

Curriculum Map

Visual Art High School Art I

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: <i>Teach Like A Champion:</i> Doug Lemov www.josseybass.com
Art Elements: Line Drawing	Create a contour line drawing.	Demonstrate expressive qualities of line variation through the use of: <ul style="list-style-type: none"> 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: <ul style="list-style-type: none"> 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: <ul style="list-style-type: none"> Overlapping geometric and organic shapes Alternating the inking of positive and negative space 	Website: <i>Composition and Design</i> 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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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: <ul style="list-style-type: none"> • 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: <ul style="list-style-type: none"> • 60/40 cross • S curve • Triangle • Grid • Circle • Low/high horizon vertical • Low/high horizon horizontal 	Demonstrate use of spatial relationships including: <ul style="list-style-type: none"> • Overlapping • Size variation • Page positioning • Value and color Demonstrate use of grounding techniques including: <ul style="list-style-type: none"> • Table line • Directional lighting Demonstrate use of compositional styles choosing from: <ul style="list-style-type: none"> • 60/40 cross • S curve • Triangle • Grid • Circle • Low/high horizon vertical • Low/high horizon horizontal 	Book: <i>Exploring Visual Design</i> (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: <ul style="list-style-type: none"> 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.miltonglasner.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 <i>Study of Horses</i> [hatching] to Da Vinci's <i>Study of Arms and Hands</i> [tonal]).	Discuss/Compare: <ul style="list-style-type: none"> Contrast Shading techniques Value/value changes Mood/emotional qualities of lines 	Da Vinci's <i>Study of Horses</i> Da Vinci's <i>Study of Arms and Hands</i>
Critiquing Methods for Compositional Drawings	Critique personal and/or peer work using: <ul style="list-style-type: none"> Oral or written form Appropriate vocabulary Observed vs. judgmental information 	Critique compositional drawings including: <ul style="list-style-type: none"> Shading techniques Compositional style Line/shape/form 	Book: <i>Exploring Visual Design</i> (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: <i>Art Talk</i> (4th edition): Rosalind Ragans (Chapter 5: pp. 97-121)

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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: <ul style="list-style-type: none"> • Horizon line • Vanishing point[s] • Converging lines • Parallel lines 	Website: Linear Perspective: http://psych.hanover.edu/Krantz/art/linear.html Book: <i>Creative Drawing:</i> 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: <ul style="list-style-type: none"> • 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: <ul style="list-style-type: none"> • 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

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KNOWLEDGE & SKILLS	ACTIVITIES/OUTCOMES	ASSESSMENTS	RESOURCES
<p>Three Dimensional Figure(s)</p>	<p>Produce a 3D figure using a sculptural process and medium.</p>	<p>Demonstrate the use of:</p> <ul style="list-style-type: none"> • Shape-to-form aspects of 3D design • Elements of Art (addressing 3D forms) • Principles of Design (addressing 3D forms) <p>Through one or more of the sculptural processes including:</p> <ul style="list-style-type: none"> • Relief • Modeling • Carving • Assemblage <p>Using any of, but not limited to, the following medium:</p> <ul style="list-style-type: none"> • Clay • Plaster • Metal/wire • Wood • Stone • Tile • Fabric • Found objects 	<p>Website: http://www.ilovefiguresculpture.com/masters20.html</p> <p>Books / Images: <i>Beginning Sculpture</i>: Arthur Williams (Davis Publications) (Relief sculpture) p. 18, 98-99 (Modeling) p. 27 (Carving) p. 103 (Construction/Assemblage) p. 121 <i>Sculpture</i> (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 <i>Art Talk</i> (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</p> <p>Artists: Alberto Giacometti Auguste Rodin</p>

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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: <ul style="list-style-type: none"> 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: <ul style="list-style-type: none"> 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: <ul style="list-style-type: none"> Use of perspective Lack of perspective Example: Compare Pieter Claesz's Renaissance still life, <i>Still Life with a Skull and a Writing Quill</i> , 1628, to Georges Braque's contemporary still life, <i>Still Life: Le Jour</i> , 1929.	Support the written, verbal or illustrative evidence that relates to linear perspective in a composition through the comparison of: <ul style="list-style-type: none"> 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), <i>Still Life with a Skull and a Writing Quill</i> , 1628 Georges Braque (Contemporary), <i>Still Life: Le Jour</i> , 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: <ul style="list-style-type: none"> 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/

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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: <ul style="list-style-type: none"> • Eye-level • Bird's-eye view • Worm's-eye view 	Website: http://legacy.mos.org/sln/Leonardo/ExploringLinPerspective.html
Science Anatomy	Assess figure/ body/ facial proportions.	Demonstrate use of proportions through: <ul style="list-style-type: none"> • 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: <ul style="list-style-type: none"> • Primary • Secondary • Intermediate • Warm/cool • Neutral colors • Hue 	Artists / Styles: Fauvism Henri Matisse Andre Derain Maurice de Vlaminck

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QUARTER 3			
KNOWLEDGE & SKILLS	ACTIVITIES/OUTCOMES	ASSESSMENTS	RESOURCES
		<ul style="list-style-type: none"> • Value • Intensity • Mixed vs. broken color Through four of the following color schemes: <ul style="list-style-type: none"> • 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: <ul style="list-style-type: none"> • 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: <ul style="list-style-type: none"> • Visual hierarchy • Communication of idea 	American Graphic Designer: Milton Glasner - Documentary, <i>To Inform and Delight</i> 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: <ul style="list-style-type: none"> • Color placement • Choice of hue • Intensity of hue • Visual flow of hue 	American Graphic Designer: Milton Glasner - Documentary, <i>To Inform and Delight</i> Website: http://www.smashingmagazine.com/2013/02/26/creating-visual-hierarchies-typography/

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QUARTER 3			
KNOWLEDGE & SKILLS	ACTIVITIES/OUTCOMES	ASSESSMENTS	RESOURCES
		<ul style="list-style-type: none"> Strength of visual communication for idea 	
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: <ul style="list-style-type: none"> 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: <ul style="list-style-type: none"> 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: <ul style="list-style-type: none"> Visual hierarchy of composition Significance of subject matter to the artist Communication effectiveness of intended mood and "message" 	Book (on subject matter): <i>Watercolor</i> : 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: <ul style="list-style-type: none"> Legibility Communication of desired intent Choice of tool and/or process used 	Websites: http://www.mohawkconnects.com/feltandwire/2011/04/13/the-4-essentials-of-a-design-critique/ http://www.surry.edu/Portals/0/grd242.pdf

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QUARTER 3			
KNOWLEDGE & SKILLS	ACTIVITIES/OUTCOMES	ASSESSMENTS	RESOURCES
		<ul style="list-style-type: none"> Ratio of text to image Scale and proportion of positive/negative space 	
<p>Economics Concepts of form follows function, supply and demand, functional art vs. fine art</p> <p>History and Social Studies Reflections of cultures throughout time</p>	Analyze Applied Visual Design (AVA) choice through the concepts of Economics and the reflections of historical/ cultural influences.	<p>Defend your ideas by addressing the:</p> <ul style="list-style-type: none"> 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 	<p>Websites:</p> <p>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</p>

QUARTER 4			
KNOWLEDGE & SKILLS	ACTIVITIES/OUTCOMES	ASSESSMENTS	RESOURCES
<p>PERFORM: Standard 1 Students will understand and apply media, techniques, and processes. Standard 2 Students will use knowledge of structures and functions.</p>			
<p>Drawing: Oil/chalk pastel techniques Varying Genre Compositions</p>	<p>Create one or more compositions from the following genre using oil/chalk pastels:</p> <ul style="list-style-type: none"> Portrait Self-portrait Figure Figure / ground integration Landscape Still life 	<p>Demonstrate an understanding of the following pastel techniques:</p> <ul style="list-style-type: none"> Value shading in color Manipulation of color blending/modulation 	<p>Artists/Artworks: French Impressionists American Impressionists Italian Impressionists</p> <p>Book: <i>An Introduction to Art Techniques:</i> Smith, Wright and Horton (DK Publishers) (Pastels pp. 202-267)</p> <p>Websites: http://www.artinaction.org/w/AboutChalkPastels</p>

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QUARTER 4			
KNOWLEDGE & SKILLS	ACTIVITIES/OUTCOMES	ASSESSMENTS	RESOURCES
			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: <ul style="list-style-type: none"> • Portrait • Self-portrait • Figure • Figure/ground integration • Landscape • Still life 	Illustrate an understanding of applying various watercolor techniques including: <ul style="list-style-type: none"> • 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: <i>An Introduction to Art Techniques:</i> 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: <ul style="list-style-type: none"> • Portrait • Self-portrait • Figure • Figure / ground integration • Landscape • Still life 	Model color blending techniques including: <ul style="list-style-type: none"> • 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: <i>An Introduction to Art Techniques:</i> 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. <ul style="list-style-type: none"> • Oil/chalk pastel 	Justify choice of media in order to address specific design decisions through the evaluation of: <ul style="list-style-type: none"> • Techniques used • Genre chosen 	Book: <i>The Artist's Complete Guide:</i> (Barron's Educational Series), (Media: Pastels pp. 98-106, Watercolor pp. 108-124, Acrylic pp.142-152) (Genre: Figure pp. 194-230. Landscape pp.234-242, Still Life pp.246-252) (Composition:

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QUARTER 4			
KNOWLEDGE & SKILLS	ACTIVITIES/OUTCOMES	ASSESSMENTS	RESOURCES
	<ul style="list-style-type: none"> Watercolor Tempera/acrylic 	<ul style="list-style-type: none"> Application of elements and principles of design 	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: <ul style="list-style-type: none"> 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: <i>World Art: The Essential Illustrated History:</i> (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: <ul style="list-style-type: none"> Tool selection and effect Technique for dry media and effect Technique for wet media and effect Process used and effect 	Book: <i>An Introduction to Art Techniques:</i> 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: <ul style="list-style-type: none"> Landscape (one watercolor, one pastel and one acrylic) 	Book: <i>An Introduction to Art Techniques:</i> Smith, Wright and Horton (DK Publishers) (Pastels pp. 202-267, Watercolor pp. 138-201, Acrylics pp.

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QUARTER 4			
KNOWLEDGE & SKILLS	ACTIVITIES/OUTCOMES	ASSESSMENTS	RESOURCES
		<ul style="list-style-type: none"> • Still life (one watercolor, one pastel and one acrylic) • Portrait/figure (one watercolor, one pastel and one acrylic) 	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: <ul style="list-style-type: none"> • 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