the same day.	Students can start their work, but must finish their paintings no later than 2:30 as they need to prepare their paintings for the art night. As well as any other work they need prepped for art night.	Motivating students to get through their paintings.
2:30-3 PM	Critique	Engaging in critique and students providing appropriate feedback to their peers' work.	Creating rules in which students must proceed in formal critiquing.

**Relevant Assessments & Planned Feedback** (Initial, Formative, and/or Summative)

Initial assessment includes review, and quizzing students on vocabulary words they were introduced to last class. Summative assessment happens when students go through critiquing peer work as well as going through their rubric.

**Teacher Self-assessment/Reflection:** (To be completed following teaching; include connections to relevant theory)