Curriculum Map	Visual Art High School Art I

Introduction

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

By 2025,

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

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

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

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

How to Use the Arts Education Curriculum Maps

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

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

Activities and Outcomes- Generally phrased similar to "I Can" statements, this portion identifies the specific performance 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.

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QUARTER 1			
KNOWLEDGE & SKILLS	**ACTIVITIES/OUTCOMES**	**ASSESSMENTS**	**RESOURCES**
PERFORM: **Standard 1** Students will understand and apply media, techniques, and processes. **Standard 2** Students will use knowledge of structures and functions.			
Procedures	Discuss and practice procedures.	Demonstrate consistency following procedures.	**Book with Website:** *Teach Like A Champion*: Doug Lemov www.josseybass.com
Art Elements: Line Drawing	Create a contour line drawing.	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	**Website:** Alexander Calder video of his wire circus: http://www.nga.gov/education/classroom/counting_on_art/popups/pop_calder_1.htm **Line in Art** http://www.studiocodex.com/lines01.html
Art Elements: Shape-to-Form Drawing	Render a single object still life using basic shapes.	Illustrate shape-to-form and shapes-within-shapes understandings including: • Relationship of 2D geometric shapes to the illusion of 3D geometric forms • Viewpoint	**Artists/Artworks:** George Seurat - charcoal drawings Kathe Kollwitz - lithographs
Art Elements: Positive/Negative Space	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.	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	**Website:** *Composition and Design* http://www.goshen.edu/art/ed/Compose.htm **Positive/Negative Space:** http://artinspired.pbworks.com/w/page/13819678/Positive%20and%20Negative%20Space

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QUARTER 1			
KNOWLEDGE & SKILLS	**ACTIVITIES/OUTCOMES**	**ASSESSMENTS**	**RESOURCES**
Art Elements: Value and Texture through Shading Techniques	Produce a value drawing/chart.	Illustrate an understanding of the use of various techniques of shading and value changes including: • Consistent light source • 4-6 value changes • Tonal (i.e. blending/stippling/hatching/cross-hatching)	**Artists:** Jan Vermeer Caravaggio
Drawing: **Grouped Object Rendering** **Illusion of Depth** **Composition Styles**	Draw a still life composition using the illusion of depth with grouped object rendering organized by a compositional style, using any of the following: • 60/40 cross • S curve • Triangle • Grid • Circle • Low/high horizon vertical • Low/high horizon horizontal	Demonstrate use of spatial relationships including: • Overlapping • Size variation • Page positioning • Value and color Demonstrate use of grounding techniques including: • Table line • Directional lighting Demonstrate use of compositional styles choosing from: • 60/40 cross • S curve • Triangle • Grid • Circle • Low/high horizon vertical • Low/high horizon horizontal	**Book:** *Exploring Visual Design* (Davis) nonlinear perspective

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QUARTER 1			
KNOWLEDGE & SKILLS	**ACTIVITIES/OUTCOMES**	**ASSESSMENTS**	**RESOURCES**
CREATE: Standard 3 Students will choose and evaluate a range of subject matter, symbols, and ideas.			
Thinking strategies for line drawing of a hand	Discuss and/or write an explanation of thinking strategies used to create a drawing of a hand.	Defend the decision process for: • Organization of shapes to create fingers/digits [shape-to-form] • Analyzation of shape proportions of hand (parts- to-whole) • Types, characteristics, and movement of lines used Compare and contrast the teacher created rubric to the student created rubric.	**Website:** Drawing is Thinking conversation with Milton Glasner: http://www.miltonglaser.com/milton/c:short-films/#2
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 Line drawing/shading techniques	Compare/Contrast shading techniques (ex: Da Vinci's *Study of Horses* [hatching] to Da Vinci's *Study of Arms and Hands* [tonal]).	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*
Critiquing Methods for Compositional Drawings	Critique personal and/or peer work using: • Oral or written form • Appropriate vocabulary • Observed vs. judgmental information	Critique compositional drawings including: • Shading techniques • Compositional style • Line/shape/form	**Book:** *Exploring Visual Design* (Davis) nonlinear perspective
CONNECT: Standard 6 Students will make connections between visual arts and other disciplines.			
CCSS.Math.Practice.MP2 Reason abstractly and quantitatively.	Correlate proportional parts to whole object.	Demonstrate and correlate proportions by axis lines division.	**Website:** http://www.realcolorwheel.com/human.htm
CCSS.Math.Practice.MP4 Model with mathematics.	Correlate shape-to-form relationships to Mathematics [parts to whole].	Demonstrate the correlation of 2D shapes to 3D forms.	**Book:** *Art Talk* (4th edition): Rosalind Ragans (Chapter 5: pp. 97-121)

Curriculum Map

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QUARTER 2			
KNOWLEDGE & SKILLS	**ACTIVITIES/OUTCOMES**	**ASSESSMENTS**	**RESOURCES**
PERFORM: **Standard 1** Students will understand and apply media, techniques, and processes. **Standard 2** Students will use knowledge of structures and functions.			

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: 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:
			http://www.realcolorwheel.com/human.htm
			
			Artists:
			Alice Neel
			Henri de Toulouse-Lautrec
			
			Website:
			http://www.realcolorwheel.com/human.htm

QUARTER 2			
KNOWLEDGE & SKILLS	**ACTIVITIES/OUTCOMES**	**ASSESSMENTS**	**RESOURCES**

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:
			http://www.ilovefiguresculpture.com/masters20.html
			
			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
			Art Talk (4th edition): Rosalind Ragans
			  (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

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QUARTER 2			
KNOWLEDGE & SKILLS	**ACTIVITIES/OUTCOMES**	**ASSESSMENTS**	**RESOURCES**
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 **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) • Location/timeline of subject matter	**Websites:** http://artjunction.org/exploring-point-of-view/

QUARTER 2			
KNOWLEDGE & SKILLS	**ACTIVITIES/OUTCOMES**	**ASSESSMENTS**	**RESOURCES**
CONNECT: **Standard 6** Students will make connections between visual arts and other disciplines.			
CCSS.ELA-Literacy.CCRA.R.6 Craft and Structure	Assess how point of view or purpose shapes the content and style of linear perspective compositions.	Illustrate point of view in perspective drawing through: • Eye-level • Bird's-eye view • Worm's-eye view	**Website:** http://legacy.mos.org/sln/Leonardo/ExploringLinearPerspective.html
<u>Science</u> 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			
KNOWLEDGE & SKILLS	**ACTIVITIES/OUTCOMES**	**ASSESSMENTS**	**RESOURCES**
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

QUARTER 3			
KNOWLEDGE & SKILLS	**ACTIVITIES/OUTCOMES**	**ASSESSMENTS**	**RESOURCES**
		• 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	
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/
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/2013/02/2

QUARTER 3			
KNOWLEDGE & SKILLS	**ACTIVITIES/OUTCOMES**	**ASSESSMENTS**	**RESOURCES**
		• Visual flow of hue • Strength of visual communication for idea	6/creating-visual-hierarchies-typography/

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.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 http://www.oxfordartonline.com/public/page/benz/themes/BritishSatire
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 the: • 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.dummies.com/how-to/content/art-history-timeline.html http://www.visual-arts-cork.com/history-of-art-timeline.htm

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.mohawkconnects.com/feltandwire/2011/04/13/the-4-essentials-of-a-design-critique/ http://www.surry.edu/Portals/0/grd242.pdf

QUARTER 3

KNOWLEDGE & SKILLS	ACTIVITIES/OUTCOMES	ASSESSMENTS	RESOURCES
		• Choice of tool and/or process used • Ratio of text to image • Scale and proportion of positive/negative space	
Economics Concepts of form follows function, supply and demand, functional art vs. fine art **History and Social Studies** Reflections of cultures throughout time	Analyze Applied Visual Design (AVA) choice through the concepts of Economics and the reflections of historical/ cultural influences.	Defend your ideas by addressing the: • Concept of form follows function • Effects of wants and needs on supply and demand • Attitudes toward functional art vs. fine art in our society • Impact of any cultural reflections in your AVA choice	**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 http://www.oxfordartonline.com/public/page/benz/themes/BritishSatire

QUARTER 4

KNOWLEDGE & SKILLS	ACTIVITIES/OUTCOMES	ASSESSMENTS	RESOURCES
PERFORM: **Standard 1** Students will understand and apply media, techniques, and processes. **Standard 2** Students will use knowledge of structures and functions.			

Drawing:
    Oil/chalk pastel techniques
    Varying Genre Compositions
	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:

QUARTER 4			
KNOWLEDGE & SKILLS	**ACTIVITIES/OUTCOMES**	**ASSESSMENTS**	**RESOURCES**
			http://www.artinaction.org/w/AboutChalkPastels http://www.oilpasteltechniques.com/oil-pastels-for-beginners/

Painting:
   Watercolor techniques
   Varying Genre Compositions
	Produce one or more compositions from the following genre using watercolor techniques:
	• Portrait
	• Self-portrait
	• Figure
	• Figure/ground integration
	• Landscape
	• Still life
		Illustrate an understanding of applying various watercolor techniques including:
		• Wet-on-wet/wet-on-dry
		• Dry-brush technique
		• Washes and resist
		• Lifting techniques
		• Gouache/tempera applications
		• Special effects, e.g., salt, splatter, scraping
			Book:
			An Introduction to Art Techniques: Smith, Wright and Horton (DK Publishers) (Watercolor pp. 138-201)

Painting
   Tempera/Acrylic paint techniques
   Varying Genre Compositions
	Produce one or more compositions from the following genre using tempera/acrylic painting techniques:
	• Portrait
	• Self-portrait
	• Figure
	• Figure / ground integration
	• Landscape
	• Still life
		Model color blending techniques including:
		• Manipulation of hue/value/intensity
		• Creation of tints, shades, and neutrals
		• Modulation
		• Painting techniques
		• Brushes and brush strokes
		• Surfaces (canvas, board, etc.)
		• Pallet knives
		• Glazes
		• Scumbling
		• Impasto
		• Mixed vs. broken color techniques
			Book:
			An Introduction to Art Techniques: Smith, Wright and Horton (DK Publishers) (Acrylics pp. 332-397)

CREATE: **Standard 3** Students will choose and evaluate a range of subject matter, symbols, and ideas.			
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			
KNOWLEDGE & SKILLS	**ACTIVITIES/OUTCOMES**	**ASSESSMENTS**	**RESOURCES**
	• Oil/chalk pastel • Watercolor • Tempera/acrylic	• Genre chosen • Application of elements and principles of design	pp.234-242, Still Life pp.246-252) (Composition: pp. 182-190)
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 vise 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:** *An Introduction to Art Techniques*: Smith, Wright and Horton (DK Publishers) (Pastels pp. 202-267, Watercolor pp. 138-201, Acrylics pp. 332-397)
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.	Critique artwork demonstrating the effect of various painting tools, techniques and processes in selected artwork.	Defend written and/or verbal critique by focusing on: • Landscape (one watercolor, one pastel	**Book:** *An Introduction to Art Techniques*: Smith, Wright and Horton (DK Publishers) (Pastels pp.

QUARTER 4			
KNOWLEDGE & SKILLS	**ACTIVITIES/OUTCOMES**	**ASSESSMENTS**	**RESOURCES**
		and one acrylic) • Still life (one watercolor, one pastel and one acrylic) • Portrait/figure (one watercolor, one pastel and one acrylic)	202-267, Watercolor pp. 138-201, Acrylics pp. 332-397)
Science **Problem-Solving / Scientific Inquiry**	Utilize the illusion of depth in a landscape through the use of atmospheric perspective,	Digitally illustrate the use of atmospheric perspective through arrangement / placement of color: • Hue • Value • Intensity	**Websites:** www.corel.com/corel/pages/index.jsp?pgid=800067&storeKey=us&languageCode=en www.photoshopcreative.co.uk/category/digital_painting http://edex.adobe.com