

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.

High School Curriculum Map- Visual Art

Course: Art I				
Quarter and Timeframe (#days/weeks): Q1/Unit 1 (5 Weeks)			Unit: Foundational drawing: Line, Shape to Form, Value	
Foundation(s): <u>Cr1:</u> Generate and conceptualize artistic ideas and work. <u>Cr2:</u> Organize and develop artistic ideas and work. Enduring Understandings: Creativity and innovative thinking are essential life skills that can be developed. 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. Essential Questions: What conditions, attitudes, and behaviors support creativity and innovative thinking? What factors prevent or encourage people to take creative risks? How do artists and designers determine the effectiveness of particular choices in their work? How do artists and designers care for and maintain materials, tools, and equipment? Why is it important for safety and health to understand and follow correct procedures in handling materials, tools, and equipment? What responsibilities come with the freedom to create?			Standards: Create: <u>HS1.VA.Cr1.A:</u> Formulate and develop creative approaches to making art. <u>HS1.VA.Cr2.A:</u> Make art or design without having a preconceived plan, using course specific craftsmanship. <u>HS1.VA.Cr2.B:</u> Demonstrate awareness of the ethical implications and the use of images, materials, tools, and equipment in the creation and presentation of original work.	
Vocabulary	Skills/Techniques	Suggested Activities	Suggested Assessments	Content Integration
Elements of Art Principles of Design Geometric shapes and forms Organic shapes and forms Still-life drawing Value scale Line quality	Course expectations and classroom procedures. Individual responsibilities in a shared studio space. Line Drawing: line variation, contour line drawing Value Drawing: shape to form, basic geometric form drawings, object drawings, shading techniques, illusion of depth	Discuss rules, procedures, and course responsibilities. Proper use and care of drawing tools Sketchbook Practice: - Line variety and weight - Create a value scale - Practice drawing different types of geometric and organic shapes - Create a drawing of single objects	Create a contour line drawing Render a line drawing of a single object using basic shapes and line variety and weight Draw a still life composition using value to create an illusion of depth Create an abstract design composition using only overlapping organic and geometric shapes and line variety; use value changes to indicate space.	<u>ELA:</u> written statements and discussion in critique <u>Math:</u> geometric shapes and forms

Visual Text



Grande natura morta con la caffettiera (Large Still Life with Coffee Pot), Giorgio Morandi, 1933

Art Criticism

Grande natura morta con la caffettiera (Large Still Life with Coffeepot), Giorgio Morandi, 1933C.E. Etching

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

Analyze: Discuss the types of lines Morandi used to create this etching. How did Morandi use value to create space in this etching?

Interpret: Why do you think Morandi chose these objects as subject matter of this etching?

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

Resources

[Hatching/Cross Hatching worksheet](#)

[Line Drawing Lesson Plan](#)

[Building Blocks of drawing - Art of Ed Pro](#)

[The Value Scale: Learning to Identify Value](#)

[How to Shade basic forms \(3D shapes \) step by step](#)

[Creating depth with shading and color, Basic geometric design](#)

[How To Simplify Your Light & Shadow Shapes When Portrait Drawing](#)

High School Curriculum Map- Visual Art

Course: Art I				
Quarter and Timeframe (#days/weeks): Q1/Unit 2 (4 Weeks)			Unit: Foundational Drawing: Perspective and the Figure	
Foundation(s): <u>Cr1:</u> Generate and conceptualize artistic ideas and work. <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. Enduring Understandings: Creativity and innovative thinking are essential life skills that can be developed. 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. Essential Questions: What conditions, attitudes, and behaviors support creativity and innovative thinking? What factors prevent or encourage people to take creative risks? How does engaging in the creation of art enrich people's lives? How does art preserve aspects of life?			Benchmark: Create: <u>HS1.VA.Cr1.A:</u> Formulate and develop creative approaches to making art. Connect: <u>HS1.VA.Cn1.A:</u> Document the process of developing ideas reflecting awareness of personal experiences, interests, and art-making approaches. <u>HS1.VA.Cn2.A:</u> Describe how knowledge of culture, traditions, and history may influence personal responses to art.	
Vocabulary	Skills/Techniques	Suggested Activities	Suggested Assessment	Content Integration
Horizontal line Vertical line Diagonal line Horizon line Vanishing Point Scale/Proportion Portrait/Self Portrait: full face, ¾ view, profile	Linear Perspective: one-point, two-point Drawing objects using linear perspective Figure Drawing: facial proportions, human proportions	Practice using a ruler Drawing practice: cubes using one- and two-point linear perspective objects using linear perspective facial features the figure animals View and discuss the similarities/differences in portraiture and/or perspective paintings from different time periods.	Drawing projects: One-point perspective drawing of a hallway Two-point perspective drawing of a city Gesture drawing of an animal or object Portrait or self portrait The figure, sitting or reclining Formative assessment: Participate in group critique, discuss how personal experience or interests influenced the art-making approach.	<u>ELA:</u> Use of verbal language skills in critiques and personal reflection. <u>Math:</u> Scale and proportion; part-to-whole <u>Social Studies:</u> Use of art as a reflection/record of cultures throughout time; style; themes; reflection of history in art works.

Visual Text



Dancer with a Fan, Edgar Degas, 1880



Portrait of W H Auden, David Hockney, 1968

Art Criticism

Dancer with a Fan, Edgar Degas, 1880 C.E. Pastel on gray-green laid paper

Portrait of W H Auden, David Hockney, 1968 C.E. Pencil on paper

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

Analyze: Discuss the use of line quality and value Degas and Hockney used in these drawings. How did these artists create the illusion of space in these drawings?

Interpret: Why do you think Degas chose to draw the dancer as his subject matter? Why did Hockney choose to present this figure in this manner? Do you think these are finished pieces? Explain your decision.

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

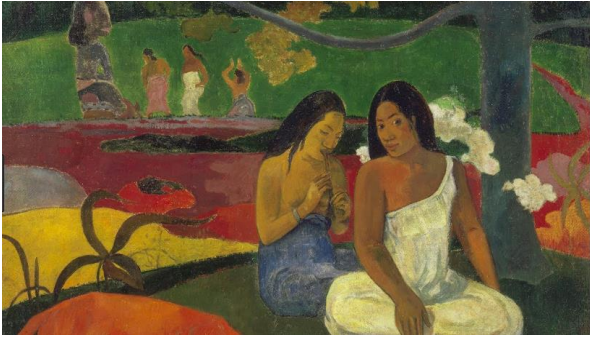
Resources

[Line drawing](#)

[Picasso Line drawings](#)

Course: Art I				
Quarter and Timeframe (#days/weeks): Q2/Unit 1 (5 Weeks)			Unit: Foundational Drawing: Color	
Foundation(s): <u>Cr1:</u> Generate and conceptualize artistic ideas and work. <u>Cr3:</u> Refine and complete artistic work <u>Cn2:</u> Relate artistic ideas and works with societal, cultural, and historical context. <u>R1:</u> Perceive and analyze artistic work. Enduring Understandings: Creativity and innovative thinking are essential life skills that can be developed. Artist and designers develop excellence through practice and constructive critique, reflecting on, revising, and refining work overtime. People develop ideas and understandings of society, culture, and history through their interactions with and analysis of art. 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: What conditions, attitudes, and behaviors support creativity and innovative thinking? What role does persistence play in revising, refining, and developing work? How does art help us understand the lives of people of different times, places, and cultures? How does learning about art impact how we perceive the world?			Standards: Create: <u>HS1.VA.Cr1.A:</u> Formulate and develop creative approaches to making art. <u>HS1.VA.Cr3.A:</u> Apply relevant criteria to examine, reflect on, and plan revisions for a work of art or design in progress. Connect: <u>HS1.VA.Cn2.A:</u> Describe how knowledge of culture, traditions, and history may influence personal responses to art. Respond: <u>HS1.VA.R1.B:</u> Hypothesize ways in which art influences perception and understanding of human experiences.	
Vocabulary	Skills/Techniques	Suggested Activities	Suggested Assessments	Content Integration
Color Properties: hue, value, and intensity, color perspective, mixed vs. broken Color Schemes: monochromatic, complementary, analogous, split complementary, triadic, warm/cool, simultaneous contrast Genre paintings Fauvism Realism	Color application methods using: • Chalk pastel • Oil pastel • Colored pencil • Shading techniques • Mixed vs. broken • Modulation • Scumbling Cutting/tearing paper Pasting paper	Create a color wheel Practice color mixing and shading techniques using various mediums Research different cultures to inspire art production Write a reflection on how color helps associate an image with a culture or geographic location	Using cut or torn paper create a landscape drawing with characteristics from a geographic location. Create a portrait or self-portrait with a specific color scheme that visually connects to a different culture. Using the same portrait or landscape, revise the work to represent a different location or culture.	<u>ELA:</u> Use of writing skills in critiques and personal reflection. <u>Social Studies:</u> Use of art as a reflection/record of cultures throughout time

Visual Text



Arearea Aka Joyousness, Paul Gauguin, 1892 C.E.



The Peasant Wedding, Pieter Bruegel the Elder, 1567 C.E.

Art Criticism

Arearea Aka Joyousness, Paul Gauguin, 1892 C.E.
Oil on canvas

The Peasant Wedding, Pieter Bruegel the Elder, 1567 C.E. Oil on panel

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

Analyze: Discuss the color schemes that these artists used. In what ways are they similar and different?

Interpret: What is the mood in each of these paintings? How does the color scheme communicate information about the culture depicted?

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

Resources

[Matisse Cutouts](#)

[Color Psychology](#)

[Lesson Plan: Composing a Landscape](#)

[Teaching with Cultural Integrity - Art of Ed Pro](#)

[Oil Pastel landscape tutorial](#)

[Choosing A Color Scheme](#)

[Developing an Eye for Landscape Composition](#)

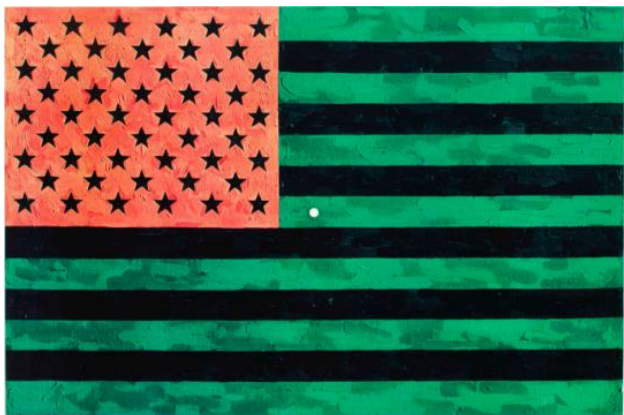
High School Curriculum Map- Visual Art

Course: Art I				
Quarter and Timeframe (#days/weeks): Q2/Unit 2 (4 Weeks)			Unit: Foundational Drawing: Color and conceptualization	
Foundation(s): <u>Cr1:</u> Generate and conceptualize artistic ideas and work. <u>Cr2:</u> Organize and develop artistic ideas and 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. People create and interact with objects, places, and design that define, shape, enhance, and empower their lives. Creativity and innovative thinking are essential life skills that can be developed. Essential Questions: 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 care for and maintain materials, tools, and equipment? 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?			Benchmark: Create: <u>HS1.VA.Cr1.A:</u> Formulate and develop creative approaches to art making. <u>HS1.VA.Cr1.B:</u> Investigate an aspect of contemporary life utilizing art and design. <u>HS1.VA.Cr2.B:</u> Demonstrate awareness of the ethical implications and the use of images, materials, tools, and equipment in the creation and presentation of original work. <u>HS1.VA.Cr2.C:</u> Redesign an object, system, place, or design in response to contemporary issues.	
Vocabulary	Skills/Techniques	Suggested Activities	Suggested Assessments	Content Integration
Conceptualize Formulate Investigation Innovation Tradition Contemporary Experimentation Responsibility Ethics Plagiarism	Color application methods: · Color blending · Chalk pastel techniques · Oil pastel techniques · Color pencil techniques · Value shading · Mixed vs. broken · Modulation · Scumbling	Brainstorm and list elements of everyday life, current events, contemporary issues, or personal stories. Research local, national, and global current events. Find photo resources for interesting areas of Memphis: personal photos, print from online resource, use magazine photos. Use thumbnail sketches to guide concept development.	Create artwork: · that reflects everyday life in response to a contemporary issue or a current event · that tells a personal story Redesign a public space that addresses a local, national, or global issue. Self-assessment based on the project rubric. Group critique	<u>ELA:</u> Use of written and verbal skills in critiques and personal reflection. <u>Social Studies:</u> Use of art as a reflection/record of contemporary culture and issues

Visual Text



Two Heroic Sisters of the Grassland, Kehinde Wiley, 2011



Flag (Moratorium), Jasper Johns, 1969

Art Criticism

Two Heroic Sisters of the Grassland, Kehinde Wiley, 2011. Oil on Canvas

Flag (Moratorium), Jasper Johns, 1969.
Lithograph in colors on woven paper.

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

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? What is meant by the titles 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

[Why Art Has the Power to Change the World](#)

[Interview with Jasper Johns](#)

[Interview with Kehinde Wiley](#)

[What is Pop Art?](#)

High School Curriculum Map- Visual Art

Course: Art I

Quarter and Timeframe (#days/weeks): Q3/Unit 1 (4 Weeks)

Unit: Foundational Painting: Acrylic

Foundation(s):

Cr1: Generate and conceptualize artistic ideas and work.

Cn1: Synthesize and relate knowledge and personal experiences to artistic endeavors.

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. Through art making, people construct meaning by investigating and developing awareness of perceptions, knowledge, and experiences.

Essential Questions:

What conditions, attitudes, and behaviors support creativity and innovative thinking? How does collaboration influence the creative process? 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 people contribute to awareness and understanding of their lives and the lives of their communities through art making?

Standards:**Create:**

HS1.VA.Cr1.A: Formulate and develop creative approaches to making art.

HS1.VA.Cr1.B: Investigate an aspect of contemporary life utilizing art and design.

Connect:

HS1.VA.Cn1.A: Document the process of developing ideas reflecting awareness of personal experiences, interests, and art-making approaches.

Vocabulary	Skills/Techniques	Suggested Activities	Suggested Assessments	Content Integration
Acrylic Hue Value Intensity Tint Shade Atmospheric perspective	Acrylic painting: · Manipulation of hue/value/intensity · Creation of tints, shades, and neutrals · Modulation · Tools and their uses · Glazes · Scumbling · Impasto · Mixed vs. broken color techniques	Create a color wheel using acrylic paint Practice color mixing: create a monochromatic work of a single object showing at least 5 values Use thumbnail sketches to guide planning of work Create a list of objects, words, colors, and techniques to be used in art making.	Create a landscape/cityscape painting of a scene from everyday life. Create a still life painting using objects that are meaningful to the student (i.e. personal hygiene items on the bathroom counter) Create a self-portrait Create a self-portrait composed of symbolic objects and words	<u>ELA:</u> Use of writing skills in critiques and personal reflection.

Visual Text



Nighthawks, Edward Hopper, 1942

Art Criticism

Nighthawks, Edward Hopper, 1942 C.E.
Oil on Canvas

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

Analyze: Discuss how Hopper uses light in this painting.

Interpret: Why do you think Hopper chose to paint this subject matter? What type of mood or feel do you get from this painting?

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

Resources

[Nighthawks](#)

[Colour Theory: Hue and Saturation](#)

[Acrylic Painting for Beginners](#)

[Blue Vase Still Life - Step by Step Acrylic Painting Tutorial](#)

[10 mistakes beginners make in Acrylic Painting](#)

[How to Create Art With a Message - With Meaning - Symbolism in Art](#)

High School Curriculum Map- Visual Art

Course: Art I				
Quarter and Timeframe (#days/weeks): Q3/Unit 2 (3 Weeks)			Unit: Foundational Painting: Watercolor	
Foundation(s): <u>Cr1.A:</u> Generate and conceptualize artistic ideas and work. <u>Cr2.A:</u> Organize and develop artistic ideas and work. Enduring Understandings: Creativity and innovative thinking are essential life skills that can be developed. Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches. Essential Questions: What conditions, attitudes, and behaviors support creativity and innovative thinking? What factors prevent or encourage people to take creative risks? How do artists and designers determine the effectiveness of particular choices in their work? How do artists and designers learn from trial and error?			Benchmark: Create: <u>HS1.VA.Cr1.A:</u> Formulate and develop creative approaches to making art. <u>HS1.VA.Cr2.A:</u> Make art or design without having a preconceived plan, using course specific craftsmanship.	
Vocabulary	Skills/Techniques	Suggested Activities	Suggested Assessments	Content Integration
Pigment Wet-on wet Wet-on dry Dry brush Abstract art Non-objective art Atmospheric perspective	Watercolor application methods: · Wet-on-wet/wet-on-dry · Dry-brush technique · Washes and resist · Lifting techniques · Special effects, e.g., salt, splatter, scraping	Practice watercolor painting techniques wet on wet and wet on dry Practice dry brush techniques Practice special effects techniques Create a watercolor painting of a color wheel Create a watercolor painting of a single object	Still life composition with dramatic lighting and unusual point of view Abstract or expressionist landscape Non-objective composition showing illusion of space Portrait of person or animal, adult and/or juvenile Landscape, seascape with structures/vessels	<u>Science:</u> Relationship of parts-to-whole aspects in the arts to those in organic life forms <u>Social Studies:</u> Relationship of historical/cultural images in artworks to key events in world history

Visual Text



Black Columns in a Landscape, Paul Klee, 1919

Art Criticism

Black Columns in a Landscape, Paul Klee, 1919
C.E. Watercolor and ink on paper

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

Analyze: Discuss how Klee used line in this painting. Discuss how Klee used color value and intensity in his painting.

Interpret: Why do you think Klee chose to paint this landscape? Do you think Klee create the illusion of space in his painting? Explain your decision.

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

Resources

[Black Columns in a Landscape](#)

[How to tell the difference Representational Abstract Nonrepresentational](#)

[Abstract / Easy Abstract Landscape in Acrylics 05 / Demonstration](#)

[Paul Klee Art Documentary. Episode 13 Artists of the 20th Century](#)

[Illusion of Space in Artworks](#)

[Masters of Illusion \(Part 1\)](#)

[Masters of Illusion \(Part 2\)](#)

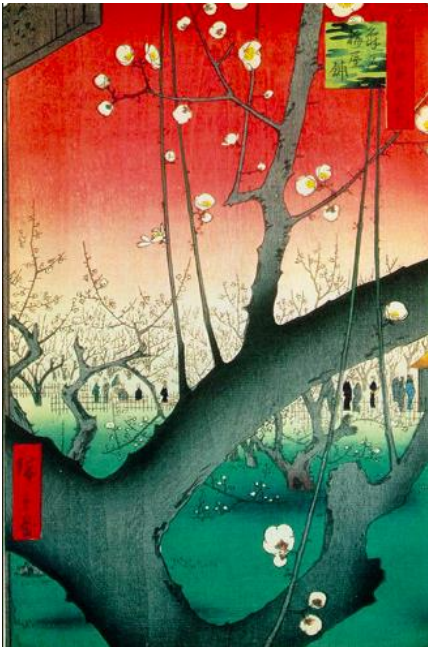
High School Curriculum Map- Visual Art

Course: Art I				
Quarter and Timeframe (#days/weeks): Q3/Unit 3 (1 week)			Unit: Developing aesthetic and empathetic awareness	
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: What is an image? 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?			Benchmark: Respond: <u>HS1.VA.R1.A:</u> Analyze how one's understanding of the world is affected by experiencing images. <u>HS1.VA.R1.B:</u> Hypothesize ways in which art influences perception and understanding of human experiences.	
Vocabulary	Skills/Techniques	Suggested Activities	Suggested Assessments	Content Integration
Perceive Analyze Examine Interpret Hypothesize Visual literacy Aesthetic Empathetic Awareness Engagement Natural Constructed	Investigate a theme, idea, or concept through critique of traditional and contemporary works. Use the critical process of describe, analyze, interpret, and judge to examine artworks. Examine how responses to art develop over time based on knowledge, life experiences, and perceptions of the world.	Discuss and reflect on Essential Questions. View artworks from a specific art era: discuss similarities and differences in art style and use of elements and principles of design. Sketchbook practice: Critique 2 works using the 4-step critical process.	Choose 3 works from a specific art area or style. Create a list of the similarities and differences present. List perceptions of what may have influenced the similarities or differences. Present findings to peers using a PowerPoint, artistic journal page, or other artistic method.	<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



The Great Wave off Kanagawa, Katsushika Hokusai, Edo period, ca. 1826-1833



Plum Estate, Kameido, Ando Hiroshige, Edo period, 1857

Art Criticism

The Great Wave off Kanagawa from *Thirty-six Views of Mount Fuji* series, Katsushika Hokusai, Edo period, ca. 1826-1833. Woodblock print, ink and colors on paper.

Plum Estate, Kameido, from *One Hundred Famous Views of Edo*, Ando Hiroshige, Edo period, 1857. Woodblock print, ink and colors on paper.

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

Analyze: Discuss the use of art elements and principles used in making these works. Describe the differences between the two block prints.

Interpret: Discuss the subject matter of these two works. What might have influenced the artists' choices?

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

Resources

[Hokusai: beyond the great wave](#)

[How to do visual \(formal\) analysis in art history](#)

[Hokusai and Hiroshige: Great Japanese Prints](#)

[Looking East: How Japan Inspired Monet, Van Gogh, & Other Western Artists](#)

[10 Powerful PowerPoint Tips](#)

High School Curriculum Map- Visual Art

Course: Art I

Quarter and Timeframe (#days/weeks): Q3/Unit 4 (1 Week)

Unit: Developing interpretive skills

<p>Foundation(s): <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.</p> <p>Enduring Understandings: People gain insights into meanings of artworks by engaging in the process of interpreting art. People evaluate art based on various criteria. People develop ideas and understandings of society, culture, and history through their interactions with and analysis of art.</p> <p>Essential Questions: 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? 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 art preserve aspects of life?</p>		<p>Benchmark: Respond: <u>HS1.VA.R2.A:</u> Interpret an artwork or collection of works, supported by relevant and sufficient evidence found in the work and its various contexts. <u>HS1.VA.R3.A:</u> Establish relevant criteria and apply them to an evaluation of a work of art or collection of works.</p> <p>Connect: <u>HS1.VA.Cn2.A:</u> Describe how knowledge of culture, traditions, and history may influence personal responses to art.</p>		
Vocabulary	Skills/Techniques	Suggested Activities	Suggested Assessments	Content Integration
Elements of art Principles of design Criteria Intent vs. meaning Evaluation vs. Personal preference Expressive properties	Analyzing a work or a group of works based on selected criteria. Constructing evaluations, both written and oral, of a work or a group of works based on differing sets of criteria.	Review the elements of art and principles of design. Discuss the Essential Questions and record individual responses. 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 based on selected criteria.	Construct a visual (visual journal style) evaluation of a group of works based on a specific criteria. Emphasize similarities. 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). How does evaluation differ from personal preference?	<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



Khafre Enthroned, from Gizeh, Egypt, Fourth Dynasty, ca. 2520-2494 BCE.



Shiva as Nataraja, from Tamil Nadu, India, ca. 1100

Art Criticism

Khafre enthroned, from Gizeh, Egypt, Fourth Dynasty, ca. 2520-2494 BCE., Diorite

Shiva as Nataraja, from Tamil Nadu, India, ca. 1100, Bronze

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

Analyze: What elements and principles of design were used in creating these works? From examining these works what can you tell about the cultures and times in which these works were created? What do these works have in common?

Interpret: What might have influenced the artist's design when planning these sculptures? What can be perceived about the artist's intent or meaning from these works?

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

Resources

[Khafre Enthroned, close view](#)

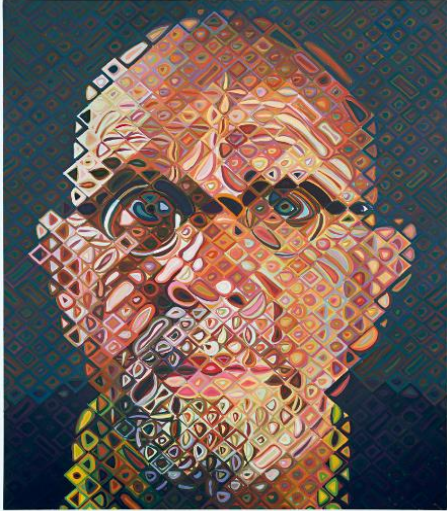
[How to Critique | The Art Assignment | PBS Digital Studios](#)

[Art 206: Analysis of an artwork](#)

[Feldman's 4 Steps to Art Criticism](#)

Quarter and Timeframe (#days/weeks): Q4/Unit 1 (5 Weeks)		Unit: Presentation: Selecting and analyzing work for presentation		
Foundation(s): <u>P1:</u> Select, analyze, and interpret artistic work for presentation. <u>Cr3:</u> Refine and complete artistic work. <u>R1:</u> Perceive and analyze artistic work. <u>R3:</u> Apply criteria to evaluate artistic work. 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. 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. Artists and designers develop excellence through practice and constructive critique, reflecting on, revising, and refining work overtime. People evaluate art based on various criteria. 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 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? How is a personal preference different from an evaluation?		Benchmark: Present: <u>HS1.VA.P1.A:</u> Select, analyze, and curate artifacts and/or artworks for presentation and preservation. Create: <u>HS1.VA.Cr3.A:</u> Apply relevant criteria to examine, reflect on, and plan revisions for a work of art or design in progress. Respond: <u>HS1.VA.R1.B:</u> Hypothesize ways in which art influences perception and understanding of human experiences. <u>HS1.VA.R3.A</u> Establish relevant criteria and apply them to an evaluation of a work of art or collection of works.		
Vocabulary	Skills/Techniques	Suggested Activities	Suggested Assessments	Content Integration
Analyze Interpret Hypothesize Refine/revise Criteria Object Artifact Artwork Theme Curating Matting	Collaboration with peers. Matting and preparing work for exhibition. Refinement/revision of work for improved communication. Writing an artist statement	Discuss presentation methods, spaces, and other aspects of preparing for an exhibition, i.e. matting, hanging, marketing, etc. Choose a thematic or artistic style that connects works to be exhibited. Discuss and list criteria for selection. Create a rubric for selection of works. Collaborate with classmates to choose a collection of works that are related.	Refine/revise individual artwork or create new artwork that fits into the chosen theme or artistic style. Select masterworks from multiple art periods that meet the selected criteria. Curate the works in a display to educate school peers. Create a pamphlet or signage that describes the works and explains the connection between the works. Matte and prepare works for presentation according to the agreed upon method.	<u>ELA:</u> Brainstorming, translation of visual imagery, writing skills <u>Math:</u> Grids and measurements, scale and proportion, calculations <u>Social Studies:</u> Use of prints to record aspects of different cultures throughout time; styles; themes; reflection of history in art works <u>Science:</u> Relationship of parts-to-whole

Visual Text



Self Portrait II, Chuck Close, 2009-2010 C.E.



Self Portrait with Model, Duane Hanson, 1988 C.E.

Art Criticism

Self Portrait II, Chuck Close, 2009-2010 C.E. Oil on canvas

Self Portrait with Model, Duane Hanson, 1988 C.E. Polyvinyl chloride, colored with oil, mixed technique, accessories

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

Analyze: Discuss the use of elements and principles of design in these works. How are these works connected?

Interpret: Why do you think these artists chose to interpret these portraits using these artistic styles and techniques?

Judge: How successful are these works individually? Would they make an interesting exhibition if displayed together? Explain your decision.

Resources

[Chuck Close: A portrait in progress.](#)

[Curating an Exhibition](#)

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

[Preparing an Art Exhibition](#)

[The Evolution of Art \(and how it Shaped the Modern World\)](#)

[Feldman's 4 Steps to Art Criticism](#)

High School Curriculum Map- Visual Art

Course: Art I				
Quarter and Timeframe (#days/weeks): Q4/Unit 2 (4 weeks)		Unit: Presentation: Curating a collection		
Foundation(s): <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>R1:</u> Perceive and analyze artistic work. <u>R2:</u> Interpret intent and meaning in artistic work. Enduring Understandings: 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. 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. 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/Understandings: What methods and processes are considered when preparing artwork for presentation or preservation? What criteria are considered when selecting work for presentation, a portfolio, or a collection? 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? How do images influence our views of the world? What is the value of engaging in the process of interpreting art?		Benchmark: Present: <u>HS1.VA.P2.A:</u> Analyze and evaluate traditional and emerging presentation spaces and methods. <u>HS1.VA.P3.A:</u> Analyze and describe the impact that an exhibition or collection has on personal awareness of social, cultural, or political beliefs and understandings. Respond: <u>HS1.VA.R1.A:</u> Analyze how one's understanding of the world is affected by experiencing images. <u>HS1.VA.R2.A:</u> Interpret an artwork or collection of works, supported by relevant and sufficient evidence found in the work and its various contexts.		
Vocabulary	Skills/Techniques	Suggested Activities	Suggested Assessments	Content Integration
Exhibition space: traditional, alternative Convey Express Collected Preserved Presented Social experience Cultural experience Political experience Cultivation Appreciation Understanding	Selecting a body of work for exhibition Selecting an exhibition format and space: traditional or digital Planning and installing an exhibition.	Choose an exhibition space and create a plan for how the work will be presented that helps to communicate the intended meanings. Create a detailed list of important considerations for installing the exhibition, i.e., space size and shape, number of works, presentation methods and materials, marketing strategy, etc.	Plan and exhibit a collection of works using a traditional format or create a powerpoint or google slides presentation of work to be exhibited. Design a pamphlet or poster that contains exhibition images with details about the works and advertises the exhibition.	<u>ELA:</u> Brainstorming, translation of visual imagery, writing skills <u>Math:</u> Grids and measurements, scale and proportion, calculations <u>Social Studies:</u> Use of prints to record aspects of different cultures throughout time; styles; themes; reflection of history and society in art works

			Create a written reflection of the exhibition experience.	<u>Science</u> : Relationship of parts-to-whole
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Visual Text



The Louvre, Paris, France



Museum of Modern Art, New York, New York, USA

Art Criticism

The Louvre, Paris, France, Phillip II, 12th - 13th Century

Museum of Modern Art, New York, New York, USA, P. L. Goodwin and E. D. Stone, 1939 C.E.

Describe: Using appropriate art vocabulary describe what you see.

Analyze: In what way are these two exhibition spaces different and/or alike?

Interpret: In what way do these spaces influence the viewer's experience with and understanding of these works? What changes would you make and how would those changes influence the viewer's experience and thought when in this space? Could these spaces be used for a digital or performance presentation? How would these spaces change/enhance a modern approach to art presentation.

Judge: Are these spaces used well in displaying the artworks presented? Explain your thoughts.

Resources

[The Louvre: A virtual tour](#)

[How to Create an Awesome Slide Presentation](#)

[How to make a brochure in Google Docs](#)

[How to Write a Reflection Essay](#)

[Art Exhibition Ideas?](#)

[How the Arts Influence Society](#)

[What is art for? Alain de Botton's animated guide](#)

