

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 HS2 level courses.

High School Curriculum Map- Visual Art

Course: Art II				
Quarter and Timeframe (#days/weeks): Q1/Unit 1 (2 Weeks)			Focus: Intro To Art--Thinking like an Artist	
Foundation(s): <u>Cr2:</u> Organize and develop artistic ideas and work. <u>R1:</u> Perceive and analyze artistic work. <u>R2:</u> Interpret intent and meaning in artistic work. <u>R3:</u> Apply criteria to evaluate 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. 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 responsibilities come with the freedom to create? Where and how do we encounter images in our world? How do images convey meaning? What is the value of engaging in the process of interpreting art? How does knowing and using visual art vocabularies help us understand and interpret works of art? How does one determine criteria to evaluate a work of art? How is a personal preference different from an evaluation?			Standards: Create: <u>HS2.VA.Cr2.B:</u> Develop awareness of the balance between freedom and responsibility in the use of images, materials, tools, and equipment in the creation and presentation of original work. Respond: <u>HS2.VA.R1.A:</u> Evaluate the effectiveness of an image or images to influence ideas, feelings, and behaviors of specific audiences. <u>HS2.VA.R2.A:</u> Evaluate types of contextual information relevant to the process of constructing interpretations of an artwork or collection of artworks. <u>HS2.VA.R3.A:</u> Analyze the relevance of criteria used by others to evaluate a work of art or collection of works.	
Vocabulary	Skills/Techniques	Suggested Activities	Suggested Assessments	Content Integration
Hypothesize Conceptualize Artist's statement Creative risk taking Critique: describe, analyze, interpret, judge Elements of art: line, shape, form, value, color, texture, space Principles of design: emphasis, variety, harmony, repetition, contrast, balance rhythm/movement, unity, scale/proportion Self-portrait Still-life Narrative	Course expectations and classroom procedures. Individual responsibilities in a shared studio space. Methods of art making Critiquing Point of View and Subject Matter	Discuss rules, procedures, and course responsibilities. Preview sketchbook assignments Review art elements & principles as they relate to Art II Intro to critique framework, practice critiquing Discuss the subject matter in a work of art, identifying the artist's point of view	Pre-Assess: - Observational drawing skills - Artist's Statement - 4-step critical process - Self-portrait Formative Assessment: Participation in group critique	<u>ELA:</u> written statements and discussion in critique <u>Social Studies:</u> Use of art as a reflection/record of our culture throughout time; style; themes; reflection of history in art works.


thumbnail sketches		Preliminary discussion of how point of view or purpose shapes the content and style of a work				
Visual Text  <i>Three Folk Musicians</i> , Romare Bearden, 1967 		Art Criticism <i>Three Folk Musicians</i> , Romare Bearden, 1967 Collage of various papers with paint and graphite on canvas <i>Girl with Black Eye</i> , Norman Rockwell, 1953 Oil on Canvas Describe: Using appropriate art vocabulary describe what is seen in this work. Analyze: How is the work organized? How have the elements and principles been used to organize these works of art? In what way are these works observational? Interpret: What are the artist’s trying to say in these works? What message is the artist trying to convey? Judge: How successful is this work? Explain your decision.			Resources <u>Teaching Students to Critique - ArtsEdge - Kennedy Center</u> <u>Realistic Observational Drawings - Student Art Guide</u> <u>ART PURPOSES AND FUNCTION OF ART Introduction to Art Fall 2014</u>	

Girl with Black Eye, Norman Rockwell, 1953

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High School Curriculum Map- Visual Art

Course: Art II				
Quarter and Timeframe (#days/weeks): Q1/Unit 2 (3.5 Weeks)			Focus: Drawing Techniques/Spatial Relationships	
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 balance experimentation with safety and freedom with responsibility while developing and creating artworks with forms, structures, materials, concepts, media, and art-making approaches. Artist and designers develop excellence through practice and constructive critique, reflecting on, revising, and refining work overtime. 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 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>HS2.VA.Cr2.A:</u> Through experimentation, practice, and persistence, demonstrate acquisition of skills and knowledge in a chosen art form using course specific craftsmanship. <u>HS2.VA.Cr2.B:</u> Develop awareness of the balance between freedom and responsibility in the use of images, materials, tools, and equipment in the creation and presentation of original work. <u>HS2.VA.Cr3.A:</u> Reflect upon, revise, and refine works of art and design in response to personal artistic vision.	
Vocabulary	Skills/Techniques	Suggested Activities	Suggested Assessment	Content Integration
Contour, Cross-contour, Blind contour Gesture Line: Expressive Continuous Quality Weight Horizon Converging Parallel Organizational Axis Composition Negative/Positive space Reference points Sighting Plumb and level Foreshortening	Shape-to-form Proportions and scale Foreshortening Contour drawing methods Gesture drawing Sighting: finding midpoint, plumb and level, angles, ellipses Grid drawing Measuring	Mark-making exercises: Copy masters' expressive line use Drawing on the Right Side of the Brain Sketchbook experimentation using differing line quality, weight, and expressiveness Organizational line drawing Exercises utilizing sighting techniques	Drawing: Contour Upside down Cross-contour Negative space drawings collage Still life Linear Perspective Grid Group critique assessing merits of work Individual project evaluation based on objectives of the project Written artist's statements connected to critique	<u>ELA:</u> written statements and discussion in critique <u>Math:</u> Grids and measurements, scale and proportion <u>Science:</u> Relationship of parts-to-whole

Ellipses Eye level Vanishing point				
Visual Text  <i>Garden With Flowers</i> , Vincent van Gogh, 1888	Art Criticism <i>Garden With Flowers</i> , Vincent van Gogh, 1888 black ink over pencil on paper <i>The Artist's Mother</i> , Alberto Giacometti, 1950 oil on canvas Describe: Using appropriate art vocabulary describe what is seen in this work. Analyze: Discuss the use of line quality and value used in each of these drawings. Interpret: Do you think this is a finished piece? Explain your decision. Judge: How successful is this work? Explain your decision.	Resources <i>School of Athens</i> , Raphael, 1509-1511. Paint, plaster <i>Christina's World</i> , A. Wyeth, 1948. Egg tempera on Gessoed panel "Drawing from Observation," Brian Curtis, 2002 <u>Empire of the Eye: The Magic of Illusion-Introduction, Part 1</u> <u>How To Write An Artist Statement: Tips From The Art ... - Agora Gallery</u> <u>Drawing Exercises</u>		



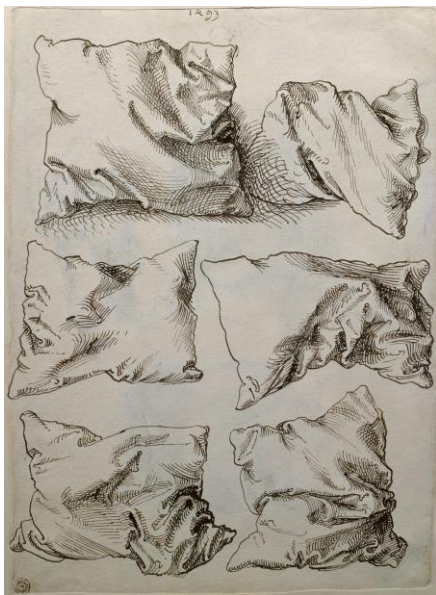
The Artist's Mother, Alberto Giacometti, 1950

High School Curriculum Map- Visual Art

Course: Art II				
Quarter and Timeframe (#days/weeks): Q1/Unit 3 (3.5 Weeks)			Focus: Value	
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 balance experimentation with safety and freedom with responsibility while developing and creating artworks with forms, structures, materials, concepts, media, and art-making approaches. Artist and designers develop excellence through practice and constructive critique, reflecting on, revising, and refining work overtime. 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 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>HS2.VA.Cr2.A:</u> Through experimentation, practice, and persistence, demonstrate acquisition of skills and knowledge in a chosen art form using course specific craftsmanship. <u>HS2.VA.Cr2.B:</u> Develop awareness of the balance between freedom and responsibility in the use of images, materials, tools, and equipment in the creation and presentation of original work. <u>HS2.VA.Cr3.A:</u> Reflect upon, revise, and refine works of art and design in response to personal artistic vision.	
Vocabulary	Skills/Techniques	Suggested Activities	Suggested Assessment	Content Integration

Light theory Planar analysis Hard/Soft edges Chiaroscuro Cast shadow Core shadow Reflected light Highlight Contrast	Chiaroscuro Planar analysis Mapping observed values Rendering value with various materials Ink wash Reverse charcoal drawing Collage Artistic experimentation	Value study Creation of tints/shades/neutrals Planar Analysis: hard and soft edges Tonal bar/tonal matching Sketchbook plans, sketches of artwork Manipulation of color blending	Thumbnail sketches Drawing/Painting of: Reflective objects Landscape with light and shadows; atmospheric perspective Chiaroscuro still life studies Still-life	<u>ELA:</u> written statements and discussion in critique <u>Math:</u> Grids and measurements, scale and proportion <u>Science:</u> Light theory; mapping of planes in art relates to mapping in physical science; relationship of parts-to-whole
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Visual Text



Six Studies of Pillows, Albrecht Durer, 1493

Art Criticism

Six Studies of Pillows, Albrecht Durer, 1493 pen and brown ink on paper

Still-Life: Cigarette Butts and Glasses, Richard Diebenkorn, 1967 black ink, conté crayon, charcoal, and ball-point pen on wove paper

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

Analyze: Discuss the use of line quality and value Durer used in his drawing. How did Durer create the illusion of 3 dimensionality in this drawing? How does Durer explore the use of light in his Pillow study?

Interpret: Why do you think Durer chose to create this study? Do you think this is a finished piece? Explain your decision.

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

Resources

[Jones arted: Value exercises](#)

[Chiaroscuro](#)

[Drawing metal and reflective objects](#)



Still-Life: Cigarette Butts and Glasses, Richard Diebenkorn, 1967

High School Curriculum Map- Visual Art

Course: Art II	
Quarter and Timeframe (#days/weeks): Q2/Unit 1 (4.5 Weeks)	Focus: Color Theory
<p>Foundation(s): <u>Cr2:</u> Organize and develop artistic ideas and work. <u>Cr3:</u> Refine and complete artistic work</p> <p>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 with forms, structures, materials, concepts, media, and art-making approaches. Artist and designers develop excellence through practice and constructive critique, reflecting on, revising, and refining work overtime.</p> <p>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</p>	<p>Standards: Create: <u>HS2.VA.Cr2.A:</u> Through experimentation, practice, and persistence, demonstrate acquisition of skills and knowledge in a chosen art form using course specific craftsmanship. <u>HS2.VA.Cr2.B:</u> Develop awareness of the balance between freedom and responsibility in the use of images, materials, tools, and equipment in the creation and presentation of original work. <u>HS2.VA.Cr3.A:</u> Reflect upon, revise, and refine works of art and design in response to personal artistic vision.</p>

responsibilities come with the freedom to create? 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?				
Vocabulary	Skills/Techniques	Suggested Activities	Suggested Assessments	Content Integration
Color theory: tint shade neutral monochromatic analogous complementary split-complementary double split-complementary triad warm colors cool colors hue color perspective Portrait/self-portrait: full face ¾ view profile, pigment	Collage: mixing and applying color with various media Dry Media Painting: value shading in color manipulation of color blending/modulation Wet Media Painting: wet-on-wet wet-on-dry dry-brush washes and resist lifting techniques glazing mixed v. broken color impasto scumbling palette knives, scraping surface prep and manipulation Facial mapping/facial proportions	Color mixing: tints/shades/neutrals Color mixing exercises with wet and/or dry media Facial mapping exercises Mapping values/light logic Sketchbook practice: manipulation of color blending; wet and dry media techniques	Preliminary thumbnail sketches/experimentation Drawing/Painting of: color theory/radial design using elements and principles of design still-life study using varying color schemes, mood, and lighting observed color self-portrait or portrait as biography illustrating color emphasis Written artist's statement and peer critique.	<u>ELA</u> : use of written and spoken language skills in critique <u>Math</u> : ratios and fractions; calculations <u>Science</u> : color theory relates to physical science; emotional effects of color
Visual Text		Art Criticism <i>Self-Portrait</i> , Kathe Kollwitz, 1910. Etching and drypoint <i>Officer of the Hussars</i> , Kehinde Wiley, 2007. Oil on canvas Describe: Using appropriate art vocabulary describe what is seen in these works.	Resources Basic Color Theory Exploring Dry/Wet Media	



Officer of the Hussars, Kehinde Wiley, 2007


Analyze: How do the colors, patterns, and textures used in these paintings influence the meanings of these works?

Interpret: How do the colors, patterns, and textures used in these paintings influence the meanings of these works? In what way do these works reflect everyday life, respond to a contemporary issue or current event, or tell a personal story?

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

High School Curriculum Map- Visual Art

Course: Art II				
Quarter and Timeframe (#days/weeks): Q2/Unit 2 (4.5 Weeks)			Focus: Painting Figures	
Foundation(s): <u>Cr1:</u> Generate and conceptualize artistic ideas and work. <u>Cr2:</u> Organize and develop artistic ideas and work. <u>Cr3:</u> Refine and complete artistic work Enduring Understandings: Artists and designers shape artistic investigations, following or breaking with traditions in pursuit of creative art-making goals. Artists and designers balance experimentation with safety and freedom with responsibility while developing and creating artworks with forms, structures, materials, concepts, media, and art-making approaches. Artist and designers develop excellence through practice and constructive critique, reflecting on, revising, and refining work overtime. Essential Questions: How do artists determine what resources and criteria are needed to formulate artisti investigations? 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 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: <u>HS2.VA.Cr1.B:</u> Choose from a range of materials and methods of traditional and contemporary practices to plan works of art and design. <u>HS2.VA.Cr2.A:</u> Through experimentation, practice, and persistence, demonstrate acquisition of skills and knowledge in a chosen art form using course specific craftsmanship. <u>HS2.VA.Cr2.B:</u> Develop awareness of the balance between freedom and responsibility in the use of images, materials, tools, and equipment in the creation and presentation of original work. <u>HS2.VA.Cr3.A:</u> Reflect upon, revise, and refine works of art and design in response to personal artistic vision. <u>HS2.VA.Cn2.A:</u> Compare and connect functions of art in a variety of societal, cultural, and historical contexts to contemporary and local contexts.	
Vocabulary	Skills/Techniques	Activities	Assessment	Content Integration
Blocking-in lines Environment/setting Symbolism Volume-drawing of the face Axis points/cross reference points Contour of the face Watercolor Acrylic Gouache Oil paint Exaggerated	Planning and producing a figure drawing or painting Rendering accurate proportions Wet-media painting techniques Brush stroke/tool usage Color palette Compositional arrangement Thinking strategies for visually altering meaning through exaggeration	Thumbnail sketches demonstrating: axis and blocking-in lines accurate proportions exaggeration foreshortening unique environment/setting Reflect, refine, create final work based on thumbnails	From Thumbnail Sketches: Paint a portrait/self-portrait or figure in a unique environment Paint a portrait/figure with an exaggerated or foreshortened proportion Mirror drawing Oral/written explanation of choices when pairing exaggeration with meaning	<u>Science:</u> Anatomy

		Produce a variety of gesture drawings from a static and active model		
Visual Text  <p><i>Portrait of Madame Matisse</i>, Henri Matisse, 1905</p>		Art Criticism <p><i>Portrait of Madame Matisse</i>, Henri Matisse, 1905. Oil on canvas</p> <p><i>Hand with Reflecting Sphere</i>, M. C. Escher, 1935. Lithograph</p> <p>Describe: Using appropriate art vocabulary describe what is seen in these works.</p> <p>Analyze: How do the colors, patterns, and textures used in these paintings influence the meanings of these works?</p> <p>Interpret: How does exaggeration alter the meaning of the figure? What is the mood in each of these works? In what way do these works reflect everyday life, respond to a contemporary issue or current event, or tell a personal story?</p> <p>Judge: How successful are these works? Explain your decision.</p>		Resources Gesture Drawing Foreshortening the Figure



Hand with Reflecting Sphere, M. C. Escher, 1935

High School Curriculum Map- Visual Art

Course: Art II	
Quarter and Timeframe (#days/weeks): Q3/Unit 1 (3 weeks)	Focus: Expression/Abstraction

Foundation(s):

Cr1: Generate and conceptualize artistic ideas and work.

R1: Perceive and analyze artistic work.

R2: Interpret intent and meaning in artistic work.

R3: Apply criteria to evaluate artistic work.

P3: Convey and express meaning through the presentation of artistic work.

Cn2: Relate artistic ideas and works with societal, cultural, and historical context.

Enduring Understandings:

Creativity and innovative thinking are essential life skills that can be developed. 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. People gain insights into meanings of artworks by engaging in the process of interpreting art. People evaluate art based on various criteria. Objects, artifacts, and artworks collected, preserved, or presented either by artists, museums, or other venues communicate meaning and a record of social, cultural, and political experiences resulting in the cultivation of appreciation and understanding. People develop ideas and understandings of society, culture, and history through their interactions and analysis of art.

Essential Questions:

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? How does the presenting and sharing of objects, artifacts, and artworks influence and shape ideas, beliefs, and experiences? How do objects, artifacts, and artworks collected, preserved, or presented, cultivate appreciation and understanding?

Standards:**Create:**

HS2.VA.Cr1.A: Individually or collaboratively formulate new creative problems based on student's existing work.

HS2.VA.Cr1.B: Choose from a range of materials and methods of traditional and contemporary practices to plan works of art and design.

Respond:

HS2.VA.R1.A: Evaluate the effectiveness of an image or images to influence ideas, feelings, and behaviors of specific audiences.

HS2.VA.R2.A: Evaluate types of contextual information relevant to the process of constructing interpretations of an artwork or collection of artworks.

HS2.VA.R3.A: Analyze the relevance of criteria used by others to evaluate a work of art or collection of works.

Present:

HS2.VA.P3.A: Make, explain, and justify connections between exhibitions of artists or artwork and the context of social, cultural, and political history.

Connect:

HS2.VA.Cn2.A: Compare and connect functions of art in a variety of societal, cultural, and historical contexts to contemporary and local contexts.

Vocabulary	Skills/Techniques	Suggested Activities	Suggested Assessments	Content Integration
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<p>Expression/Abstraction:</p> <p>Abstract; representational; non-representational Repetition/variation Clarity/Ambiguity Balance/Imbalance; Symmetry/Asymmetry Order/Disorder Harmony/Variety Visual Tension/Contrast Ambiguous relationships Compositional unity Rhythm Emphasis Economy Figura Serpentina Critique</p>	<p>Expressive use of materials/art elements Mixed-media techniques Surface treatments Textural applications Color palette Artwork with conceptual depth Compositional flow Color/Mood Relationships Symbolic/Expressive use of color Thumbnail Sketches Critique</p>	<p>Explore master artists' stylistic features; incorporate stylistic features into original artwork</p> <p>Abstract Narrative artwork: artworks utilizing personal symbols and expressive characteristics of art elements to express narrative;</p> <p>Compare/contrast paintings with closely related colors to a painting using contrasting colors</p>	<p>-Produce a mixed media composition that explores a wide range of surface treatments but creates a sense of unity in its compositional message. -Create a work using expressive color and abstract narrative. -Group critique assessing merits of work; Individual project evaluation based on objectives of the project; written statements connected to critique discussing symbolic and/or expressive use of color.</p>	<p><u>ELA:</u> use of written and spoken language skills in critique</p>
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Visual Text



I and the Village, Marc Chagall, 1911



Woman 1, Willem de Kooning, 1952

Art Criticism

I and the Village, Marc Chagall, 1911
Woman 1, Willem de Kooning, 1952

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

Analyze: How are the colors, patterns, and textures used in these paintings to create balance, variety, tension, and unity?

Interpret: How do the colors, patterns, and textures used in these paintings influence the meanings of these works? In what way do these works reflect everyday life, respond to a contemporary issue or current event, or tell a personal story?

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

Resources



Cakes, Wayne Thiebaud, 1963 (Closely related colors) vs. *Field of Poppies*, Vincent Van Gogh, 1890 (contrasting colors)

[Lesson Plan: Exploration of materials](#)

High School Curriculum Map- Visual Art

Course: Art II				
Quarter and Timeframe (#days/weeks): Q3/Unit 2 (3 Weeks)		Focus: Self-Expression: Developing a Unique Style		
Foundation(s): <u>Cr1:</u> Generate and conceptualize artistic ideas and work. <u>Cr2:</u> Organize and develop artistic ideas and work. <u>R1:</u> Perceive and analyze artistic work. <u>Cn1:</u> Synthesize and relate knowledge and personal experiences to artistic endeavors. Enduring Understandings: Artists and designers shape artistic investigations, following or breaking with traditions in pursuit of creative art-making goals. People 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. Through art making, people construct meaning by investigating and developing awareness of perceptions, knowledge, and experiences. Essential Questions: 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? How does engaging in the creation of art enrich people's lives? How does making art attune people to their surroundings? How do people contribute to awareness and understanding of their lives and the lives of their communities through art making?		Benchmark: <u>HS2.VA.Cr1.B:</u> Choose from a range of materials and methods of traditional and contemporary practices to plan works of art and design. <u>HS2.VA.Cr2.C:</u> Demonstrate, in works of art or design, how visual and material culture defines, shapes, enhances, inhibits, and/or empowers people's lives. <u>HS.VA.R1.A:</u> Evaluate the effectiveness of an image or images to influence ideas, feelings, and behaviors of specific audiences. <u>HS.VA.Cn1.A:</u> Research and connect and unfamiliar subject to personal experiences to develop meaning through art-making.		
Vocabulary	Skills/Techniques	Activities	Assessment	Content Integration

Generate Conceptualize Organize Develop Synthesize Perceive Analyze/Examine Relate Investigate Tradition Visual literacy Communicate	Thumbnail Sketches Expressive use of materials/art elements Creating artwork with conceptual depth Critique	Sketchbook practice Expressive use of materials/elements. Using formal elements as the subject of an artwork. Idea development/ self-expression. Integrating Personal Experience into works	Developing student voice: Create a series of two works in students' own style. Artist's statement for original artwork in response to theme investigation. Critique: verbal/written explanation of use of color/color schemes to express mood or emotion.	<u>ELA:</u> use of written and spoken language skills in critique
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Visual Text  <i>Blue Flower, Georgia O'Keeffe, 1918, oil on canvas.</i>  <i>My Autumn Leaves, Georgia O'Keeffe, 1929, oil on canvas.</i>	Art Criticism <i>Blue Flower, Georgia O'Keeffe, 1918, oil on canvas.</i> <i>My Autumn Leaves, Georgia O'Keeffe, 1929, oil on canvas.</i> Describe: Using appropriate art vocabulary describe what is seen in these works. Analyze: How are the colors, patterns, and textures used in these paintings to create balance, variety, tension, and unity? Interpret: In your opinion, what meaning was Ms. O'Keeffe communicating through these large, cropped paintings of flowers? Consider what you know about Georgia O'Keeffe; in what way do these works reflect the personal style of the artist? Judge: How successful are these works? Explain your decision.	Resources <u>Georgia O'Keeffe talking about her life and work.</u>
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High School Curriculum Map- Visual Art

Course: Art II	
Quarter and Timeframe (#days/weeks): Q3/Unit 3 (6 Weeks)	Focus: Developing artistic ideas and work

Foundation(s):

Cr1: Generate and conceptualize artistic ideas and work.

Cr2: Organize and develop artistic ideas and work.

Cr3: Refine and complete artistic work

R1: Perceive and analyze artistic work.

R2: 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. 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.

Artist and designers develop excellence through practice and constructive critique, reflecting on, revising, and refining work overtime. 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. 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 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? How does collaboratively reflecting on a work construct a more complete experience? What is the value of engaging in the process of interpreting art? How does knowing and using visual art vocabularies help us understand and interpret works of art? How do artists use expressive properties to communicate meaning?

Benchmark:

HS2.VA.Cr1.A: Generate and conceptualize artistic ideas and work.

HS2.VA.Cr1.B: Choose from a range of materials and methods of traditional and contemporary practices to plan works of art and design.

HS2.VA.Cr2.A: Through experimentation, practice, and persistence, demonstrate acquisition of skills and knowledge in a chosen art form using course specific craftsmanship.

HS2.VA.Cr2.B: Develop awareness of the balance between freedom and responsibility in the use of images, materials, tools, and equipment in the creation and presentation of original work.

HS2.VA.Cr3.A: Reflect upon, revise, and refine works of art and design in response to personal artistic vision.

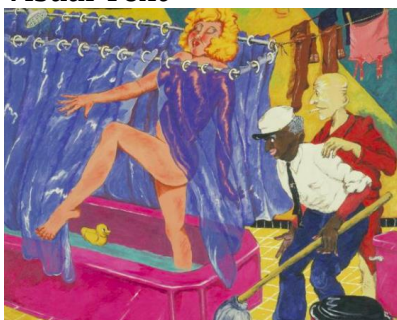
HS2.VA.R1.A: Evaluate the effectiveness of an image or images to influence ideas, feelings, and behaviors of specific audiences.

HS2.VA.R2.A: Evaluate types of contextual information relevant to the process of constructing interpretations of an artwork or collection of artworks.

Vocabulary	Skills/Techniques	Activities	Assessment	Content Integration
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Brainstorming Experimentation Innovation Refine Reflect Revise Responsibility Insight	Brainstorming Experimentation with ideas, materials, and techniques using new and previously created works. Developing a series of thematically connected works. (Concentration/Pre-AP)	Artist research project guidelines/intro Creating a series: theme development guidelines/intro; explore an object as subject, explore idea as concept, explore story as narrative Brainstorm idea for chosen concentration theme by researching: Related Masters and works in art, literature, music, dance and/or theatre Historical periods/events Artistic styles Refine/redesign artworks (Pre-/Post-Critique)	-Illustrate plan of action through sketchbook planning of: Project timeline thumbnails/rough drafts supply list -Create a series of three artworks designed to develop self-expression/voice -Artist's statement based on the theme used in the body of work; defend collection through strength of theme, development of personal voice, quality in technical skill, professional presentation -Group critique assessing merits of work -Individual project evaluation based on objectives of the project	<u>ELA</u> : use of written and spoken language skills in critique
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Visual Text



Susanna and the Elders (Novelty Hotel), Robert Colescott, 1980, acrylic on canvas

Art Criticism

Susanna and the Elders (Novelty Hotel), Robert Colescott, 1980, acrylic on canvas.

Les Demoiselles d'Alabama vestidas, Robert Colescott, 1985, acrylic on canvas.

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

Analyze: Which elements and principles of art are used to visually connect these two works?

Interpret: What is the theme of these works? In what ways are they connected? In what ways do they stand apart? What can be learned about this time period in our society by viewing these works?

Resources

Kathe Kollwitz

[Käthe Kollwitz - Portrait of the German artist of expressionism](#)

William Kentridge's stop motion

Robert Rauschenberg: transfer collage

Kobi "New Kids" paintings

Henri de Toulouse Lautrec "Equestrienne"



Les Demoiselles d'Alabama vestidas, Robert Colescott, 1985, acrylic on canvas

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

High School Curriculum Map- Visual Art

Course: Art II				
Quarter and Timeframe (#days/weeks): Q4/Unit 1 (3 weeks)			Focus: Curating Artwork	
Foundation(s): <u>P3:</u> Convey and express meaning through the presentation of artistic work. <u>R1:</u> Perceive and analyze artistic work. <u>R2:</u> Interpret intent and meaning in artistic work. <u>R3:</u> Apply criteria to evaluate artistic work. <u>Cn2:</u> Relate artistic ideas and works with societal, cultural, and historical context. Enduring Understandings: Objects, artifacts, and artworks collected, preserved, or presented either by artists, museums, or other venues communicate meaning and a record of social, cultural, and political experiences resulting in the cultivation of appreciation and understanding. 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: How does the presenting and sharing of objects, artifacts, and artworks influence and shape ideas, beliefs, and experiences? Where and how do we encounter images in our world? How does art help people understand the lives of people of different times, places, and cultures? How does art preserve aspects of life?			Standards: Present: <u>HS2.VA.P3.A:</u> Make, explain, and justify connections between exhibitions of artists or artwork and the context of social, cultural, and political history. Respond: <u>HS2.VA.R1.A:</u> Evaluate the effectiveness of an image or images to influence ideas, feelings, and behaviors of specific audiences. <u>HS2.VA.R1.B:</u> Recognize and describe personal aesthetic and empathetic responses to natural and constructed environments. <u>HS2.VA.R2.A:</u> Evaluate types of contextual information relevant to the process of constructing interpretations of an artwork or collection of artworks. <u>HS2.VA.R3.A:</u> Analyze the relevance of criteria used by others to evaluate a work of art or collection of artworks. Connect: <u>HS2.VA.Cn2.A:</u> Compare and connect functions of art in a variety of societal, cultural, and historical contexts to contemporary and local contexts.	
Vocabulary	Skills/Techniques	Suggested Activities	Suggested Assessments	Content Integration
Curator/curating Museum Gallery Cultivate appreciation Exhibition/display Presentation Preference Preservation Preparation Research Art history	Research works of individual artists and artists whose works are similar in content, theme, or construction. Using a PowerPoint as an alternative presentation method. Curating an exhibition in a specified space.	Research project: students research artworks based on an assigned theme/artist(s)/method of construction and present research in a PowerPoint or video. Written statement about curated artworks; statement of intent; discuss criteria for selection; written reflection.	PowerPoint/video presentation of curated artworks. Written statement about curated artworks. Group critique assessing merits of work. Individual project evaluation based on objectives of the project.	<u>ELA:</u> PowerPoint presentation and written statement. <u>Digital Design:</u> Using a computer program as a platform for artistic communication of ideas.

Visual Text



Cambio', William Kentridge, 1999



"Harvest Talk", Charles Wilbert White, 1953

Art Criticism

Cambio', William Kentridge, 1999, Lithograph and crayon on printed paper.

"Harvest Talk", Charles Wilbert White, 1953, lithograph.

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

Analyze: These works are both lithographs; how do they differ? Which elements and principles of design are used in these works and how do they affect the work? Why would the artist only use black and white or black/white/blue?

Interpret: In what way do these works reflect everyday life, respond to a contemporary issue or current event, or tell a personal story?

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



Resources

[Charles Wilbert White: Artist](#)

[William Kentridge](#)

High School Curriculum Map- Visual Art

Course: Art II				
Quarter and Timeframe (#days/weeks): Q4/Unit 2 (6 weeks)			Focus: Preparing Personal Artwork for Presentation	
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. Enduring Understandings: Artists and other presenters consider various techniques, methods, venues, and criteria when analyzing, selecting, and curating objects, artifacts, and artworks for preservation and presentation. Artists, curators, and others consider a variety of factors and methods when preparing and refining artwork for display and deciding if and how to preserve and protect it. Essential Questions: How are artworks cared for and by whom? What criteria, methods, and processes are used to select work for preservation or presentation? Why do people value objects, artifacts, and artworks and select them for presentation? What methods and processes are considered when preparing artwork for presentation or preservation? How does refining artwork affect its meaning to the viewer? What criteria are considered when selecting work for presentation, a portfolio, or a collection?			Benchmark: <u>HS2.VA.P1.A:</u> Select, analyze, and critique personal artwork for a collection or portfolio presentation. <u>HS2.VA.P2.A:</u> Select, evaluate, and apply effective methods or processes to display artwork in a specific traditional or emerging presentation space.	
Vocabulary	Skills/Techniques	Activities	Assessment	Content Integration
Curator/curating Museum Gallery Traditional/non-traditional display spaces Cultivate appreciation Exhibition/display Presentation Preference Preservation Preparation Research Art history	Refine/revise works for improved communication of chosen theme. Curating, planning, and installing an exhibition: · available exhibition space · conceptual impact of traditional vs. non-traditional display spaces · artist statements · matting and preparing artwork for exhibition	Discuss and determine criteria for selection. Collaborate with peers or work individually to: · select an appropriate number of works to display depending of space available · determine art preparation methods · hanging methods · marketing idea Reflection of exhibition.	Create a written comprehensive plan for an exhibition of individual or group works, including preparation of the works, exhibition space, hanging methods, marketing design, etc. Revise/refine works to be displayed. Exhibit works based upon the chosen format. Create a PowerPoint or video reflection of exhibition experience.	<u>ELA:</u> PowerPoint presentation and written statement. <u>Digital Design:</u> Using a computer program as a platform for artistic communication of ideas. <u>Math:</u> Grids and measurements, scale and proportion, calculations

Visual Text  		Art Criticism Describe: Using appropriate art vocabulary describe what is seen in these works. Analyze: Describe the methods used to present the works shown. What methods and processes are considered when preparing artwork for presentation or preservation? Interpret: How does the presentation space help communicate an intended meaning? Why would an artist choose a work for a specific indoor or outdoor space? Judge: How successful are these exhibitions? Explain your decision.		Resources The Case for Museums Boxes, Kitchens, & Garages: Alternative Art Spaces

Exhibition spaces at Museum of Modern Art,
New York, New York

Exhibition spaces at Museum of Modern Art, New York, New York		
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