

## Introduction

In 2014, the Shelby County Schools Board of Education adopted a set of ambitious, yet attainable goals for school and student performance. The District is committed to these goals, as further described in our strategic plan, Destination 2025.

### By 2025,

- **80% of our students will graduate from high school college or career ready**
- **90% of students will graduate on time**
- **100% of our students who graduate college or career ready will enroll in a post-secondary opportunity.**

In order to achieve these ambitious goals, we must collectively work to provide our students with high-quality, College and Career Ready standards-aligned instruction. Acknowledging the need to develop competence in literacy and language as the foundations for all learning, Shelby County Schools developed the Comprehensive Literacy Improvement Plan (CLIP) and the SCS Curriculum Maps for Arts Education.

Designed with the teacher in mind, the Arts Education (Orff Music, Visual Art, Media Arts, Dance, Instrumental Music, and Vocal Music) curriculum maps focus on teaching and learning in the domains of Perform, Create, Respond, and Connect. This map presents a framework for organizing instruction around the TN State Standards so that every student meets or exceeds requirements for college and career readiness. The standards define what to teach at specific grade levels, and the SCS Arts Education curriculum maps provide guidelines and research-based approaches for implementing instruction to ensure students achieve their highest potentials.

The SCS Arts Education curriculum maps are designed to create artistically/musically literate students by engaging them both individually and collaboratively in creative practices of envisioning, investigating, constructing, and reflecting. To achieve these goals the curriculum maps were developed by expert arts teachers to reflect the conceptual framework of the four artistic processes: present, create, respond, and connect.

## How to Use the Arts Education Curriculum Maps

The SCS Arts Education curriculum maps are designed to help teachers make effective decisions about what content to teach and how to teach it so that, ultimately, our students can reach Destination 2025. Across all arts disciplines, this is generally reflected in the following quarterly framework:

Knowledge and Skills- This column reflects the anchor standards and essential tasks associated with grade level mastery of each discipline.

Activities and Outcomes- Generally phrased similar to “I Can” statements, this portion identifies the specific performance indicators that are expected for students at a given time within the quarters/semester.

Assessments- This section of the quarterly maps focuses on the formative and summative methods of gauging student mastery of the student performance indicators listed in the activities/outcomes section.

### RESOURCE KEY

TEXTBOOK: Art in Focus

MCSP: Memphis City School Prints

Interdisciplinary Units are available on MCS Webpage

Disclaimer: Product descriptions are recommended activities that can be supplemented by activities teaching the same concepts/skills

Resources And Interdisciplinary Connections- In this column, teachers will find rich bodies of instructional resources/materials/links to help students efficiently and effectively learn the content. Additionally, there are significant resources to engage alignment with the Comprehensive Literacy Improvement Plan (CLIP) that are designed to strengthen authentic development of aural/visual literacy in the arts content areas as well as support larger district goals for improvement in literacy.

Throughout this curriculum map, you will see high-quality works of art/music literature that students should be experiencing deeply, as well as some resources and tasks to support you in ensuring that students are able to reach the demands of the standards in your classroom. In addition to the resources embedded in the map, there are some high-leverage resources available for teacher use.

Draft

# Curriculum Map

# Visual Art Art History

Knowledge and Skills CLEs/SPIs	Content Outline Check for Understanding	Assessments/Activities	Resources Interdisciplinary Connections
First Nine Weeks	The Teacher will: TTW	The Learner will: TLW	
<b>VALUING/EVALUATING</b>			
<b>Demonstrating a Knowledge and Understanding of Historical/Cultural Aspects and the Critiquing Processes of Art Criticism and Art History</b>	<p>Analyze and Evaluate: Art Criticism vs. Art History Operations</p> <p>Art Criticism:</p> <ul style="list-style-type: none"> <li>Identify the subject matter and/or elements of art noted in the work (Description)</li> <li>Explain how the principles of art are used to arrange the elements of art (Analysis)</li> <li>Explain moods, feelings, and ideas communicated by the work (Interpretation)</li> <li>personal opinions about the amount of artistic merit (Judgment)</li> </ul> <p>Art History Operations:</p> <ul style="list-style-type: none"> <li>Determine when, where, why, and by whom the work was done (description)</li> <li>Identify unique features to determine the artistic style (analysis)</li> <li>Explain how time and place influence artists (interpretation)</li> <li>Use gained knowledge to determine a work's importance in the history of art (judgment)</li> </ul> <p>Analyze Personal Preferences (Aesthetics)</p> <ul style="list-style-type: none"> <li>Express personal preferences when discussing art</li> <li>Utilize understanding of the three major aesthetic theories to analyze selected works of art                             <ul style="list-style-type: none"> <li>-Imitationalism</li> <li>-Formalism</li> <li>-Emotionalism</li> </ul> </li> </ul> <p>Evaluate Oral/Written Critiques</p> <ul style="list-style-type: none"> <li>Engage in informal discussions relating to the merit</li> </ul>	<p>Create a written evaluation of how successful works of art achieve unity by using the elements and principals of art</p> <p>Complete a formal evaluation/test on use of art elements/ principles in selected artworks</p> <p>Create a personal work of art, using the elements and principles of art, based on environmental and cultural influences</p> <p>Use gained knowledge of the steps of Art Criticism and Art History Operations to explain their works and to write critiques of other students' work.</p> <p>Complete a written critique of a work of art found in the text using the steps of Art Criticism and the Art History Operations.</p>	<p>Art in Focus Textbook: (AF)pp. 21, 26-47, 87, 88, 93, 95-98, 107, 108, 110, 111, 113, 114, 116-119, 120</p> <p><b>Interdisciplinary Connection:</b>  <b>Math:</b> symmetry is a universal concept relating to parts-to-whole structures in geometry, math, and Algebra  <b>Language Arts:</b> themes and styles are essential to literary works  <b>Social Studies:</b> images in artworks relate to authentic history and culture  <b>Science:</b> the science of optics and the theories of light and the effect of both on the creation and viewing of works of art</p> <p><b>Power Point Slides:</b>  <a href="http://iris.nyit.edu/arhistory/slides/">http://iris.nyit.edu/arhistory/slides/</a></p>

# Curriculum Map

# Visual Art Art History

Knowledge and Skills CLEs/SPIs	Content Outline Check for Understanding	Assessments/Activities	Resources Interdisciplinary Connections
CLEs 2.1, 4.1, 5.1 SPIs 2.1.1, 4.1.1, 4.1.2, 5.1.3	of artworks of self and others <ul style="list-style-type: none"> <li>Write formal evaluations of artworks based on understanding of art knowledge and skills</li> <li>Use design elements and principles to critique personal works and the works of others</li> <li>Use correct grammar and language mechanics in formal critiques</li> </ul> Checks for Understanding: Formative: 2.1, 4.1, 5.1 Summative: 2.1, 4.1, 5.1		
<b>Demonstrating a Knowledge and Understanding of Art Vocabulary</b>  CLEs: 2.1, 2.2 SPIs: 2.1.1, 2.1.2, 2.2.1, 2.2.2	Use gained knowledge of the vocabulary used in art to discuss and describe art either in the classroom or virtually. <ul style="list-style-type: none"> <li>Define and give examples of how the elements of art are used to make forms of art.</li> <li>Explain how the principles of design are used to organize the elements of art to render pleasing "wholes"</li> </ul> Checks for Understanding: Formative: 2.1 Summative: 2.1	Create a crossword/word search builder; evaluate for art vocabulary.	<b>Text:</b> AF: pp. 26-47, 87, 88, 95, 107, 108, 116, 425 pp. 24-57  <b>Websites:</b> <a href="http://www.artsconnected.org/toolkit/explore.cfm">http://www.artsconnected.org/toolkit/explore.cfm</a>
<b>Demonstrating a Knowledge and Understanding of Fine Arts and Applied arts</b>  CLEs:	Understand the essential differences between fine arts and applied arts  Examine reasons why cultures and artists create art  Explain connections of art to everyday life	Complete an analysis of selected elements, principles and processes in selected artworks <ul style="list-style-type: none"> <li>i.e. How those elements, principles, and processes are used to create either Fine or Applied works of art.</li> </ul>	<b>Text:</b> AF pp. 6-23  <b>Interdisciplinary Connection:</b> <b>Social Studies:</b> historical/ cultural examples relate to key events in world history; symbolic meanings of color and design motifs relate to a variety of cultures from a variety of historical periods <b>Science:</b> Sir Isaac Newton's color theory reinforced in visual art <b>Math:</b> scale and proportion in at processes requires understanding of math calculations <b>Language Arts:</b> design elements and principles in arts

# Curriculum Map

# Visual Art Art History

Knowledge and Skills CLEs/SPIs	Content Outline Check for Understanding	Assessments/Activities	Resources Interdisciplinary Connections
2.1, 2.2, 2.3 SPIs: 2.3.1, 2.3.2, 2.3.3	Checks for Understanding: Formative: 2.1, 2.2, 2.3 Summative: 2.1, 2.2, 2.3		arrangements are similar to the structural organization in literary works; parts-to-whole
<b>Demonstrating a Knowledge and Understanding of Art Media, Tools and Processes</b>  CLEs: 1.1, 1.2, 2.1, 2.3, SPIs: 1.1.1, 1.1.2, 1.1.3,	Explain differences among various techniques and processes of 2-D art, i.e., drawing and painting  Differentiate among the four basic printmaking methods  Explain processes relating to photography (darkroom vs. digital)  Explain how media and tools are used to produce the basic methods of 3-D art such as sculpture  Explain the functions and aesthetic values associated with architecture  Checks for Understanding: Formative: 1.1, 1.2, 2.2, 2.3 Summative: 1.1, 1.2, 2.2, 2.3	Create artwork using different media and processes  Conduct an oral critique of selected artworks to determine use of art elements and principles used in various mediums	<b>Text:</b> AF: pp. 17, 18, 59-63, 66-70, 73-83
<b>Demonstrating a Knowledge and Understanding of how historical occurrences influence the production of art</b>  CLEs: 3.3, 4.1, 4.2, 5.1, 5.2 SPIs: 3.1.1, 3.1.2, 3.2.1, 4.1.1, 4.1.2, 4.1.3, 4.2.1, 4.2.2, 4.2.3	Discuss Similarities/differences, and theme/purpose/subject  Recognize an artwork that reflects understanding of a historical style studied  Checks for Understanding: Formative: 3.2, 4.1, 5.1, 5.2 Summative: 3.3, 4.1, 5.2	Critique compositions illustrating understanding of theme/purpose/subject and similarities/differences  Create artwork for Interdisciplinary Unit: <i>Red, White, and Blue</i> , Lesson #1, The Path to Pluralism In American Art (concepts: art criticism: styles of art,  Paint a composition that reflects an understanding of different styles, art elements and design principles	<b>Text:</b> AF: pp. 21, 26-47, 87, 88, 93, 95-98, 107, 108, 110, 111, 113, 114, 116-118
<b>HISTORY/CULTURE</b>			

# Curriculum Map

# Visual Art Art History

Knowledge and Skills CLEs/SPIs	Content Outline Check for Understanding	Assessments/Activities	Resources Interdisciplinary Connections
<p><b>Demonstrating a Knowledge and Understanding of Prehistoric Art</b></p> <p>CLEs: 2.2, 2.3, 3.3, 4.1, 4.2, 5.2 SPIs: 3.1.1, 3.1.2, 3.2.1, 4.1.1, 4.1.2, 4.1.3, 4.2.1, 4.2.2, 4.2.3</p>	<p>Explain the contributions of the art of prehistoric people</p> <ul style="list-style-type: none"> <li>• Cave paintings of Altamira</li> <li>• Cave paintings of Lascaux</li> <li>• Prehistoric art</li> <li>• Paleolithic period (hunting scenes)</li> </ul> <p>Explain the survival and discovery of cave paintings</p> <ul style="list-style-type: none"> <li>• Unique skills of prehistoric artists</li> <li>• Tools used by these artists</li> </ul> <p>Describe shelters/architectural structures</p> <ul style="list-style-type: none"> <li>• Stonehenge</li> <li>• Post and lintel construction</li> </ul> <p>Checks for Understanding: Formative: 2.2, 3.2, 4.1, 5.1, 5.2 Summative: 2.2, 3.3, 4.1, 5.2</p>	<p>Discuss (Informally) selected works of art and historical periods, then create a story that will be illustrated on a cave wall</p>	<p><b>Text:</b> AF 128-134</p> <p><b>Interdisciplinary Connection:</b> <u>Social Studies:</u> cave drawings record history in images <u>Science:</u> Egyptians are attributed with many scientific discoveries <u>Language Arts:</u> writing styles have evolved throughout time <u>Visual Arts:</u> contributions of Greek and Roman architecture, shape-to-form observed in early sculpture</p> <p><b>Websites:</b> <a href="http://arthistoryresources.net/">http://arthistoryresources.net/</a> <a href="http://www.lascaux.culture.fr/#/en/00.xml">http://www.lascaux.culture.fr/#/en/00.xml</a></p> <p><b>Power Point Slides:</b> <a href="http://iris.nyit.edu/arthistory/slides/">http://iris.nyit.edu/arthistory/slides/</a></p>
<p><b>Demonstrating a Knowledge and Understanding of the Art and Historical Attributes of the Mesopotamian Culture</b></p> <p>CLEs: 2.2, 2.3, 2.3, 3.3, 4.1,</p>	<p>Explain the contributions of the Sumerian civilization</p> <ul style="list-style-type: none"> <li>• Ziggurats (symbolic mountains)</li> <li>• Sumerian decorative arts</li> <li>• Evolution of writing</li> </ul> <p>Describe contributions of the Akkadian Period</p> <p>Explain contributions the Neo-Sumerian Period</p> <p>Evaluate the Babylonian's contributions to art</p> <ul style="list-style-type: none"> <li>• Babylonian sculpture</li> <li>• Code of Hammurabi</li> </ul> <p>Explain contributions of the Assyrian civilization</p> <ul style="list-style-type: none"> <li>• Relief sculptures</li> </ul> <p>Explain contributions of the civilization of the Persian Empire</p>	<p>Write a blog entry for an archeological website on a selected historical period</p> <p>Analyze and create pictographs based on cuneiform to tell a story</p> <p><a href="http://www.richeast.org/htwm/cune.html">http://www.richeast.org/htwm/cune.html</a></p>	<p><b>Text:</b> AF pp. 135-137, 139, 140-142 AF pp. 134-145</p> <p><b>Websites:</b> <a href="http://arthistoryresources.net/">http://arthistoryresources.net/</a> <a href="http://www.metmuseum.org/toah/ht/?period=02&amp;region=wa">http://www.metmuseum.org/toah/ht/?period=02&amp;region=wa</a> m (Time Line)</p> <p><b>Power Point Slides:</b> <a href="http://iris.nyit.edu/arthistory/slides/">http://iris.nyit.edu/arthistory/slides/</a></p>

# Curriculum Map

# Visual Art Art History

Knowledge and Skills CLEs/SPIs	Content Outline Check for Understanding	Assessments/Activities	Resources Interdisciplinary Connections
4.2, 5.2, 6.2 SPIs: 3.1.1, 3.1.2, 3.2.1, 4.1.1, 4.1.2, 4.1.3, 4.2.1, 4.2.2, 4.2.3, 6.2.1, 6.2.2	<ul style="list-style-type: none"> <li>Persian architecture and relief carvings</li> </ul> Checks for Understanding: Formative: 2.3, 3.3, 4.1, 4.2, 5.2, 6.2 Summative: 3.3, 4.1, 4.2, 5.1, 6.2		
<b>Demonstrating a Knowledge and Understanding of the Art and Historical Attributes of the Egyptian Culture</b>  CLEs: 2.2, 2.3, 3.3, 4.1, 4.2, 5.2, 6.2 SPIs: 3.1.1, 3.1.2, 3.2.1, 4.1.1, 4.1.2, 4.1.3, 4.2.1, 4.2.2, 4.2.3, 6.2.1, 6.2.2	Discuss and examine the Pyramids of Egypt to include: <ul style="list-style-type: none"> <li>Unique features</li> <li>Construction of Egyptian temples</li> <li>Unique features of Egyptian sculptures and paintings</li> <li>Symbolism in Egyptian art</li> <li>Relief sculpture</li> <li>Hieroglyphics</li> </ul> Describe contributions of the old kingdom  Describe contributions of the middle kingdom  Describe contributions of the new kingdom  Checks for Understanding: Formative: 2.2, 3.1, 3.2, 3.3, 5.1 Summative: 2.2, 3.1, 3.3, 5.2	Discuss selected works of art comparing Egyptian, Greek, and Roman Styles  As an early Egyptian youth, write a story about an event in your life, using hieroglyphics (p. 161 AF)  Design a cartouche <a href="http://homepage.mac.com/glenbledsoe/winners/EgyptWeb/pages/hieroChart.html">http://homepage.mac.com/glenbledsoe/winners/EgyptWeb/pages/hieroChart.html</a>	<b>Text:</b> AF pp. 146-163  <b>Websites:</b> <a href="http://www.metmuseum.org">http://www.metmuseum.org</a>  <a href="http://www.metmuseum.org/toah/ht/?period=02&amp;region=afe">http://www.metmuseum.org/toah/ht/?period=02&amp;region=afe</a> (Time Line)  <a href="http://www.touregypt.net/featurestories/artoverview.htm">http://www.touregypt.net/featurestories/artoverview.htm</a>  <a href="http://www.britishmuseum.org/explore/explore_introduction.aspx">http://www.britishmuseum.org/explore/explore_introduction.aspx</a>  <b>Power Point Slides:</b> <a href="http://iris.nyit.edu/arhistory/slides/">http://iris.nyit.edu/arhistory/slides/</a>
<b>Demonstrating a Knowledge and Understanding of the Historical Attributes of the Greek City-States</b>	Identify the evolution of the three Greek building styles <ul style="list-style-type: none"> <li>Doric Order</li> <li>Ionic Order</li> <li>Corinthian Order</li> </ul> Lead a discussion of the importance of Greek vase decoration	Discuss (informally) selected Greek building styles stating personal preferences  Create a symmetrical vase design depicting positive/negative shapes and patterns influenced by the Greek Culture (p. 176 AF)	<b>Text:</b> AF pp. 166-189  <i>Bilingual Amphora</i> Andokides –Painter(ca520 BC) <i>Achilles and Penthesileia</i> Exekias (ca 520 bC) Greek City-States

# Curriculum Map

# Visual Art Art History

Knowledge and Skills CLEs/SPIs	Content Outline Check for Understanding	Assessments/Activities	Resources Interdisciplinary Connections
<p>CLEs: 2.2, 2.3, 3.3, 4.1, 4.2, 5.2, 6.2 SPIs: 3.1.1, 3.1.2, 3.2.1, 4.1.1, 4.1.2, 4.1.3, 4.2.1, 4.2.2, 4.2.3, 6.2.1, 6.2.2</p>	<p>Identify the evolution of Greek sculpture</p> <ul style="list-style-type: none"> <li>• Features of the Archaic Period</li> <li>• Features of the Classic Period</li> <li>• Features of the Hellenistic Period</li> </ul> <p>Checks for Understanding: Formative: 2.2, 3.1, 3.2, 3.3, 5.1 Summative: 2.2, 3.1, 3.3, 5.2</p>		<p><i>Kritios Boy</i>, c. 480 bce from the Acropolis, Athens <i>Diskobolos</i> (Discuss Thrower), Myron <i>Dying Gaul</i>, Epigonos</p> <p><b>Websites:</b> <a href="http://www.dl.ket.org/humanities/connections/class/greecero/me/vases.htm">http://www.dl.ket.org/humanities/connections/class/greecero/me/vases.htm</a> <a href="http://www.metmuseum.org/toah/hd/vase/hdvase.htm">http://www.metmuseum.org/toah/hd/vase/hdvase.htm</a></p> <p><b>Power Point Slides:</b> <a href="http://iris.nyit.edu/arhistory/slides/">http://iris.nyit.edu/arhistory/slides/</a></p>
<p><b>Demonstrating a Knowledge and Understanding of Greek and Roman Art and Architecture</b></p> <p>CLEs: 2.2, 2.3, 3.1, 3.3, 4.1, 4.2, 5.2, 6.2</p>	<p>Discuss Roman portrait sculpture</p> <p>Explain and describe Mural paintings</p> <p>Describe and illustrate characteristics of the Roman temples</p> <p>Explain the importance of the Roman arch and Roman Vault</p> <p>Explain the Roman dome</p> <p>Discuss and describe the art form, mosaics used in the Roman baths</p> <p>Explain and compare Roman buildings for sports events to those built today</p> <ul style="list-style-type: none"> <li>• Coliseum</li> <li>• Pantheon</li> </ul> <p>Describe Roman basilicas</p> <p>Describe triumphal arches</p>	<p>Compare selected characteristics of Roman architectural structures</p> <p>Write a critique of differences among Greek and Roman architecture</p> <p>Complete a formal evaluation/test covering Egyptian, Greek, and Roman Art</p> <p>Design and create a coin depicting Roman History/Culture</p>	<p><b>Text:</b> AF pp. 190-208</p> <p><b>Websites:</b> Roman portrait sculpture: <a href="http://www.museum.org/toah/hd_opo.htm">http://www.museum.org/toah/hd_opo.htm</a></p> <p><i>Cuirass Statue of Marcus Aurelius</i>, Louvre <i>Bust of Roman Emperor, Augustus</i>, (c. 50 CE)</p> <p>Roman mural painting: <i>Fresco from Villa of the Mysteries</i>, Pompeii (c.80 BCE)</p> <p><i>Cubiculum (bedroom) from the Villa of Publius Fannius Synistaor of Boscoreale</i></p> <p>Roman Temples: <a href="http://www.castles.me.uk/roman-temples.htm">http://www.castles.me.uk/roman-temples.htm</a> <i>Temple of Antonius Pius and Faustina</i>, <i>Temple of Minerva</i></p> <p>Roman Buildings: <a href="http://www.greatbuildings.com/types/styles/roman.html">http://www.greatbuildings.com/types/styles/roman.html</a> <i>Roman Forum</i>, <i>Colosseum</i></p> <p>Roman Triumphal arches:</p>

**RESOURCE KEY**

**TEXTBOOK:** Art in Focus      **MCSP:** Memphis City School Prints      **Interdisciplinary Units** are available on MCS Webpage  
Disclaimer: Product descriptions are recommended activities that can be supplemented by activities teaching the same concepts/skills

# Curriculum Map

# Visual Art Art History

Knowledge and Skills CLEs/SPIs	Content Outline Check for Understanding	Assessments/Activities	Resources Interdisciplinary Connections
<p>SPIs: 3.1.1, 3.1.2, 3.2.1, 4.1.1, 4.1.2, 4.1.3, 4.2.1, 4.2.2, 4.2.3, 6.2.1, 6.2.2</p>	<p>Checks for Understanding: Formative: 2.2, 3.1, 3.2, 3.3, 5.1 Summative: 2.2, 3.1, 3.3, 5.2</p>		<p><a href="http://en.wikipedia.org/wiki/List_of_ancient_Roman_triumphal_arches">http://en.wikipedia.org/wiki/List_of_ancient_Roman_triumphal_arches</a> <b>Power Point Slides:</b> <a href="http://iris.nyit.edu/arhistory/slides/">http://iris.nyit.edu/arhistory/slides/</a></p>
<b>STUDIO MEDIA, TOOLS AND PROCESSES</b>			
<p><b>Demonstrating a Knowledge and Understanding of 2-D Design</b></p> <p>CLEs: 1.1, 2.1 SPIs: 1.1.2, 1.2.1, 2.1.1, 2.1.2, 2.1.3, 2.2.1, 2.2.2, 2.2.3, 2.3.1, 2.3.2, 2.3.3</p>	<p>Recognize 2-D art forms which illustrate understanding of media, tools, processes, and techniques</p> <p>Design 2-D artworks for a specific style, theme, time period</p> <p>Checks for Understanding: Formative: 1.2, 2.1 Summative: 1.1, 2.3</p>	<p>Create a drawing reflecting concern for the literal qualities of Imitationalism, Formalism, or Emotionalism</p>	<p><b>Text:</b> AP: pp. 17, 18, 27, 108, 483, 525</p> <p><b>Interdisciplinary Connections:</b> Language Arts: formal critiques are similar for literary, use of adjective and adverb pp. 17, 18, 27, 108, 483, 525 Language Arts: formal critiques are similar for literary works, use of adjectives and adverbs when describing artworks</p>
<p><b>Demonstrating a Knowledge and Understanding of 3-D Design</b></p> <p>CLEs: 1.1, 2.1 SPIs: 1.1.2, 1.2.1, 2.1.1, 2.1.2, 2.1.3, 2.2.1, 2.2.2, 2.2.3, 2.3.1, 2.3.2, 2.3.3</p>	<p>Recognize 3-D art forms that illustrate understanding of media, tools and processes</p> <p>Design 3-D artworks for a specific style, theme, time period</p> <p>Checks for Understanding: Formative: 1.2, 2.1 Summative: 1.1, 2.3</p>	<p>Construct a coil clay vase and decorate it using: Egyptian glyphs and/or designs, Greek geometric patterns, heroic scenes, or create an example of one of the four Roman mural types.</p>	<p>AF: pp. 50, 51, 250</p>
<b>Second Nine Weeks</b>	<b>The Teacher will: TTW</b>	<b>The Learner will: TLW</b>	
<b>Analyzing and</b>	Lead a discussion on Art Criticism vs. Art History Operations	Complete a written evaluation of how successful works of art achieve unity by using the elements and	<b>Art in Focus Textbook:</b> (AF)pp. 21, 26-47, 87, 88, 93, 95-98, 107, 108, 110, 111, 113, 114, 116-119, 120

### RESOURCE KEY

**TEXTBOOK:** Art in Focus      **MCSF:** Memphis City School Prints      **Interdisciplinary Units** are available on MCS Webpage  
Disclaimer: Product descriptions are recommended activities that can be supplemented by activities teaching the same concepts/skills

# Curriculum Map

# Visual Art Art History

Knowledge and Skills CLEs/SPIs	Content Outline Check for Understanding	Assessments/Activities	Resources Interdisciplinary Connections
<p><b>Evaluating Historical/Cultural Aspects and the Critiquing Processes</b></p> <p>CLEs 2.1, 4.1, 5.1 SPIs 2.1.1, 4.1.1, 4.1.2, 5.1.3</p>	<p>Art Criticism:</p> <ul style="list-style-type: none"> <li>Identify the subject matter and/or elements of art noted in the work (Description)</li> <li>Explain how the principles of art are used to arrange the elements of art (Analysis)</li> <li>Explain moods, feelings, and ideas communicated by the work (Interpretation)</li> <li>personal opinions about the amount of artistic merit (Judgment)</li> </ul> <p>Art History Operations:</p> <ul style="list-style-type: none"> <li>Determine when, where, why, and by whom the work was done (description)</li> <li>Identify unique features to determine the artistic style (analysis)</li> <li>Explain how time and place influence artists (interpretation)</li> <li>Use gained knowledge to determine a work's importance in the history of art (judgment)</li> </ul> <p>Discuss and model the process of Oral/Written Critiques</p> <ul style="list-style-type: none"> <li>Engage in informal discussions relating to the merit of artworks of self and others</li> <li>Write formal evaluations of artworks based on understanding of art knowledge and skills</li> <li>Use design elements and principles to critique personal works and the works of others</li> <li>Use correct grammar and language mechanics in formal critiques</li> </ul> <p>Checks for Understanding: Formative: 2.1, 4.1, 5.1 Summative: 2.1, 4.1, 5.1</p>	<p>principals of art</p> <p>Complete a formal evaluation/test on use of art elements/ principles in selected artworks</p> <p>Discuss then present an oral/written critique to include:</p> <ul style="list-style-type: none"> <li>formal evaluations of artworks based on understanding of art knowledge and skills</li> <li>include design elements and principles to critique personal works and the works of others</li> <li>Use correct grammar and language mechanics in formal critiques</li> </ul>	<p><b>Interdisciplinary Connection:</b></p> <p><u>Math</u>: symmetry is a universal concept relating to parts-to-whole structures in geometry, math, and Algebra</p> <p><u>Language Arts</u>: themes and styles are essential to literary works</p> <p><u>Social Studies</u>: images in artworks relate to authentic history and culture</p> <p><u>Science</u>: the science of optics and the theories of light and the effect of both on the creation and viewing of works of art</p>
<p><b>Creating</b></p>	<p>Discussing Similarities/differences, and theme/purpose/subject</p>	<p>Critique compositions illustrating understanding of theme/purpose/subject and similarities/differences</p>	<p><b>Text:</b> AF: pp. 26, 40-47, 88, 91, 92, 93, 94, 114, 115</p>

# Curriculum Map

# Visual Art Art History

Knowledge and Skills CLEs/SPIs	Content Outline Check for Understanding	Assessments/Activities	Resources Interdisciplinary Connections
<b>Interdisciplinary Connections</b>  CLEs: 6.1, 6.2 SPIs: 6.1.2, 6.1.3, 6.2.2, 6.2.3	Checks for Understanding: Formative: 6.1, 6.2 Summative: 6.1, 6.2		
<b>HISTORY/CULTURE</b>			
<b>Demonstrating a Knowledge and Understanding of the Art of India</b>  CLEs: 2.2, 2.3, 3.1, 3.2, 3.3, 4.1, 4.2, 6.2 SPIs: 3.1.1, 3.1.2, 3.2.1, 3.2.3, 3.3.1, 3.3.2, 4.1.1, 4.1.2, 4.1.3, 4.2.1, 4.2.2, 4.2.3, 5.1.1	Describe the development of Hindu and Buddhist religions in India  Explain how Hindu and Buddhist religions influenced the architecture and sculpture of India <ul style="list-style-type: none"> <li>Indus Valley civilization</li> <li>Ganges civilization</li> </ul> Checks for Understanding: Formative: 2.2, 3.1, 3.2, 3.3, 4.2 Summative: 2.2, 3.1, 3.3, 4.1	Discuss/critique selected civilizations and works of art  Write an essay comparing/contrasting the use of symbolism evident in the art of India. Include a comparison of those of the Mesopotamian and Egyptian civilizations.	<b>Text:</b> AF pp. 214-221  <b>Interdisciplinary Connections:</b> Social Studies: Relate historical/ cultural examples to key events in world history; relate symbolic meanings of color and design motifs to a variety of cultures from a variety of historical periods; artists portray real characters and events in history <b>Math:</b> math equations are used to determine scale, proportion and perspective <b>Language Arts:</b> themes and styles are essential to literary works  <b>Power Point Slides:</b> <a href="http://iris.nyit.edu/arhistory/slides/">http://iris.nyit.edu/arhistory/slides/</a>
<b>Demonstrating a Knowledge and Understanding of the Art of China</b>  CLEs: 2.2, 2.3, 3.1, 3.2, 3.3,	Explain and compare major Chinese dynasties and discuss the important artworks produced during each <ul style="list-style-type: none"> <li>Han Dynasty</li> <li>Tang Dynasty</li> <li>Sung Dynasty</li> <li>Ming Dynasty</li> </ul> Discuss and analyze the impact of meditation on Chinese art	Discuss styles and influences of selected artists and works of art from a selected dynasty and write a synopsis.  Create a PowerPoint presentation comparing Asian artworks (sculpture, paintings, architecture)  <b>Power Point Slides:</b> <a href="http://iris.nyit.edu/arhistory/slides/">http://iris.nyit.edu/arhistory/slides/</a>	<b>Text:</b> AF pp. 222-231  <b>Interdisciplinary Unit (Symphony):</b> <a href="http://www.mcsk12.net/aoti/ci/art/units.asp">http://www.mcsk12.net/aoti/ci/art/units.asp</a> <i>Your Pictures at an Exhibition</i> p. 25, Lesson 4, History Makes Sense to Me (Extended Unit Challenge), Concept: Art criticism/classification  <b>Websites:</b> Chinese Painting <a href="http://www.bing.com/reference/semhtml/?title=Chineseart&amp;qpv=chinese+arts&amp;src=abop&amp;fwd=1&amp;q=chinese+art">http://www.bing.com/reference/semhtml/?title=Chineseart&amp;qpv=chinese+arts&amp;src=abop&amp;fwd=1&amp;q=chinese+art</a>  <a href="http://www.belzmuseum.org/">www.belzmuseum.org/</a>

# Curriculum Map

# Visual Art Art History

Knowledge and Skills CLEs/SPIs	Content Outline Check for Understanding	Assessments/Activities	Resources Interdisciplinary Connections
4.1, 4.2, 6.2 SPIs: 3.1.1, 3.1.2, 3.2.1, 3.2.3, 3.3.1, 3.3.2, 4.1.1, 4.1.2, 4.1.3, 4.2.1, 4.2.2, 4.2.3, 5.1.1	Checks for Understanding: Formative: 2.2, 3.1, 3.2, 3.3, 4.2 Summative: 2.2, 3.1, 3.3, 4.1		<i>A Thousand Peaks and Myriad Ravines</i> , Wang Hui, 1693 <i>Peach Festival of the Queen Mother of the West</i> , early 17 <sup>th</sup> century, anonymous painter of the Ming Dynasty <i>Pine Trees/right hand screen</i> , Hasegawa Tohaku, 1539-1610
<b>Demonstrating a Knowledge and Understanding of the Art of Japan</b>  CLEs: 2.2, 2.3, 3.1, 3.2, 3.3, 4.1, 4.2, 6.2 SPIs: 3.1.1, 3.1.2, 3.2.1, 3.2.3, 3.3.1, 3.3.2, 4.1.1, 4.1.2, 4.1.3, 4.2.1, 4.2.2, 4.2.3, 5.1.1	Identify and explain influences on Japanese art on the following: <ul style="list-style-type: none"> <li>China</li> <li>Buddhism</li> </ul> Explain and analyze Japanese temple construction  Explain and demonstrate significance of Hankos (chops) using prints by Hiroshige and other prominent Japanese artists  Name and describe specific Japanese periods art styles <ul style="list-style-type: none"> <li>Heian</li> <li>Kamakura</li> <li>Zen Buddhism</li> <li>Momoyama</li> <li>Woodblock Printing</li> </ul> Checks for Understanding: Formative: 2.2, 3.1, 3.2, 3.3, 4.2 Summative: 2.2, 3.1, 3.3, 4.1	Design a Hanko (may be produced digitally) to place on a recent Hiroshige purchase. Generate a Hiroshige print and place Hanko next to previous owners.  Create traditional origami and explain in essay form the significance of the imagery used: i.e. Why there is no cutting of the paper, only folding? What is the reason behind using a crane, lotus blossom, frog, etc.? Why is origami used in Japanese culture?	<b>Text:</b> AF: pp. 232-235, 237, 238 *A Hanko is a personal seal of ownership, much like a Chinese Chop. Traditionally, when artwork is purchased, the Hanko is used to stamp the artwork indicating ownership.  <b>Websites:</b> Japanese Painting: <a href="http://www.bing.com/references/semhtml/?title=Japaneseart&amp;q=pvt=japanese+art&amp;src=abop&amp;fwd=1&amp;q=japanese+art">http://www.bing.com/references/semhtml/?title=Japaneseart&amp;q=pvt=japanese+art&amp;src=abop&amp;fwd=1&amp;q=japanese+art</a>  <b>Power Point Slides:</b> <a href="http://iris.nyit.edu/arhistory/slides/">http://iris.nyit.edu/arhistory/slides/</a>  MCSP: <i>Birds in a Bamboo Tree</i> , Koson Ohara MCSP: <i>Four Accomplishments</i> , Okajima Toyohiro <i>Sakurada Gate outside Hibiya in Yamashita</i> , Hiroshige <i>The Great Wave</i> , by Hokusai
<b>Demonstrating a Knowledge and Understanding of the Native Arts of the Americas</b>	Discuss the contributions of the Native American Cultures <ul style="list-style-type: none"> <li>Artic</li> <li>Northwest</li> <li>Southwest</li> <li>Great plains</li> </ul>	Select and write a summary of artworks to form conclusions and contributions of the native American culture.  Design an Honor Robe using symbols from Native Arts of the Americas	<b>Text:</b> AF: pp. 244-253  Native American Art: <i>Haida Totem pole</i> , Thunderbird Park, British Columbia <i>La-doo-ke-a, Buffalo Bull, a Grand Pawnee Warrior</i> , 1832 Pawnee

# Curriculum Map

# Visual Art Art History

Knowledge and Skills CLEs/SPIs	Content Outline Check for Understanding	Assessments/Activities	Resources Interdisciplinary Connections
<p>CLEs: 2.2, 2.3, 3.1, 3.2, 3.3, 4.1, 4.2, 6.2</p> <p>SPIs: 3.1.1, 3.1.2, 3.2.1, 3.2.3, 3.3.1, 3.3.2, 4.1.1, 4.1.2, 4.1.3, 4.2.1, 4.2.2, 4.2.3, 5.1.1</p>	<ul style="list-style-type: none"> <li>Woodland Regions</li> </ul> <p>Discuss and compare cultural styles</p> <p>Compare the sculpture in the different tribes</p> <p>Explain the influences of area on Native American art</p> <p>Describe the differences in pottery from different tribes/regions</p> <p>Compare the drawings/paintings of the different tribes and purposes</p> <p>Checks for Understanding: Formative: 2.2, 2.3, 3.1, 3.2, 3.3, 4.2, 6.2 Summative: 2.2, 2.3, 3.1, 3.2, 3.3, 4.2, 6.2</p>		<p><i>Man's Shirt</i>, 1830s-40s</p> <p><a href="http://www.americanindian.si.edu/searchcollections/peoplescultures.aspx">http://www.americanindian.si.edu/searchcollections/peoplescultures.aspx</a></p> <p><a href="http://iris.nyit.edu/arthistory/slides/">http://iris.nyit.edu/arthistory/slides/</a></p>

# Curriculum Map

# Visual Art Art History

Knowledge and Skills CLEs/SPIs	Content Outline Check for Understanding	Assessments/Activities	Resources Interdisciplinary Connections
<p><b>Demonstrating a Knowledge and Understanding of the arts of Central America, South America and Mexico</b></p> <p>CLEs: 2.2, 2.3, 3.1, 3.2, 3.3, 4.1, 4.2, 6.2</p> <p>SPIs: 3.1.1, 3.1.2, 3.2.1, 3.2.3, 3.3.1, 3.3.2, 4.1.1, 4.1.2, 4.1.3, 4.2.1, 4.2.2, 4.2.3, 5.1.1</p>	<p>Discuss the meaning of Pre-Columbian culture</p> <p>Explain the contributions of the following cultures</p> <ul style="list-style-type: none"> <li>• Olmec</li> <li>• Maya</li> <li>• Aztecs</li> <li>• Incas</li> </ul> <p>Checks for Understanding: Formative: 2.2, 2.3, 3.1, 3.2, 3.3, 4.2, 6.2 Summative: 2.2, 2.3, 3.1, 3.2, 3.3, 4.2, 6.2</p>	<p>Critique of the effects on the Native arts of the Americas following the end of the Pre-Columbian period</p> <p>Create a map detailing directions and location to a prominent Pre-Columbian cultural landmark</p>	<p><b>Text:</b> AF pp. 254-263</p> <p><b>Interdisciplinary Connections:</b> <u>Social Studies:</u> images in artworks relate to authentic history and culture <u>Language Arts:</u> formal critiques are similar for literary use of adjective and adverb <u>Language Arts:</u> emphasis relates to subject, main idea and dramatic moments in literary works <u>Music:</u> dynamics and rhythm is similar in all of the arts <u>Language Arts:</u> problem solving aspects relate to literacy, themes used, structure</p> <p><b>Websites:</b> <a href="http://www.precolumbianmuseums.com/online.htm">http://www.precolumbianmuseums.com/online.htm</a> <a href="http://www.peru-machu-picchu.com/">http://www.peru-machu-picchu.com/</a></p> <p><b>Power Point Slides:</b> <a href="http://iris.nyit.edu/arthistory/slides/">http://iris.nyit.edu/arthistory/slides/</a></p>
<p><b>Demonstrating a Knowledge and Understanding of the Art of African Kingdoms</b></p> <p>CLEs: 2.2, 2.3, 3.1, 3.2, 3.3, 4.1, 4.2, 6.2</p> <p>SPIs: 3.1.1, 3.1.2, 3.2.1, 3.2.3, 3.3.1, 3.3.2, 4.1.1, 4.1.2, 4.1.3, 4.2.1, 4.2.2, 4.2.3,</p>	<p>Describe and discuss how Yoruba religious beliefs relate to their artworks</p> <p>Identify important features of the art and architecture of the Empire of Mali</p> <p>Explain the importance of the metal sculptures created in the Benin Kingdom</p> <p>Explain the importance of gold works and Kente cloth in the Asante Kingdom</p> <p>Discuss the significance of the “crosses” in the Ethiopian Kingdom</p> <p>Explain the evolution of African sculpture and masks</p> <p>Checks for Understanding:</p>	<p>Participate in a critique of elected artworks from the African Kingdoms</p> <p>Write a description for an African fetish or symbolic artwork representing the African Kingdoms.</p>	<p><b>Text:</b> AF pp. 264-283</p> <p><b>Websites:</b> African Art <a href="http://www.alamo.edu/sac/vat/arthistory/arts1303/Africa.htm">http://www.alamo.edu/sac/vat/arthistory/arts1303/Africa.htm</a>  <a href="http://hum.lss.wisc.edu/hjdrewal?Lokking.html">http://hum.lss.wisc.edu/hjdrewal?Lokking.html</a></p> <p><b>Power Point Slides:</b> <a href="http://iris.nyit.edu/arthistory/slides/">http://iris.nyit.edu/arthistory/slides/</a> <i>Bamana Chi-wara (antelope) headdress dancers</i> <i>Kente Cloth: Asante King in full regalia, surrounded by his retainers</i></p>

# Curriculum Map

# Visual Art Art History

Knowledge and Skills CLEs/SPIs	Content Outline Check for Understanding	Assessments/Activities	Resources Interdisciplinary Connections
5.1.1	Formative: 2.2, 2.3, 3.1, 3.2, 3.3, 4.2, 6.2 Summative: 2.2, 2.3, 3.1, 3.2, 3.3, 4.2, 6.2		
<b>Demonstrating a Knowledge and Understanding of Early Christian and Byzantine Art</b>  CLEs: 2.2, 2.3, 3.1, 3.2, 3.3, 4.1, 4.2, 6.2 SPIs: 3.1.1, 3.1.2, 3.2.1, 3.2.3, 3.3.1, 3.3.2, 4.1.1, 4.1.2, 4.1.3, 4.2.1, 4.2.2, 4.2.3, 5.1.1	Explain how early Christians used art to express religious beliefs through <ul style="list-style-type: none"> <li>• Characteristics</li> <li>• Symbolism</li> </ul> Discuss the significant developments in Byzantine architecture and mosaic art <ul style="list-style-type: none"> <li>• Basilicas</li> <li>• Mosaics</li> </ul> Checks for Understanding: Formative: 2.2, 2.3, 3.1, 3.2, 3.3, 4.2, 6.2 Summative: 2.2, 2.3, 3.1, 3.2, 3.3, 4.2, 6.2	Discuss and Critique selected artworks from the Early Christian and Byzantine periods  Analyze and write about the origin, use, and importance of symbolism in Early Christian art.	<b>Text:</b> AF pp. 288-296  Byzantine Art <b>Websites:</b> <a href="http://www.metmuseum.org/explore/Byzantium/art.html">http://www.metmuseum.org/explore/Byzantium/art.html</a>  <a href="http://commons.wikimedia.org/wiki/Category:Byzantinemosaics">http://commons.wikimedia.org/wiki/Category:Byzantinemosaics</a>  <a href="http://www.jesuwalk.com/christian-symbols/">http://www.jesuwalk.com/christian-symbols/</a>  <b>Power Point Slides:</b> <a href="http://iris.nyit.edu/arthistory/slides/">http://iris.nyit.edu/arthistory/slides/</a>  <i>Icon with the Archangel Gabriel</i> , tempera and gold on wood panel <i>Christ Pantocrator mosaic</i> , Daphni, Greece, ca.1080-1100 <i>Mosaic from San Vitale in Ravenna</i>
<b>Demonstrating a Knowledge and Understanding Islamic Art</b>  CLEs: 2.2, 2.3, 3.1, 3.2, 3.3, 4.1, 4.2, 6.2 SPIs: 3.1.1, 3.1.2, 3.2.1, 3.2.3, 3.3.1, 3.3.2, 4.1.1, 4.1.2, 4.1.3, 4.2.1, 4.2.2, 4.2.3, 5.1.1	Discuss the influence of Islam on the art of the Fertile Crescent and Moorish Spain <ul style="list-style-type: none"> <li>• Koran</li> <li>• Mosque</li> </ul> Explain demonstrate the importance of book illustrations of Islamic art  Checks for Understanding: Formative: 2.2, 2.3, 3.1, 3.2, 3.3, 4.2, 6.2 Summative: 2.2, 2.3, 3.1, 3.2, 3.3, 4.2, 6.2	Critique selected artworks/styles of Islamic Art  Write an artist statement for an Islamic miniature detailing symbolism of images and content	<b>Text:</b> AF pp. 297-305  <b>Websites:</b> Islamic Art <a href="http://en.wikipedia.org/wiki/Persianminiature">http://en.wikipedia.org/wiki/Persianminiature</a>  <a href="http://www.youngartists.com/mphatouf.htm">http://www.youngartists.com/mphatouf.htm</a>  <b>Power Point Slides:</b> <a href="http://iris.nyit.edu/arthistory/slides/">http://iris.nyit.edu/arthistory/slides/</a> <i>Seated Princess</i> , Attributed to Mohammadi, Heart, circa 1565 <i>An entertainment at night, Sultan Husayn Mirza and his court</i> , Divan-I Husayni 1492
<b>Demonstrating a Knowledge and Understanding of the</b>	Discuss the three periods of the Middle Ages <ul style="list-style-type: none"> <li>• Early Medieval</li> <li>• Romanesque</li> <li>• Gothic</li> </ul>	Participate in an informal discussions of selected styles and characteristics  Create a gargoyle using a human face to convey an	<b>Text:</b> AF pp. 310-317  <b>Interdisciplinary Connections:</b> Social Studies: historical/cultural examples relate to key

### RESOURCE KEY

**TEXTBOOK:** Art in Focus      **MCSP:** Memphis City School Prints      **Interdisciplinary Units** are available on MCS Webpage  
Disclaimer: Product descriptions are recommended activities that can be supplemented by activities teaching the same concepts/skills

# Curriculum Map

# Visual Art Art History

Knowledge and Skills CLEs/SPIs	Content Outline Check for Understanding	Assessments/Activities	Resources Interdisciplinary Connections
<p><b>Early Medieval Period in Art</b></p> <p>CLEs: 2.2, 2.3, 3.1, 3.2, 3.3, 4.1, 4.2, 6.2</p> <p>SPIs: 3.1.1, 3.1.2, 3.2.1, 3.2.3, 3.3.1, 3.3.2, 4.1.1, 4.1.2, 4.1.3, 4.2.1, 4.2.2, 4.2.3, 5.1.1</p>	<p>Lead a discussion on the contributions of Charlemagne to learning and the arts</p> <p>Explain the contributions of monks to art and architecture</p> <p>Checks for Understanding: Formative: 2.2, 2.3, 3.1, 3.2, 3.3, 4.2, 6.2 Summative: 2.2, 2.3, 3.1, 3.2, 3.3, 4.2, 6.2</p>	<p>emotion</p>	<p>events in world history; symbolic meanings of color and design motifs relate to a variety of cultures from a variety of historical periods</p> <p><u>Science</u>: Sir Isaac Newton's color theory reinforced in visual art</p> <p><u>Math</u>: scale and proportion in processes require understanding of math calculations</p> <p><u>Language Arts</u>: design elements and principles in art arrangements are similar to the structural organization in literary works; parts-to-whole</p> <p><u>Math</u>: symmetry is a universal concept relating to parts-to-whole structures in geometry, math, and algebra</p> <p><u>Language Arts</u>: themes and styles are essential to literary works</p> <p><u>Social Studies</u>: images in artworks relate to authentic history and culture</p> <p>Medieval Period Art: <i>Scenes from the Legend of Saint Vincent of Saragossa and the History of His Relics</i> (Stain glass), ca. 1245-1247 <i>Tapestry with the Annunciation</i>, ca. 1410-1430 <i>Notre-Dame de Paris</i></p> <p><b>Websites:</b> <a href="http://witcombe.sbc.edu/ARTHmedieval.html#EarlyMedieval">http://witcombe.sbc.edu/ARTHmedieval.html#EarlyMedieval</a></p> <p><b>Power Point Slides:</b> <a href="http://iris.nyit.edu/arthistory/slides/">http://iris.nyit.edu/arthistory/slides/</a></p>
<p><b>Demonstrating a Knowledge and Understanding of the Romanesque Period</b></p>	<p>Explain the effects of Feudalism on Romanesque architecture</p> <ul style="list-style-type: none"> <li>• Castles</li> <li>• Churches</li> </ul> <p>Discuss and analyze the evolution of structural changes</p>	<p>Discuss styles and influences of selected artists and works of art during the Romanesque Period</p> <p>Design a travel brochure for a European cathedral tour. Include at least three major countries and cathedrals.</p>	<p><b>Text:</b> AF pp. 318-329</p> <p><b>Website:</b> Romanesque Periods <a href="http://www.historylink101.com/lessons/arthistorylessons/ma/romanesquearchitecture.htm">http://www.historylink101.com/lessons/arthistorylessons/ma/romanesquearchitecture.htm</a></p>

**RESOURCE KEY**

**TEXTBOOK:** Art in Focus      **MCSP:** Memphis City School Prints      **Interdisciplinary Units** are available on MCS Webpage  
Disclaimer: Product descriptions are recommended activities that can be supplemented by activities teaching the same concepts/skills

# Curriculum Map

# Visual Art Art History

Knowledge and Skills CLEs/SPIs	Content Outline Check for Understanding	Assessments/Activities	Resources Interdisciplinary Connections
<p>CLEs: 2.2, 2.3, 3.1, 3.2, 3.3, 4.1, 4.2, 6.2</p> <p>SPIs: 3.1.1, 3.1.2, 3.2.1, 3.2.3, 3.3.1, 3.3.2, 4.1.1, 4.1.2, 4.1.3, 4.2.1, 4.2.2, 4.2.3, 5.1.1</p>	<p>made in churches</p> <p>Explain the importance of the revival of sculpture</p> <p>Checks for Understanding: Formative: 2.2, 2.3, 3.1, 3.2, 3.3, 4.2, 6.2 Summative: 2.2, 2.3, 3.1, 3.2, 3.3, 4.2, 6.2</p>		<p><b>Power Point Slides:</b> <a href="http://iris.nyit.edu/arthistory/slides/">http://iris.nyit.edu/arthistory/slides/</a> <i>The Morgan Leaf</i>, detached from the Winchester Bible of 1160-75, Scenes from the Life of David <i>Facade of Angouleme Cathedral</i>, France</p>
<p><b>Demonstrating a Knowledge and Understanding of the Gothic Period</b></p> <p>CLEs: 2.2, 2.3, 3.1, 3.2, 3.3, 4.1, 4.2, 6.2</p> <p>SPIs: 3.1.1, 3.1.2, 3.2.1, 3.2.3, 3.3.1, 3.3.2, 4.1.1, 4.1.2, 4.1.3, 4.2.1, 4.2.2, 4.2.3, 5.1.1</p>	<p>Describe the main features of Gothic architecture</p> <ul style="list-style-type: none"> <li>Pointed arches</li> <li>Flying buttresses</li> <li>Stained-glass windows</li> <li>Sculpture</li> <li>Painting</li> <li>Fresco</li> </ul> <p>Checks for Understanding: Formative: 2.2, 2.3, 3.1, 3.2, 3.3, 4.2, 6.2 Summative: 2.2, 2.3, 3.1, 3.2, 3.3, 4.2, 6.2</p>	<p>Create a stained glass window for a Gothic cathedral using radial symmetry</p>	<p><b>Text:</b> AF pp. 332-347</p> <p><b>Website:</b> Gothic Period <a href="http://www.athemapub.com/14gothic-architecture.htm">http://www.athemapub.com/14gothic-architecture.htm</a></p> <p><b>Power Point Slides:</b> <a href="http://iris.nyit.edu/arthistory/slides/">http://iris.nyit.edu/arthistory/slides/</a> Chartres Cathedral, France (begun 1194 AD) Westminster Abby, England (begun 1245 AD)</p>
<p><b>Demonstrating a Knowledge and Understanding of Early/Middle Italian Renaissance</b></p> <p>CLEs: 2.2, 2.3, 3.1, 3.2, 3.3, 4.1, 4.2, 6.2</p> <p>SPIs: 3.1.1, 3.1.2, 3.2.1, 3.2.3, 3.3.1, 3.3.2, 4.1.1, 4.1.2, 4.1.3, 4.2.1, 4.2.2, 4.2.3, 5.1.1</p>	<p>Discuss the impact of the printing press on Early/Middle Italian Renaissance Art.</p> <p>Introduce how linear perspective and aerial perspective are used to create depth and space for the first time (during the Italian Renaissance)</p> <p>Explain the major contributions of ideas of the Renaissance on art today</p> <p>Explain the importance of style and theme on Renaissance art</p> <p>Checks for Understanding:</p>	<p>Select and analyze Italian Renaissance contributions to our culture today</p> <p>Create an itinerary for a travel dialog focusing on architectural influences from the early/middle Italian Renaissance</p>	<p><b>Text:</b> AF pp. 352-366</p> <p><b>Website:</b> Early/middle Italian Renaissance <a href="http://arthistory.about.com/cs/arthistory10one/a/earlyren.htm">http://arthistory.about.com/cs/arthistory10one/a/earlyren.htm</a></p> <p><b>Power Point Slides:</b> <a href="http://iris.nyit.edu/arthistory/slides/">http://iris.nyit.edu/arthistory/slides/</a></p> <p><i>Basilica di Santa Maria del Fiore</i> (Brunelleschi's Dome) Filippo Brunelleschi <i>Titian self-portrait</i>, c. 1567 <i>David</i>, Detail of head, c. 1444-46, Donatello</p>

# Curriculum Map

# Visual Art Art History

Knowledge and Skills CLEs/SPIs	Content Outline Check for Understanding	Assessments/Activities	Resources Interdisciplinary Connections
	Formative: 2.2, 2.3, 3.1, 3.2, 3.3, 4.2, 6.2 Summative: 2.2, 2.3, 3.1, 3.2, 3.3, 4.2, 6.2		
<p><b>Demonstrating a Knowledge and Understanding of the Italian High Renaissance and Its Movement into Northern Europe</b></p> <p>CLEs: 2.2, 2.3, 3.1, 3.2, 3.3, 4.1, 4.2, 6.2 SPIs: 3.1.1, 3.1.2, 3.2.1, 3.2.3, 3.3.1, 3.3.2, 4.1.1, 4.1.2, 4.1.3, 4.2.1, 4.2.2, 4.2.3, 5.1.1</p>	<p>Discuss and illustrate the main features of the High Renaissance</p> <p>Explain the contributions of the artists of the Italian High Renaissance</p> <ul style="list-style-type: none"> <li>• Leonardo da Vinci</li> <li>• Michelangelo</li> <li>• Raphael</li> </ul> <p>Identify women artists of the Renaissance</p> <p>Discuss the main features of Fifteenth-Century Art in Northern Europe</p> <p>Explain the importance of the introduction of oil paints</p> <p>Discuss Jan van Eyck's contributions of precision and color</p> <p>Identify symbolism in Flemish art</p> <p>Checks for Understanding: Formative: 2.2, 2.3, 3.1, 3.2, 3.3, 4.2, 6.2 Summative: 2.2, 2.3, 3.1, 3.2, 3.3, 4.2, 6.2</p>	<p>Discuss styles and influences of selected artists and works of art</p> <p>Create a passport for an artist of the Italian High Renaissance. Include personal characteristics, history, and detailed entries of previous travel destinations. Passport should include travels to Northern Europe, visiting countries which are influenced by Italy's Renaissance style. Create an exit/entry stamp design for at least one country.</p> <p>Write a short summary of the importance of the introduction of oil paints to the world of painting</p>	<p><b>Text:</b> AF pp. 367-376, 378-385</p> <p><b>Websites:</b> High Italian Renaissance: <a href="http://www.topofart.net/movements/High Renaissance/">http://www.topofart.net/movements/High Renaissance/</a> <a href="http://wwar.com/masters/movements/renaissance.html">http://wwar.com/masters/movements/renaissance.html</a> <a href="http://www.lairweb.org.nz/leonardo/index.html#stages">http://www.lairweb.org.nz/leonardo/index.html#stages</a> (Leonardo da Vinci – The Man and His Machines) <a href="http://www.robinurton.com/history/Renaissance/northrenaiss.htm">http://www.robinurton.com/history/Renaissance/northrenaiss.htm</a> <i>The Nativity</i>, Robert Campin, 1425 <i>The Virgin of Chancellor Rolin</i>, Jan van Eyck</p> <p><b>Power Point Slides:</b> <a href="http://iris.nyit.edu/arhistory/slides/">http://iris.nyit.edu/arhistory/slides/</a> <i>The Flood</i> (The Sistine Chapel Ceiling), Michelangelo Buonarroti <i>The Holy Family with a Lamb</i>, Raffaello Sanzio-Raphael <i>The Last Supper</i>, Leonardo da Vinci Northern Renaissance:</p>
<b>STUDIO MEDIA, TOOLS AND PROCESSES</b>			
<p><b>Demonstrating a Knowledge and Understanding of 2-D Design</b></p> <p>9-12.1.spi.5 9-12.1.spi.6 CLEs:</p>	<p>Complete art forms which illustrate understanding of media, tools, processes, and techniques</p> <p>Design 2-D artworks for a specific style, theme, time period</p>	<p>Create a tessellation composition using symbolic patterns depicting cultural/historical knowledge of a specific style, theme, or time period</p>	<p><b>Text:</b> AF: pp. 27, 40, 46, 47, 250, 483, 525</p> <p><b>Interdisciplinary Connections:</b> <u>Social Studies:</u> relate historical/cultural examples to key events in world history; relate symbolic meanings of color and design motifs to a variety of cultures from a variety of historical periods <u>Math:</u> math equations are used to determine scale,</p>

# Curriculum Map

# Visual Art Art History

Knowledge and Skills CLEs/SPIs	Content Outline Check for Understanding	Assessments/Activities	Resources Interdisciplinary Connections
1.1, 2.1 SPIs: 1.1.2, 1.2.1, 2.1.1, 2.1.2, 2.1.3, 2.2.1, 2.2.2, 2.2.3, 2.3.1, 2.3.2, 2.3.3	Checks for Understanding: Formative: 1.2, 2.1 Summative: 1.1, 2.3		proportion and perspective
<b>Demonstrating a Knowledge and Understanding of 3-D Design</b>  CLEs: 1.1, 2.1 SPIs: 1.1.2, 1.2.1, 2.1.1, 2.1.2, 2.1.3, 2.2.1, 2.2.2, 2.2.3, 2.3.1, 2.3.2, 2.3.3	Complete 3-D art forms which illustrate understanding of media, tools and processes  Design 3-D artworks for a specific style, theme, time period  Checks for Understanding: Formative: 1.2, 2.1 Summative: 1.1, 2.3	Create a 3-D papier mâché mask inspired by African mask forms, functions and decorations	<b>Text:</b> AF: pp. 50, 51, 250  <b>Interdisciplinary Connections:</b> <u>Language Arts:</u> whole-to-parts-to-whole relationships in art relate to literary compositions; variety/contrast relate to use of adjectives and adverbs
<b>Third Nine Weeks</b>	<b>The Teacher will:</b>	<b>The Learner will: TLW</b>	
<b>VALUING/EVALUATING</b>			
<b>Critiquing Process</b>	Discuss the Critique Process (Criticism) <ul style="list-style-type: none"> <li>Determine when, where, and by whom the work was done (description)</li> <li>Explain unique features to determine the artistic style (analysis)</li> <li>Explain how time and place influence artists (interpretation)</li> <li>Make knowledge-decisions about the work's importance in the history of art (judgment)</li> </ul>	Write a newspaper editorial on a selected European painter either supporting or not supporting artistic content or styles  Discuss then present an oral/written critique to include: <ul style="list-style-type: none"> <li>formal evaluations of artworks based on understanding of art knowledge and skills</li> <li>include design elements and principles to critique personal works and the works of others</li> </ul>	<b>Text:</b> AF: pp. 27-40, 88, 94, 95, 96-98, 107, 108, 110, 111, 113, 114, 116-118  <b>Interdisciplinary Connections:</b> <u>Social Studies:</u> relate historical/cultural examples to key events in world history; relate symbolic meanings of color and design motifs to a variety of cultures from a variety of historical periods; relate to themes used in literature of the selected periods

# Curriculum Map

# Visual Art Art History

Knowledge and Skills CLEs/SPIs	Content Outline Check for Understanding	Assessments/Activities	Resources Interdisciplinary Connections
<p>CLEs 2.1, 4.1, 5.1 SPIs 2.1.1, 4.1.1, 4.1.2, 5.1.3</p>	<p>Discuss Personal Preferences (Aesthetics)</p> <ul style="list-style-type: none"> <li>Express personal preferences when discussing art</li> <li>Utilize understanding of the three major aesthetic theories to analyze selected works of art                             <ul style="list-style-type: none"> <li>Imitationalism</li> <li>Formalism</li> <li>Emotionalism</li> </ul> </li> </ul> <p>Discuss Oral/Written Critiques</p> <ul style="list-style-type: none"> <li>Engage in informal discussions relating to the merit of artworks of self and others</li> <li>Write formal evaluations of artworks based on understanding of art knowledge and skills</li> <li>Use design elements and principles to critique personal works and the works of others</li> <li>Use correct grammar and language mechanics in formal critiques</li> </ul> <p>Checks for Understanding: Formative: 2.1, 4.1, 5.1 Summative: 2.1, 4.1, 5.1</p>	<ul style="list-style-type: none"> <li>Use correct grammar and language mechanics in formal critiques</li> </ul>	
<p><b>Making Interdisciplinary Connections</b></p> <p>CLEs: 6.1, 6.2 SPIs: 6.1.2, 6.1.3, 6.2.2, 6.2.3</p>	<p>Discuss similarities/differences</p> <p>Differentiate themes, purposes, meanings</p> <p>Checks for Understanding: Formative: 6.1, 6.2 Summative: 6.1, 6.2</p>	<p>Explain and compare and contrast elements and structural qualities of various disciplines</p>	<p><b>Text:</b> AF: pp. 26, 40-47, 88, 91, 92, 93, 94, 114, 115</p>
<p><b>HISTORY/CULTURE</b></p>			
<p><b>Demonstrating a Knowledge and Understanding of</b></p>	<p>Lead a discussion on the works of Jan van Eyck and Roger van der Weyden</p> <p>Discuss the contributions of Hugo Van der Goes</p>	<p>Participate in Present activity: making Connections, p. 390 (AF): Compare/contrast use of illusion of depth in selected artworks.</p>	<p><b>Text:</b> AF pp. 386-393</p> <p><b>Website:</b> Realism and Emotionalism</p>

# Curriculum Map

# Visual Art Art History

Knowledge and Skills CLEs/SPIs	Content Outline Check for Understanding	Assessments/Activities	Resources Interdisciplinary Connections
<p><b>Realism and Emotionalism</b></p> <p>CLEs: 2.2, 2.3, 3.1, 3.2, 3.3, 4.1, 4.2, 6.2</p> <p>SPIs: 3.1.1, 3.1.2, 3.2.1, 3.2.3, 3.3.1, 3.3.2, 4.1.1, 4.1.2, 4.1.3, 4.2.1, 4.2.2, 4.2.3, 5.1.1</p>	<p>Checks for Understanding: Formative: 2.2, 2.3, 3.1, 3.2, 3.3, 4.2, 6.2 Summative: 2.2, 2.3, 3.1, 3.2, 3.3, 4.2, 6.2</p>		<p><a href="http://www.ibiblio.org/wm/paint/auth/goes/">http://www.ibiblio.org/wm/paint/auth/goes/</a></p> <p><b>Power Point Slides:</b> <a href="http://iris.nyit.edu/arthistory/slides/">http://iris.nyit.edu/arthistory/slides/</a> <i>Saint George and the Dragon</i>, Roger van der Weyden, 1432-1435</p>
<p><b>Demonstrating a Knowledge and Understanding of the Art of Venice (16<sup>th</sup> Century)</b></p> <p>CLEs: 2.2, 2.3, 3.1, 3.2, 3.3, 4.1, 4.2, 6.2</p> <p>SPIs: 3.1.1, 3.1.2, 3.2.1, 3.2.3, 3.3.1, 3.3.2, 4.1.1, 4.1.2, 4.1.3, 4.2.1, 4.2.2, 4.2.3, 5.1.1</p>	<p>Explain the sources of inspiration for the works of Venetian painters by:</p> <ul style="list-style-type: none"> <li>• Byzantine art</li> <li>• Greek art</li> <li>• Roman art</li> <li>• Renaissance art</li> </ul> <p>Checks for Understanding: Formative: 2.2, 2.3, 3.1, 3.2, 3.3, 4.2, 6.2 Summative: 2.2, 2.3, 3.1, 3.2, 3.3, 4.2, 6.2</p>	<p>Compare/contrast works of Venetian artists and their painterly qualities and the use of light and shadows</p>	<p><b>Text:</b> AF pp. 396-400</p> <p><b>Website:</b> Venetian Art <a href="http://arthistory.about.com/cs/arthistory10one/a/venren.htm">http://arthistory.about.com/cs/arthistory10one/a/venren.htm</a></p> <p><a href="http://en.wikipedia.org/wiki/Giorgione">http://en.wikipedia.org/wiki/Giorgione</a></p> <p><b>Power Point Slides:</b> <a href="http://iris.nyit.edu/arthistory/slides/">http://iris.nyit.edu/arthistory/slides/</a></p> <p><i>Venus of Urbino</i>, Titian <i>Doge Leonardo Loredan</i>, 1501, Giovanni Bellini</p>
<p><b>Demonstrating a Knowledge and Understanding of Mannerism</b></p> <p>CLEs: 2.2, 2.3, 3.1, 3.2, 3.3, 4.1, 4.2, 6.2</p> <p>SPIs:</p>	<p>Explain aspects of Mannerism and discuss Mannerist characteristics in the works of Parmigianino, Tintoretto and El Greco</p> <p>Describe the attitude of the church toward Mannerist artists</p>	<p>Select and analyze artworks about formal qualities and meanings of Mannerism and write a summary of your conclusions</p>	<p><b>Text:</b> AF pp. 401-406</p>

# Curriculum Map

# Visual Art Art History

Knowledge and Skills CLEs/SPIs	Content Outline Check for Understanding	Assessments/Activities	Resources Interdisciplinary Connections
3.1.1, 3.1.2, 3.2.1, 3.2.3, 3.3.1, 3.3.2, 4.1.1, 4.1.2, 4.1.3, 4.2.1, 4.2.2, 4.2.3, 5.1.1	Checks for Understanding: Formative: 2.2, 2.3, 3.1, 3.2, 3.3, 4.2, 6.2 Summative: 2.2, 2.3, 3.1, 3.2, 3.3, 4.2, 6.2		
<b>Demonstrating a Knowledge and Understanding of the Art of Northern Europe</b>  CLEs: 2.2, 2.3, 3.1, 3.2, 3.3, 4.1, 4.2, 6.2 SPIs: 3.1.1, 3.1.2, 3.2.1, 3.2.3, 3.3.1, 3.3.2, 4.1.1, 4.1.2, 4.1.3, 4.2.1, 4.2.2, 4.2.3, 5.1.1	Explain the two painting styles favored by the Northern European painters  Compare the styles and works of Matthias Grunewald, Albrecht Durer, Hieronymus Bosch, Pieter Bruegel and Hans Holbein  Identify symbolism in Sixteenth-Century art  Checks for Understanding: Formative: 2.2, 2.3, 3.1, 3.2, 3.3, 4.2, 6.2 Summative: 2.2, 2.3, 3.1, 3.2, 3.3, 4.2, 6.2	Select and analyze artworks to form conclusions about historical and cultural context.  Write a eulogy for an artist studied in Include major achievements during lifetime.	<b>Text:</b> AF pp. 407-414  <b>Website:</b> Art of Northern Europe <a href="http://vlib.iue.it/carrie/texts/carrie_books/gilbert/22.html">http://vlib.iue.it/carrie/texts/carrie_books/gilbert/22.html</a>  <b>Power Point Slides:</b> <a href="http://iris.nyit.edu/arhistory/slides/">http://iris.nyit.edu/arhistory/slides/</a>  <i>The Fight Between Carnival and Lent</i> , Pieter Bruegel <i>The Well of Moses-Angel</i> , Claus Sluter <i>Madonna and Child</i> , Hans Memling
<b>Demonstrating a Knowledge and Understanding of Baroque Art</b>	Explain the Counter-Reformation and analyze the role of art in the Counter-Reformation  Describe and explain the qualities Baroque architects and sculptors sought in their work <ul style="list-style-type: none"> <li>• Church architecture</li> <li>• Mood and drama in sculpture</li> <li>• Baroque painting</li> </ul>	Participate in an informal discussion of selected styles and works of Baroque art	<b>Text:</b> AF pp. 418-428  <b>Interdisciplinary Connections:</b> Social Studies: historical/ cultural examples relate to key events in world history; symbolic meanings of color and design motifs relate to a variety of cultures from a variety of historical periods Science: Sir Isaac Newton's color theory reinforced in visual art Math: scale and proportion in processes requires understanding of math calculations Language Arts: design elements and principles in art arrangements are similar to the structural organization in literary works; parts-to-whole Math: symmetry is a universal concept relating to parts-to-whole structures in geometry, math, and algebra Language Arts: themes and styles are essential to literary works

# Curriculum Map

# Visual Art Art History

Knowledge and Skills CLEs/SPIs	Content Outline Check for Understanding	Assessments/Activities	Resources Interdisciplinary Connections
<p>CLEs: 2.2, 2.3, 3.1, 3.2, 3.3, 4.1, 4.2, 6.2</p> <p>SPIs: 3.1.1, 3.1.2, 3.2.1, 3.2.3, 3.3.1, 3.3.2, 4.1.1, 4.1.2, 4.1.3, 4.2.1, 4.2.2, 4.2.3, 5.1.1</p>	<p>Checks for Understanding: Formative: 2.2, 2.3, 3.1, 3.2, 3.3, 4.2, 6.2 Summative: 2.2, 2.3, 3.1, 3.2, 3.3, 4.2, 6.2</p>		<p>Social Studies: images in artworks relate to authentic history and culture</p> <p><b>Website:</b> Baroque Art <a href="http://www.huntfor.com/arhistory/c17th-mid19th/baroque.htm">http://www.huntfor.com/arhistory/c17th-mid19th/baroque.htm</a></p> <p><b>Power Point Slides:</b> <a href="http://iris.nyit.edu/arhistory/slides/">http://iris.nyit.edu/arhistory/slides/</a> <i>Judith Slaying Holofernes</i>, Artemisia Gentileschi</p>
<p><b>Demonstrating a Knowledge and Understanding of Dutch Art</b></p> <p>CLEs: 2.2, 2.3, 3.1, 3.2, 3.3, 4.1, 4.2, 6.2</p> <p>SPIs: 3.1.1, 3.1.2, 3.2.1, 3.2.3, 3.3.1, 3.3.2, 4.1.1, 4.1.2, 4.1.3, 4.2.1, 4.2.2, 4.2.3, 5.1.1</p>	<p>Explain why the Baroque style had little impact on Dutch Art</p> <p>Name several important Dutch painters and describe their kinds of subject matter</p> <ul style="list-style-type: none"> <li>• Frans Hals</li> <li>• Rembrandt van Rijn</li> <li>• Jan Steen</li> <li>• Jan Vermeer</li> <li>• Judith Leyster</li> </ul> <p>Checks for Understanding: Formative: 2.2, 2.3, 3.1, 3.2, 3.3, 4.2, 6.2 Summative: 2.2, 2.3, 3.1, 3.2, 3.3, 4.2, 6.2</p>	<p>Working in groups or alone: prepare a print or web-based guide that introduces others to various information sources of three Dutch Artist of the 16<sup>th</sup> c.</p>	<p><b>Text:</b> AF pp. 429-436</p> <p><b>Website:</b> Dutch Art <a href="http://www.nga.gov/collection/gallery/dutch.shtm">http://www.nga.gov/collection/gallery/dutch.shtm</a></p> <p><b>Power Point Slides:</b> <a href="http://iris.nyit.edu/arhistory/slides/">http://iris.nyit.edu/arhistory/slides/</a></p> <p><i>The Laughing Cavalier</i>, Frans Hals <i>The Intruder</i>, Gabriel Metsu <i>The Dancing Couple</i>, Jan Steen</p>
<p><b>Demonstrating a Knowledge and Understanding of Spanish Art</b></p> <p>CLEs: 2.2, 2.3, 3.1, 3.2, 3.3, 4.1, 4.2, 6.2</p> <p>SPIs: 3.1.1, 3.1.2, 3.2.1, 3.2.3, 3.3.1, 3.3.2, 4.1.1, 4.1.2,</p>	<p>Explain the most common subjects of Spanish painters</p> <p>Describe the style and most important works of Jusepe de Ribera, Diego Velazquez and Bartolome Esteban Murillo</p> <p>Checks for Understanding: Formative: 2.2, 2.3, 3.1, 3.2, 3.3, 4.2, 6.2</p>	<p>Write a critique of selected styles, artists and works of selected Spanish artworks</p>	<p><b>Text:</b> AF pp. 437-440</p> <p><b>Website:</b> Spanish Art <a href="http://en.wikipedia.org/wiki/Spanish_Golden_Century">http://en.wikipedia.org/wiki/Spanish_Golden_Century</a></p> <p><b>Power Point Slides:</b> <a href="http://iris.nyit.edu/arhistory/slides/">http://iris.nyit.edu/arhistory/slides/</a></p> <p><i>The Blind Old Beggar and Boy</i>, Jusepe de Ribera <i>Saint Dominic of Guzman</i>, Claudio Coello <i>Madonna and Child</i>, Luis de Morales</p>

# Curriculum Map

# Visual Art Art History

Knowledge and Skills CLEs/SPIs	Content Outline Check for Understanding	Assessments/Activities	Resources Interdisciplinary Connections
4.1.3, 4.2.1, 4.2.2, 4.2.3, 5.1.1	Summative: 2.2, 2.3, 3.1, 3.2, 3.3, 4.2, 6.2		
<p><b>Demonstrating a Knowledge and Understanding of Rococo Art and European Art of the 17<sup>th</sup>-18<sup>th</sup> Centuries</b></p> <p>CLEs: 2.2, 2.3, 3.1, 3.2, 3.3, 4.1, 4.2, 6.2</p> <p>SPIs: 3.1.1, 3.1.2, 3.2.1, 3.2.3, 3.3.1, 3.3.2, 4.1.1, 4.1.2, 4.1.3, 4.2.1, 4.2.2, 4.2.3, 5.1.1</p>	<p>Describe Rococo art in France</p> <ul style="list-style-type: none"> <li>differences between Baroque and Rococo Art</li> <li>the works of Antoine Watteau and Jean-Honore</li> </ul> <p>Fragonard conform to the Rococo Style</p> <ul style="list-style-type: none"> <li>the works of Jean-Baptiste Simeon Chardin</li> </ul> <p>Discuss English Art</p> <ul style="list-style-type: none"> <li>paintings preferred in England and offer reasons to explain their popularity                             <ul style="list-style-type: none"> <li>portraits</li> <li>scenes</li> <li>daily Life</li> <li>still life's</li> </ul> </li> <li>best known English artists and describe their best known works                             <ul style="list-style-type: none"> <li>Sir Joshua Reynolds</li> <li>Thomas Gainsborough</li> <li>William Hogarth</li> <li>Sir Christopher Wren</li> </ul> </li> </ul> <p>Discuss the development of the Spanish painter, Francisco Goya</p> <p>Checks for Understanding: Formative: 2.2, 2.3, 3.1, 3.2, 3.3, 4.2, 6.2 Summative: 2.2, 2.3, 3.1, 3.2, 3.3, 4.2, 6.2</p>	<p>Create an index to <i>A critical guide to the Exhibition of the Royal academy of 1796</i>. Include in the index ten major artists who exhibited artwork and a one line description of their works illustrating an understanding of Rococo Art\</p> <p>Research and critique an article found on the internet describing the life and the artistic style of a prominent artist of the 17<sup>th</sup>-18<sup>th</sup> Rocco period</p>	<p><b>Text:</b> AF pp. 444-458</p> <p><b>Website:</b> Rococo Art and European Art of the 17<sup>th</sup>-18<sup>th</sup> Centuries <a href="http://www.visual-arts-cork.com/history-of-art/rococo-artists.htm">http://www.visual-arts-cork.com/history-of-art/rococo-artists.htm</a></p> <p><b>Power Point Slides:</b> <a href="http://iris.nyit.edu/arhistory/slides/">http://iris.nyit.edu/arhistory/slides/</a></p> <p><i>Portrait of Jacques Dumont le Romain Playing the Guitar</i>, Maurice Quentin de La Tour</p> <p><i>Falstaff Examining his Recruits</i>, William Hogarth</p>
<p><b>Demonstrating a Knowledge and Understanding of Neoclassicism</b></p> <p>CLEs:</p>	<p>Explain how the growth of academics in France and England changed the way artists were taught</p> <p>Describe the Neoclassic Style</p> <p>Discuss the works of artists who utilized the Neoclassic style</p>	<p>Critique selected artists, styles, influences and works of the Neoclassicism period</p> <p>Write a composition detailing an interview with Thomas Jefferson, discussing his design for Monticello.</p>	<p><b>Text:</b> AF pp. 466-470</p> <p><b>Website:</b> Neoclassicism <a href="http://www.metmuseum.org/toah/hd/neoc/hdneoc!.htm">http://www.metmuseum.org/toah/hd/neoc/hdneoc!.htm</a></p> <p><b>Power Point Slides:</b></p>

# Curriculum Map

# Visual Art Art History

Knowledge and Skills CLEs/SPIs	Content Outline Check for Understanding	Assessments/Activities	Resources Interdisciplinary Connections
2.2, 2.3, 3.1, 3.2, 3.3, 4.1, 4.2, 6.2 SPIs: 3.1.1, 3.1.2, 3.2.1, 3.2.3, 3.3.1, 3.3.2, 4.1.1, 4.1.2, 4.1.3, 4.2.1, 4.2.2, 4.2.3, 5.1.1	Checks for Understanding: Formative: 2.2, 2.3, 3.1, 3.2, 3.3, 4.2, 6.2 Summative: 2.2, 2.3, 3.1, 3.2, 3.3, 4.2, 6.2		<a href="http://iris.nyit.edu/arhistory/slides/">http://iris.nyit.edu/arhistory/slides/</a> <i>Dignity and Impudence</i> , Sir Edwin Henry Landseer <i>Mars and Venus an Allegory of Peace</i> , Louis-Jean-Francois Lagrenee
<b>Demonstrating a Knowledge and Understanding of Romanticism and Realism</b>  CLEs: 2.2, 2.3, 3.1, 3.2, 3.3, 4.1, 4.2, 6.2 SPIs: 3.1.1, 3.1.2, 3.2.1, 3.2.3, 3.3.1, 3.3.2, 4.1.1, 4.1.2, 4.1.3, 4.2.1, 4.2.2, 4.2.3, 5.1.1	Define Romanticism and discuss some of the works of this style  Compare the two major English Landscape painters of this period and discuss their contribution <ul style="list-style-type: none"> <li>• John Constable</li> <li>• Joseph Turner</li> </ul> Explain Realism and Identify contributions of best known artists <ul style="list-style-type: none"> <li>• Gustave Courbet</li> <li>• Edouard Manet</li> <li>• Rosa Bonheur</li> </ul> Checks for Understanding: Formative: 2.2, 2.3, 3.1, 3.2, 3.3, 4.2, 6.2 Summative: 2.2, 2.3, 3.1, 3.2, 3.3, 4.2, 6.2	Create a small accordion book containing descriptions, illustrations (collage-generated and/or other media) and symbols depicting Romantic art of the 19 <sup>th</sup> century	<b>Text:</b> AF pp. 471-479  <b>Website:</b> Romanticism and Realism <a href="http://www.huntfor.com/arhistory/c17th-mid19th/romanticism.htm">http://www.huntfor.com/arhistory/c17th-mid19th/romanticism.htm</a>  <b>Power Point Slides:</b> <a href="http://iris.nyit.edu/arhistory/slides/">http://iris.nyit.edu/arhistory/slides/</a>  <i>The Letter</i> , Jean Baptiste Camille Corot <i>The Gleaners</i> , Jean Francois Millet <i>The Last of the Mohicans (1826) Scene</i> , Thomas Cole (Hudson River School)
<b>Demonstrating a Knowledge and Understanding of Impressionism</b>	Discuss the objectives of the Impressionists  Describe the painting technique they developed  Identify major Impressionists and describe some of their works <ul style="list-style-type: none"> <li>• Claude Monet</li> <li>• Piere Auguste Renoir</li> <li>• Gustave Caillebotte</li> <li>• Edgar Degas</li> </ul>	Participate in informal discussions of selected artists, styles, influences and works of art  Create a collage (digital if available) using a complex assortment of values, shapes, lines and textures to illustrate Impressionistic style and media of the period	<b>Text:</b> AF pp. 480-489  <b>Interdisciplinary Connections:</b> <u>Language Arts:</u> formal critiques require use of grammar and composition Impressionism:  <b>Websites:</b> <a href="http://www.ibiblio.org/wm/paint/glo/impressionism/">http://www.ibiblio.org/wm/paint/glo/impressionism/</a> <a href="http://www.encyclopedia.com/video/4PrDx815cgk-american-">http://www.encyclopedia.com/video/4PrDx815cgk-american-</a>

# Curriculum Map

# Visual Art Art History

Knowledge and Skills CLEs/SPIs	Content Outline Check for Understanding	Assessments/Activities	Resources Interdisciplinary Connections
<p>CLEs: 2.2, 2.3, 3.1, 3.2, 3.3, 4.1, 4.2, 6.2</p> <p>SPIs: 3.1.1, 3.1.2, 3.2.1, 3.2.3, 3.3.1, 3.3.2, 4.1.1, 4.1.2, 4.1.3, 4.2.1, 4.2.2, 4.2.3, 5.1.1</p>	<ul style="list-style-type: none"> <li>Mary Cassatt</li> <li>Berthe Morisot</li> <li>Auguste Rodin</li> </ul> <p>Discuss two important influences on Impressionist artists</p> <ul style="list-style-type: none"> <li>Japanese prints</li> <li>Photography</li> </ul> <p>Checks for Understanding: Formative: 2.2, 2.3, 3.1, 3.2, 3.3, 4.2, 6.2 Summative: 2.2, 2.3, 3.1, 3.2, 3.3, 4.2, 6.2</p>		<p><a href="#">impressionism-at-phillipd-collection.aspx</a> (YouTube.com movie clip on American Impressionism)</p> <p><b>Power Point Slides:</b> <a href="http://iris.nyit.edu/arhistory/slides/">http://iris.nyit.edu/arhistory/slides/</a> <i>Madame X</i>, John Singer Sargent <i>La Route de Versailles a Louveciennes</i>, Camille Pissaro <i>Portrait of Felix Feneon in Front of an Enamel of a Rhythmic Background of Measures and Angels</i>, Shades and Color, Paul Signac <i>The Moret Bridge in the Sunlight</i>, Alfred Sisley</p>
<p><b>Demonstrating a Knowledge and Understanding of Post-Impressionism</b></p> <p>CLEs: 2.2, 2.3, 3.1, 3.2, 3.3, 4.1, 4.2, 6.2</p> <p>SPIs: 3.1.1, 3.1.2, 3.2.1, 3.2.3, 3.3.1, 3.3.2, 4.1.1, 4.1.2, 4.1.3, 4.2.1, 4.2.2, 4.2.3, 5.1.1</p>	<p>Define post-impressionism</p> <p>Identify major Post-Impressionists and describe some of their works</p> <ul style="list-style-type: none"> <li>Paul Cézanne</li> <li>Vincent Van Gogh</li> <li>Paul Gauguin</li> </ul> <p>Discuss how the Post-Impressionist painters influenced artists who followed them</p> <p>Checks for Understanding: Formative: 2.2, 2.3, 3.1, 3.2, 3.3, 4.2, 6.2 Summative: 2.2, 2.3, 3.1, 3.2, 3.3, 4.2, 6.2</p>	<p>Write an art critic's review for a <i>New York Post</i> article describing the works of a major Post-Impressionistic artist.</p>	<p><b>Text:</b> AF pp. 494-500</p> <p><b>Website:</b> Post-Impressionism <a href="http://www.robinurton.com/history/postimpressionism.htm">http://www.robinurton.com/history/postimpressionism.htm</a> <a href="http://wwar.com/masters/movements/postimpressionism.html">http://wwar.com/masters/movements/postimpressionism.html</a> <a href="http://instruct.westvalley.edu/grisham/1dpostimpress.html">http://instruct.westvalley.edu/grisham/1dpostimpress.html</a></p> <p><b>Power Point Slides:</b> <a href="http://iris.nyit.edu/arhistory/slides/">http://iris.nyit.edu/arhistory/slides/</a></p> <p><i>Moulin Rouge-La Goulue</i> (poster), Henri de Toulouse Lautrec <i>Sunday on La Grande Jatte</i>, Georges Seurat</p> <p><i>The Terrace</i>, Pierre Bonnard</p>
<b>STUDIO MEDIA, TOOLS AND PROCESSES</b>			
<p><b>Demonstrating a Knowledge and Understanding of 2-D Design</b></p>	<p>Model process of creating 2-D art forms which illustrate understanding of media, tools, processes, and techniques</p>	<p>Select and analyze artworks to form conclusions about formal qualities and meanings.</p> <p>Create a pointillist-style still life in the style, theme and Impressionistic time period</p>	<p><b>Text:</b> AF pp. 27, 40, 46, 47, 250, 483, 525</p> <p><b>Interdisciplinary Connections:</b> Social Studies: relate historical/cultural examples to key events in world history; relate symbolic meanings of color and design motifs to a variety of cultures from a variety of</p>

# Curriculum Map

# Visual Art Art History

Knowledge and Skills CLEs/SPIs	Content Outline Check for Understanding	Assessments/Activities	Resources Interdisciplinary Connections
CLEs: 1.1, 2.1 SPIs: 1.1.2, 1.2.1, 2.1.1, 2.1.2, 2.1.3, 2.2.1, 2.2.2, 2.2.3, 2.3.1, 2.3.2, 2.3.3	Design personal 2-D artworks for a specific style, theme, time period  Demonstrate an understanding of 2-D design art forms  Checks for Understanding: Formative: 1.2, 2.1 Summative: 1.1, 2.3	Create a 2-D art form which illustrates an understanding of media, tools, processes, and techniques	historical periods <u>Math</u> : math equations are used to determine scale, proportion and perspective
<b>Demonstrating a Knowledge and Understanding of 3-D Design</b>  CLEs: 1.1, 2.1 SPIs: 1.1.2, 1.2.1, 2.1.1, 2.1.2, 2.1.3, 2.2.1, 2.2.2, 2.2.3, 2.3.1, 2.3.2, 2.3.3	Model process of creating 3-D art forms which illustrate understanding of artworks for a specific style, theme, time period  Model process of creating 3-D artworks for a specific style, theme, time period  Checks for Understanding: Formative: 1.2, 2.1 Summative: 1.1, 2.3	Create a paper sculpture depicting cultural symbols of selected period/style of art  Create a 3-D art form which illustrates an understanding of artworks for a specific style, theme, time period	<b>Text:</b> AF: pp. 50, 51, 250  <b>Interdisciplinary Connections:</b> <u>Language Arts</u> : whole-to-parts-to-whole relationships in art relate to literary compositions; variety/contrast relate to use of adjectives and adverbs
<b>Fourth Nine Weeks</b>	<b>The Teacher will: TTW</b>	<b>The Learner will: TLW</b>	
<b>VALUING/EVALUATING</b>  <b>Critiquing Process</b>	Discuss the Critique Process (Criticism) <ul style="list-style-type: none"> <li>Determine when, where and by whom the work was done (description)</li> <li>Explain unique features to determine the artistic style (analysis)</li> <li>Explain how time and place influence artists (interpretation)</li> <li>Make knowledge-decisions about the work's</li> </ul>	Participate in the discussion of introduction of oil paints to world painting  Write a written report on selected American painter  Select and analyze artworks to form conclusions about formal qualities and meanings using personal preferences	<b>Text:</b> AF: pp. 27-40, 44, 88, 94, 95, 96, 98, 107, 108, 110, 111, 113, 114, 116-119  <b>Interdisciplinary Connections:</b> <u>Social Studies</u> : relate historical/ cultural examples to key events in world history; relate symbolic meanings of color and design motifs to a variety of cultures from a variety of historical periods; relate to themes used in literature of various periods

# Curriculum Map

# Visual Art Art History

Knowledge and Skills CLEs/SPIs	Content Outline Check for Understanding	Assessments/Activities	Resources Interdisciplinary Connections
<p>CLEs 2.1, 4.1, 5.1 SPIs 2.1.1, 4.1.1, 4.1.2, 5.1.3</p>	<p>importance in the history of art (judgment)</p> <p>Discuss Personal Preferences (Aesthetics)</p> <ul style="list-style-type: none"> <li>Express personal preferences when discussing art</li> <li>Utilize understanding of the three major aesthetic theories to analyze selected works of art                             <ul style="list-style-type: none"> <li>Imitationalism</li> <li>Formalism</li> <li>Emotionalism</li> </ul> </li> </ul> <p>Discuss Oral/Written Critiques</p> <ul style="list-style-type: none"> <li>Engage in informal discussions relating to the merit of artworks of self and others</li> <li>Write formal evaluations of artworks based on understanding of art knowledge and skills</li> <li>Use design elements and principles to critique personal works and the works of others</li> <li>Use correct grammar and language mechanics in formal critiques</li> </ul> <p>Checks for Understanding: Formative: 2.1, 4.1, 5.1 Summative: 2.1, 4.1, 5.1</p>	<p>Discuss then present an oral/written critique to include:</p> <ul style="list-style-type: none"> <li>formal evaluations of artworks based on understanding of art knowledge and skills</li> <li>include design elements and principles to critique personal works and the works of others</li> <li>Use correct grammar and language mechanics in formal critiques</li> </ul>	
<p><b>Creating Interdisciplinary Connections</b></p> <p>CLEs: 6.1, 6.2 SPIs: 6.1.2, 6.1.3, 6.2.2, 6.2.3</p>	<p>Lead a discussion of similarities/differences, and theme/purpose/subject</p> <p>Checks for Understanding: Formative: 6.1, 6.2 Summative: 6.1, 6.2</p>	<p>Critique compositions illustrating understanding of theme/purpose/subject and similarities/differences</p>	<p><b>Text:</b> AF: pp. 26, 40-47, 88, 91, 92, 93, 94, 114, 115</p>
<b>HISTORY/CULTURE</b>			
<p><b>Demonstrating a</b></p>	<p>Lead a discussion and identify two of the first Realists in American painting and discuss their styles</p>	<p>Create a four-column table with headers: Name of artist, Featured Art, Medium, and Cultural Influence.</p>	<p><b>Text:</b> AF pp. 501-510</p>

# Curriculum Map

# Visual Art Art History

Knowledge and Skills CLEs/SPIs	Content Outline Check for Understanding	Assessments/Activities	Resources Interdisciplinary Connections
<p><b>Knowledge and Understanding of American Art in the late Nineteenth Century (Realists)</b></p> <p>CLEs: 2.2, 2.3, 3.1, 3.2, 3.3, 4.1, 4.2, 6.2</p> <p>SPIs: 3.1.1, 3.1.2, 3.2.1, 3.2.3, 3.3.1, 3.3.2, 4.1.1, 4.1.2, 4.1.3, 4.2.1, 4.2.2, 4.2.3, 5.1.1</p>	<ul style="list-style-type: none"> <li>Winslow Homer</li> <li>Thomas Eakins</li> </ul> <p>Describe the particular interest and style of Albert Pinkham Ryder and his contributions to art and society</p> <p>Discuss the contributions of well-known African American Artists</p> <ul style="list-style-type: none"> <li>Edward Mitchell Bannister</li> <li>Henry Tanner</li> <li>Edmonia Lewis</li> </ul> <p>Checks for Understanding: Formative: 2.2, 2.3, 3.1, 3.2, 3.3, 4.2, 6.2 Summative: 2.2, 2.3, 3.1, 3.2, 3.3, 4.2, 6.2</p>	<p>Fill table with information illustrating understanding of American art in the late 19<sup>th</sup> century</p>	<p><b>Website:</b> America in the late nineteenth century <a href="http://daphne.palomar.edu/mhudelson/StudyGuides/19thCentury_WA.html">http://daphne.palomar.edu/mhudelson/StudyGuides/19thCentury_WA.html</a></p> <p><b>Power Point Slides:</b> <a href="http://iris.nyit.edu/arthistory/slides/">http://iris.nyit.edu/arthistory/slides/</a></p> <p><i>Civil War Widow</i>, Charles Soule, Jr. <i>The Old Violin</i>, William M. Harnett <i>Voyage of Life: Childhood, Youth, Manhood, Old Age</i>, Thomas Cole</p>
<p><b>Demonstrating a Knowledge and Understanding of Movements in European Art</b></p> <p>CLEs: 2.2, 2.3, 3.1, 3.2, 3.3,</p>	<p>Explain the style and objectives of the fauves and identify two artists associated with this movement</p> <ul style="list-style-type: none"> <li>Henri Matisse</li> <li>Georges Rouault</li> </ul> <p>Lead a discussion of the objectives of the Expressionists and name some of the important artists associated with this art movement</p> <ul style="list-style-type: none"> <li>Paula Mondersohn-Becker</li> <li>Ernst Ludwig Kirchner</li> <li>Käthe Kollwitz</li> <li>Edward Munch</li> </ul> <p>Identify and define nonobjective art Describe the ideas underlying Cubism and identify important artists associated with this movement</p> <ul style="list-style-type: none"> <li>Pablo Picasso</li> <li>Georges Braque</li> <li>Aristide Maillol</li> </ul>	<p>Participate in informal discussions of selected styles and works of art of the fauves movement</p> <p>Find and evaluate a website on an early 20<sup>th</sup> c. European artist</p>	<p><b>Text:</b> AF pp. 516-527</p> <p><b>Interdisciplinary Connections:</b> <b>Social Studies:</b> historical/cultural examples relate to key events in world history; symbolic meanings of color and design motifs relate to a variety of cultures from a variety of historical periods <b>Science:</b> Sir Isaac Newton's color theory reinforced in visual art <b>Math:</b> scale and proportion in processes requires understanding of math calculations <b>Language Arts:</b> design elements and principles in art arrangements are similar to the structural organization in literary works; parts-to-whole</p> <p><b>Websites:</b> Movements in European Art: <a href="http://www.huntfor.com/arthistory/index20th.htm">http://www.huntfor.com/arthistory/index20th.htm</a> <a href="http://www.huntfor.com/arthistory/C20th/artdeco.htm">http://www.huntfor.com/arthistory/C20th/artdeco.htm</a> (Art Deco)</p>

# Curriculum Map

# Visual Art Art History

Knowledge and Skills CLEs/SPIs	Content Outline Check for Understanding	Assessments/Activities	Resources Interdisciplinary Connections
4.1, 4.2, 6.2 SPIs: 3.1.1, 3.1.2, 3.2.1, 3.2.3, 3.3.1, 3.3.2, 4.1.1, 4.1.2, 4.1.3, 4.2.1, 4.2.2, 4.2.3, 5.1.1	Checks for Understanding: Formative: 2.2, 2.3, 3.1, 3.2, 3.3, 4.2, 6.2 Summative: 2.2, 2.3, 3.1, 3.2, 3.3, 4.2, 6.2		<b>Power Point Slides:</b> <a href="http://iris.nyit.edu/arthistory/slides/">http://iris.nyit.edu/arthistory/slides/</a> <i>Poverty</i> , Katthe Kollwitz <i>Hommage to Grohmann</i> , Wassily Kandinsky <i>Bottle and Fishes</i> , Braque, Georges
<b>Demonstrating a Knowledge and Understanding of the 19<sup>th</sup>-20<sup>th</sup> Century Contributions from Mexico and the United States</b>  CLEs: 2.2, 2.3, 3.1, 3.2, 3.3, 4.1, 4.2, 6.2 SPIs: 3.1.1, 3.1.2, 3.2.1, 3.2.3, 3.3.1, 3.3.2, 4.1.1, 4.1.2, 4.1.3, 4.2.1, 4.2.2, 4.2.3, 5.1.1	Name and discuss the Mexican muralists and their subject matter <ul style="list-style-type: none"> <li>• Diego Rivera</li> <li>• José Clemente Orozco</li> <li>• David Alfaro Siqueiros</li> </ul> Explain the importance of the Armory Show of 1913  Describe the Ashcan School and some of the important artists of this movement <ul style="list-style-type: none"> <li>• John Sloan</li> <li>• George Bellows</li> </ul> Checks for Understanding: Formative: 2.2, 2.3, 3.1, 3.2, 3.3, 4.2, 6.2 Summative: 2.2, 2.3, 3.1, 3.2, 3.3, 4.2, 6.2	Design a flyer for the opening of the International Exhibition of Modern Art (Armory Show) on February 17, 1913. Include statements of three artists who exhibited.	<b>Text:</b> AF pp. 528-535  <b>Website:</b> Contributions from Mexico and the United States <a href="http://www.huntfor.com/arthistory/C20th/muralpaint.htm">http://www.huntfor.com/arthistory/C20th/muralpaint.htm</a>  <b>Power Point Slides:</b> <a href="http://iris.nyit.edu/arthistory/slides/">http://iris.nyit.edu/arthistory/slides/</a> <i>Flower Day</i> , Diego Rivera <i>Self-Portrait with Monkey</i> , Friedo Kahlo <i>La Agresion a la Clase Obera!</i> , Leopoldo Mendez
<b>Demonstrating a Knowledge and Understanding of European and American Architecture</b>  CLEs: 2.2, 2.3, 3.1, 3.2, 3.3, 4.1, 4.2, 6.2 SPIs: 3.1.1, 3.1.2, 3.2.1, 3.2.3, 3.3.1, 3.3.2, 4.1.1, 4.1.2, 4.1.3, 4.2.1, 4.2.2, 4.2.3, 5.1.1	Describe the architectural contributions of Alexandre Gustave Eiffel and Antonio Gaudi  Explain the eclectic style of architecture in the United States  Explain how American architect Louis Sullivan broke with the past to create a new architectural style  Checks for Understanding: Formative: 2.2, 2.3, 3.1, 3.2, 3.3, 4.2, 6.2 Summative: 2.2, 2.3, 3.1, 3.2, 3.3, 4.2, 6.2	Using selected landmark images (icons), present a convincing debate between students (or teams of students) discussing the sustainability of selected artworks used in European and American eclectic style architecture	<b>Text:</b> AF pp. 536-540  <b>Website:</b> European and American Architecture <a href="http://en.wikipedia.org/wiki/Architectureofthe_United_States">http://en.wikipedia.org/wiki/Architectureofthe_United_States</a>  <b>Power Point Slides:</b> <a href="http://iris.nyit.edu/arthistory/slides/">http://iris.nyit.edu/arthistory/slides/</a> <i>The Tribune Tower</i> , Raymond Hood and John Howells (Neo-Gothics) <i>Chrysler Building in New York City</i> , (Art Deco) <i>The Beaux Arts Vanderbilt Marble House in Newport</i> , Rhode Island

### RESOURCE KEY

**TEXTBOOK:** Art in Focus     
 **MCSP:** Memphis City School Prints     
 **Interdisciplinary Units** are available on MCS Webpage  
 Disclaimer: Product descriptions are recommended activities that can be supplemented by activities teaching the same concepts/skills

# Curriculum Map

# Visual Art Art History

Knowledge and Skills CLEs/SPIs	Content Outline Check for Understanding	Assessments/Activities	Resources Interdisciplinary Connections
<p><b>Demonstrating a Knowledge and Understanding of Revolutions in European and American Art</b></p> <p>CLEs: 2.2, 2.3, 3.1, 3.2, 3.3, 4.1, 4.2, 6.2</p> <p>SPIs: 3.1.1, 3.1.2, 3.2.1, 3.2.3, 3.3.1, 3.3.2, 4.1.1, 4.1.2, 4.1.3, 4.2.1, 4.2.2, 4.2.3, 5.1.1</p>	<p>Discuss and compare the art movements of Dada, surrealism, fantasy and some of the important artists of these styles</p> <ul style="list-style-type: none"> <li>• Marcel Duchamp</li> <li>• Joan Miró</li> <li>• Salvador Dali</li> <li>• Paul Klee</li> </ul> <p>Define regionalism as a uniquely American art style and discuss some of the artists of this style</p> <ul style="list-style-type: none"> <li>• Grant Wood</li> <li>• Edward Hopper</li> </ul> <p>Checks for Understanding: Formative: 2.2, 2.3, 3.1, 3.2, 3.3, 4.2, 6.2 Summative: 2.2, 2.3, 3.1, 3.2, 3.3, 4.2, 6.2</p>	<p>Select and analyze artworks to form conclusions about formal qualities and meanings</p> <p>Create propaganda posters, advertisements, etc., to convince the viewer of a certain political, social, or societal point of view</p> <p><a href="http://answers.yahoo.com/question/index?qid=20090526225221AAKzxeL">http://answers.yahoo.com/question/index?qid=20090526225221AAKzxeL</a> (different forms of propaganda)</p>	<p><b>Text:</b> AF pp. 546-561</p> <p><b>Interdisciplinary Connections:</b> <u>Math:</u> symmetry is a universal concept relating to parts-to-whole structures in geometry, math, and algebra <u>Language Arts:</u> themes and styles are essential to literary works <u>Social Studies:</u> images in artworks relate to authentic history and culture <u>Music:</u> dynamics and rhythm is similar in all the arts</p> <p>Revolutions in European and American Art: <i>From the Back Window, 291</i>, Alfred Stieglitz <i>Christ of Saint John of the Cross</i>, Salvador Dali <i>Love Song</i>, Giorgio de Chirico</p> <p><b>Websites:</b> <a href="http://arthistory.about.com/cs/arthistory10one/a/dada.htm">http://arthistory.about.com/cs/arthistory10one/a/dada.htm</a> <a href="http://www.ranker.com/list/famous-dada-artists/reference">http://www.ranker.com/list/famous-dada-artists/reference</a> <a href="http://thedali.org/">http://thedali.org/</a></p>
<p><b>Demonstrating a Knowledge and Understanding of Contemporary 20<sup>th</sup> Century Art Movements</b></p>	<p>Lead a discussion important characteristics of abstract expressionism, pop-art, op-art, hard-edge painting and photo-realism and important artists of these styles</p> <ul style="list-style-type: none"> <li>• Stuart Davis</li> <li>• Georgia O'Keeffe</li> <li>• Jacob Lawrence</li> <li>• Willem de Kooning</li> <li>• Jackson Pollack</li> <li>• Helen Frankenthaler</li> <li>• Robert Motherwell</li> <li>• Frank Stella</li> <li>• Alfred Leslie</li> <li>• Audrey Flack</li> <li>• Andrew Wyeth</li> </ul>	<p>Write an essay that compares/contrasts the art style(s) and historical events that inspired the artworks of contemporary 20<sup>th</sup> Century Art movement</p>	<p><b>Text:</b> AF: pp.550-561</p> <p>Contemporary 20<sup>th</sup> Century Art Movements: <i>Self Portrait 95</i>, Chuck Close <i>N.Y.C. Taxi on the Street 3-D</i>, Red Grooms <i>Bam</i>, Roy Lichtenstein <i>Tree of Life</i>, Keith Haring <i>Mahoning</i>, Franz Kline <i>Satellite</i>, Robert Rauschenberg</p> <p><b>Websites:</b> <a href="http://the-artists.org/">http://the-artists.org/</a> <a href="http://www.artcyclopedia.com/artists.women-artists-20thb.html">http://www.artcyclopedia.com/artists.women-artists-20thb.html</a> <a href="http://www.youtube.com/watch?v=8GVs3BSxoOs">http://www.youtube.com/watch?v=8GVs3BSxoOs</a> (YouTube – London 21<sup>st</sup> Cent. Street Artist “Banksy”)</p>

**RESOURCE KEY**

**TEXTBOOK:** Art in Focus      **MCSP:** Memphis City School Prints      **Interdisciplinary Units** are available on MCS Webpage  
Disclaimer: Product descriptions are recommended activities that can be supplemented by activities teaching the same concepts/skills

# Curriculum Map

# Visual Art Art History

Knowledge and Skills CLEs/SPIs	Content Outline Check for Understanding	Assessments/Activities	Resources Interdisciplinary Connections
<p>CLEs: 2.2, 2.3, 3.1, 3.2, 3.3, 4.1, 4.2, 6.2</p> <p>SPIs: 3.1.1, 3.1.2, 3.2.1, 3.2.3, 3.3.1, 3.3.2, 4.1.1, 4.1.2, 4.1.3, 4.2.1, 4.2.2, 4.2.3, 5.1.1</p>	<ul style="list-style-type: none"> <li>• David Hockney</li> <li>• Elizabeth Murray</li> <li>• Judy Pfaff</li> <li>• Andy Warhol</li> </ul> <p>Checks for Understanding: Formative: 2.2, 2.3, 3.1, 3.2, 3.3, 4.2, 6.2 Summative: 2.2, 2.3, 3.1, 3.2, 3.3, 4.2, 6.2</p>		<p><a href="http://www.artisancam.org.uk/pages/timelapse.php?artist-andy">http://www.artisancam.org.uk/pages/timelapse.php?artist-andy</a></p> <p><b>Power Point Slides:</b> <a href="http://iris.nyit.edu/arhistory/slides/">http://iris.nyit.edu/arhistory/slides/</a></p> <p><a href="http://www.warholstars.org/art/warhol/soup.html">http://www.warholstars.org/art/warhol/soup.html</a></p>
<p><b>Demonstrating a Knowledge and Understanding of Innovations in Sculpture and Architecture</b></p> <p>CLEs: 1.1, 1.2, 2.1, 3.3, 4.1, 5.1, 6.1</p> <p>SPIs: 1.1.2, 1.2.1, 1.2.2, 3.1.2, 3.3.2, 4.1.1, 4.1.2, 4.1.3, 4.2.1, 4.2.2, 5.1.1, 5.1.2, 5.2.1, 5.2.2</p>	<p>Describe the abstract and nonobjective arts created by twentieth-century sculptors</p> <ul style="list-style-type: none"> <li>• Jacques Lipchitz</li> <li>• Henry Moore</li> <li>• Louise Nevelson</li> <li>• Alexander Calder</li> <li>• Allan Houser</li> <li>• Duane Hanson</li> </ul> <p>Describe trends in architecture since the middle of the twentieth-century</p> <ul style="list-style-type: none"> <li>• Le Corbusier</li> <li>• Frank Lloyd Wright</li> <li>• Maya Lin</li> </ul> <p>Describe postmodern architecture and identify important postmodern architects</p> <ul style="list-style-type: none"> <li>• Michael Graves</li> <li>• Charles Moore</li> <li>• Frank Gehry</li> </ul> <p>Checks for Understanding: Formative: 1.2, 2.3, 3.3, 4.2, 5.2, 6.2 Summative: 1.2, 2.3, 3.3, 4.1, 4.2, 5.2, 6.2</p>	<p>Participate in an Informal discussion of selected styles and works of art of 20<sup>th</sup> century sculptors</p> <p>Create a time line of artists and works of art including historical/cultural influences and the influences the artists had on each other.</p>	<p><b>Text:</b> AF pp. 562-573</p> <p><b>Website:</b> Innovations in Sculpture and Architecture <a href="http://www.arthist.umn.edu/aict/html/18_20/20arch.html">http://www.arthist.umn.edu/aict/html/18_20/20arch.html</a></p> <p><b>Power Point Slides:</b> <a href="http://iris.nyit.edu/arhistory/slides/">http://iris.nyit.edu/arhistory/slides/</a></p> <p><i>Reclining Figure</i>, Henry Moore <i>Tourist II</i>, Duane Hanson <i>Bride and Disk and Groom and Disk</i>, Louise Nevelson <i>Clothespin</i>, Claes Oldenburg</p>

# Curriculum Map

# Visual Art Art History

Knowledge and Skills CLEs/SPIs	Content Outline Check for Understanding	Assessments/Activities	Resources Interdisciplinary Connections
<p><b>Demonstrating a Knowledge and Understanding of Digital Art Forms</b></p> <p>CLEs: 1.1, 1.2, 2.1, 3.3, 4.1, 5.1, 6.1, 6.2</p> <p>SPIs: 1.1.2, 1.2.1, 1.2.2, 3.1.2, 3.3.2, 4.1.1, 4.1.2, 4.1.3, 4.2.1, 4.2.2, 5.1.1, 5.1.2, 5.2.1, 5.2.2</p>	<p>Describe and analyze the advances in technology that impact the development of digital art media as well as the impact of technology on contemporary art.</p> <ul style="list-style-type: none"> <li>• Analog vs. Digital format</li> <li>• Photography</li> <li>• Video</li> <li>• Digital Software Development</li> <li>• Fractals</li> <li>• Organic Art and Early Animation</li> <li>• Art and Digital Software</li> </ul> <p>Lead a discussion of the influences that digital media has had on artists such as:</p> <ul style="list-style-type: none"> <li>• Dan Flavin</li> <li>• Jerry Uelsmann</li> <li>• Sonia Landy Sheridan</li> <li>• David Em</li> </ul> <p>Checks for Understanding: Formative: 1.2, 2.3, 3.3, 4.2, 5.2, 6.1, 6.2 Summative: 1.2, 2.3, 3.3, 4.1, 4.2, 5.2, 6.1, 6.2</p>	<p>Create and evaluate digital works to determine the influence that digital media has on culture and civilization as a whole</p> <p>Using a digital media form, students will create a presentation to show:</p> <ul style="list-style-type: none"> <li>• the evolution of art from art works being influenced by culture and civilization to how digital media in all of its various forms now influences culture</li> <li>• the role that digital media played in social media, contemporary political revolutions in the Middle East, and receiving information from sources previously inaccessible.</li> </ul>	<p><b>Text:</b> AF pp. 64-65, 574-580</p> <p><b>Websites:</b> <a href="http://en.wikipedia.org/wiki/Fractal">http://en.wikipedia.org/wiki/Fractal</a> <a href="http://en.wikipedia.org/wiki/Fractal_art">http://en.wikipedia.org/wiki/Fractal_art</a> <a href="https://sites.google.com/site/philipfractalart/">https://sites.google.com/site/philipfractalart/</a></p>
<p><b>Demonstrating a Knowledge and Understanding of Careers in Art</b></p>	<p>Lead a discussion on occupations that exist in the visual arts</p> <ul style="list-style-type: none"> <li>• Art director</li> <li>• Graphic designer</li> <li>• Art critic</li> <li>• Architect</li> <li>• Scenic designer</li> <li>• Urban planner</li> <li>• Landscape architect</li> <li>• Advertising artist</li> <li>• Illustrator</li> <li>• Video game designer</li> <li>• Fashion designer</li> <li>• Photographer</li> </ul>	<p>Students in groups (3-4/group) produce a PowerPoint presentation of a museum curator's plan for an upcoming art exhibit. Include in presentation: Poster design announcing exhibit (for sale in gift shop), one room of a finished gallery of exhibited artwork, and a docent-led tour</p>	<p><b>Text:</b> AF pp. 22, 584-598, 594-608</p> <p><b>Websites:</b> Careers in Art <a href="http://www.careertools.com/art-careers.html">http://www.careertools.com/art-careers.html</a> <a href="http://www.princetonol.com/groups/iad/jobs/artjobs.html">http://www.princetonol.com/groups/iad/jobs/artjobs.html</a> <a href="http://www.khake.com/page42.html">http://www.khake.com/page42.html</a> <a href="http://www.artlex.com/ArtLex/a/artcareers.html">http://www.artlex.com/ArtLex/a/artcareers.html</a></p>

# Curriculum Map

# Visual Art Art History

Knowledge and Skills CLEs/SPIs	Content Outline Check for Understanding	Assessments/Activities	Resources Interdisciplinary Connections
CLEs: 6.2 SPIs: 6.1.1, 6.1.2	<ul style="list-style-type: none"> <li>Medical illustrator</li> <li>Cinematographer</li> </ul> Checks for Understanding: Formative: 6.2 Summative: 6.2		
<b>STUDIO MEDIA, TOOLS AND PROCESSES</b>			
<b>Demonstrating a Knowledge and Understanding of 2-D Design</b>  CLEs: 1.1, 2.1 SPIs: 1.1.2, 1.2.1, 2.1.1, 2.1.2, 2.1.3, 2.2.1, 2.2.2, 2.2.3, 2.3.1, 2.3.2, 2.3.3	Model process of creating 2-D art forms which illustrate understanding of media, tools, processes, and techniques  Design personal 2-D artworks for a specific style, theme, time period  Demonstrate an understanding of 2-D design art forms  Checks for Understanding: Formative: 1.2, 2.1 Summative: 1.1, 2.3	Create a pencil drawing with complex assortment of art elements illustrating knowledge of a selected period/style, theme, and time period of art and understandings of media, tools, processes and techniques	<b>Text:</b> AF: pp. 27, 40, 46, 47, 250, 483, 525  <b>Interdisciplinary Connections:</b> <u>Social Studies:</u> relate historical/cultural examples to key events in world history; relate symbolic meanings of color and design motifs to a variety of cultures from a variety of historical periods <u>Math:</u> math equations are used to determine scale, proportion and perspective
<b>Demonstrating a Knowledge and Understanding of 3-D Design</b>  CLEs: 1.1, 2.1 SPIs: 1.1.2, 1.2.1, 2.1.1, 2.1.2, 2.1.3, 2.2.1, 2.2.2, 2.2.3, 2.3.1, 2.3.2, 2.3.3	Model process of creating 3-D art forms which illustrate understanding of artworks for a specific style, theme, time period  Lead a discussion on 3-D art forms which illustrate an understanding of media, tools, and processes  Checks for Understanding: Formative: 1.2, 2.1	Create one page of a pop-up book illustrating knowledge of a selected period/style of art, theme, time period and understanding of media, tools, and processes	<b>Text:</b> AF: pp. 50, 51, 250  <b>Interdisciplinary Connections:</b> <u>Language Arts:</u> whole-to-parts-to-whole relationships in art relate to literary compositions; variety/contrast relate to use of adjectives and adverbs

### RESOURCE KEY

**TEXTBOOK:** Art in Focus     
 **MCSF:** Memphis City School Prints     
 **Interdisciplinary Units** are available on MCS Webpage  
 Disclaimer: Product descriptions are recommended activities that can be supplemented by activities teaching the same concepts/skills

# Curriculum Map

# Visual Art Art History

Knowledge and Skills CLEs/SPIs	Content Outline Check for Understanding	Assessments/Activities	Resources Interdisciplinary Connections
	Summative: 1.1, 2.3		

Draft