



ADE Lesson Planning Guide 2026-2027

The Department of Art and Design Education
Pratt Institute

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Project Example by Geraldine Luglio
Comic Inspired by Daily Life, 2024, Watercolor.

INTRODUCTION

This Lesson Planning Guide outlines how and when the components of lesson planning needed to teach visual art K-12 are introduced and taught throughout the program. The guide provides an overview of the process and the different templates used, and contextual information on how/when the elements of lesson preparation and planning are taught in the program. At the end of the guide are quick links to the Lesson Planning Template, the Teacher Performance Assessment Template (TPA), the Saturday Art School II Template, and other resources useful for preparing lessons.

SECTION I: THE LESSON PLANNING TEMPLATE

PART 1: THE PROJECT EXAMPLE

DEFINITIONS:

Making a **project example** (or a supporting project example) is a key pedagogical tool in undergraduate and graduate art teacher education. It is the first step in lesson planning and provides an opportunity to explore and refine the materials and processes your pupils will use. Documenting the process of creating the project example (or a supporting project example) allows you to gain insights into the project's potential, plan instruction, and troubleshoot potential missteps in the lesson before executing it.

A **supporting project example** provides an opportunity to examine the art-making skills that are foundational to the project example. For instance, in a painting learning segment, there may be a supporting project example specifically dedicated to color mixing.



*You learn to make project examples and supporting project examples in classes: **ADE 300 From Studio to Classroom II** and **ADE 610 From City to Studio to Classroom II**. You are expected to continue applying this process throughout the program in all classes that require lesson planning. Use the following guidelines and sections of the template to document and examine your processes as you create project examples and supporting project examples.*

PROJECT EXAMPLE DOCUMENTATION

AND CHART

This document provides a structure for using the project's development (or supporting project examples) to inform lesson planning.

Part 1B: As you work, record faithfully (in writing or in video) the following: the choices you are making, what you are doing with your hands, what you are thinking about while you are making, how you are sitting, how you are holding various tools, what challenges you experience, and more. This documentation process will help you refine the tools, materials, concepts, and language for the lesson and inform your plan for teaching it.

Part 1C: Based upon your Part 1B documentation notes or video, complete the chart. You can add additional space as needed.

PROJECT EXAMPLE DOCUMENTATION RESOURCES for Skills and Techniques, Art Concepts, and Academic Language	
Readings assigned in classes	Program Readings Folder
Elements and Principles	Elements of Art Elements and Principles Principles of Art (UK source, take care with the British English v US English spelling) Postmodern Principles
Contemporary Art Terms	kiasma Art Terms TATE Art Terms MoMA Art Terms

PART 1A: PROJECT EXAMPLE/SUPPORTING PROJECT EXAMPLE IMAGE(S)

Image: Paste a clear, color image of the supporting/project example(s).

PART 1B: MENTAL & PHYSICAL ACTIVITY	
<i>This section will be long and narrative, guiding your planning.</i> Physical Activity: In this part of the chart, you describe in detail how you handle the materials. This should include how and why you are setting up your physical space and materials, what you are holding, and also what you are making. For example, if you are working on a drawing, you may decide to turn the paper. Imagine working on a print. What kind of grip would you have on your plate? This section should also describe your posture. How are you sitting or standing?	<i>This section will be long and narrative, guiding your planning.</i> Mental Activity: In this part of the chart, you describe what you are thinking as you set up and make. This is NOT a step-by-step of what you are doing or a recap of your process. Rather, you are noting the issues, questions, concerns, hesitations, and accomplishments that arise as you work. Did something unexpected happen? What did it make you think about? Did something surprising happen? What did it make you think about? Did you get stuck? Did you feel a sense of joy and exploration? What choices are you making and why?

PART 1C: STUDIO CHART	
DETAILS	DOCUMENTATION: LISTS AND NOTES
Medium/Discipline: Drawing, painting, sculpture...	
Tools: Implements, utensils, and devices. All nonperishable supplies.	
Materials: All perishable media, such as paints, pastels...	
Sequence: What is the order of your working method?	

<u>Skills & Techniques:</u> • <u>Skills:</u> An ability that may be applied to the techniques in your studio core. Many skills, such as observation, are used in all art practices. • <u>Techniques:</u> The methods an artist employs to apply technical skills.	
<u>Art Concepts:</u> Big understandings that may include ways of working, movements, and essential characteristics of tools, materials, or processes.	
<u>Environment and Equipment:</u> The surroundings, furniture, or conditions necessary for this art practice.	
<u>Meaning Making:</u> In what ways does this project engage you—personally, intellectually, emotionally, politically, culturally, etc? How does it stimulate your thinking and invite you to express new ideas?	
<u>Academic Language:</u> Discipline-specific vocabulary essential to this project.	



Discipline-specific readings in painting, printmaking, sculpture, photography, and more are shared in **ADE 200 From Studio to Classroom**, **ADE 300 From Studio to Classroom II**, **ADE 609 From City to Studio to Classroom I**, and **ADE 610 From City to Studio to Classroom II**. Those readings and the resources shared here are needed to complete section 1C. above.



After Parts 1B and 1C are completed and a copy of the project examples/supporting project examples is included in 1A, you begin learning about the different components of instruction. Different components are taught in different classes throughout the program.

PART 2: COMPONENTS OF INSTRUCTION		
PART 2A: CONTEXT FOR LEARNING		
# OF PUPILS	GRADE	CLASS (General Education, Inclusion, Self-Contained, etc.)

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➔ *Child and adolescent development and the artistic development of children are taught in **SS260 Applied Child and Adolescent Development, the Boot Camp, and in ADE 200 From Studio to Classroom, ADE 300 From Studio to Classroom II, ADE 609 From City to Studio to Classroom I, and ADE 610 From City to Studio to Classroom II.***

CHILD AND ADOLESCENT DEVELOPMENT/ARTISTIC DEVELOPMENT: What have the experts said about the age group of children you are teaching, their art-making interests, and processes?

➔ *Culturally responsive pedagogy, as well as anti-ableist pedagogy, is introduced in **ADE 301/616 The Inclusive Classroom**, and research as a means of understanding the cultural assets of the pupils and the school community is introduced in **ADE 304/608 Teaching in the NYC Public Schools and ADE 404/612 Student Teaching.***

PUPILS' ASSETS: Describe what you know about the age group of pupils you are teaching, their personal, cultural, and community assets.

➔ *Part 2B is introduced in the classes **ADE 300 From Studio to Classroom II and ADE 610 From City to Studio to Classroom II.***

PART 2B: GOALS AND MATERIALS FOR THE LESSON
LESSON DESCRIPTION: Briefly describe what pupils will do/make during the lesson by completing the sentence:
Example: Through _____ a _____ with _____ pupils will learn that _____ and will understand that _____.

PUPIL CHOICE: Briefly describe how pupils will be supported to make individual choices. This may include tools and materials, as well as visual resources.

LEARNING OBJECTIVES:	
Skills and Techniques	Understandings (art concepts, processes, and practices)
Pupils will be able to:	Pupils will understand that:

TOOLS and MATERIALS:		
What kinds of paper, what sizes, what kinds of brushes, what sizes, etc., will be needed?		
Description(s)	Size(s)	Amounts/#

ESSENTIAL PRIOR KNOWLEDGE: What will pupils need to know coming into the lesson to benefit from the learning opportunities you have planned? How will you activate and build upon their prior knowledge?

TROUBLESHOOTING: What problems and misunderstandings can you anticipate with this activity?

ART OR DESIGN VOCABULARY (THREE LESSON-SPECIFIC WORDS):		
List three lesson-specific art or design vocabulary words for this group of pupils, including source, definition and an age-appropriate definition:		
art/design vocabulary	definition/source	age-appropriate definition



Opportunities exist in **all ADE classes** to become familiar with artwork by a wide variety of artists and designers, particularly in **ADE 302/303 Media and Materials** and **ADE 630 Media and Materials**. Learning how to integrate visual resources in ways that support instruction is introduced and practiced in **ADE 200 From Studio to Classroom**, **ADE 300 From Studio to Classroom II**, **ADE 609 From City to Studio to Classroom I**, **ADE 610 From City to Studio to Classroom II**, **ADE 301/616 The Inclusive Classroom**, **ADE 304/608 Teaching in the NYC Public Schools** and **ADE 404/612 Student Teaching**.

VISUAL RESOURCES:		
Visual resources are carefully selected, lesson-specific resources that support instruction and include artworks (no more than three), pre-prepared visual support materials, or reference images. Include images of the artworks with their descriptions, an example or description of the visual support materials, and/or a description of the reference images below:		
Visual Resource	Rationale for Inclusion (for example, skills and techniques, concepts, and/or meaning making)	Source

Example Visual Resource Table		
Visual Resource	Rationale for inclusion (for example, skills and techniques, concepts, and/or meaning making)	Source
 ANGEL OTERO Birdsong 2020 Oil paint and fabric collage on canvas 215.3 x 238.0 x 5.0 cm / 84 x 94 x 1.5 in © Angel Otero Photo: Anthony DeLuca	Otero's work juxtaposes objects from his childhood memories in Puerto Rico with new spaces he invents.	https://www.hauserwirth.com/artists/36211-angel-otero/

 Detail, Amalia Mesa-Bains, <i>Venus Envy Chapter I: First Holy Communion, Moments Before the End</i>, 1993/2022. Mixed media installation with fabric, photographs, clothing, found objects, mementos, mirrors, found furniture, sand, dried petals, candles, laser prints on wall, pearls, and found images. Courtesy of the artist, Rena Branstetter Gallery, San Francisco, and Berkeley Art Museum and Pacific Film Archive. Photograph by Daria Lugina.	Mesa-Bains creates installations that include personal memorabilia, objects, and other elements to evoke memories.	https://elmuseo.org/exhibition/amalia-mesa-bains-archaeology-of-memory/
Images of common household objects (sofas, plants, chairs, beds, bunk beds, tables, and more)	Pupils benefit from having a visual reference; each table will have 10 images of different objects.	Pupils described their memories of a room in their house and of a relative's house last week, and I used their responses to find some images of objects.

➡ You will be introduced to this component in **ADE 300 From Studio to Classroom II** and **ADE 610 From City to Studio to Classroom II**, and practice in **ADE 304/608 Teaching in the NYC Public Schools**.

STUDIO ENVIRONMENT: Describe how you will set up the studio for this lesson and distribute materials so all pupils can access them and experience success.

➡ Learning to align your instruction with New York City's standards is introduced in **ADE 300 From Studio to Classroom II** and **ADE 610 From City to Studio to Classroom II** and practiced in **ADE 304/608 Teaching in the NYC Public Schools** and **ADE 404/612 Student Teaching**.

STANDARDS AND BENCHMARKS: Refer to the <u>NYCDOE Blueprint for Teaching and Learning in the Visual Arts</u> and list the benchmarks that are addressed in this project.	
__ Grade: Art Making, Performance Indicators in ____	__ Grade: Developing Art Literacy
•	•



*Culturally responsive pedagogy and anti-ableist pedagogy, differentiating instruction, language, and ability supports are introduced in **ADE 301/616, The Inclusive Classroom:***

PART 2C: INCLUSION		
DIFFERENTIATION:		
How do you plan to differentiate instruction to ensure all students with diverse strengths, needs, and language proficiencies can access and engage with the lesson?		

MODIFICATIONS AND ASSISTIVE TECHNOLOGIES:		
What modifications, assistive technologies, material adaptations, or instructional supports will be needed to ensure all students can successfully and equitably access and engage with the lesson?		

VISUAL RESOURCES:		
Who are the (three) artists you are highlighting, and how might students meaningfully connect to their works? How do these artists represent diverse identities & experiences while amplifying the voices of underrepresented (or marginalized) individuals/communities?		
Artist/Artwork	Rationale for Inclusion <i>(student connection, cultural relevance, artistic concepts/skills, community representation)</i>	Source

*Assessment strategies and instruments are introduced in **ADE 304/608 Teaching in the NYC Public Schools** and practiced in **ADE 404/612 Student Teaching**.*

PART 2D: ASSESSMENT		
FORMATIVE ASSESSMENT:		
What formative assessment strategies will you use to gather evidence of pupil learning?		

SUMMATIVE ASSESSMENT:

Attach the assessment instrument you will use to evaluate the effectiveness of your teaching.

PART 3: IN THE STUDIO

This section of the plan asks you to describe what you will do and say, why, and in what order.

1. Write all the **questions you will pose to your pupils in a different color** type so you can see how you are using inquiry to promote learning. For questions intended to engage pupils in critical thinking, number your questions 1-3 to show the hierarchy from those that invite initial observations to those that invite meaning-making.
2. Write all **possible student answers in a different color** to check the clarity of your question.
3. Write the direct instructions in **bold**. What will you say to pupils before they set to work?
4. Write the new vocabulary words in ALL CAPS and describe how you will support pupils' language acquisition. This is an opportunity to incorporate what you learned in *The Inclusive Classroom*.

Consider the following questions as you write your plan:

- **Introduction:** *How will you begin the lesson to engage the pupils? What will you show, do, and say? What questions will you ask?*
- **Demonstration/Modeling:** *What will you demonstrate, and how will you conduct it?*
- **Transition:** *What will you say or do as pupils transition between each part of the lesson?*
- **Materials Exploration:** *How will you structure pupils' exploration and practice with the material(s)?*
- **Closure/Reflection/Critique:** *What will you ask, or what activity will you organize, to ensure that learning is shared and reinforced?*

	ACTIVITY: What will happen and in what order?	JUSTIFICATION: Describe specific experts and readings that guided your instructional choices. Explain how each applies to your lesson. Cite your sources.
INTRO (__ min):		
TRANSITION:		

DEMO (__ min):		
TRANSITION:		
WORK TIME (__ min):		
TRANSITION:		
REFLECTION (__ min):		

SECTION II: TEACHER PERFORMANCE ASSESSMENT (TPA) TEMPLATE



ADE 405/621 Saturday Art School I and ADE 403/613 are co-requisites and the classes in which you prepare and teach your Teacher Performance Assessment (TPA). This is the template used:

Teacher Performance Assessment (TPA) Lesson Planning Template		
LESSON TITLE:		
IMAGE OF THE SUPPORTING PROJECT EXAMPLE:		
LIST OF MATERIALS & TOOLS:		
PLANNING: COMPONENTS OF INSTRUCTION	LESSON DESCRIPTION: Briefly describe what pupils will do/make during the lesson. Include a description of what choices pupils will have to express their own ideas. • Example: Through _____ a _____ with _____ pupils will learn that _____ and will understand that _____.	
	CHILD AND ADOLESCENT DEVELOPMENT/ARTISTIC DEVELOPMENT: What have the experts said about the age group of children you are teaching, their art-making interests, and processes?	
	PUPILS' ASSETS: Describe what you know about the age group of pupils you are teaching, their personal, cultural, and community assets.	
	PUPILS WILL BE ABLE TO:	PUPILS WILL UNDERSTAND THAT:
	FORMATIVE ASSESSMENT: What formative assessment strategies will you use to gather evidence of pupils' learning?	

	POSSIBLE MISUNDERSTANDINGS: What problems and misunderstandings can you anticipate with this activity?	INCLUSION: What ideas or modifications do you have to differentiate instruction? For example: assistive technologies, material adaptations, or instructional supports.
	VISUAL RESOURCES: <i>(lesson-specific works of art; pre-prepared visual resources, reference images)</i>	VOCABULARY: <i>(1-3 lesson-specific words you introduce in this lesson)</i>
INSTRUCTION: IN THE STUDIO INTRODUCTION • <i>What is your question for the day to pupils? (EX: What is a found object sculpture?)</i> • <i>What questions will you ask to engage pupils and help them to think deeply about the topic?</i> DEMONSTRATION • <i>Describe what you will do to demonstrate or model the work time activity.</i> • <i>What questions will you ask to engage pupils and invite them to participate in the demo process?</i> WORK TIME • <i>How will you transition from your demonstration to work time?</i> • <i>What questions will you ask to help pupils deepen their</i>	This section of the plan asks you to describe what you will do and say, why, and in what order. 1. Write all the questions you will pose to your pupils in a different color type so you can see how you are using inquiry to promote learning. For questions intended to engage pupils in critical thinking, number your questions 1-3 to show the hierarchy from those that invite initial observations to those that invite meaning-making. 2. Write all possible pupil answers in a different color to check the clarity of your question. Introduction (____ min.) Transition Demonstration (____ min.) Transition Work Time (____ min.) Transition Reflection (____ min.)	

*thinking about
their process?*

REFLECTION

- *How will you provide all pupils with opportunities to reflect?*
- *What questions will you ask to help pupils observe their own and each other's work and consider how they will use those observations to improve their practice?*

SECTION III: SATURDAY ART SCHOOL TEMPLATE



ADE 406/621B Saturday Art School II is the capstone teaching experience. This is the template used in the capstone teaching experience:

Saturday Art School II Lesson Planning Template	
LESSON TITLE:	
IMAGE OF THE SUPPORTING PROJECT EXAMPLE:	
LIST OF MATERIALS & TOOLS:	
LESSON DESCRIPTION STATEMENT	Through _____ a _____ with _____, pupils will learn that _____ and will understand that _____.

PLANNING: COMPONENTS OF INSTRUCTION	LEARNING OBJECTIVES:	
	CHILD AND ADOLESCENT DEVELOPMENT/ARTISTIC DEVELOPMENT: What have the experts said about the age group of children you are teaching, their art-making interests, and processes?	
	PUPILS' ASSETS: Describe what you know about the age group of pupils you are teaching, their personal, cultural, and community assets.	
	PUPILS WILL BE ABLE TO: <i>Copy/paste from Curriculum Map</i>	PUPILS WILL UNDERSTAND THAT: <i>Copy/paste from Curriculum Map</i>
	ESSENTIAL MOMENTS IN THE PHYSICAL AND MENTAL ACTIVITY: <i>Which 3-5 process moments are crucial to emphasize for pupils to succeed in this lesson?</i>	VOCABULARY: <i>(1-3 lesson-specific words you introduce in this lesson)</i>
	VISUAL RESOURCES: <i>(lesson-specific works of art; pre-prepared visual resources, reference images)</i>	INCLUSION: What ideas do you have for differentiation (instruction) and/or modifications (ability supports) to ensure access for a diverse range of learners?
	STUDIO ENVIRONMENT/SET UP: How will you set up the studio for this lesson and distribute the materials so that all pupils can access them and experience success?	
INSTRUCTION: IN THE STUDIO INTRODUCTION • What is your question for the day to pupils? (EX: What is a found object sculpture?) • What questions will you ask to engage pupils	This section of the plan asks you to describe what you will do and say, why, and in what order. 1. Write all the questions you will pose to your pupils in a different color type so you can see how you are using inquiry to promote learning. For questions intended to engage pupils in critical thinking, number your questions 1-3 to show the hierarchy from those that invite initial observations to those that invite meaning-making. 2. Write all possible pupil answers in a different color to check the clarity of your question. Introduction (10-15 min.)	

<i>and help them to think deeply about the topic?</i> DEMONSTRATION • <i>Describe what you will do to demonstrate or model the work time activity.</i> • <i>What questions will you ask to engage pupils and invite them to participate in the demo process?</i> WORK TIME • <i>How will you transition from your demonstration to work time?</i> • <i>What questions will you ask to help pupils deepen their thinking about their process?</i> REFLECTION • <i>How will you provide all pupils with opportunities to reflect?</i> • <i>What questions will you ask to help pupils observe their own and each other's work and consider how they will use those observations to improve their practice?</i>	Transition Demonstration (10-15 min.) Transition Work Time (80 min.) Transition Reflection (15-20 min.)
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SECTION IV: LESSON PLANNING RESOURCES



The resources used for teaching lesson planning are linked here. The templates are Word documents and should be downloaded and will expand as you write. Additional resources are included for lesson planning and to help you align your instruction to city and state standards.

LESSON PLANNING RESOURCES QUICK LINKS	
Lesson Plan Templates	The Lesson Plan Template AY26-27 TPA Template SAS Template The Teacher Performance Assessment (TPA) Lesson Planning Template Saturday Art School II Lesson Planning Template
Elements and Principles	Elements of Art Elements and Principles Principles of Art (UK source, take care with the British English v US English spelling) Postmodern Principles
Contemporary Art Terms	kiasma Art Terms TATE Art Terms MoMA Art Terms
Standards	NYS Standards in Visual Arts NYC Blueprint for Teaching and Learning in Visual Arts: Pre-K-12 NYSED Culturally Responsive-Sustaining Education Framework ▣ Program Readings AY26-27
Additional Resources	ADE Glossary of Terms