

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. Designed with the teacher in mind, the Art Education curriculum maps focus on teaching and learning correspond to the 2018 Tennessee Department of Education Revised Standards for Arts Education.

A high quality arts education is essential to the social, emotional, and intellectual growth of every student. Therefore, SCS will provide a broad range of innovative, inspiring, and relevant arts education offerings so all students learn to express their unique voice and shape a thriving Memphis/Shelby County community. Shelby County Schools will foster collaboration, creativity, and self-expression through equitable, high quality, and sequential K-12 arts experiences, empowering all young people to strive for artistic and scholastic excellence. 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 potential. 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: create, respond, connect, and present.

How to Use the High School Visual Art 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. For Visual Art, this is generally reflected in the following quarterly framework*:

Enduring Understandings: These statements included in the curriculum come directly from the TN standards for Visual Art. They help to summarize important ideas and processes that are central to the discipline and have a lasting value beyond the classroom.

Essential Questions: These questions included in the curriculum maps come directly from the TN standards for Visual Art. They help to ground students' pursuits with a sense of direction, purpose, and relevance as they are engaged in the work.

Vocabulary: This list of general art terms for each unit will help students speak and write about their art and the art of others.

Skills/Techniques: This column reflects the standards and essential tasks associated with mastery of the unit.

Suggested Activities: Like a menu, teachers may choose one or more student activities that will reinforce learning as it relates to the standards and big ideas. Teachers may also incorporate activities that are not explicitly listed in these maps.

Suggested Assessments: Like a menu, teachers may choose one or more assessment (formative or summative) that will gauge students' mastery of the knowledge/skills related to the standard. Teachers may also utilize an assessment that is not explicitly listed in these maps.

Interdisciplinary Connections: Connections to ELA, Math, Social Studies, and Science are included for overall support of the district's goals.

Visual Text/Art Criticism: A suggested work of art and reflection questions are included to further support the curriculum. Teachers may choose to incorporate other exemplar works of art and additional questions that are not explicitly listed in these maps.

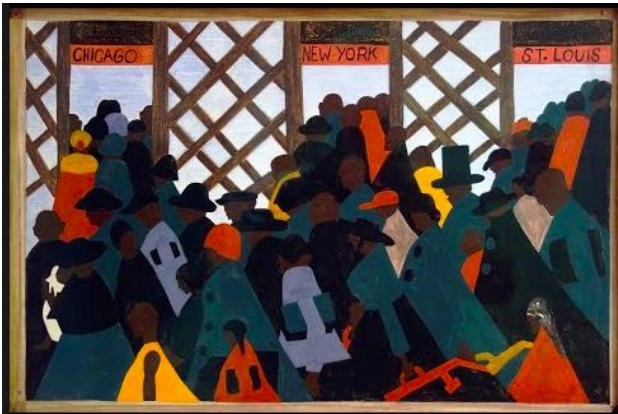
Resources: Links to articles, books, websites, or videos are included to further support implementation of the curriculum.

*These standards and curriculum maps may also be used for any media-specific HS3 level courses.

Course: Art III - Drawing, 2D design, 3D design				
Quarter and Timeframe (#days/weeks): Q1/Unit 1 (2 Weeks)			Focus: Think like an artist: Prepare for an effective advanced practice	
Foundation(s): <u>Cr1:</u> Generate and develop artistic ideas and work. <u>Cr2:</u> Organize and develop artistic ideas and work. <u>R1:</u> Perceive and analyze artistic work. Enduring Understandings: Creativity and innovative thinking are essential life skills that can be developed. Artists and designers balance experimentation with safety and freedom with responsibility while developing and creating artworks. Visual literacy is an essential life skill that can be developed through the close examination of artwork and becomes a system by which viewers understand and interpret the world. Essential Questions: What conditions, attitudes, and behaviors support creativity and innovative thinking? What factors prevent or encourage people to take creative risks? How do images influence our views of the world? Why is it important for safety and health to understand and follow the correct procedures in handling materials, tools, and equipment?			Standards: Create: <u>HS3.VA.Cr1.A:</u> Envision and hypothesize creative risks and their implications while determining plans and direction of art making. <u>HS3.VA.Cr2.B:</u> Balance freedom and responsibility in the use of images, materials, tools, and equipment in the creation and presentation of original work. Respond: <u>HS3.VA.R1.A:</u> Evaluate the connections within a collection of art or artists from a particular time and place, and determine the potential influence on specific audiences.	
Vocabulary	Skills/Techniques	Suggested Activities	Suggested Assessments	Content Integration
Creativity Innovative thinking Envision Hypothesize Creative risks	Effective procedures for advanced personal practice. Individual responsibilities in a shared studio space. Assessing personal style in artmaking. Analyze works from a specific time and place using the 4-step critical process. Broaden analysis using the Essential Questions as a guide for deeper discussion.	Discuss rules, procedures, and course responsibilities. Review sketchbook requirements & assignments. Discuss the Elements and Principles of Design as they apply to Drawing, 2D, and 3D design. Practice critique; discuss the subject matter in a work of art; identify how examining art helps the viewer understand and interpret the world.	Pre-tests on: - observational drawing/sculpting - expressive line drawing/wire sculpture - self-portrait, landscape, still-life using personal stylistic choices (choice of 2D or 3D materials) - written artist's statement discussing pre-test works; use Benchmarks as a guide. - use of 4-step critical process when evaluating a collection of works from a specific time and place; use Essential Questions as a guide.	<u>ELA:</u> written and verbal language skills in discussion of artwork and personal reflections
Visual Text		Art Criticism	Resources	
		<i>Sunset and Moonrise-Maudelle Sleet</i> , Romare Bearden, 1978, Collage on paper <i>The Migration of the Negro, Panel no. 49</i> , Jacob Lawrence, 1940-1941 C.E., Casein of hardboard	The Harlem Renaissance: What was it and why does it matter? The Art Story: Romare Bearden The Art Story: Jacob Lawrence	



Sunset and Moonrise-Maudelle Sleet, Romare Bearden, 1978



The Migration of the Negro, Panel no. 49, Jacob Lawrence, 1940-1941 C.E., Casein of hardboard

Describe: Using appropriate art vocabulary describe what is seen in these works.

Analyze: Discuss innovative use of materials and techniques.

Interpret: "Read" these works as "text" and write what you can infer about this time period from these images.
Discuss risks you feel were taken in creating these works.

Judge: How successful are these works? Explain your decision.

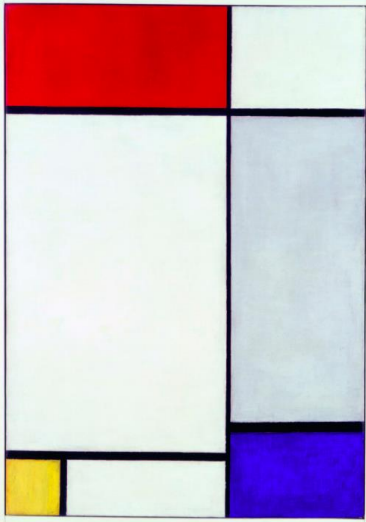
[Developing Personal Artistic Style](#)

[Teaching Students to Critique - ArtsEdge - Kennedy Center](#)

High School Curriculum Map- Visual Art

Course: Art III - Drawing, 2D design, 3D design				
Quarter and Timeframe (#days/weeks): Q1/Unit 2 (3 weeks)			Unit: Think like an artist: Investigation and creation of a thematic series of works	
Foundation(s): <u>Cr1:</u> Generate and conceptualize artistic ideas and work. <u>R2:</u> Interpret Intent and meaning in artistic work. Enduring Understandings: Creativity and innovative thinking are essential life skills that can be developed. Artists and designers shape artistic investigations, following or breaking with traditions in pursuit of creative art-making goals. People gain insights into meanings of artworks by engaging in the process of interpreting art. Essential Questions: What conditions, attitudes, and behaviors support creativity and innovative thinking? What factors prevent or encourage people to take creative risks? How does knowing the contexts, histories, and traditions of art forms help us create works of art and design? Why do artists follow or break from established traditions? How do artists determine what resources and criteria are needed to formulate artistic investigations? How do artists use expressive properties to communicate meaning?			Benchmark: Create: <u>HS3.VA.Cr1.A:</u> Envision and hypothesize creative risks and their implications while determining plans and direction of art making. <u>HS3.VA.Cr1.B:</u> Choose from a range of materials and methods of traditional and contemporary practices, following or breaking established conventions, to plan the making of multiple works of art based on a theme, idea, or concept. Respond: <u>HS3.VA.R2.A:</u> Analyze differing interpretations of an artwork or collection of works in order to select and defend a plausible critical analysis.	
Vocabulary	Skills/Techniques	Suggested Activities	Suggested Assessments	Content Integration
Conceptualize Hypothesize Innovation Investigation Creative risks Drawings Paintings Applied art 3D design: Construction/assemblage (joined materials)	Investigation of a theme through critique of traditional and contemporary works. Planning and producing a thematic series of works. Compare/contrast differing interpretations of work to determine merit and meaning in each.	Sketchbook practice: Record critique of thematic works; include design techniques, media, and processes used for each work assessed. Compare and contrast differing interpretations of the works to determine merit and meaning in each. Plan the making of multiple works of art based on a theme, idea, or concept. Create a project rubric that establishes appropriate criteria for this series of works.	Drawing, 2D or 3D design processes: Create a series of 3 works to solve one of the following problems: Deconstruct masterworks into line drawings/sculptures. Transform a landscape/structure into vertical and horizontal patterns. Transform pop-cultural images into textural patterns. Self assessment based on project rubric; compare/contrast with works of 2 classmates.	<u>ELA:</u> Use of writing skills in critiques <u>Math:</u> Scale and proportion; part-to-whole; calculations <u>Social Studies:</u> Use of art as a reflection/record of our culture throughout time; style; themes; reflection of history in art works.

Visual Text



Composition with Red, Blue, and Yellow. Piet Mondrian. 1930



Fallingwater. Pennsylvania, U.S. Frank Lloyd Wright (architect). 1936-1939 C.E. Reinforced concrete, sandstone, steel, and glass.

Art Criticism

Composition with Red, Blue, and Yellow. Piet Mondrian. 1930 C.E. Oil on canvas

Fallingwater. Pennsylvania, U.S. Frank Lloyd Wright (architect). 1936-1939 C.E. Reinforced concrete, sandstone, steel, and glass.

Describe: Using appropriate art vocabulary describe what is seen in these works.

Analyze: Discuss these artists use of line, shape, color, movement, pattern, rhythm. In what way is the use of line and shape similar in both of these works? In what other ways are these works similar?

Interpret: Why reimagine a landscape or building in geometric shapes? What is the importance of the color choices for these works?

Judge: How successful are these works? Explain your decision.

Resources

[Why and How: Creating a series of work](#)

[The Art Story: Piet Mondrian](#)

[Falling Water vs. The Schroeder House](#)

High School Curriculum Map- Visual Art

Course: Art III - Drawing, 2D design, 3D design				
Quarter and Timeframe (#days/weeks): Q1/Unit 3 (3 weeks)			Unit: Think like an artist: Producing personally meaningful artwork	
Foundation(s): <u>Cr2:</u> Organize and develop artistic ideas and work. <u>R3:</u> Apply criteria to evaluate artistic work. Enduring Understandings: Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches. Artists and designers balance experimentation with safety and freedom with responsibility while developing and creating artworks. People evaluate art based on various criteria. Essential Questions: How do artists and designers determine the effectiveness of particular choices in their work? How do artists and designers learn from trial and error? What responsibilities come with the freedom to create? What is the value of engaging in the process of art criticism?			Benchmark: <u>HS3.VA.Cr2A:</u> Experiment, plan, and make multiple works of art and design that explore a personally meaningful theme, idea, or concept using course specific craftsmanship. <u>HS3.VA.Cr2.B:</u> Balance freedom and responsibility in the use of images, materials, tools, and equipment in the creation and presentation of original work. <u>HS3.VA.R3.A:</u> Construct evaluations of a work of art or collection of works based on differing sets of criteria.	
Vocabulary	Skills/Techniques	Suggested Activities	Suggested Assessments	Content Integration
Personal meaning Craftsmanship Freedom Responsibility Independent Study	Develop a routine of researching an idea, theme, or concept and produce an advanced plan for the works to be created. Experimentation with forms, structures, materials, concepts, media, and art-making approaches.	Sketchbook Practice: Compare/contrast the works of two artists (historic and contemporary) whose works communicate similar meanings. Create a project rubric that establishes appropriate criteria for this series of works. Sketchbook practice: Plan two works that are personally meaningful; record design techniques, media, and processes. Experiment with materials and techniques to ensure excellent craftsmanship.	Drawing, 2D or 3D design processes: Produce 2 works that are personally meaningful and demonstrate thoughtful experimentation with ideas, materials, and techniques that aid communication of the intended meaning. Self assessment using the project rubric; reflect on meaning of works and ways materials and techniques were used to communicate meanings.	<u>ELA:</u> Use of written language skills in critiques and personal reflection. <u>Social Studies:</u> Develop ideas and understandings of society, culture, and history through interactions with and analysis of art.

Visual Text



The Two Fridas, Frida Kahlo, 1939



Malagan display and mask, New Ireland Province, Papua New Guinea, 20th Century

Art Criticism

The Two Fridas, Frida Kahlo, 1939 C.E., Oil on canvas

Malagan display and mask, New Ireland Province, Papua New Guinea, 20th Century C.E., Wood, pigment, fiber, and shell

Describe: Using appropriate art vocabulary describe what is seen in these works.

Analyze: Describe how the elements and principles of art are used to help communicate the intended meaning of this work. What criteria connects these two works?

Interpret: Discuss the imagery/symbolism used in these works.

Judge: How successful are these works? Explain your decision.

Resources

[Symbolism in Art](#)

[The story behind 10 Frida Kahlo paintings - Matador Network](#)

[Art and Meaning | Psychology Today](#)

[An Exercise in Reverie: Finding Meaning in Art - Philadelphia Museum ...](#)

High School Curriculum Map- Visual Art

Course: Art III - Drawing, 2D design, 3D design				
Quarter and Timeframe (#days/weeks): Q2/Unit 1 (3 weeks)			Unit: Work like an artist: Experiment with materials and techniques	
Foundation(s): <u>Cr2:</u> Organize and develop artistic ideas and work. <u>Cr3:</u> Refine and complete artistic work. Enduring Understandings: Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches. Artists and designers balance experimentation with safety and freedom with responsibility while developing and creating artworks. Artists and designers develop excellence through practice and constructive critique, reflecting on, revising, and refining work over time. Essential Questions: How do artists and designers determine the effectiveness of particular choices in their work? What responsibilities come with the freedom to create? What role does persistence play in revising, refining, and developing work?			Standards: Create: <u>HS3.VA.Cr2.A:</u> Experiment, plan, and make multiple works of art and design that explore a personally meaningful theme, idea, or concept using course specific craftsmanship. <u>HS3.VA.Cr2.B:</u> Balance freedom and responsibility in the use of images, materials, tools, and equipment in the creation and presentation of original work. <u>HS3.VA.Cr3.A:</u> Reflect upon, revise, and refine works of art or design, considering relevant traditional and contemporary criteria as well as personal artistic vision.	
Vocabulary	Skills/Techniques	Suggested Activities	Suggested Assessments	Content Integration
Personal meaning Artistic style Craftsmanship Freedom Responsibility Independent Study	Researching and experimenting with forms, structures, materials, concepts, media, and art-making approaches.	Sketchbook Practice: Research an artist whose artistic style differs from your own. Sketchbook practice: Working from a previous design plan, revise the plan using the newly researched artistic style; record practice with techniques, media, and processes. Experiment with materials and techniques to ensure excellent craftsmanship.	Create a work (2D or 3D) that demonstrates similarities with that of researched artist emphasizing experimentation with materials, concepts, and approaches. Examples: (2D or 3D) A still-life combining organic and geometric shapes. A portrait emphasizing the geometric planes of the face/figure. An abstract or symbolic self-portrait. Environmental design (2D or 3D).	<u>ELA:</u> Use of writing skills in critiques <u>Social Studies:</u> Use of art as a reflection/ record of our culture throughout time; style; themes; reflection of history in art works. <u>Science:</u> Facial Configuration; problem solving strategies; natural environments enhanced with man-made structures.

Visual Text



Self Portrait, Frédéric Fleibig, 1905 C.E., Oil on cardboard



Figurine of woman from Syros, Greece, ca. 2600-2300 BCE.

Art Criticism

Self Portrait, Frédéric Fleibig, 1905 C.E., Oil on cardboard

Figurine of woman from Syros (Cyclades), Greece, ca. 2600-2300 BCE.

Describe: Using appropriate art vocabulary describe what is seen in these works.

Analyze: Discuss use of planar divisions in creating these portraits.

Interpret: How does dividing the face/figure into planar shapes change understanding or connection with the face/figure?

Judge: How successful are these works? Explain your decision.

Resources

[Planar analysis - The Drawing Page - WordPress.com](#)

[Greek Art part 1: The human figure, from Geometric to Hellenistic ...](#)

[How to make your Art Project exciting: creative mixed media](#)

[Steal an Artist's Power by Copying Their Work](#)

High School Curriculum Map- Visual Art

Course: Art III - Drawing, 2D design, 3D design				
Quarter and Timeframe (#days/weeks): Q2/Unit 2 (6 weeks)			Unit: Work like an artist: Transform perceptions	
Foundation(s): <u>Cr2:</u> Organize and develop artistic ideas and work. <u>Cr3:</u> Refine and complete artistic work. Enduring Understandings: People create and interact with objects, places, and design that define, shape, enhance, and empower their lives. Artists and designers develop excellence through practice and constructive critique, reflecting on, revising, and refining work over time. Essential Questions/Understandings: How do objects, places, and design shape lives and communities? How do artists and designers determine goals for designing or redesigning objects, places, or systems: How do artists and designers create works of art or design that effectively communicate? What role does persistence play in revising, refining, and developing work? How do artists grow and become accomplished in art forms? How does collaboratively reflecting on a work construct a more complete experience?			Benchmark: Create: <u>HS3.VA.Cr2.C:</u> Collaboratively develop artwork that transforms the perception and experience of a particular place, object, or system. <u>HS3.VA.Cr3.A:</u> Reflect upon, revise, and refine works of art or design, considering relevant traditional and contemporary criteria as well as personal artistic vision.	
Vocabulary	Skills/Techniques	Suggested Activities	Suggested Assessments	Content Integration
Interaction Empowerment Enhance Constructive critique Reflection Revision Redesign Refine Collaboration Persistence Envision	Investigate objects, places, and designs that define, shape, enhance, and empower individuals and communities. Constructive critique, reflecting on, revising, and refining works.	Sketchbook practice: Discuss with peers the essential questions and write thoughtful personal responses to each. Sketchbook practice: Create thumbnails of design concepts; practice use of materials and techniques to ensure proficiency of craftsmanship.	Drawing, 2D or 3D design processes: Redesign an historic building or fashion style using modern design concepts while maintaining a connection with the original design. Incorporate an image of a figure, face, object, or place that suggests oppression into a larger work that revises the meaning to that of empowerment. Small group collaboration of a group of buildings or objects that enhance community relations.	<u>ELA:</u> Use of written and verbal language skills in group discussion and personal reflection. <u>Social Studies:</u> Use of art as a reflection/ record of society and culture; connecting historic and contemporary societies.

Visual Text



Royal Ontario Museum Extension, Daniel Libeskind, Canada, 2003-2007



Trade (Gifts for Trading Land with White People), Jaune Quick-to-See Smith. 1992 C.E., Oil and Mixed media on canvas.

Art Criticism

Royal Ontario Museum Extension, Daniel Libeskind, Canada, 2003-2007

Trade (Gifts for Trading Land with White People), Jaune Quick-to-See Smith. 1992 C.E., Oil and Mixed media on canvas.

Describe: Using appropriate art vocabulary describe what is seen in these works.

Analyze: Discuss the connecting and disconnecting elements between the old and new sections of the Royal Ontario Museum. How do the materials used help/hurt the connection between the historic and modern sections. Discuss the connection of the past and present portrayed in *Trade* by Jaune Quick-to-See Smith.

Interpret: Why reimagine an historic structure in geometric shapes? What is the meaning of the work *Trade*?

Judge: How successful are these works? Explain your decision.

Resources

[A Study in Architectural Contrasts](#)

[Jaune Quick-To-See Smith | Smithsonian American Art Museum](#)

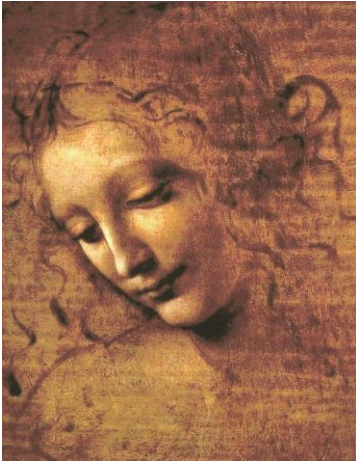
[Architecture's ripple effect: Designing for big impact](#)

[Why I'm an architect that designs for social impact, not buildings](#)

[20 Stunning Art Expressions That Create Public Awareness](#)

Course: Art III - Drawing, 2D design, 3D design				
Quarter and Timeframe (#days/weeks): Q3/Unit 1 (2 week)			Unit: Perceive like an artist: Evaluate and analyze artistic work	
Foundation(s): <u>R1:</u> Perceive and analyze artistic work. Enduring Understandings: Visual literacy is an essential life skill that can be developed through the close examination of artwork and becomes a system by which viewers understand and interpret the world. Individual aesthetic and empathetic awareness, developed through engagement with art, can lead to understanding and appreciation of self, others, the natural world, and constructed environments. Essential Questions/Understandings: Where and how do we encounter images in our world? How do images convey meaning? How do images influence our views of the world? How can the viewer “read” a work of art as text? How do life experiences influence the way we relate to art? How does learning about art impact how we perceive the world? What can we learn from our responses to art?			Standards: Respond: <u>HS3.VA.R1.A:</u> Evaluate the connections within a collection of art or artists from a particular time and place, and determine the potential influence on specific audiences. <u>HS3.VA.R1.B:</u> Analyze how responses to art develop over time based on knowledge, life experiences, and perceptions of the world.	
Vocabulary	Skills/Techniques	Suggested Activities	Suggested Assessments	Content Integration
Visual literacy Interpret Relate Perceive Aesthetic Empathetic Awareness Engagement Appreciation Influence Impact Image	Investigate a theme, idea, or concept through critique of traditional and contemporary works. Use the critical process of describe, analyze, interpret, and judge in response to visual images. Research how responses to art develop over time based on knowledge, life experiences, and perceptions of the world.	View and discuss artworks from a specific art era to determine how/if those works influenced communities or societies. Sketchbook practice: Critique multiple works at length using the critical process. Compare and contrast two or more works with emphasis on connective elements. (i.e. style, meaning, etc.) Create a list of questions to be used to determine how responses to art have developed over time.	Choose 5 personal works. Create a written analysis to determine what connective elements are present. Discuss at length what you feel influenced these connections. Produce a PowerPoint, or use another presentation method, to present findings to peers. Survey 3 people of differing ages and backgrounds to discover their perceptions of a specific style of art. Create a written record, through journaling or PowerPoint, of the dialogue. Present findings to class.	<u>ELA:</u> Use of verbal and written communication skills in critiques and dialogue with peers and others. <u>Social Studies:</u> Use of art as a reflection/ record of our culture throughout time; style; themes; reflection of history in art works.

Visual Text



La scapigliata, Leonardo da Vinci, 1508 circa, Charcoal heightened in white on paper



Self Portrait, Michael Mentler, Contemporary, Charcoal heightened in white on paper

Art Criticism

La scapigliata, Leonardo da Vinci, 1508 circa, Black charcoal highlighted in white on paper

Self Portrait, Michael Mentler, Contemporary, Charcoal heightened in white on paper

Describe: Using appropriate art vocabulary describe what is seen in these works.

Analyze: Discuss the use of line and value specifically. What elements and principles of art connect these two works?

Interpret: In what way do the materials and artistic style influence the connection between these works? What is your empathetic and aesthetic response to these works? What do you feel is the greatest influence to your response to these works?

Judge: How successful are these works? Explain your decision. In what way is your decision based on the influences of the culture and time in which you live?

Resources

[Using Visual Art to Develop Empathy](#)

[ChiuStream: The Power of Empathy in Art](#)

[Impact of the Arts](#)


[Empathy-Related Responses to Depicted People in Art Works](#)

[Theory of Mind: Why Art Evokes Empathy](#)

[Aesthetic Appreciation: Crash Course Philosophy #30](#)

[Aesthetics: Crash Course Philosophy #31](#)

High School Curriculum Map- Visual Art

Course: Art III - Drawing, 2D design, 3D design				
Quarter and Timeframe (#days/weeks): Q3/Unit 2 (1 week)			Unit: Perceive like an artist: Interpretation	
Foundation(s): <u>R2:</u> Interpret intent and meaning in artistic work. <u>R3:</u> Apply criteria to evaluate artistic work. Enduring Understandings: People gain insights into meanings of artworks by engaging in the process of interpreting art. People evaluate art based on various criteria. Essential Questions: What is the value of engaging in the process of interpreting art? How does knowing and using visual art vocabulary help us understand and interpret works of art? How do artists use expressive properties to communicate meaning? What is the value of engaging in the process of art criticism? How does one determine criteria to evaluate a work of art? How and why might criteria vary? How is a personal preference different from an evaluation?			Benchmark: Respond: <u>HS3.VA.R2.A:</u> Analyze differing interpretations of an artwork or collection of works in order to select and defend a plausible critical analysis. <u>HS3.VA.R3.A:</u> Construct evaluations of a work of art or collection of works based on differing sets of criteria.	
Vocabulary	Skills/Techniques	Suggested Activities	Suggested Assessments	Content Integration
Elements of art Principles of design Criteria Evaluate Intent vs. meaning Analysis vs. Evaluation Construct Expressive properties	Analyze a work or a group of works based on selected criteria. Construct evaluations, both written and oral, of a work or a group of works based on multiple, differing sets of criteria.	Review the elements of art and principles of design. Sketchbook practice: Small group: brainstorm sets of criteria for analyzing and constructing evaluations of a work or a group of works. Sketchbook practice: Analyze a work or a group of works based on selected criteria. Share findings with whole group.	Choose a work or a group of works and construct a visual representation (visual journal style) of the evaluation of the work based on chosen selected criteria. Create a rubric for analyzing and evaluating a work or a group of works based on selected criteria. Create a written reflection on the process of analyzing and evaluating artwork(s) using the Essential Questions as a guide.	<u>ELA:</u> Use of verbal and written skills in critiques and reflection. <u>Social Studies:</u> Use of art as a reflection/ record of our culture throughout time; style; themes; reflection of history in art works.
Visual Text  Moai on platform (ahu). Rapa Nui (Easter Island). c. 1100-1600 C.E., Volcanic tuff figures on basalt base		Art Criticism Moai on platform (ahu). Rapa Nui (Easter Island). c. 1100-1600 C.E., Volcanic tuff figures on basalt base. <i>Jahangir Preferring a Sufi Shaikh to Kings</i> , Bichitr. c. 1620 C.E., Watercolor, gold, and ink on paper. <i>Portrait of Queen Victoria in Her Coronation Robes</i> , George Hayter, 1838, Oil on canvas. Describe: Using appropriate art vocabulary describe what is seen in these works.		Resources Rubric Design Judging Criteria for Our Juried Art Competitions 82 QUESTIONS TO ASK ABOUT ART Compare & Contrast, Lesson for Teachers How to Compare Two Similar Paintings



*Jahangir
Preferring a Sufi
Shaikh to Kings.*
Bichitr.
c. 1620 C.E.,
Watercolor, gold,
and ink on paper



*Portrait of Queen
Victoria in Her
Coronation Robes,*
George Hayter,
1838, Oil on canvas

Analyze: Discuss the use of elements and principles in each. Analyze the use of connecting themes, concepts, and ideas.

Interpret: How are these works connected? What is the connection of the artist to the subject? Consider and list other criteria by which these works can be interpreted.

Judge: How successful are these works individually? Would a collection of works based on these same criteria produce an intriguing/thought provoking exhibition? Explain your decision.

High School Curriculum Map- Visual Art

Course: Art III - Drawing, 2D design, 3D design	
Quarter and Timeframe (#days/weeks): Q3/Unit 3 (6 weeks)	Unit: Unite like an artist: Collaboration with peers to expand communication and influence
Foundation(s): <u>Cn1:</u> Synthesize and relate knowledge and personal experiences to artistic endeavors. <u>Cn2:</u> Relate artistic ideas and works with societal, cultural, and historical context. <u>R1:</u> Perceive and analyze artistic work. <u>Cr2:</u> Organize and develop artistic ideas and work. Enduring Understandings: Through art making, people construct meaning by investigating and developing awareness of perceptions, knowledge, and experiences. People develop ideas and understandings of society, culture, and history through their interactions with and analysis of art. People create	Benchmark: Connect: <u>HS3.VA.Cn1.A:</u> Synthesize knowledge of social, cultural, historical, and personal experiences with art-making approaches to create meaningful works of art or design. <u>HS3.VA.Cn2.A:</u> Evaluate the impact of an artist or a group of artists on the beliefs, values, and behaviors of a society. Create:

and interact with objects, places, and design that define, shape, enhance, and empower their lives. Visual literacy is an essential life skill that can be developed through the close examination of artwork and becomes a system by which viewers understand and interpret the world. **Essential Questions:**
How do people contribute to awareness and understanding of their lives and the lives of their communities through art making? How does art help us understand the lives of people of different times, places, and cultures? How is art used to impact the views of a society? How does art preserve aspects of life?

HS3.VA.Cr2.C: Collaboratively develop artwork that transforms the perception and experience of a particular place, object, or system.

Respond:

HS3.VA.R1.A: Evaluate the connections within a collection of art or artists from a particular time and place, and determine the potential influence on specific audiences.

Vocabulary	Skills/Techniques	Suggested Activities	Suggested Assessments	Content Integration
Society Community Culture Historical context Synthesize Evaluate Collaborate	<p>Perceptive analyzation of the impact of an artist or a group of artists on the beliefs, values, and behaviors of a society.</p> <p>Recognizing societal issues and using higher order thinking to brainstorm ways to use art as a catalyst for change.</p> <p>Working in collaboration with peers to produce individual works that connect with those of others to elicit change.</p>	<p>Discuss historical/cultural aspects of art relating to how images/sculptures reflect/record events or impact social change/advancement and the quality of life.</p> <p>Sketchbook practice: List societal problems and potential artistic endeavors that could enact change in your community.</p> <p>Plan a collaborative work that is dependent on a connection between individual works.</p>	<p>Collaboratively plan a large work/exhibition intended to impact change within a community, nation, or globally.</p> <p>Create 3 individual works that are thematically connected to the collaborative work/exhibition.</p> <p>Participate with presentation of collaborative work/exhibition.</p> <p>Create a written critique using this experience as a guide for answering the Essential Questions for this unit.</p>	<p><u>ELA:</u> Use of verbal and writing skills in collaboration process and critiques; brainstorm; journaling</p> <p><u>Social Studies:</u> Use of art as a reflection/record of our culture throughout time; style; themes; reflection of history in artworks; contemporary social issues.</p>

Visual Text



Art Criticism

Dream of a Sunday Afternoon in the Alameda Park, Diego Rivera. 1947-1948 C.E. Fresco.

Describe: Using appropriate art vocabulary describe what is seen in this work.

Analyze: Discuss Rivera's use of the elements and principles of design. Discuss the visual impact of using a variety of portraits in a single work.

Interpret: How did/does this mural help to reshape the awareness and perceptions of other societies about the culture and people of Mexico? What impact did Rivera's work have on the beliefs, values, and behavior of society in his time?

Resources

[A brutal history told for a modern city, Diego Rivera's Sugar Cane](#)

[Arts and Culture During THE INDUSTRIAL REVOLUTION](#)

[Creating Change: Art as Activism](#)

[~wave~ Episode 8: Art and Activism](#)

[How to Develop a Professional Series of Artwork](#)

[10 Steps to Creating a Series of Paintings. Why you SHOULD plan a collection of related artwork.](#)



Dream of a Sunday Afternoon in the Alameda Park, Diego Rivera. 1947-1948 C.E. Fresco.

Judge: How successful is this work? Explain your decision.

[Reasons for Artists to Make Art in Series](#)
[Advantages to Bodies of Work Over Single Pieces](#)

High School Curriculum Map- Visual Art

Course: Art III - Drawing, 2D design, 3D design	
Quarter and Timeframe (#days/weeks): Qtr4/Unit1 (9 weeks)	Unit: Present like and artist: Planning, preparation, and presentation methods
Foundation(s): <u>P1:</u> Select, analyze, and interpret artistic work for presentation. <u>P2:</u> Develop and refine artistic techniques and work for presentation. <u>P3:</u> Convey and express meaning through the presentation of artistic work. <u>Cr3:</u> Refine and complete artistic work. <u>R3:</u> Apply criteria to evaluate artistic work. Enduring Understandings: Artists, curators, and others consider a variety of factors and methods when analyzing, selecting, curating, preparing, and refining artwork for display and deciding if and how to preserve, protect, and present it. Objects, artifacts, and artworks collected, preserved, or presented either by artists, museums, or other venues communicate meaning and a record of	Standards: Present: <u>HS3.VA.P1.A:</u> Critique and justify choices in the process of analyzing, selecting, curating, and presenting artwork for a specific exhibit or event. <u>HS3.VA.P2.A:</u> Select, evaluate, and apply appropriate methods and processes for preserving and protecting artworks. <u>HS3.VA.P3.A:</u> Curate a collection of artwork or artifacts to impact the viewer's understanding of social, cultural, and political experiences. Create: <u>HS3.VA.Cr3.A:</u> Reflect upon, revise, and refine works of art or design, considering relevant traditional and contemporary criteria as well as personal artistic vision.

<p>social, cultural, and political experiences resulting in the cultivation of appreciation and understanding.</p> <p>Artists and designers develop excellence through practice and constructive critique, reflecting on, revising, and refining work over time. People evaluate art based on various criteria.</p> <p>Essential Questions:</p> <p>What criteria, methods, and processes are used to select and prepare work for preservation or presentation? Why do people value objects, artifacts, and artworks and select them for presentation? How does refining artwork affect its meaning to the viewer? How does the presenting and sharing of objects, artifacts, and artworks influence and shape ideas, beliefs, and experiences? How and why might criteria vary? How is personal preference different from an evaluation?</p>	<p>Respond:</p> <p><u>HS3.VA.R3.A:</u> Construct evaluations of a work of art or collection of works based on differing sets of criteria.</p>
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Vocabulary	Skills/Techniques	Suggested Activities	Suggested Assessments	Content Integration
Curator/curating Museum Cultivate appreciation Exhibition/display Preference Preservation Preparation research, PowerPoint presentation, art history, curating, museum, gallery, matting artwork	Collaboration with peers. Plan and install an exhibition: physical space(traditional/alter- native), digital space (PowerPoint, social media) Refine/revise work for improved communication. Matte and prepare work for exhibition. Plan marketing strategy.	Choose a thematic connection of works to be exhibited. Discuss criteria for selection. Choose exhibition space: discuss size of space needed, hanging/presentation requirements for artwork, how space will help communicate intended meaning, location, ease/flow of viewing, other considerations. Plan marketing strategy: fliers, postcards, posters, etc. Matting practice: measuring, cutting, attachment of work, backing.	Collaborate with classmates to choose a collection of works that are related. Plan an exhibition of the works: preparation of works, exhibition space, presentation method, marketing strategy. Refine or revise individual works, as needed, to improve connection to the exhibition as a whole. Matte works and prepare for presentation according to the agreed upon method. Create written reflection of exhibition experience.	<u>ELA:</u> Use of verbal and written communication skills in planning collaborative work. <u>Math:</u> Scale and proportion; part- to-whole; calculations; problem- solving skill.

Visual Text



The Homeless Projection, Krzysztof Wodiczko, 1986. Outdoor slide projection at the Civil War Soldiers and Sailors Monument, Boston Common, Boston.



Untitled, Jun Kenekho, 2015. Ceramic. Outdoor garden at Dixon Gallery and Gardens, Memphis.

Art Criticism

The Homeless Projection, Krzysztof Wodiczko, 1986. Outdoor slide projection at the Civil War Soldiers and Sailors Monument, Boston Common, Boston.

Untitled, Jun Kenekho, 2015. Ceramic. Outdoor garden at Dixon Gallery and Gardens, Memphis.

Describe: Using appropriate art vocabulary describe what is seen in these works.

Analyze: Discuss what affect these alternative exhibition spaces have on the presentation of these works.

Interpret: How do these spaces change the perception of the works?

Judge: How successful are these presentation methods? Explain your decision.

Resources

[How to Refine an Artwork](#)

[The Extraordinary World of Art: How to curate an exhibition](#)

[Curating in Context: Making Exhibitions Work](#)

[Boxes, Kitchens, & Garages: Alternative Art Spaces](#)

[Artist Exhibit Program: How to Prepare for a Professional Art Exhibit](#)

[Preparing an Art Exhibition](#)

[How to prepare for an Art Exhibition like a Pro](#)

[iRubric: AP Studio Art Exhibit rubric](#)