Introduction

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

By 2025,

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

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

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

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

How to Use the Arts Education Curriculum Maps

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

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

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

Assessments- This section of the quarterly maps focuses on the formative and summative methods of gauging student mastery of the student performance indicators listed in the activities/outcomes section.
Resources And Interdisciplinary Connections- In this column, teachers will find rich bodies of instructional resources/materials/links to help students efficiently and effectively learn the content. Additionally, there are significant resources to engage alignment with the Comprehensive Literacy Improvement Plan (CLIP) that are designed to strengthen authentic development of aural/visual literacy in the arts content areas as well as support larger district goals for improvement in literacy.

Throughout this curriculum map, you will see high-quality works of art/music literature that students should be experiencing deeply, as well as some resources and tasks to support you in ensuring that students are able to reach the demands of the standards in your classroom. In addition to the resources embedded in the map, there are some high-leverage resources available for teacher use.
<table>
<thead>
<tr>
<th>KNOWLEDGE &amp; SKILLS</th>
<th>ACTIVITIES/OUTCOMES</th>
<th>ASSESSMENTS</th>
<th>RESOURCES</th>
</tr>
</thead>
<tbody>
<tr>
<td>PERFORM: Standard 1 Students will understand and apply media, techniques, and processes. Standard 2 Students will use knowledge of structures and functions.</td>
<td>Procedures</td>
<td>Discuss and practice procedures.</td>
<td>Demonstrate consistency following procedures.</td>
</tr>
<tr>
<td></td>
<td>Art Elements: Line Drawing</td>
<td>Create a contour line drawing.</td>
<td>Demonstrate expressive qualities of line variation through the use of: • Line types (i.e. vertical, horizontal, diagonal, curved, zigzag) • Line characteristics (i.e. length, width/weight, texture, direction, degree of curve) • Line movement (i.e. static/inactive, active, unstable/tension)</td>
</tr>
<tr>
<td></td>
<td>Art Elements: Shape-to-Form Drawing</td>
<td>Render a single object still life using basic shapes.</td>
<td>Illustrate shape-to-form and shapes-within-shapes understandings including: • Relationship of 2D geometric shapes to the illusion of 3D geometric forms • Viewpoint</td>
</tr>
<tr>
<td></td>
<td>Art Elements: Positive/Negative Space</td>
<td>Create an abstract design composition using only overlapping organic and geometric shapes. Design should run off all four edges of paper. Alternate the inking of positive and negative space.</td>
<td>Illustrate the understanding of positive space (figure) to negative space (ground) through the relationship of: • Overlapping geometric and organic shapes • Alternating the inking of positive and negative space</td>
</tr>
</tbody>
</table>
## Curriculum Map
### Visual Art
#### High School Art I

<table>
<thead>
<tr>
<th>QUARTER 1</th>
<th>KNOWLEDGE &amp; SKILLS</th>
<th>ACTIVITIES/OUTCOMES</th>
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</tr>
</thead>
<tbody>
<tr>
<td></td>
<td><strong>Art Elements: Value and Texture through Shading Techniques</strong></td>
<td>Produce a value drawing/chart.</td>
<td>Illustrate an understanding of the use of various techniques of shading and value changes including:</td>
<td><strong>Artists:</strong> Jan Vermeer Caravaggio</td>
</tr>
<tr>
<td></td>
<td><strong>Drawing:</strong> Grouped Object Rendering Illusion of Depth Composition Styles</td>
<td>Draw a still life composition using the illusion of depth with grouped object rendering organized by a compositional style, using any of the following:</td>
<td>Demonstrate use of spatial relationships including:</td>
<td><strong>Book:</strong> Exploring Visual Design (Davis) nonlinear perspective</td>
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<td></td>
<td></td>
<td>• 60/40 cross</td>
<td>• Overlapping</td>
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<td>• S curve</td>
<td>• Size variation</td>
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<td>• Triangle</td>
<td>• Page positioning</td>
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<td>• Grid</td>
<td>• Value and color</td>
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<td></td>
<td></td>
<td>• Circle</td>
<td>Demonstrate use of grounding techniques including:</td>
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<td></td>
<td></td>
<td>• Low/high horizon vertical</td>
<td>• Table line</td>
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<td></td>
<td></td>
<td>• Low/high horizon horizontal</td>
<td>• Directional lighting</td>
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<td></td>
<td>Demonstrate use of compositional styles choosing from:</td>
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<td>• 60/40 cross</td>
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<td>• Low/high horizon vertical</td>
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<td>• Low/high horizon horizontal</td>
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# Curriculum Map
## Visual Art
### High School Art I

## Quarter 1

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</table>
| **CREATE:** Standard 3 | **Thinking strategies for line drawing of a hand** | Defend the decision process for:  
- Organization of shapes to create fingers/digits [shape-to-form]  
- Analysis of shape proportions of hand (parts- to-whole)  
- Types, characteristics, and movement of lines used | Website: Drawing is Thinking conversation with Milton Glaser: http://www.miltonglaser.com/milton/c:short-films/#2 |

**CREATE:** Students will choose and evaluate a range of subject matter, symbols, and ideas.

**ACTIVITIES/OUTCOMES:**
- Discuss and/or write an explanation of thinking strategies used to create a drawing of a hand.

**ASSESSMENTS:**
- Compare and contrast the teacher created rubric to the student created rubric.

**RESOURCES:**
- Website: Drawing is Thinking conversation with Milton Glaser: http://www.miltonglaser.com/milton/c:short-films/#2

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</table>
| **RESPOND:** Standard 4 | **Historical Connections to Line drawing/shading techniques** | Discuss/Compare:  
- Contrast  
- Shading techniques  
- Value/value changes  
- Mood/emotional qualities of lines | Da Vinci’s Study of Horses Da Vinci’s Study of Arms and Hands |

**RESPOND:** Students will understand the visual arts in relation to history and cultures.

**RESPOND:** The student will reflect upon and assess the characteristics and merits of their work and the work of others.

**ACTIVITIES/OUTCOMES:**
- Compare/Contrast shading techniques (ex: Da Vinci’s Study of Horses [hatching] to Da Vinci’s Study of Arms and Hands [tonal]).

**ASSESSMENTS:**
- Critique compositional drawings including:  
  - Shading techniques  
  - Compositional style  
  - Line/shape/form

**RESOURCES:**
- Book: Exploring Visual Design (Davis) nonlinear perspective

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</table>
| **CONNECT:** Standard 6 | **Critiquing Methods for Compositional Drawings** | Critique personal and/or peer work using:  
- Oral or written form  
- Appropriate vocabulary  

**CONNECT:** Students will make connections between visual arts and other disciplines.

**ACTIVITIES/OUTCOMES:**
- Critique personal and/or peer work using:
  - Oral or written form
  - Appropriate vocabulary
  - Observed vs. judgmental information

**ASSESSMENTS:**
- Critique compositional drawings including:
  - Shading techniques
  - Compositional style
  - Line/shape/form

**RESOURCES:**
## QUARTER 2

### KNOWLEDGE & SKILLS

#### PERFORM:
- **Standard 1** Students will understand and apply media, techniques, and processes.
- **Standard 2** Students will use knowledge of structures and functions.

### ACTIVITIES/OUTCOMES

#### Linear Perspective Drawing:
- **One-point**
- **Two-point**
- **Three-point**

Create one/two/three-point linear perspective drawing.

Have students create an imaginary building using the rules of linear perspective. Then go into the hallways and draw from direct observation, applying the rules of direct observation.

Demonstrate differences between one-point, two-point and three-point linear perspective through the use of:
- Horizon line
- Vanishing point[s]
- Converging lines
- Parallel lines

**Website:**
- [Linear Perspective](http://psych.hanover.edu/Krantz/art/linear.html)

**Book:**
- *Creative Drawing* by Howard J. Smagula

#### Figure Drawing:
- **Gesture Drawing**
- **Facial Proportions**
- **Human Proportions**

Create rendered faces.

Draw self-portrait using mirror.

Draw portrait using the grid method.

Draw figures.

Demonstrate use of facial proportions using:
- Gesture drawing
- Axis lines
- Volume-drawing of the face
- Axis points/cross reference points and foreshortening
- Contour of the face

Demonstrate use of figure proportions using:
- Gesture drawing
- Axis lines
- Volume-drawing of the figure
- Axis points/cross references points and foreshortening
- Contour of the figure
- Scale and proportion

**Artist:**
- Chuck Close

**Website:**

**Artists:**
- Alice Neel
- Henri de Toulouse-Lautrec

**Website:**
<table>
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| Three Dimensional Figure(s) | Produce a 3D figure using a sculptural process and medium. | Demonstrate the use of:  
  - Shape-to-form aspects of 3D design  
  - Elements of Art (addressing 3D forms)  
  - Principles of Design (addressing 3D forms)  
  Through one or more of the sculptural processes including:  
  - Relief  
  - Modeling  
  - Carving  
  - Assemblage  
  Using any of, but not limited to, the following medium:  
  - Clay  
  - Plaster  
  - Metal/wire  
  - Wood  
  - Stone  
  - Tile  
  - Fabric  
  - Found objects | Website:  
  Books / Images:  
  *Beginning Sculpture*: Arthur Williams (Davis Publications)  
    - (Relief sculpture) p. 18, 98-99  
    - (Modeling) p. 27  
    - (Carving) p. 103  
    - (Construction/Assemblage) p. 121  
  *Sculpture* (revised edition): Arthur Williams (Davis Publications)  
    - (Relief sculpture) p. 28-29, 155-157, 283-285  
    - (Modeling) p. 19-29, 293-295  
    - (Carving) p. 47-48  
    - (Assemblage) p. 296-299  
    - (Relief sculpture) p. 50 & 106  
      - p. 51 Fig. 3.12  
      - p. 107 Fig. 5.12  
      - p. 107 Fig. 5.13  
    - (Modeling) p. 51  
    - (Carving) p. 51, p. 50 Fig 3.11  
    - (Assemblage) p. 186 Fig. 7.17  
  Artists:  
  Alberto Giacometti  
  Auguste Rodin |
## QUARTER 2

<table>
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</table>
| CREATE: Standard 3 Students will choose and evaluate a range of subject matter, symbols, and ideas. | Thinking strategies for figure drawing/sculpture | Illustrate thinking process of figure drawing/sculpture through:  
  - Thumbnail sketches  
  - Axis & blocking-in lines  
  - Body placement  
  - Point of view [exaggerated/foreshortening] | Examine and defend through written, oral and/or illustrative means the choices students made when creating 2D and/or 3D figure compositions relating to:  
  - Axis lines  
  - Axis points/cross reference points and foreshortening  
  - Scale and proportion | Website: [http://www.ilovefiguresculpture.com/masters20.html](http://www.ilovefiguresculpture.com/masters20.html)  
Artists: Alberto Giacometti  
Auguste Rodin |

| RESPOND: Standard 4 Students will understand the visual arts in relation to history and cultures. Standard 5 The student will reflect upon and assess the characteristics and merits of their work and the work of others. | Historical Connections to Linear Perspective | Compare and contrast work by an historic artist to a contemporary artist through:  
  - Use of perspective  
  - Lack of perspective  
Example: Compare Pieter Claesz's Renaissance still life, *Still Life with a Skull and a Writing Quill*, 1628, to Georges Braque’s contemporary still life, *Still Life: Le Jour*, 1929. | Support the written, verbal or illustrative evidence that relates to linear perspective in a composition through the comparison of:  
  - Linear perspective (i.e., 1 pt, 2 pt, 3 pt)  
  - Viewpoint  
  - Placement of horizon line  
  - Illusion of depth techniques (i.e. overlapping, detail and color relationships, scale/proportion ratios) | Artists / Artworks / Art Periods: Pieter Claesz (Renaissance), *Still Life with a Skull and a Writing Quill*, 1628  
Georges Braque (Contemporary), *Still Life: Le Jour*, 1929 to a still life |

| Critiquing Methods for Artist's/Viewer’s Point of View | Discuss the subject matter in a work of art, identifying the artist's/viewer’s point of view. | Defend your specific articulation of artist's/viewer’s point of view through the relationship of:  
  - Placement and choice of objects in the composition  
  - Emphasis given to particular objects  
  - Focal point and path of vision (visual hierarchy)  
### QUARTER 2

<table>
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<tr>
<td><strong>CONNECT:</strong> Standard 6 Students will make connections between visual arts and other disciplines.</td>
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<tr>
<td>CCSS.ELA-Literacy.CCRA.R.6 Craft and Structure</td>
<td>Assess how point of view or purpose shapes the content and style of linear perspective compositions.</td>
<td>Illustrate point of view in perspective drawing through:  - Eye-level  - Bird’s-eye view  - Worm’s-eye view</td>
<td>Website: <a href="http://legacy.mos.org/sln/Leonardo/ExploringLinearPerspective.html">http://legacy.mos.org/sln/Leonardo/ExploringLinearPerspective.html</a></td>
</tr>
</tbody>
</table>
| **Science**  
  Anatomy | Assess figure/ body/ facial proportions. | Demonstrate use of proportions through:  - Gesture drawing  - Axis lines  - Volume-drawing  - Axis points/cross reference points and foreshortening  - Contour | Artists: Alice Neel  
Henri de Toulouse-Lautrec  
Chuck Close  
Michelangelo  
Leonardo Da Vinci |

### QUARTER 3

<table>
<thead>
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</table>
| **PERFORM:** Standard 1 Students will understand and apply media, techniques, and processes.  
Standard 2 Students will use knowledge of structures and functions. | | | |
| Art Elements  
  Color Theory | Create a design using four different color schemes. | Demonstrate understanding of color and mixing colors as it relates to:  - Primary  - Secondary  - Intermediate  - Warm/cool  - Neutral colors | Artists / Styles:  
Fauvism  
Henri Matisse  
Andre Derain  
Maurice de Vlaminck |
# Curriculum Map
## Visual Art High School Art I

<table>
<thead>
<tr>
<th>QUARTER 3</th>
<th>KNOWLEDGE &amp; SKILLS</th>
<th>ACTIVITIES/OUTCOMES</th>
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</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Hue</td>
<td>Hue, Value, Intensity, Mixed vs. broken color. Through four of the following color schemes: Monochromatic, Complementary, Analogous, Triadic, Split-complementary, Double-split complementary, Warm/cool.</td>
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</table>

**Applied Visual Arts (AVA) / Digital Design**

Produce an applied visual arts 2D composition and/or 3D product that demonstrates the understanding of the elements and principles of design as related to one or more of the following:
- Advertising
- Illustration
- Cartooning
- Personal ornament (fashion, jewelry, etc.)
- Product/package design
- Digital design/computer graphics

Demonstrate an understanding of the elements and principles of design in an applied visual arts 2D composition and/or 3D product through the use of:
- Visual hierarchy
- Communication of idea

**American Graphic Designer:** Milton Glasner - Documentary, *To Inform and Delight*

**Website:** [http://www.smashingmagazine.com/2013/02/26/creating-visual-hierarchies-typography/](http://www.smashingmagazine.com/2013/02/26/creating-visual-hierarchies-typography/)

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**CREATE:** **Standard 3** Students will choose and evaluate a range of subject matter, symbols, and ideas.

**Thinking strategies for color decisions used to create visual hierarchy in (AVA) / Digital Design**

Discuss/write/illustrate thinking strategies for color decisions used to create visual hierarchy in the applied visual arts 2D composition and/or 3D product.

**Justify color decisions to create visual hierarchy through the use of:**
- Color placement
- Choice of hue
- Intensity of hue

**American Graphic Designer:** Milton Glasner - Documentary, *To Inform and Delight*

**Website:** [http://www.smashingmagazine.com/2013/02/26/creating-visual-hierarchies-typography/](http://www.smashingmagazine.com/2013/02/26/creating-visual-hierarchies-typography/)
## Curriculum Map

### Visual Art

#### High School Art I

<table>
<thead>
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<tr>
<td></td>
<td></td>
<td>Visual flow of hue</td>
<td>6/creating-visual-hierarchies-typography/</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Strength of visual communication for idea</td>
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</tr>
</tbody>
</table>

### RESPOND:

**Standard 4** Students will understand the visual arts in relation to history and cultures.

**Standard 5** The student will reflect upon and assess the characteristics and merits of their work and the work of others.

### Historical Connections to AVA/Digital Design

**Compare and contrast how exemplary artists in the 19th, 20th and 21st centuries have made contributions to society in one or more of the following AVA/Digital Design areas:**

- Drawing for film/movies/posters
- Political cartoons/commentary
- Proposal drawings
- Digital renderings
- Product/packaging design (2D and/or 3D) (Choose one artist from each of the three centuries listed.)

**Support written, verbal or illustrative evidence through:**

- Subject matter
- Symbols
- Ideas
- Arrangement and use of the elements and principles of design
- Visual example of the artwork
- Influential contributions to field

### Websites:

- [www.disneyanimation.com/studio/history](http://www.disneyanimation.com/studio/history)
- [http://www.movieposter.com/cgi-bin/mpw8/search.pl?pl=kb&th=y&rs=12&sv=0&gr=507](http://www.movieposter.com/cgi-bin/mpw8/search.pl?pl=kb&th=y&rs=12&sv=0&gr=507)

### Critiquing Methods for Elements and Principles of Design

**Discuss the subject matter in a work of art, identifying the relationship of the elements and principles of design to the idea and purpose of the artwork.**

**Defend identified relationship of elements and principles of design to the idea and purpose of the artwork through:**

- Visual hierarchy of composition
- Significance of subject matter to the artist
- Communication effectiveness of intended mood and “message”

### Book (on subject matter):

*Watercolor: Michael Clarke (DK Eyewitness Books)*

### Websites:

- [http://www.surry.edu/Portals/0/grd242.pdf](http://www.surry.edu/Portals/0/grd242.pdf)

### CONNECT:

**Standard 6** Students will make connections between visual arts and other disciplines.

**CCSS.ELA-Literacy.CCRA.R.7**

**Integration of Knowledge and Ideas**

**Evaluate visually, orally and quantitatively the integration of AVA/Digital Design compositions presented in diverse media, formats and functions.**

**Illustrate and defend the integration/connection between media, formats and function in AVA/Digital Design compositions including:**

- Legibility
- Communication of desired intent

### Websites:

- [http://www.surry.edu/Portals/0/grd242.pdf](http://www.surry.edu/Portals/0/grd242.pdf)
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</table>
| **Economics**      | Analyze Applied Visual Design (AVA) choice through the concepts of Economics and the reflections of historical/cultural influences. | • Choice of tool and/or process used  
• Ratio of text to image  
• Scale and proportion of positive/negative space | Websites:  
www.disneyanimation.com/studio/history  
http://www.creativebloq.com/movies/iconic-movie-posters-712378  
http://www.movieposter.com/cgi-bin/mpw8/search.pl?pl=kb&th=y&rs=12&sv=0&gr=507  
| **History and Social Studies** | | | |  |
| Reflection of cultures throughout time | | | |  |

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| **Drawing:**       | Create one or more compositions from the following genre using oil/chalk pastels:  
  • Portrait  
  • Self-portrait  
  • Figure  
  • Figure / ground integration  
  • Landscape  
  • Still life | Demonstrate an understanding of the following pastel techniques:  
  • Value shading in color  
  • Manipulation of color blending/modulation | Artists/Artworks:  
French Impressionists  
American Impressionists  
Italian Impressionists  
Book:  
An Introduction to Art Techniques: Smith, Wright and Horton (DK Publishers) (Pastels pp. 202-267)  
Websites: |  |
| Oil/chalk pastel techniques  
Varying Genre Compositions | | | |  |
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<td><strong>Painting:</strong></td>
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<tr>
<td>Watercolor techniques</td>
<td>Produce one or more compositions from the following genre using watercolor techniques:</td>
<td>Illustrate an understanding of applying various watercolor techniques including:</td>
<td><a href="http://www.artinaction.org/w/AboutChalkPastels">http://www.artinaction.org/w/AboutChalkPastels</a></td>
</tr>
<tr>
<td>Varying Genre Compositions</td>
<td>• Portrait</td>
<td>• Wet-on-wet/wet-on-dry</td>
<td><a href="http://www.oilpasteltechniques.com/oil-pastels-for-beginners/">http://www.oilpasteltechniques.com/oil-pastels-for-beginners/</a></td>
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<tr>
<td></td>
<td>• Self-portrait</td>
<td>• Dry-brush technique</td>
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<td></td>
<td>• Figure</td>
<td>• Washes and resist</td>
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<td></td>
<td>• Figure/ground integration</td>
<td>• Lifting techniques</td>
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<td></td>
<td>• Landscape</td>
<td>• Gouache/tempera applications</td>
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<td></td>
<td>• Still life</td>
<td>• Special effects, e.g., salt, splatter, scraping</td>
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<tr>
<td><strong>Painting:</strong></td>
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<tr>
<td>Tempera/Acrylic paint techniques</td>
<td>Produce one or more compositions from the following genre using tempera/acrylic painting techniques:</td>
<td>Model color blending techniques including:</td>
<td>Book:</td>
</tr>
<tr>
<td>Varying Genre Compositions</td>
<td>• Portrait</td>
<td>• Manipulation of hue/value/intensity</td>
<td>An Introduction to Art Techniques: Smith, Wright and Horton (DK Publishers) (Watercolor pp. 138-201)</td>
</tr>
<tr>
<td></td>
<td>• Self-portrait</td>
<td>• Creation of tints, shades, and neutrals</td>
<td></td>
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<tr>
<td></td>
<td>• Figure</td>
<td>• Modulation</td>
<td></td>
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<tr>
<td></td>
<td>• Figure / ground integration</td>
<td>• Painting techniques</td>
<td></td>
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<tr>
<td></td>
<td>• Landscape</td>
<td>• Brushes and brush strokes</td>
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<td></td>
<td>• Still life</td>
<td>• Surfaces (canvas, board, etc.)</td>
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<td>• Pallet knives</td>
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<td>• Glazes</td>
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<td>• Scumbling</td>
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<td>• Impasto</td>
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<tr>
<td>CREATE: Standard 3</td>
<td></td>
<td>• Mixed vs. broken color techniques</td>
<td>Book:</td>
</tr>
<tr>
<td>Students will choose and evaluate a range of subject matter, symbols, and ideas.</td>
<td></td>
<td></td>
<td>An Introduction to Art Techniques: Smith, Wright and Horton (DK Publishers) (Acrylics pp. 332-397)</td>
</tr>
</tbody>
</table>

**Thinking strategies for choice of media in order to address specific design decisions**

Discuss/write/illustrate thinking strategies for the choice of the following media in order to address specific design decisions. Include relevant vocabulary.

Justify choice of media in order to address specific design decisions through the evaluation of:

- Techniques used

**Book:**

The Artist’s Complete Guide: (Barron’s Educational Series), (Media: Pastels pp. 98-106, Watercolor pp. 108-124, Acrylic pp.142-152) (Genre: Figure pp. 194-230. Landscape
### QUARTER 4

<table>
<thead>
<tr>
<th>KNOWLEDGE &amp; SKILLS</th>
<th>ACTIVITIES/OUTCOMES</th>
<th>ASSESSMENTS</th>
<th>RESOURCES</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Oil/chalk pastel</td>
<td>Genre chosen</td>
<td>pp.234-242, Still Life pp.246-252 (Composition: pp. 182-190)</td>
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<tr>
<td></td>
<td>Watercolor</td>
<td>Application of elements and principles of design</td>
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<td></td>
<td>Tempera/acrylic</td>
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</table>

**RESPOND:**

**Standard 4** Students will understand the visual arts in relation to history and cultures.

**Standard 5** The student will reflect upon and assess the characteristics and merits of their work and the work of others.

#### Historical Connections to artists using Pastel and Painting Techniques

Evaluate how master artists using pastel and/or painting techniques are influenced by history/culture and vice versa. Choose two artists, each from a different century and a different nationality.

Support findings through discussion of:
- Artist’s background (i.e. birth/death, nationality, schooling, artistic training, mentors)
- Major historical contribution of artist (i.e. particular style, technique, etc.)
- Influential historical event(s) that shaped pastel and/or painting technique of artist (or vice versa)
- Visual example of artwork

**Book:**
*World Art: The Essential Illustrated History* (Star Fire Publishing)

#### Critiquing Methods for Pastel and Painting Techniques

Compare/contrast tools, techniques and processes used for dry and wet media in selected artwork.

Defend critique by focusing on:
- Tool selection and effect
- Technique for dry media and effect
- Technique for wet media and effect
- Process used and effect

**Book:**

**CONNECT:**

**Standard 6** Students will make connections between visual arts and other disciplines.

#### CCSS.Math.Practice.MP3

Construct viable arguments and critique the reasoning of others.

**Defend written and/or verbal critique by focusing on:**
- Landscape (one watercolor, one pastel)

**Book:**
<table>
<thead>
<tr>
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<tbody>
<tr>
<td></td>
<td></td>
<td>and one acrylic)</td>
<td>202-267, Watercolor pp. 138-201, Acrylics pp. 332-397)</td>
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<tr>
<td></td>
<td>• Still life (one watercolor, one pastel and one acrylic)</td>
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<tr>
<td></td>
<td>• Portrait/figure (one watercolor, one pastel and one acrylic)</td>
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<tr>
<td>Science</td>
<td>Utilize the illusion of depth in a landscape through the use of atmospheric perspective,</td>
<td>Digitally illustrate the use of atmospheric perspective through arrangement / placement of color:</td>
<td>Websites:</td>
</tr>
<tr>
<td>Problem-Solving / Scientific Inquiry</td>
<td>through the use of atmospheric perspective,</td>
<td>• Hue</td>
<td><a href="http://www.corel.com/corel/pages/index.jsp?pgid=800067&amp;storeKey=us&amp;languageCode=en">www.corel.com/corel/pages/index.jsp?pgid=800067&amp;storeKey=us&amp;languageCode=en</a></td>
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<tr>
<td></td>
<td>through the use of atmospheric perspective,</td>
<td>• Value</td>
<td><a href="http://www.photoshopcreative.co.uk/category/digital_painting">www.photoshopcreative.co.uk/category/digital_painting</a></td>
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<tr>
<td></td>
<td>through the use of atmospheric perspective,</td>
<td>• Intensity</td>
<td><a href="http://edex.adobe.com">http://edex.adobe.com</a></td>
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<td>through the use of atmospheric perspective,</td>
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