



VISUAL ARTS EDUCATION CURRICULUM GUIDE

K-5 2012



**WINSTON - SALEM / FORSYTH COUNTY SCHOOLS
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2012



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P R E F A C E

The Visual Arts Department of the Winston-Salem/Forsyth County Schools has historically been in the forefront of visual arts education. The foundation of this program is built upon a Discipline Based Art Education (DBAE) approach. This method embraces four components: art history, art production, criticism, and aesthetics. The DBAE approach is incorporated into every unit taught by visual arts teachers in this system and provides a strong backdrop for building successful programming and student learning.

This curriculum guide has been written to assist and inspire visual arts teachers to use the North Carolina Essential Standards as the basis for developing the visual arts programming within the individual classroom. It has been formatted as a “living” document in order to aid the teacher in developing a personal, useful binder while creating a comprehensive visual arts program within the individual school setting.

Numerous teachers representing many years of master teaching and experience have contributed to the development of this document. Their commitment to providing the most effective and timely document possible is gratefully acknowledged and deeply appreciated.

Lynn W. Foltz
Arts Education Program Manager

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INTRODUCTION

The purpose of a balanced visual arts program is to reinforce, encourage, and meet the individual needs of our students from pre-kindergarten through the twelfth grade. Each developmental level requires special programming and attention to address the creative growth needs of our students. In order for visual arts teachers to best meet our students' needs, this curriculum guide has been formatted to be used as a "living" document which may be added to and enhanced as the needs of the teacher progresses.

The focus of this document is based on a Scope and Sequence pacing guide to provide guidance for the age-appropriate introduction of methods, exemplar unit plans, vocabulary, and techniques in the classroom. The North Carolina Essential Standards are the backbone of this guide, which assures the development of a balanced curriculum. These standards are built upon the foundational strands: Visual Literacy, Contextual Relevancy, and Critical Response. Other sections have been included to provide for the changing climate of education as the individual teacher progresses in curriculum development. Many resources have been initially provided, but will be further enhanced as we address future issues.

Great effort has been placed on providing the most user-friendly document possible to assist the visual arts teacher in organizing a comprehensive and balanced curriculum. The No Child Left Behind legislation has deemed visual arts as a core subject area. It is each teacher's task to incorporate the standards set by the state of North Carolina when developing the visual arts program in each individual school.

WS/FCS Visual Art Education Philosophy

“I do not want art for a few any more than education for a few, or freedom for a few.”

~William Morris

The WS/FCS Visual Art Education Curriculum is the result of the effort of art teachers from all levels in the county to create a “user-friendly” guide to the curriculum. This compilation of goals from the NCDPI along with local recommendations addresses the articulation of visual literacy from elementary through high school. The purpose of the curriculum is to provide art teachers with a common reference point from which to plan, implement, and evaluate the instructional program for art education within their school. Art education for students on all levels is founded on a discipline-based approach. It is the intent of this instructional program to integrate the study of art criticism, art history, aesthetics, and art production through the goals, objectives, and strategies proposed herein.

It is vital that our visual arts program encompasses a sequential approach to instruction from kindergarten through twelfth grades. The elementary art education program establishes a solid foundation in the elements and principles of design for students. Middle school students who elect to take art, explore media and techniques while delving deeper into art basics. All art courses at the high school level are elective. Classes are intended to serve the needs of the beginner as well as those of the individual who desires to develop a professional portfolio.

Winston-Salem/Forsyth County Schools include 80 schools and serve approximately 52,400 students. Demographic diversity is the norm. Our multi-cultural community allows us to celebrate the artistic achievements of a variety of peoples. Therefore, our curriculum creates learning opportunities from a variety of cultural perspectives. Consideration for accommodating students with special needs is the responsibility of all art teachers. These populations include exceptional children, gifted, ESL (English as a second language), and others. Teachers modify instruction to meet the needs and ability levels of all students.

Art learning and experience involves the use of a wide range of mental processes as students mature in artistic expression and abilities. Gaining knowledge in art is a process, and can be divided across three specific strands: Visual Literacy, Contextual Relevancy, and Critical Response. Each of these strands is relevant across grade levels and provides unifying threads of understanding supported by the school system’s goals and objectives.

We in the WS/FCS believe that all students are capable of achieving success through art.

Section I: Scope and Sequence Guide

This document provides a developmental sequencing, or pacing guide for the purpose of determining when to introduce specific art concepts along with processes to students at age and developmentally-appropriate levels. The proper use of this sequencing guide will ensure a balanced visual arts program.

SCOPE & SEQUENCE GUIDE

A comprehensive sequential art program addresses two fundamental educational issues--quality and accountability. In order to insure a disciplined, well-focused study in visual art, the following scope and sequence guide has been established. Art concepts are introduced at varying grade levels and repeated thereafter. The intent is that the content, instruction, and student outcome should increase in sophistication at each succeeding grade level.

Key:

 Introduce

 Continue

Scope and Sequence- Content of Art

	(B, I)			(P, A)			
	K	1-2	3-4	5-6	7-8	9-10	11-12
Art Making							
Art Forms (processes): drawing, painting, ceramics, sculpture, printmaking, and fibers							
Art Forms (processes): architecture, environmental art, art technologies, photography							
Art Forms (processes): conceptual, and digital							
Forming Processes: media, tools, techniques, approaches, technologies, safety practices, production, art-making							
Art History							
Context, history, culture, society, artists, time, place, role, function, purpose, influence, style, genre							
Study and Interpretation: perception, description, analysis, explanation, deconstruction, judgment, evaluation, meaning, message, reflection, criticism							
Conceptual Aspects: idea, subject matter, symbols, metaphors, themes, and concepts							
Form, Qualities, and Styles: sensory, formal, expressive qualities, individual styles							
Art Criticism							
Study and Interpretation: perception, description, analysis, explanation, deconstruction, judgment, evaluation, meaning, message, reflection, criticism							
Form, Qualities, and Styles: sensory, formal, expressive qualities, individual styles							
Conceptual Aspects: idea, subject matter, symbols, metaphors, themes, concepts							
Aesthetics							
Viewer Experience: preferences, appeal and disdain, enjoyment and revulsion, appreciation							
Theories and Philosophies: questions and observations relating to the nature, value, and purposes of art, sources of aesthetic experience, imitationalism, formalism, and expressionism							

Visual Arts Scope and Sequence- Artistic Perception

The Elements of Art

(B, I) (P, A)

Line	K	1-2	3-4	5-6	7-8	9-10	11-12
Explore							
Identify							
Differentiate							
Hand-eye coordination							
Directionality							
Enclose shape / define space							
Line quality / variety							
Functions of line: pattern, texture, create contrast, movement, enclose and define space							
Descriptive qualities							
Expressive qualities							
Implied Lines							
Use line to create value							
Psychological qualities							

(B, I) (P, A)

Shape	K	1-2	3-4	5-6	7-8	9-12	11-12
Identify, name							
Differentiate between geometric and free form (organic) shape							
Differentiate between shape and form							
Open / closed							
Figure ground perception							
Organic / natural							
Positive / negative							
Abstract / invented							
Exaggeration and distortion							
Symbolism							
Multiple views							
Psychological							

(B, I) (P, A)

Form	K	1-2	3-4	5-6	7-8	9-10	11-12
Identify / name							
Differentiate between geometric and free form (organic) shape							
Differentiate between shape and form							
Open / closed							
Organic / natural							
Volume / mass							
Cultural / architectural							
Abstract / invented							
Distortion / exaggeration							
Expression							
Multiple Views							
Psychological							

	(B, I) (P, A)						
Space	K	1-2	3-4	5-6	7-8	9-10	11-12
Open / Closed	■						
Positive / Negative	■						
Foreground, middle ground, and background		■					
Overlapping		■					
Size Relationships			■				
Positional / placement			■				
Depth				■			
One-point perspective				■			
Atmospheric / aerial				■			
Two-point perspective					■		
Design / function						■	
Picture plane						■	
Foreshortening						■	
Multiple views / ambiguous						■	

	(B, I) (P, A)						
Value	K	1-2	3-4	5-6	7-8	9-10	11-12
Identify	■						
Differentiate	■						
Light / Dark	■						
Value scale / tonality		■					
Effects of Light			■				
Expressive qualities			■				
Psychological qualities				■			
Assigning black and white value to color values					■		
Expanding value range						■	

	(B, I) (P, A)						
Texture	K	1-2	3-4	5-6	7-8	9-10	11-12
Explore / Sensory	■						
Identify / Name	■						
Differentiate / Describe	■						
Environmental awareness		■					
Create		■					
Visual		■					
Tactile		■					
Inventive			■				
Decorative			■				
Cultural Uses				■			
Implied					■		
Relating to ideas / concepts						■	
Psychological qualities						■	

(B, I) (P, A)

Color	K	1-2	3-4	5-6	7-8	9-10	11-12
Identify	■	■	■	■	■	■	■
Differentiate	■	■	■	■	■	■	■
Primary / secondary	■	■	■	■	■	■	■
Color Families	□	■	■	■	■	■	■
Tertiary / intermediate	□	■	■	■	■	■	■
Transparent, translucent, opaque	□	□	■	■	■	■	■
Tints / shades / tones	□	□	■	■	■	■	■
Monochromatic	□	□	■	■	■	■	■
Science of color spectrum	□	□	□	■	■	■	■
Complementary	□	□	□	■	■	■	■
Analogous	□	□	□	■	■	■	■
Intensity	□	□	□	□	■	■	■
Color Triads	□	□	□	□	■	■	■
Color Temperature	□	□	□	□	■	■	■
Color symbolism	□	□	□	□	■	■	■
Split-Complementary Colors	□	□	□	□	□	■	■
Expressive qualities	□	□	□	□	□	■	■
Psychological qualities	□	□	□	□	□	■	■

The Principles of Design

						(B, I) (P, A)	
Balance	K	1-2	3-4	5-6	7-8	9-10	11-12
Physical							
Visual							
Symmetry / Asymmetry							
Radial Symmetry							
Compositional							
In Nature							
Formal / Informal							

						(B, I) (P, A)	
Emphasis (Contrast)	K	1-2	3-4	5-6	7-8	9-10	11-12
Identifying similarities							
Identifying differences							
Opposites (i.e. light / dark)							
Visual differentiation (i.e. dull / bright)							
Figure / ground							
Emphasis / focal point(s)							
With value							
With color							
With texture							
Dominance / subordination							

						(B, I) (P, A)	
Rhythm	K	1-2	3-4	5-6	7-8	9-10	11-12
Pattern							
Beat							
Repetition							
Natural							
Interdisciplinary connections (music, dance, poetry)							
Regular / irregular							
Variety within visual rhythms (flowing, alternating, harmonious)							

						(B, I) (P, A)	
Movement	K	1-2	3-4	5-6	7-8	9-10	11-12
Physical							
Visual							
Directional eye movement							
Optical illusions (Op Art)							

						(B, I) (P, A)	
Unity / Harmony	K	1-2	3-4	5-6	7-8	9-10	11-12
Define							
Identify through relationships of elements							
In relation to mark-making							
In relation to color combinations							
In relation to texture							
In relation to medium							
Dominance / subordination							
Psychological effects							

Variety	K	1-2	3-4	5-6	7-8	(B, I)	(P, A)
						9-10	11-12
Visual relationships between elements							
Exploring differences / contrasting elements (i.e. size, color, etc.)							
Within pattern							
To create emphasis (focal point(s))							

Scope and Sequence- Creative Art Process

Drawing					(B, I)	(P, A)	
	K	1-2	3-4	5-6	7-8	9-10	11-12
Variety of drawing instruments, crayon, chalk, water-base markers							
Colored chalk on wet and dry papers emphasizing expressive qualities							
Brush drawing on large surfaces							
Large, soft, pencil stressing line and its expressive qualities							
Stylus or pencils as a sgraffito tool							
Overlapping and Placement							
Tonal drawing with one hue (monochromatic) with a variety of values							
The use of soft drawing media to achieve changes in value and hue by blending, rubbing, and other techniques							
Pen and ink on a variety of surfaces							
Charcoal on a variety of surfaces							
Contour line drawing of simple forms							
Varied approaches to drawing media through the use of the tip, point, side, and variation of pressure, blending, and drawing on rough and smooth surfaces							
Free, spontaneous sketching							
Stroking, stippling, and cross-hatching							
Linear perspective (one-point perspective)							
Various, expressive qualities of line using a variety of media							
Drawing techniques to reproduce surface textures							
Line to suggest volume							
An awareness of non-traditional drawing tools							
Linear perspective (two-point, three-point perspective)							
Drawing techniques related to the use of value to suggest form, space, and focal point							

	(B, I)						(P, A)	
Painting	K	1-2	3-4	5-6	7-8	9-10	11-12	
Tempera Painting								
Experimentation in color mixing								
Painting with varied tools (sticks, sponges, etc.)								
Color Mixing to create secondary colors								
Crayon-resist								
Watercolor with mixed media (crayon, tissue paper, etc)								
Mixing to create tertiary colors								
Mixing to create tints, tones, and shades of colors								
Basic color theory, (simple schemes-complementary, analogous, monochromatic), intensity, and value								
Acrylic painting techniques								
Painting with a palette knife and brushes								
Canvas stretching and preparation								
Oil Painting Techniques								
Advanced Color Theory								
Air Brush Techniques, masking, retouching								
Modern and traditional Illustration techniques								
Digital Painting (Corel Painter, Adobe Photoshop, Adobe Illustrator)								
Presentation and Critique Techniques								

	(B, I)						(P, A)	
Printmaking	K	1-2	3-4	5-6	7-8	9-10	11-12	
Simple printing processes (stamping, found objects, vegetables)								
Rubbings to transfer physical textures								
Printing on a variety of surfaces								
Relief and serigraphy printing (potato prints, paper / cardboard, stencil, etc.)								
Relief printing using simple incised blocks such as Styrofoam; intaglio								
Serigraphy using positive and negative objects								
Reduction prints and multiple-color prints								
One-color serigraphy printing using simple screen frames with wax or cut-paper stencils								
Editions, signing, multiple print registration								
Serigraphy techniques with screen prints using profilm, glue, wax, thermal, or photo stencil processes								

					(B, I)		(P, A)	
Ceramics	K	1-2	3-4	5-6	7-8	9-10	11-12	
Clay characteristics and origins								
Ceramic forming processes including rolling, joining, pinching, pulling								
Surface decoration processes including impressed design, drawing in clay, textural treatments								
Non-firing finishing processes including polish, stain, paint, burnishing								
Forming processes faux pottery, coil building, sling, slag, drape								
Slab building processes including tiles and hand building								
Clay as simple ceramic jewelry								
Finishing with glaze								
Knowledge of firing processes including electric kiln, outdoor pit, gas, etc.								
Portrait sculpture and figure modeling								
Finishing processes including under glaze, glaze pouring, staining, glaze characteristics and chemical properties								
Forming techniques including potter's wheel throwing, making spouts and lips, handle pulling, mold making, slip casting.								

Sculpture	(B, I)						(P, A)	
	K	1-2	3-4	5-6	7-8	9-10	11-12	
Construction using blocks, boxes, or other modular units								
Paper construction including tearing, cutting, folding, bending, pasting								
Modeling using ceramic clay (pinching, rolling, coiling, pressing, stamping, incising)								
Joining processes to include gluing and mailing								
Forms from nature as sculpture								
Armatures covered with paper mache								
Constructions using armatures covered with metal foils, Paris Craft or plaster								
Mobiles using space, form, and movement								
3-D forming techniques using wire including twisting, bending, and joining								
Construction with joining pieces in multiple media.								
Low relief by folding paper and fiber pulps								
Explore complex modular compositions using mixed media								
Relief casting with plaster								
Forming and carving processes including manipulation of wood, wax, plastic, plaster, and natural objects								
Bas-relief carving								
Casting with metal								
Advanced forming techniques to include carving, centrifugal casting, vacuum forming, soldering								
Advanced sculpture concepts to include installations, conceptual pieces, earthworks								
Subtractive sculpture in stone and wood								
Use technology to design and plan sculpture								

				(B, I)		(P, A)	
Fibers	K	1-2	3-4	5-6	7-8	9-10	11-12
Tactile qualities of various fabrics							
Exposure to a variety of yarns, fabrics, and fibers							
Fabric design through drawing, painting, appliqué, etc.							
Basic paper weaving skills							
Weaving on a table loom							
Basic stitching skills							
Weaving on simple looms such as a card, branch, or box looms							
Identify the sources and uses of natural dyes							
Fibers with mixed media							
Identify the textural qualities of textiles through stitching and weaving							
Creation of sculptural forms with fabrics and fibers							
Construction using found and unconventional fibers and materials							
Basic tie-dye processes							
Basic batik processes							
Wrapping and coiling techniques							
Sewing techniques in fiber design							
Sculptural basket weaving techniques							
Weaving on two-harness looms and making frame looms							

N. C. Essential Standards Checklist

This checklist can be used to help plan the focus of each lesson during the school year so that each of the objectives listed will have been met by all grade levels. Many of the objectives will be met more than once during the course of a school year.

Make a copy of this checklist for each class as a method of recording the goals and objectives as they are achieved throughout the year.

- Essential Standard - V.1: Use the language of visual arts to communicate effectively.**
- Essential Standard - V.2: Apply creative and critical thinking skills to artistic expression.**
- Essential Standard - V.3: Create art using a variety of tools, media, and processes, safely and appropriately.**
- Essential Standard - CX.1: Understand the global, historical, societal, and cultural contexts of the visual arts.**
- Essential Standard - CX.2: Understand the interdisciplinary connections and life applications of the visual arts.**
- Essential Standard - CR.1: Use critical analysis to generate responses to a variety of prompts.**

Section II: N. C. Visual Arts Essential Standards

This curriculum guide was designed to help direct teachers throughout the county as they implement the State's visual arts Essential Standards and Clarifying Objectives.

This section includes:

- The North Carolina Visual Arts Essential Standards**
- Essential Standard with Clarifying Objectives and Corresponding Exemplar units**
- What Every Student Should Know and Be Able to Do** - provides a general list of skills and competencies that students are expected to have learned during the school year.
- Suggested Vocabulary for Appropriate Grade Levels and Courses** - provides teachers with a list of art vocabulary and a sheet for the individual teacher to add additional words and terms.

Kindergarten Image

Kindergarten

Visual Arts

North Carolina Essential Standards

The study of visual art begins in Kindergarten with the introduction of skills and concepts that will be completely new for most children. Because of the children's different developmental levels when entering Kindergarten, it is expected that this year will emphasize joyful exploration and discovery: mastery is a process that will require repetition at subsequent grades.

The emphasis for the grade level is on:

- Personal experience and/or imagination
- Exploring a variety of media to develop fine and gross motor skills
- Learning care and use of tools and materials
- Following safety rules
- Family, five senses, counting, and retelling stories in pictures
- Learning about a variety of artists and art forms, including architecture
- Art Elements: line, shape, color

Strands: Visual Literacy, Contextual Relevancy, Critical Response

Kindergarten

Visual Literacy

Essential Standard - K.V.1: Use the language of visual arts to communicate effectively.

Clarifying Objectives

- K.V.1.1 Identify various art materials and tools.
- K.V.1.2 Create original art that expresses ideas about oneself.
- K.V.1.3 Recognize various symbols and themes in daily life.
- K.V.1.4 Understand characteristics of the Elements of Art, including lines, shapes, colors, and texture.
- K.V.1.5 Recognize characteristics of the Principles of Design, including repetition and contrast.

Essential Standard - K.V.2: Apply creative and critical thinking skills to artistic expression.

Clarifying Objectives

- K.V.2.1 Recognize that artists may view or interpret art differently.
- K.V.2.2 Use sensory exploration of the environment as a source of imagery.
- K.V.2.3 Create original art that does not rely on copying or tracing.

Essential Standard - K.V.3: Create art using a variety of tools, media, and processes, safely and appropriately.

Clarifying Objectives

- K.V.3.1 Use a variety of tools safely and appropriately to create art.
- K.V.3.2 Use a variety of media to create art.
- K.V.3.3 Use the processes of drawing, painting, weaving, printing, collage, mixed media, sculpture, and ceramics to create art.

Contextual Relevancy

Essential Standard - K.CX.1: Understand the global, historical, societal, and cultural contexts of the visual arts.

Clarifying Objectives

- K.CX.1.1 Use visual arts to illustrate how people express themselves differently.
- K.CX.1.2 Recognize that art can depict something from the past (long ago) or present (today).
- K.CX.1.3 Recognize key components in works of art from different artists, styles, or movements.
- K.CX.1.4 Recognize key components of art from different cultures.
- K.CX.1.5 Recognize that an artist's tools and media come from natural and human-made resources.

Essential Standard - K.CX.2: Understand the interdisciplinary connections and life applications of the visual arts.

Clarifying Objectives

- K.CX.2.1 Identify examples of functional objects of art in the immediate environment, including home and school.
- K.CX.2.2 Identify relationships between art and concepts from other disciplines, such as math, science, language arts, social studies, and other arts.
- K.CX.2.3 Understand that artists sometimes share materials and ideas (collaboration).

Critical Response

Essential Standard - K.CR.1: Use critical analysis to generate responses to a variety of prompts.

- K.CR.1.1 Identify the lines, colors, and shapes in works of art.
- K.CR.1.2 Explain personal art in terms of media and process.

Sample Unit

Essential Standard - K.V.1: Use the language of visual arts to communicate effectively.

Rigorous Curriculum Design Unit Plan

Subject (s)	Visual Arts
Grade/Course	Kindergarten
Unit of Study	Ceramic Pinch Pots
Unit Type	<input type="checkbox"/> Topical <input checked="" type="checkbox"/> Skills-based <input type="checkbox"/> Thematic
Pacing	2 Sessions

Priority Standards or Learning Outcomes Supporting Standards/Outcomes
K. V. 1 Use the language of visual arts to communicate effectively.

Clarifying Objectives or Learning Outcomes Supporting Standards/Outcomes
K.V.1.1 Identify various art materials and tools. K.V.1.2 Create original art that expresses ideas about oneself. K.V.1.3 Recognize various symbols and themes in daily life. K.V.1.4 Understand characteristics of the Elements of Art, including lines, shapes, colors, and texture. K.V.1.5 Recognize characteristics of the Principles of Design, including repetition and contrast. K.V.2.3 Create original art that does not rely on copying and tracing. K.V.3.1 Use a variety of tools safely and appropriately to create art.

Name of Unit: Ceramic Pinch Pots		
Lesson Plans	Brief Description	Pacing
Introduction to clay: Where does clay come from and what it is used for? Form vs. Shape	Cut out shapes(circles-flat) Forms – clay (spheres-three-dimensional)	Session 1 – Introduce clay –shapes, forms, allow students to explore
Make a pinch pot using ceramic clay	Pinch pots	Session 2 – Create pinch pot and review
Add texture		

Concepts (students need to know)	Skills (students need to be able to do)	Bloom's Taxonomy Levels
Origin of clay	Effectively use hand building techniques to form a sphere	1. Remembering
Shapes vs. Forms		2. Understanding
Uses of clay	Effectively open the sphere to create a pot	3. Applying
Appropriate clay vocabulary	Use clay tools and stamps to add texture to pinch pot	
Elements of Art: shape, form, texture	Effectively use firing or non-firing finishes including glaze, paint or washes to add color to pinch pot	

Essential Questions	Corresponding Big Ideas
Where does clay come from?	Clay safety
What is clay used for?	Air bubbles
How can clay be hardened?	What is a kiln?

Why is glaze shiny?	What happens in a kiln?
Standardized Assessment Correlations (State, Province, College, and Career)	
NA	

Unit Assessments	
Pre-Assessment	Informal Progress Monitoring Checks
Questioning: Ask what clay is? What is clay used for?	Monitor individuals while working on task Observation during an activity Individual conferencing Guided questions
Post Assessment	
Performance based (Teacher documents students who did or did not understand how to make a successful pinch pot using clay) Reflect upon essential questions (Teacher documents students who were and who were not able to answer the essential questions)	
Scoring Guides and Answer Keys	
NA	

Engaging Learning Experiences	
Learning Activities Using Text or Program	Authentic Performance Tasks
<i>Explorations in Art</i> , pp. 38-39 <i>Clay Discoveries</i> <i>Explorations in Art</i> , pp. 42-43 <i>Textured Pottery</i>	Students will manipulate clay in order to create a 3-Dimensional form (pinch pot).

<p>Demonstration of hand building technique to make a pinch pot</p> <p>Demonstration of adding texture to pinch pot using clay tools</p>	
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Research-Based Effective Teaching Strategies	21st Century Learning Skills
<p>Check all that apply to the unit:</p> <p><input type="checkbox"/> Identifying Similarities and Differences</p> <p><input type="checkbox"/> Summarizing and Note Taking</p> <p><input type="checkbox"/> Reinforcing Effort, Providing Recognition</p> <p><input type="checkbox"/> Homework and Practice</p> <p>X<input type="checkbox"/> Nonlinguistic Representations</p> <p>X<input type="checkbox"/> Cooperative Learning</p> <p>X<input type="checkbox"/> Setting Objectives, Providing Feedback</p> <p><input type="checkbox"/> Generating and Testing Hypotheses</p> <p><input type="checkbox"/> Cues, Questions, and Advance Organizers</p> <p><input type="checkbox"/> Interdisciplinary Non-Fiction Writing</p>	<p>Check all that apply to the unit:</p> <p>X<input type="checkbox"/> Teamwork and Collaboration</p> <p><input type="checkbox"/> Initiative and Leadership</p> <p>X<input type="checkbox"/> Curiosity and Imagination</p> <p>X<input type="checkbox"/> Innovation and Creativity</p> <p>X<input type="checkbox"/> Critical Thinking and Problem Solving</p> <p><input type="checkbox"/> Flexibility and Adaptability</p> <p><input type="checkbox"/> Effective Oral and Written Communication</p> <p><input type="checkbox"/> Accessing and Analyzing Information</p> <p><input type="checkbox"/> Other</p>

Differential Strategies (Additional Supports + Enrichment)	Intervention Strategies (Tiers 1, 2, 3)	Specially Designed Instruction for Special Education Students	Strategies for English Language Learners
<p>Art reproductions of clay pieces</p> <p>Demonstrations</p> <p>Pre-teach and Re-teach</p> <p>Additional practice</p>	<p>Cueing and signaling</p> <p>Student buddy</p> <p>Collaborative learning</p> <p>Vocabulary in picture form</p> <p>Additional demonstration</p>	<p>Addressing learning modalities</p> <p>Inclusion of specialists (occupational therapist, physical therapist, ESL teachers)</p>	<p>Demonstration</p> <p>Vocabulary in picture form</p> <p>Additional guided practice</p> <p>Provide visual examples for goal setting</p>

Instructional Resources and Materials	
Physical	Technology-Based
<p>Clay</p> <p>Clay tools to create texture</p> <p>Water</p> <p>Glaze or paint</p> <p>Paint brushes</p>	<p>Document camera</p> <p>Show internet found examples</p>

Unit Vocabulary Terms		Enrichment/Extension	Interdisciplinary Connections
Priority Standards Concepts	Supporting Standards Concepts and Other Unit-Specific Terms	Use 2-D art to extend the use of the texture that was added to the pinch pot	Science: Clay creation History: How has clay been used Math: Form/shape
Clay Hand building Form (3-D) Two-dimensional Pinch Clay tools Texture Sphere Pottery Kiln Paint Glaze	Elements Line Shape Form Air bubbles Kiln and what happens in the kiln Texture		

Sample Unit

Essential Standard - K.V.2: Apply creative and critical thinking skills to artistic expression.

Rigorous Curriculum Design Unit Plan

Subject (s)	Visual Arts
Grade/Course	Kindergarten
Unit of Study	Ceramics
Unit Type	<input type="checkbox"/> Topical X <input type="checkbox"/> Skills-based <input type="checkbox"/> Thematic
Pacing	2 Sessions

Priority Standards or Learning Outcomes Supporting Standards/Outcomes
K. V. 2 Apply creative and critical thinking skills to artistic expression.

Clarifying Standards or Learning Outcomes Supporting Standards/Outcomes
K.V.2.1 Recognize that artists may view or interpret art differently. K.V.2.2 Use sensory exploration of the environment as a source of Imagery. K.V.2.3 Create original art that does not rely on copying and tracing. K.V.1.1 Identify various art materials and tools. K.V.3.1 Use a variety of tools safely and appropriately to create art.

Name of Unit: Ceramics		
Lesson Plans	Brief Description	Pacing
Introduction to clay: Where does clay come from and what it is used for? Form vs. Shape Make a coil using ceramic clay. Add texture and details.	Cut out shapes(circles-flat) Forms – clay (spheres-three dimensional) Create large snails	Session 1 – Introduce clay –shapes, forms, allow students to explore Session 2 – Create clay snails and review

Concepts (students need to know)	Skills (students need to be able to do)	Bloom's Taxonomy Levels
<p>Origin of clay</p> <p>Shapes vs. Forms</p> <p>Uses of clay</p> <p>Appropriate clay vocabulary</p> <p>Elements of Art: shape, form, texture</p>	<p>Effectively use hand building techniques to form a coil</p> <p>Effectively use scoring to create snail</p> <p>Use clay tools and stamps to add texture to snail</p> <p>Effectively use firing or non-firing finishes including glaze, paint or washes to add color to snail</p>	<p>1. Remembering</p> <p>2. Understanding</p> <p>3. Applying</p>

Essential Questions	Corresponding Big Ideas
<p>Where does clay come from?</p> <p>What is clay used for?</p> <p>How can clay be hardened?</p> <p>Why is glaze shiny?</p>	<p>Clay safety</p> <p>Air bubbles</p> <p>What is a kiln?</p> <p>What happens in a kiln?</p>

Standardized Assessment Correlations (State, Province, College, and Career)
NA

Unit Assessments	
Pre-Assessment	Informal Progress Monitoring Checks
<p>Questioning: Ask what clay is? What is clay used for?</p>	<p>Monitor individuals while working on task</p> <p>Observation during an activity</p> <p>Individual conferencing</p> <p>Guided questions</p>
Post Assessment	
<p>Performance based (Teacher documents students who did or did not understand how to make a successful pinch pot using clay)</p> <p>Reflect on essential questions (Teacher documents students who were and who were not able to answer the essential questions)</p>	
Scoring Guides and Answer Keys	
N/A	

Engaging Learning Experiences	
Learning Activities Using Text or Program	Authentic Performance Tasks
<p><u>Explorations in Art</u>, pp. 38-39 <i>Clay Discoveries</i></p> <p><u>Explorations in Art</u>, pp. 42-43 <i>Textured Pottery</i></p> <p>Demonstration of hand building technique to make a pinch pot</p> <p>Demonstration of adding texture to pinch pot using clay tools</p>	<p>Students will manipulate clay in order to create a 3-D form (snail).</p>

Research-Based Effective Teaching Strategies		21st Century Learning Skills	
Check all that apply to the unit: <input type="checkbox"/> Identifying Similarities and Differences <input type="checkbox"/> Summarizing and Note Taking <input type="checkbox"/> Reinforcing Effort, Providing Recognition <input type="checkbox"/> Homework and Practice <input checked="" type="checkbox"/> Nonlinguistic Representations <input checked="" type="checkbox"/> Cooperative Learning <input checked="" type="checkbox"/> Setting Objectives, Providing Feedback <input type="checkbox"/> Generating and Testing Hypotheses <input type="checkbox"/> Cues, Questions, and Advance Organizers <input type="checkbox"/> Interdisciplinary Non-Fiction Writing		Check all that apply to the unit: <input checked="" type="checkbox"/> Teamwork and Collaboration <input type="checkbox"/> Initiative and Leadership <input checked="" type="checkbox"/> Curiosity and Imagination <input checked="" type="checkbox"/> Innovation and Creativity <input checked="" type="checkbox"/> Critical Thinking and Problem Solving <input type="checkbox"/> Flexibility and Adaptability <input type="checkbox"/> Effective Oral and Written Communication <input type="checkbox"/> Accessing and Analyzing Information <input type="checkbox"/> Other	
Differential Strategies (Additional Supports + Enrichment)	Intervention Strategies (Tiers 1, 2, 3)	Specially Designed Instruction for Special Education Students	Strategies for English Language Learners
Pre-teach and Re-teach Art reproductions of clay pieces Demonstrations Additional practice Additional guided practice	Cueing and signaling Student buddy Collaborative learning Vocabulary in picture form Additional demonstration	Addressing learning modalities Inclusion of specialists such as occupational therapist, physical therapists	Demonstration Vocabulary in picture form Additional guided practice Collaboration with ESL teachers

Instructional Resources and Materials	
Physical	Technology-Based
Clay Clay tools to create texture Water Glaze or paint Paint brushes	Document camera Show internet found examples

Unit Vocabulary Terms		Enrichment/Extension	Interdisciplinary Connections
Priority Standards Concepts	Supporting Standards Concepts and Other Unit-Specific Terms		
Clay Hand building Form (3-D) Three-dimensional Two-dimensional Coil Clay tools Texture Sphere Pottery Kiln Paint Glaze	Elements of Art: Line Shape Form Air bubbles Kiln and what happens in the kiln Texture	Use 2-D art to extend the use of the texture that was added to the coil snail	Science: Origin of clay History: How has clay been used Math: Form/shape

Sample Unit

Essential Standard - K.V.3: Create art using a variety of tools, media, and processes, safely and appropriately.

Rigorous Curriculum Design Unit Plan

Subject (s)	Visual Arts
Grade/Course	Kindergarten
Unit of Study	Collage: Architecture
Unit Type	<input type="checkbox"/> Topical <input checked="" type="checkbox"/> Skills-based <input type="checkbox"/> Thematic
Pacing	3-4 Sessions

Priority Standards or Learning Outcomes Supporting Standards/Outcomes
K.V.3 Create art using a variety of tools, media, and processes, safely and appropriately.

Clarifying Standards or Learning Outcomes Supporting Standards/Outcomes
K.V.3.1 Use a variety of tools safely and appropriately to create art.
K.V.3.2 Use a variety of media to create art
K.V.3.3 Use the processes of drawing, painting, weaving, printing, collage, mixed-media, sculpture, and ceramics to create art

Name of Unit: Architecture /Collage		
Lesson Plans	Brief Description	Pacing
Identify Lines and Shapes	Looking at different images of buildings, students will trace around shapes they see in examples on the Promethean board or with fingers on a reproduction.	40 minute Session
Color and Shape Gadget Printmaking	Students will use different printing techniques on paper that will be used to build their houses.	40 minute Session

Creation: Cutting and Gluing Shapes	Students begin cutting and pasting process to build their houses.	40 minute Session
Finishing	Students will be using pastels or markers to add finishing details and a background.	40 minute Sessions

Concepts (students need to know)	Skills (students need to be able to do)	Bloom's Taxonomy Levels
Lines Simple shapes Architecture Vocabulary Difference in realistic and imaginary Use of color	Identify specific line types and names: outline, straight, thick, thin, vertical, horizontal, diagonal, curved Identify specific shape names: triangle, square, rectangle Identify use of color: primary, secondary Students evaluate their own work and the work of masters	1. Remembering: Recalling Elements of Art. 2. Understanding: Describe process 3. Applying: Use of knowledge. 4. Creating: Produce a 2-D collage of a house

Essential Questions	Corresponding Big Ideas
1. How can we use lines to create shapes for a house? 2. How are shapes used in buildings? 3. How can I create patterns with the Elements of line, shape and color? 3. Explain the printmaking process.	1. Students create their art by using Elements of Art. 2. Students reveal their ideas through their personal art work. 3. Students view master works of art to identify elements of art. 4. Artists use a variety of media to create art.

4. How is your art the same or different from your classmates'?	5. Safety in Art
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Standardized Assessment Correlations (State, Province, College, and Career)
N/A

Unit Assessments	
Pre-Assessment	Informal Progress Monitoring Checks
<p>Review of lines, shapes, and colors through game or Q & A</p> <p>Sketches of houses</p>	<p>During the lessons, the teacher will monitor student progress, remind students of concepts and reinforce concepts and vocabulary throughout.</p>
Post Assessment	
<p>Performance based (Teacher documents students who did or did not understand how to make a successful house using patterned paper the student created).</p> <p>Reflect on essential questions. (Teacher documents students who were and who were not able to answer the essential questions.)</p>	
Scoring Guides and Answer Keys	
N/A	

Engaging Learning Experiences	
Learning Activities Using Text or Program	Authentic Performance Tasks
<p>Discuss, review, and compare architecture created by master artists.</p> <p><u>Explorations in Art, The Art of Cutting</u>, pp. 16-17</p> <p><u>Explorations in Art, Line Printing</u>, pp. 45A-52</p> <p><u>Explorations in Art, Making Choices, Cut – Paper Cityscapes</u>, pp. 82-83</p> <p>Use of visuals to enhance the learning activities (viewing the front of school)</p>	<p>Pre-assessment of vocabulary (lines, shapes, pattern)</p> <p>Sketches of buildings</p> <p>Student printed patterns</p> <p>Student created house collage</p> <p>Teacher's visual assessment</p>

Research-Based Effective Teaching Strategies		21st Century Learning Skills	
Check all that apply to the unit: <input checked="" type="checkbox"/> Identifying Similarities and Differences <input type="checkbox"/> Summarizing and Note Taking <input type="checkbox"/> Reinforcing Effort, Providing Recognition <input type="checkbox"/> Homework and Practice <input type="checkbox"/> Nonlinguistic Representations <input type="checkbox"/> Cooperative Learning <input checked="" type="checkbox"/> Setting Objectives, Providing Feedback <input type="checkbox"/> Generating and Testing Hypotheses <input type="checkbox"/> Cues, Questions, and Advance Organizers <input type="checkbox"/> Interdisciplinary Non-Fiction Writing		Check all that apply to the unit: <input checked="" type="checkbox"/> Teamwork and Collaboration <input type="checkbox"/> Initiative and Leadership <input checked="" type="checkbox"/> Curiosity and Imagination <input checked="" type="checkbox"/> Innovation and Creativity <input checked="" type="checkbox"/> Critical Thinking and Problem Solving <input checked="" type="checkbox"/> Flexibility and Adaptability <input checked="" type="checkbox"/> Effective Oral and Written Communication <input type="checkbox"/> Accessing and Analyzing Information <input type="checkbox"/> Other	
Differential Strategies (Additional Supports + Enrichment)	Intervention Strategies (Tiers 1, 2, 3)	Specially Designed Instruction for Special Education Students	Strategies for English Language Learners
Tracing lines and shapes found with fingers Games made to teach lines, shapes, colors Pairing students during post assessment Repeating information on line, shape, colors, and	Re-teach Repetition Change pace Guided practice Cueing and signaling Student buddy Collaborative learning	Adaptive tools as necessary Adjust size and time for production their art Address learning modalities Inclusion of specialists (occupational therapist, physical therapist, ESL teachers)	Physical demonstration to communicate instructions. Vocabulary in picture form Additional guided practice Provide visual examples for goal setting.

printing patterns	Vocabulary in picture form Additional demonstration		
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Instructional Resources and Materials	
Physical	Technology-Based
Art reproductions Examples of art works in process Visual examples demonstrating various media Materials: Paper, printing tools, pastels, paint, and markers	Museum website or artists' websites to provide exemplars for study.

Unit Vocabulary Terms		Enrichment/Extension	Interdisciplinary Connections
Priority Standards Concepts	Supporting Standards Concepts and Other Unit-Specific Terms		
Shapes Lines: outline. straight, thick, thin, vertical, horizontal, diagonal, curved Pattern printing Cutting and gluing techniques	Architecture Doors Windows Roof Chimney Shutters Stairs Columns Porch Windowpane Identify and create specific lines: outline, straight, thick, thin, vertical, horizontal, diagonal, curved Identify and create specific shapes	Students may use the artistic style of a master artist to inspire their interpretation through their own art making. Observation of school architecture.	Math: Shapes, patterns, proportion relating it to size. Social Studies: Community

	<p>triangle, square, rectangle</p> <p>Successfully glue shapes</p> <p>Successfully print patterns</p> <p>Evaluate their own work</p>		
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Sample Unit

Essential Standard - K.CX.1: Understand the global, historical, societal, and cultural contexts of the visual arts.

Rigorous Curriculum Design Unit Plan

Subject (s)	Visual Arts
Grade/Course	Kindergarten
Unit of Study	Collage: Mask Making
Unit Type	<input type="checkbox"/> Topical <input checked="" type="checkbox"/> Skills-based <input type="checkbox"/> Thematic
Pacing	3-4 40 Minutes Sessions

Priority Standards or Learning Outcomes Supporting Standards/Outcomes
K.CX.1 Understand the global, historical, societal, and cultural contexts of the visual arts.

Clarifying Objectives or Learning Outcomes Supporting Standards/Outcomes
<p>K.CX.1.1 Use visual arts to illustrate how people express themselves differently.</p> <p>K.CX.1.2 Recognize that art can depict something from the past (long ago) or present (today).</p> <p>K.CX.1.3 Recognize key components in works of art from different artists, styles, or movements.</p> <p>K.CX.1.4 Recognize key components of art from different cultures.</p> <p>K.CX.1.5 Recognize that an artist's tools and media come from natural and human-made resources.</p>

Name of Unit: Collage: Paper Masks		
Lesson Plans	Brief Description	Pacing
Masks Shapes	Looking at different masks through time and different cultures.	Session 1
Symmetry and Shape	Students will create a balanced shape and design for their mask.	Session 2
Embellishments	Using found materials to add design and detail the	Session 3

Mounting the Mask	masks. Glue the mask in a raised fashion to a background with hand printed border.	Session 4
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Concepts (students need to know)	Skills (students need to be able to do)	Bloom's Taxonomy Levels
Shapes Lines: outline. straight, thick, thin, vertical, horizontal, diagonal, curved Symmetry and balance Cultural differences in mask making Cutting and gluing techniques	Identify and create specific shapes Identify and create specific lines Create a symmetrical shape from folded paper Successfully glue shapes onto mask Evaluate own work	1. Remembering Recalling elements of art 2. Understanding process 3. Applying knowledge 6. Creating

Essential Questions	Corresponding Big Ideas
1. How are masks used in different cultures? 2. How can we create a sense of balance (symmetry) using lines and shapes in our masks? 3. How can the use of details enhance your work? 4. How does your mask make the viewer feel? 5. What is craftsmanship?	1. The Elements of Art are the "ingredients" of art. 2. Symmetrical balance can be found in the design of the human figure animals, insects, etc. 3. Masks have different purposes...cultural, disguise, protection, religious, etc. 4. Masks can be made from natural and human-made resources 5. Artists reveal their ideas through their personal art work

Standardized Assessment Correlations (State, Province, College, and Career)	
N/A	

Unit Assessments	
Pre-Assessment	Informal Progress Monitoring Checks
Review shapes, lines	Monitor students' progress during each activity. Reinforce concepts giving feedback when needed. During lessons, teacher will use Q & A to check for understanding of and reinforcement of concepts: i.e. symmetry, how to glue, how to cut multiple shapes from single paper, etc.
Post Assessment	
<p>Teacher assessment: Does the piece resemble a mask? Does the mask demonstrate students' understanding of balance (symmetry) and embellishment techniques? Craftsmanship?</p> <p>Self or Group Assessment</p>	
Scoring Guides and Answer Keys	
Teacher documentation of students who did and did not understand concepts	

Engaging Learning Experiences	
Learning Activities Using Text or Program	Authentic Performance Tasks
Looking at masks from many cultures to compare and contrast; discuss symmetry in masks	Pre-assessment of shapes and lines and patterns
Demonstration of drawing and cutting a symmetrical mask shape from folded paper	Cutting shapes from folded paper, cutting multiple shapes from a single sheet of paper
Demonstration of cutting multiple shapes from a single sheet of paper for	

eyes etc., and paper techniques such as curling, accordion folding, pop-up shapes	Gluing techniques
Demonstration of gluing techniques	Create paper mask
	Critique as a class
	Teacher documentation of students who did and did not understand concepts

Research-Based Effective Teaching Strategies		21st Century Learning Skills	
Check all that apply to the unit: <input checked="" type="checkbox"/> Identifying Similarities and Differences <input type="checkbox"/> Summarizing and Note Taking <input type="checkbox"/> Reinforcing Effort, Providing Recognition <input type="checkbox"/> Homework and Practice <input type="checkbox"/> Nonlinguistic Representations <input type="checkbox"/> Cooperative Learning <input checked="" type="checkbox"/> Setting Objectives, Providing Feedback <input type="checkbox"/> Generating and Testing Hypotheses <input type="checkbox"/> Cues, Questions, and Advance Organizers <input type="checkbox"/> Interdisciplinary Non-Fiction Writing		Check all that apply to the unit: <input type="checkbox"/> Teamwork and Collaboration <input type="checkbox"/> Initiative and Leadership <input checked="" type="checkbox"/> Curiosity and Imagination <input checked="" type="checkbox"/> Innovation and Creativity <input checked="" type="checkbox"/> Critical Thinking and Problem Solving <input checked="" type="checkbox"/> Flexibility and Adaptability <input checked="" type="checkbox"/> Effective Oral and Written Communication <input type="checkbox"/> Accessing and Analyzing Information <input type="checkbox"/> Other	
Differential Strategies (Additional Supports + Enrichment)	Intervention Strategies (Tiers 1, 2, 3)	Specially Designed Instruction for Special Education Students	Strategies for English Language Learners
Provide resources and examples of actual masks (tactile)	Repetition Change of pace Provide additional	Adaptive Equipment Adjust size and	Physical demonstration to communicate instructions

Field trip to Museum of Man at Wake Forest University	guided practice Demonstration Re-Demonstrate	time for production their art Vocabulary in picture form (PECS system) Hand-over-hand Pre-cut shapes only for physically handicapped	Provide visual examples for goal setting Modified assessment Provide visual examples for goal setting
Provide visual examples for goal setting			

Instructional Resources and Materials	
Physical	Technology-Based
Art reproductions	http://www.masksoftheworld.com
Examples of art works in process	http://www.scissorcraft.com/masks.htm
<u>Explorations in Art</u> , pp. 16-17 <i>The Art of Cutting</i>	
<u>Explorations in Art</u> , pp. 28-29 <i>Arranging Shapes</i>	
<u>Explorations in Art</u> , pp. 30-31 <i>Seeing Faces</i>	
Materials: Assorted colored paper, drawing tools, glue, scissors, torn paper, found materials	

Unit Vocabulary Terms		Enrichment/Extension	Interdisciplinary Connections
Priority Standards Concepts	Supporting Standards Concepts and Other Unit-Specific Terms	Students may use the artistic styles of different cultures to inspire their interpretation through their own art making	Cultural purpose of mask making Artists use materials that are natural and man-made to make masks Math: Symmetry Shapes
Mask Lines Shapes Free Form Geometric Symmetry/Balance	Elements of Art: Line Shape Color Texture Space Form(3-D) Embellishment		

Sample Unit

Essential Standard - K.CX.2: Understand the interdisciplinary connections and life applications of the visual arts.

Rigorous Curriculum Design Unit Plan

Subject (s)	Visual Arts
Grade/Course	Kindergarten
Unit of Study	Ceramics - Textured Pottery - Making a Pottery Pocket
Unit Type	<input type="checkbox"/> Topical <input checked="" type="checkbox"/> Skills-based <input type="checkbox"/> Thematic
Pacing	2-3 Sessions

Priority Standards or Learning Outcomes Supporting Standards/Outcomes
K. CX. 2. Understand the interdisciplinary connections and life applications of the visual arts.

Clarifying Standards or Learning Outcomes Supporting Standards/Outcomes
K CX. 2.1 Identify examples of functional objects of art in the immediate environment, including home and school.
K CX. 2.2 Identify relationships between art and concepts from other disciplines such as math, science, language arts, social studies and other arts.
K. CX. 2.3 Understand that artists sometimes share materials and ideas (collaboration).

Name of Unit: Textured Pottery-Making a Pottery Pocket		
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Lesson Plans	Brief Description	Pacing
Picture it! Functional vs. Decorative Art	Introduction to functional art. Art that can be used in our daily lives, pottery, weaving, <i>functional</i> architecture; a chair that is functional as well as decorative. Students will sort pictures of objects according to whether it is	1 Session

Creating A Clay Flower Pocket	Students will use the slab hand building technique to create a clay plant holder.	1 Session
Glazing technique	Students will apply glaze after their piece has been fired.	1 Session
Concepts (students need to know)	Skills (students need to be able to do)	Bloom's Taxonomy Levels
Origin of clay Shapes vs. Forms Uses of clay Appropriate clay vocabulary Elements of Art: shape, form, texture Functional vs. Decorative Art	Effectively use hand building techniques to form a slab Effectively use scoring to create a pocket Use clay tools and stamps to add texture to clay pocket Effectively use firing or non-firing finishes including glaze, paint or washes to add color to clay pocket	1. Remembering 2. Understanding 3. Applying 6. Creating

Essential Questions	Corresponding Big Ideas
<p>Explain the difference between "functional art and decorative art".</p> <p>Why would it be important to share ideas and materials in creating art?</p> <p>Explain the process for making a pottery pocket. (Sequencing)</p>	<p>Can art be made by machines?</p> <p>Careers in Art (Vocation vs. Avocation)</p> <p>Collaboration (in the design process)</p>

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Standardized Assessment Correlations (State, Province, College, and Career)
NA

Unit Assessments	
Pre-Assessment	Informal Progress Monitoring Checks
Questioning: Ask what clay is? What is clay used for?	Monitor individuals while working on task Observation during an activity Individual conferencing Guided questions
Post Assessment	
Oral review of vocabulary. (Peer review) Ask questions, have students tell partner, then share with class. Performance based (Teacher documents students who did or did not understand how to make a successful pinch pot using clay). Reflect on essential questions (Teacher documents students who were and who were not able to answer the essential questions).	
Scoring Guides and Answer Keys	
-Check list or notations from individual monitoring	

Engaging Learning Experiences	
Learning Activities Using Text or Program	Authentic Performance Tasks
<u>Explorations in Art</u> , pp. 38-39 <i>Clay Discoveries</i>	Students will manipulate clay in order to create a Textured Pottery Pocket
<u>Explorations in Art</u> , pp. 40-41 <i>Creating Textures – Changing Clay Surfaces</i>	

<p><u>Explorations in Art</u>, pp. 42-43 <i>Textured Pottery</i></p> <p>Demonstration of hand building technique to make pottery pocket</p> <p>Demonstration of adding texture to pocket using clay tools</p>	
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Research-Based Effective Teaching Strategies		21st Century Learning Skills	
<p>Check all that apply to the unit:</p> <p><input checked="" type="checkbox"/> Identifying Similarities and Differences</p> <p><input type="checkbox"/> Summarizing and Note Taking</p> <p><input checked="" type="checkbox"/> Reinforcing Effort, Providing Recognition</p> <p><input type="checkbox"/> Homework and Practice</p> <p><input checked="" type="checkbox"/> Nonlinguistic Representations</p> <p><input checked="" type="checkbox"/> Cooperative Learning</p> <p><input checked="" type="checkbox"/> Setting Objectives, Providing Feedback</p> <p><input type="checkbox"/> Generating and Testing Hypotheses</p> <p><input type="checkbox"/> Cues, Questions, and Advance Organizers</p> <p><input type="checkbox"/> Interdisciplinary Non-Fiction Writing</p>		<p>Check all that apply to the unit:</p> <p><input checked="" type="checkbox"/> Teamwork and Collaboration</p> <p><input type="checkbox"/> Initiative and Leadership</p> <p><input checked="" type="checkbox"/> Curiosity and Imagination</p> <p><input checked="" type="checkbox"/> Innovation and Creativity</p> <p><input checked="" type="checkbox"/> Critical Thinking and Problem Solving</p> <p><input checked="" type="checkbox"/> Flexibility and Adaptability</p> <p><input type="checkbox"/> Effective Oral and Written Communication</p> <p><input checked="" type="checkbox"/> Accessing and Analyzing Information</p> <p><input type="checkbox"/> Other</p>	
Differential Strategies (Additional Supports + Enrichment)	Intervention Strategies (Tiers 1, 2, 3)	Specially Designed Instruction for Special Education Students	Strategies for English Language Learners
Pre-teach and Re-	Cueing and	Adaptive tools	Demonstration

teach	signaling	Addressing learning modalities	broken down into smaller chunks
Art Reproduction of clay pieces	Student buddy		Vocabulary in picture form
Visual demonstration of processes	Collaborative learning	Inclusion of specialists such as occupational therapist, physical therapists	Additional guided practice
Additional practice	Vocabulary in picture form		Collaboration with ESL teachers
Additional guided practice	Additional Demonstration		

Instructional Resources and Materials	
Physical	Technology-Based
<p>Examples of functional and decorative objects of art (in picture form for pre-assessment)</p> <p>Examples of finished art works</p> <p>Clay Clay tools to create texture Water Glaze or paint Paint brushes</p>	<p>Document camera for demonstrating media processes.</p> <p>PowerPoint with links to web art.</p>

Unit Vocabulary Terms		Enrichment/Extension	Interdisciplinary Connections
Priority Standards Concepts	Supporting Standards Concepts and Other Unit-Specific Terms	Give student additional material to create a 2 nd (but smaller version of artwork)	Math: form/shape, pattern
Functional Decorative Pottery Sculpture Clay Hand building	Elements Line Shape Form Air bubbles Kiln and what		Science: clay, soil
			Math: 2D vs. 3D shapes, forms
			History: How has clay been used?
			21 st Century Career

Form (3-D) Two-dimensional Clay tools Texture Sphere Pottery Kiln Glaze	happens in the kiln Texture		Ready: Careers in Art
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Sample Unit

Essential Standard - K.CR.1: Use critical analysis to generate responses to a variety of prompts.

Rigorous Curriculum Design Unit Plan

Subject (s)	Visual Arts
Grade/Course	Kindergarten
Unit of Study	Collage: Using Lines, Shapes and Colors to Create Clown Portraits
Unit Type	Topical Skills-based × Thematic
Pacing	4 sessions

Priority Standards or Learning Outcomes Supporting Standards/Outcomes
K. CR. 1 Use critical analysis to generate responses to a variety of Prompts.

Clarifying Objectives or Learning Outcomes Supporting Standards/Outcomes
K. CR.1.1 Identify the lines, colors and shapes in works of art.
K. CR. 1.2 Explain personal art in terms of media and process.
K.V.1.4 Understanding characteristics of the Elements of Art, including lines, shapes, colors, and texture (pattern).

Name of Unit: Using Lines, Shapes and Colors to Create Clown Portraits		
Lesson Plans	Brief Description	Pacing
Introduction to kinds of lines in art	Different kinds of lines will be taught. Students will create lines on paper.(Art to be used as the clown's shirt later)	1 session

<p>Introduction to kinds of shapes</p>	<p>Draw shapes with markers on white paper. (Can draw with yellow chalk then black marker to outline.)</p>	<p>1 session</p>
<p>Use lines and shapes and color to create a clown portrait</p>	<p>Discuss shapes to create head, eyes, and facial features. Next, Identify colors used on clown faces. Finish with colored markers</p>	<p>1 session</p>
<p>Assemble artwork from sessions 1 and 2 to begin completing the clown portrait</p>	<p>Fold paper from Day 1 in half and draw shoulder. Cut. Open. Glue shirt and head together. Add a collar or bow tie out of cut triangles from construction paper. Add buttons (circles or other shapes)</p>	<p>1 session</p>
<p>Adding details</p>	<p>Use paper strips (lines) to create hair. Show how to make curled paper, folded zigzag paper, and add a hat (triangle, square)</p>	<p>1 additional session may be necessary for this process</p>

Concepts (students need to know)	Skills (students need to be able to do)	Bloom's Taxonomy Levels
<p>Types of lines: zigzag, curved, straight, wavy, thick, thin, horizontal, vertical, diagonal, dotted or broken, looping, spiral</p> <p>Types of shapes: circle, square, rectangle, oval, diamond, triangle, semi circle</p> <p>Color names: Red, yellow, blue, green, orange, purple (violet) black, brown, gray, pink</p> <p>Similarities and differences between lines and shapes</p>	<p>Effectively use scissors, markers, and glue to create a portrait of a clown</p> <p>How to draw and cut shapes, gluing techniques, proper use of markers</p> <p>Create patterns using lines shapes and colors</p> <p>Paper techniques: folding, curling, accordion folding, cutting multiple shapes from folded paper</p> <p>Compare/Contrast clowns done by different artists (Rouault, Picasso, Lawrence)</p> <p>Make thoughtful and aesthetic decisions about the placement of shapes, lines and colors.</p>	<p>1 Remembering</p> <p>5 Evaluating</p> <p>6 Creating</p>

Essential Questions	Corresponding Big Ideas
<ol style="list-style-type: none"> 1. What is a line? <i>A dot that goes for a walk.</i> 2. What is a shape? <i>A line that goes for a walk and finds its way back home again.</i> 3. Which elements of art can be used to create patterns? <i>Repetition of lines, shapes and colors.</i> 	<ol style="list-style-type: none"> 1. There are many ways to use lines, shapes, and colors to create art 2. Lines, shapes, colors and patterns are all around us. 3. Lines, shapes, and colors are some of the elements ("ingredients") of art.

**Standardized Assessment Correlations
(State, Province, College, and Career)**

NA

Unit Assessments

Pre-Assessment	Informal Progress Monitoring Checks
<p>Ask students to list different type in lines, shapes, and colors. For lines and shapes, have them draw them in the air with their finger. For color, have them hold up a marker and identify the color. Demonstrate how to draw each type of line and shape. Demonstrate how to use lines to draw shapes.</p>	<p>Monitor students' progress during each activity. Reinforce concepts giving feedback when needed.</p>

Post Assessment

Teacher assesses art by determining if the students used different types of lines, shapes, colors, and patterns to create their art. Teacher can also pair students and lead peer assessment asking each student to compare each others lines used in the shirt. Shapes and colors in the face and patterns added for embellishment with their peer. A check list can be created that has examples of lines, shapes, and colors taught during the lesson for students to evaluate there own use of lines shapes and color.

Scoring Guides and Answer Keys

Teacher created rubric
Teacher documentation of students who did and did not understand concepts

Engaging Learning Experiences	
Learning Activities Using Text or Program	Authentic Performance Tasks
K <u>Explorations in Art - <i>Seeing Lines</i></u> , pg. 12	Pre-assessment of types of lines, shapes, and colors
K <u>Explorations in Art – <i>The Art Of Cutting</i></u> , pp. 16-17	Observation of cutting, gluing, and drawing skills
K <u>Explorations in Art – <i>Seeing Faces</i></u> , pp. 30-31	

Research-Based Effective Teaching Strategies	21st Century Learning Skills
Check all that apply to the unit: <input checked="" type="checkbox"/> Identifying Similarities and Differences <input checked="" type="checkbox"/> Reinforcing Effort, Providing Recognition <input checked="" type="checkbox"/> Nonlinguistic Representations <input checked="" type="checkbox"/> Cooperative Learning	Check all that apply to the unit: <input checked="" type="checkbox"/> Curiosity and Imagination <input checked="" type="checkbox"/> Innovation and Creativity <input checked="" type="checkbox"/> Critical Thinking and Problem Solving <input checked="" type="checkbox"/> Flexibility and Adaptability <input checked="" type="checkbox"/> Effective Oral /Written Communication <input checked="" type="checkbox"/> Accessing and Analyzing Information Other

Differential Strategies (Additional Supports + Enrichment)	Intervention Strategies (Tiers 1, 2, 3)	Specially Designed Instruction for Special Education Students	Strategies for English Language Learners
<p>Writing the kinds of lines on the board</p> <p>Games made to teach lines, shapes, colors</p> <p>Pairing students during post assessment</p> <p>Repeating information on line, shape, and colors</p>	<p>Re-teach</p> <p>Repetition</p> <p>Change pace</p> <p>Guided practice</p>	<p>Pre-cut paper shapes</p> <p>Adaptive equipment</p> <p>Vocabulary in picture form (PECS system)</p> <p>Hand-over-hand method</p>	<p>One-on-one visual demonstrations</p> <p>English/Spanish translations (for lines, shapes, colors)</p> <p>Assign a buddy at their table</p> <p>Modified assessment</p>

Instructional Resources and Materials	
Physical	Technology-Based
<p>Line, shape, color charts</p> <p>Art reproductions of clowns</p> <ul style="list-style-type: none"> - George Rouault, "profile of a clown" - Jacob Lawrence "Vaudeville" - Pablo Picasso "Clown for Leiris" - <p>Color wheel</p> <p>Finished product of sessions 1 and 2, final piece</p> <p>Text: <u>Explorations in Art</u></p>	<p>Document camera used for demonstrations</p> <p>Clown Alley-Ringling Site http://www.ringling.com/ContentPage.aspx?id=45153&section=45125</p>

Unit Vocabulary Terms	Enrichment/Extension	Interdisciplinary Connections
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Priority Standards Concepts	Supporting Standards Concepts and Other Unit-Specific Terms	Student exhibition of clown portraits	Language Arts: -writing Math: -shapes Science: -color
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Lines	zigzag, curved, straight, wavy, thick, thin, horizontal, vertical, diagonal, dotted or broken, looping, spiral		
Shapes	circle, square, rectangle, oval, diamond, triangle, semi circle		
Color	Red, yellow, blue, green, orange, purple (violet) black, brown, gray, pink		
Pattern	Elements		

What Kindergarten Students Should Know and Be Able to Do

- Take pride in their own efforts
- Show acceptance of others' efforts
- Show willingness to participate in doing, looking at, and discussing works of art
- Recognize colors: red, yellow, blue, violet, green, orange, black, white, brown, gray, pink
- Recognize different types of lines: straight, crooked, curved, zigzag, broken, etc. (Use lines to create shapes. Use lines to fill the paper. Learn to use large and small lines.)
- Recognize the difference between wide and thin lines
- Name basic geometric shapes: circle, square, rectangle, triangle, diamond, oval (Learn to use large and small shapes.)
- Recognize the difference between two-dimensional shapes and three-dimensional forms
- Recognize different textures on surfaces: rough, smooth, bumpy,
- etc. Recognize the difference in spaces: in/out, over/under, empty/full or near / far
- Work to fill the whole page
- Create images that appear to be balanced
- Tell about how parts of his/her work relate to one another to create unity
- Use a variety of lines, shapes, colors, and textures
- Recognize movement (or rhythm) or direction of lines, shapes, colors, and textures in a composition
- Create work that does NOT rely on copying, tracing, or patterns
- (templates) Use personal experiences to express their ideas and feeling visually
- Talk about their own work (both in progress and finished) in guided questioning
- Talk about work of others through guided questioning
- Display fine and gross motor control when using basic drawing, painting, and collage instruments
- Achieve different visual effects and textures using basic drawing, painting, and collage instruments

- Use basic drawing, painting, and collage instruments appropriately safely
- Create prints using simple printmaking processes: monoprints, rubbings, gadgets, veggie prints
- Use printmaking materials and tools appropriately and safely
- Create sculpture (including kinetic and relief) using manipulative and additive processes
- Use sculpture materials and tools appropriately and safely
- Create simple clay (ceramic) objects (i.e. pinch pots and animals) Use techniques of folding
- Learn to see three-dimensional forms
- Use simple art vocabulary to talk about their art and the work of others
- Recognize the use of art to communicate beyond the written or spoken word
- Recognize that art is a way of recording history
- Recognize famous works of art
- Become aware that individuals derive personal pleasure from creating works of art (Art as an avocation)
- Become aware that some individuals make a living from creating works of art (Art as a vocation)

Suggested Vocabulary for Kindergarten Students

The use of proper terminology and the ability to converse about art knowledgeably is encouraged; therefore, each student should be made aware of the language of art. This is a suggested vocabulary list and is by no means intended to be all-inclusive. As each teacher introduces new media, techniques, and concepts additional vocabulary is often needed in order to appropriately communicate ideas.

elements

lines

curved
straight
curved
zigzag
broken
thin
thick
diagonal

shapes

circle
square
rectangle
triangle
oval
diamond

colors

color names
primary
secondary
light and dark colors

texture

rough
smooth
bumpy
shiny

space

near/far

value

lightness or darkness
of a color

form

drawing

crayon
chalk
marker
oil pastels
outline
with a brush

painting

brush
tempera
watercolor
wash
primary colors
secondary colors
resist

collage

fold
bend
curl
glue
scissors

cut

overlap

printmaking

pattern
print
stamp
gadgets
rubbing

crafts

weaving
over and under

clay

clay
pinch pot
coil
form
kiln
fire
texture

general

artist
overlap
self-portrait
portrait
sculpture
mask

1st Grade Image

Grade 1

Visual Arts

North Carolina Essential Standards

The study of visual arts is cumulative and sequential to include learning introduced and emphasized at previous grade levels.

The emphasis for the grade level is on:

- Reading
- Recognizing that mistakes can be turned into creative opportunities
- Repetition, pattern, geometric shapes, and texture
- Telling and recording original stories through art
- Observing how artists tell stories through their art

Strands: Visual Literacy, Contextual Relevancy, Critical Response

Visual Literacy

Essential Standard - 1.V.1: Use the language of visual arts to communicate effectively.

Clarifying Objectives

- 1.V.1.1 Identify tools media and processes.
- 1.V.1.2 Create original art that expresses ideas, themes, and events.
- 1.V.1.3 Recognize that symbols, subjects, or themes are used in the works of others to communicate.
- 1.V.1.4 Understand characteristics of the Elements of Art, including lines, shapes, colors, textures, form, and space.
- 1.V.1.5 Understand characteristics of the Principles of Design, including repetition, emphasis, contrast, and balance.

Essential Standard - 1.V.2: Apply creative and critical thinking skills to artistic expression.

Clarifying Objectives

- 1.V.2.1 Recognize that artistic problems have multiple solutions.
- 1.V.2.2 Understand how physical location affects what is seen in the immediate environment.
- 1.V.2.3 Create art from imaginary sources of inspiration.

Essential Standard - 1.V.3: Create art using a variety of tools, media, and processes, safely and appropriately.

Clarifying Objectives

- 1.V.3.1 Use a variety of tools safely and appropriately to create art.
- 1.V.3.2 Execute control of a variety of media.
- 1.V.3.3 Use the processes of drawing, painting, weaving, printing, stitchery, collage, mixed media, sculpture, and ceramics to create art.

Contextual Relevancy

Essential Standard - 1.CX.1: Understand the global, historical, societal, and cultural contexts of the visual arts.

Clarifying Objectives

- 1.CX.1.1 Recognize how visual arts are used in customs and traditions of various cultures.
- 1.CX.1.2 Identify images in art as depicting something old (historic) or new (contemporary).
- 1.CX.1.3 Classify art into categories, such as landscapes, cityscapes, seascapes, portraits, and still life.
- 1.CX.1.4 Understand how art represents different cultures.
- 1.CX.1.5 Understand that art is a reflection of the artist's ideas, environment, and/or resources.

Essential Standard - 1.CX.2: Understand the interdisciplinary connections and life applications of the visual arts.

Clarifying Objectives

- 1.CX.2.1 Identify the role of functional art in various communities around the world.
- 1.CX.2.2 Identify connections between art and concepts from other disciplines, such as math, science, language arts, social studies, and other arts.
- 1.CX.2.3 Differentiate between sharing ideas and copying.

Critical Response

Essential Standard - 1.CR.1: Use critical analysis to generate responses to a variety of prompts.

- 1.CR.1.1 Use appropriate art terminology to express personal opinions about art.
- 1.CR.1.2 Explain how and why personal works of art are made, focusing on media and process.

Sample Unit

Essential Standard - 1.V.1: Use the language of visual arts to communicate effectively.

Rigorous Curriculum Design Unit Plan

Subject (s)	Visual Arts
Grade/Course	1
Unit of Study	Ceramics
Unit Type	<input type="checkbox"/> Topical <input type="checkbox"/> Skills-based <input type="checkbox"/> Thematic
Pacing	3 Sessions

Priority Standards or Learning Outcomes Supporting Standards/Outcomes	
1.V. 1	Use the language on visual arts to communicate effectively.

Clarifying Priority Standards or Learning Outcomes Supporting Standards/Outcomes	
1.V.1.1	Identify tools, media and processes.
1.V.1.2	Create original art that express ideas, themes and events.
1.V.1.3	Recognize that symbols, subjects, or themes are used in the works of other to communicate.
1.V.1.4	Understand characteristics of the elements of art, including lines, shapes, colors, textures, form and space.
1.V.1.5	Understand characteristics of the Elements of Art, including, lines, shapes, colors, textures, form and space
1.V.3.3	Use the process of ceramics to create art.

Name of Unit: Ceramic Turtle Sculptures		
Lesson Plans	Brief Description	Pacing
Introduction to clay. (science of clay, shapes, forms) Create pinch pots.	Students will review properties of clay (from Kindergarten); how they can use hands as tools to form pinch pot.	Session 1
Pinch pot to turtle	Students will be learn techniques of scoring, creating coils, creating slabs, to turn the pinch pot into a turtle.	Session 2

Paint bisque fired turtles	Review firing process. Demonstrate painting. Finish piece by painting: learn about painting or glazing on clay.	Session 3
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Concepts (students need to know)	Skills (students need to be able to do)	Bloom's Taxonomy Levels
Origin of clay Uses of clay Hand building techniques ✓ Rolling a sphere ✓ Pinch pot Clay tools Appropriate clay vocabulary Elements of Art shapes forms texture Principles of Design: repetition balance Ceramics can be a vocation or avocation. Clay safety Air bubbles	Effectively use hand building techniques to model a turtle sculpture from a pinch pot. Effectively use hand building techniques of rolling coils, slabs and scoring to add features (face, feet, tail) Effectively use clay tools to create textures in clay (sticks, objects to press into clay) Focus on specific elements and principles to create successful forms – shape, form, balance, texture,	1. Remembering 2. Understanding 3. Applying 6. Creating

Essential Questions	Corresponding Big Ideas
Where does clay come from? What is clay used for? How can clay be hardened?	How can we use what we have already learned about clay to express an idea? The “language” of art is universal.

<p>How can a pinch pot become something else? What techniques could be used?</p> <p>How can we “show” texture in the clay?</p> <p>How is a form different from a shape?</p> <p>Why is glaze shiny?</p> <p>What is a kiln?</p> <p>What happens in a kiln?</p>	<p>The Elements of Art are like the ingredients of a recipe.</p>
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<p>Standardized Assessment Correlations (State, Province, College, and Career)</p>
<p>NA</p>

Unit Assessments	
Pre-Assessment	Informal Progress Monitoring Checks
<p>Questioning:</p> <p>What is clay and where does it come from?</p> <p>What is clay used for?</p> <p>Have a student describe what they remember about how to make a pinch pot or call on individual students to recall steps.</p>	<p>Monitor individuals while working on task</p> <p>Observation during an activity @ each stage in process</p> <ol style="list-style-type: none"> 1. making a pinch pot 2. making face, feet, tail 3. attaching 4. adding details/textures <p>Individual conferencing</p> <p>Guided questions</p>
Post Assessment	
<p>Performance based checklist to make sure each step is completed correctly.</p> <p>Reflect on essential questions (Teacher documents students who were and who</p>	

<p>were not able to answer the essential questions)</p> <p>Performance based/ Review for class, students may do self-assessment along with review</p>
Scoring Guides and Answer Keys
NA

Engaging Learning Experiences	
Learning Activities Using Text or Program	Authentic Performance Tasks
<p>Read “The Pot that Juan Built” as an introduction to clay</p> <p><i>When Clay Sings</i> by Byrd Baylor (Aladdin, 1987)</p> <p>Look at reproduction of Aztec pots & sculptures of animals</p> <p>Photographs of a real turtle to discuss features</p> <p>Explorations in Art pp. 24-27, Making Textures to Touch: A Beautiful Animal</p> <p>Explorations in Art pp. 114-11, Clay Creatures</p>	<p>Pre-assessment of clay vocabulary and processes</p> <p>Students will make a pinch pot using clay</p> <p>Adding details to pinch pot</p> <p>Students add details(eyes, claws, etc.) using wooden sticks and textures using objects such as seashells, texture stamps, etc. to create textures</p> <p>Glaze or paint</p> <p>Teacher/student assessment of student work</p>

Research-Based Effective Teaching Strategies	21st Century Learning Skills
<p>Check all that apply to the unit:</p> <p>X<input type="checkbox"/> Identifying Similarities and Differences</p> <p><input type="checkbox"/> Summarizing and Note Taking</p> <p>X<input type="checkbox"/> Reinforcing Effort, Providing Recognition</p> <p><input type="checkbox"/> Homework and Practice</p> <p>X<input type="checkbox"/> Nonlinguistic Representations</p> <p><input type="checkbox"/> Cooperative Learning</p>	<p>Check all that apply to the unit:</p> <p><input type="checkbox"/> Teamwork and Collaboration</p> <p><input type="checkbox"/> Initiative and Leadership</p> <p>X<input type="checkbox"/> Curiosity and Imagination</p> <p>X<input type="checkbox"/> Innovation and Creativity</p> <p>X<input type="checkbox"/> Critical Thinking and Problem Solving</p> <p><input type="checkbox"/> Flexibility and Adaptability</p> <p><input type="checkbox"/> Effective Oral and Written Communication</p>

<input checked="" type="checkbox"/> Setting Objectives, Providing Feedback <input type="checkbox"/> Generating and Testing Hypotheses <input type="checkbox"/> Cues, Questions, and Advance Organizers <input type="checkbox"/> Interdisciplinary Non-Fiction Writing	<input type="checkbox"/> Accessing and Analyzing Information <input type="checkbox"/> Other
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Differential Strategies (Additional Supports + Enrichment)	Intervention Strategies (Tiers 1, 2, 3)	Specially Designed Instruction for Special Education Students	Strategies for English Language Learners
Art Reproduction of clay pieces Demonstration Pre-Teach and Re-Teach Additional practice Examples of other students' work Peer tutors	Differentiated instruction Re-teach Direct instructions Appropriate questioning & Response skills Cueing and signaling Student buddy Collaborative learning Vocabulary in picture form Additional Demonstration	Modify/Simplify objectives for students with limited motor skills Addressing learning modalities Inclusion of specialists (occupational therapist, physical therapist, ESL teachers)	Demonstrate procedures for ESL students Demonstration Vocabulary in picture form Additional guided practice Provide visual examples for goal setting Sheltered Instruction Observation Protocol

Instructional Resources and Materials	
Physical	Technology-Based
Clay Clay tools to create texture Textbooks Water Glaze or paint Paint brushes Photographs & reproductions Paintbrushes <i>When Clay Sings</i> by Byrd Baylor (Aladdin, 1987) Examples	Document camera Show internet found examples

Unit Vocabulary Terms		Enrichment/Extension	Interdisciplinary Connections
Priority Standards Concepts	Supporting Standards Concepts and Other Unit-Specific Terms	Students may take the pinch pot form & create an imaginary animal of choice after learning basic techniques of attaching features, adding details, and making textures.	Social Studies – history of Aztec pottery, meaning of the turtle symbol in other cultures Science – clay, characteristics of turtles, evaporation, weathering Reading/Literature – “The Pot that Juan Built” Math – two-dimensional (shape) Three – dimensional (form)
Sculpture Clay Hand building Form (3D) Two-dimensional Pinch Slab Coil Score Clay tools Texture Sphere Pottery Kiln Paint Glaze	Elements Line Shape Form Air bubbles Kiln and what happens in the kiln Texture Greenware Bisqueware		

Sample Unit

Essential Standard - 1.V.2: Apply creative and critical thinking skills to artistic expression.

Rigorous Curriculum Design Unit Plan

Subject (s)	Visual Arts
Grade/Course	1
Unit of Study	Painting: Say “Hey” to Monet!
Unit Type	<input type="checkbox"/> Topical <input type="checkbox"/> Skills-based <input type="checkbox"/> Thematic
Pacing	4 Sessions

Priority Standards or Learning Outcomes Supporting Standards/Outcomes
1.V. 2 – Apply creative and critical thinking skills to artistic expression.

Clarifying Priority Standards or Learning Outcomes Supporting Standards/Outcomes
1.V.2.1 – Recognize that artistic problems have multiple solutions. 1.V.2.2 – Understand how physical location affects what is seen in the immediate environment. 1.V.2.3 – Create art from imaginary sources of inspiration.

Name of Unit: Painting: Say “Hey” to Monet!		
Lesson Plans	Brief Description	Pacing
Introduction to Claude Monet-Impressionism	Students view “Linnea in Monet’s Garden” on DVD.	1 session
Watercolor Painting	<u>Explorations in Art, Outdoor Stories: Warm and Cool Colors</u> , pp 72-73, 102-103 (Land and Sky: Showing Near and Far Water Color painting Using “Cool” Colors, Light and Color	1 Session
Oil Pastel Details	Students discuss details seen at a pond and add them to their watercolor paintings.	2 Sessions

Concepts (students need to know)	Skills (students need to be able to do)	Bloom's Taxonomy Levels
<p>Watercolor painting techniques (wet on wet)</p> <p>Science of seeing color (light)</p> <p>Warm/cool colors</p> <p>Near/far (how artists create a sense of depth in a painting)</p> <p>Appropriate painting vocabulary Brushstrokes Transparent Wash Wet – on – wet watercolors</p> <p>Elements of Art and Principles of Design: color, texture, space, value, balance, emphasis, unity, variety Artists use techniques of perspective to show distance or depth in a landscape painting.</p> <p>...close-up objects appear large and close to the bottom of the picture plane</p> <p>...far away objects appear smaller and higher up on the picture plane</p> <p>...overlapping shapes creates a feeling of depth</p>	<p>Effectively use painting techniques of wet on wet to create a sense of a body of water on paper.</p> <p>Focus on color temperature</p> <p>Successfully add details and textures to painting to create a sense of a pond seen either close-up or from far way.</p>	<p>I. Remembering</p> <p>II. Understanding</p> <p>III. Applying</p> <p>VI. Creating</p>

Impressionist style of Claude Monet		
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Essential Questions	Corresponding Big Ideas
<p>How do we see color?</p> <p>What are some of the ways Monet captured the impression of the water lily pond during different times of the day or on different days?</p> <p>What techniques could you use to show space or depth in your painting?</p> <p>How does color symbolize temperature?</p>	<p>Understand that light affects how we see color.</p> <p>Artists have different styles of painting.</p> <p>Your physical location affects what is seen in your immediate environment.</p>

Standardized Assessment Correlations (State, Province, College, and Career)
NA

Unit Assessments	
Pre-Assessment	Informal Progress Monitoring Checks
<p>Q & A</p> <p>What colors “feel” warm?</p> <p>What colors “feel” cool?</p> <p>Where do artists get their inspiration?</p>	<p>Monitor individuals while working on task</p> <p>Observation during an activity @ each stage in process</p> <ol style="list-style-type: none"> 1. watercolor painting 2. adding details with oil pastels 3. creating a sense of depth <p>Individual conferencing</p> <p>Guided questions</p>
Post Assessment	
<p>Performance based/checklist to make sure each step is completed successfully</p> <p>Review for class, students may do self-assessment along with review</p> <p>Reflecting on essential questions</p>	

Scoring Guides and Answer Keys
NA

Engaging Learning Experiences	
Learning Activities Using Text or Program	Authentic Performance Tasks
Demonstration of wet – wet watercolor painting using cool colors and using oil pastels to add details Linnea in Monet’s Garden DVD <u>Explorations in Art, Outdoor Stories: Warm and Cool Colors</u> , pp 72-73, 102-103 (Land and Sky: Showing Near and Far)	Pre-assessment of painting vocabulary Q & A (see above) Painting of “water”, adding details with oil pastels Self Assessment Review of Essential Questions

Research-Based Effective Teaching Strategies	21st Century Learning Skills
Check all that apply to the unit: <input type="checkbox"/> Identifying Similarities and Differences <input type="checkbox"/> Summarizing and Note Taking <input checked="" type="checkbox"/> Reinforcing Effort, Providing Recognition <input type="checkbox"/> Homework and Practice <input checked="" type="checkbox"/> Nonlinguistic Representations <input type="checkbox"/> Cooperative Learning <input checked="" type="checkbox"/> Setting Objectives, Providing Feedback <input type="checkbox"/> Generating and Testing Hypotheses <input checked="" type="checkbox"/> Cues, Questions, and Advance Organizers <input type="checkbox"/> Interdisciplinary Non-Fiction Writing	Check all that apply to the unit: <input type="checkbox"/> Teamwork and Collaboration <input type="checkbox"/> Initiative and Leadership <input checked="" type="checkbox"/> Curiosity and Imagination <input checked="" type="checkbox"/> Innovation and Creativity <input checked="" type="checkbox"/> Critical Thinking and Problem Solving <input type="checkbox"/> Flexibility and Adaptability <input type="checkbox"/> Effective Oral and Written Communication <input type="checkbox"/> Accessing and Analyzing Information <input type="checkbox"/> Other

Differential Strategies (Additional Supports + Enrichment)	Intervention Strategies (Tiers 1, 2, 3)	Specially Designed Instruction for Special Education Students	Strategies for English Language Learners
<p><i>Getting to Know the World's Greatest Artists: Claude Monet, Venezia</i></p> <p>Reproductions of Monet's work other than water lilies</p>	<p>Differentiated instruction</p> <p>Re-teach</p> <p>Direct instructions</p> <p>Appropriate questioning & response skills</p>	<p>Adaptive equipment</p> <p>Modified lesson plan using other materials</p> <p>Vocabulary in picture form</p> <p>Work with specialists such as school Occupational Therapist or Physical Therapist</p>	<p>Provide examples</p> <p>One – on – one demonstration of procedures for ESL students</p> <p>Modified assessment</p> <p>Sheltered Instruction Observation Protocol</p>

Instructional Resources and Materials	
Physical	Technology-Based
<p>Fine Art Reproductions</p> <p>Exemplars of student work</p> <p>Linnea in Monet's Garden DVD</p> <p>Textbooks</p> <p>White paper</p> <p>Watercolors</p> <p>Brushes</p>	<p>Document camera to demonstrate and/or to share books on Monet</p> <p>Show virtual tour of Monet's Garden http://giverny.org/gardens/</p> <p>Work with primary and secondary colors, warm and cool colors, tints and shades at http://www.wartsconnected.org/tool-kit/explore.cfm</p>

Water containers	
Oil pastels	

Unit Vocabulary Terms		Enrichment/Extension	Interdisciplinary Connections
Priority Standards Concepts	Supporting Standards Concepts and Other Unit-Specific Terms	Student exhibition of paintings in the style of Impressionist, Claude Monet with written narration by students	Science of light and color
Claude Monet Impressionism Warm/Cool Colors Watercolor Transparent Overlapping Near/far Depth/space Paintbrush Oil pastels Texture	Elements of Art Line Shape Color Texture Space Value Principles of Design Unity Variety	Compare/Contrast Monet's Water lily paintings with Van Gogh's Sunflower Paintings (Warm/cool)	

Sample Unit

Essential Standard - 1.V.3: Create art using a variety of tools, media, and processes, safely and appropriately.

Rigorous Curriculum Design Unit Plan

Subject (s)	Visual Art
Grade/Course	First Grade
Unit of Study	Collage - Cityscapes
Unit Type	<input checked="" type="checkbox"/> Topical <input type="checkbox"/> Skills-based <input type="checkbox"/> Thematic
Pacing	4 Sessions

Priority Standards or Learning Outcomes Supporting Standards/Outcomes
1.V.3 - Create art using a variety of tools, media, and processes, safely and appropriately.

Clarifying Standards or Learning Outcomes Supporting Standards/Outcomes
1.V.3.1- Use a variety of tools safely and appropriately to create art. 1.V.3.2- Execute control of a variety of media 1.V.3.3- Use the processes of drawing, painting, weaving, printing, stitchery, collage, mixed media, sculpture, and ceramics to create art.

Name of Unit: Cityscapes		
Lesson Plans	Brief Description	Pacing
Introduce “city block” and show artworks of different cityscapes/city blocks.)	Discuss the different artworks and how they pertain to the eventual creation of a city block. Students will make a sketch to plan out their basic city block	1 Session
Introduce collage and famous artists, Matisse, and Romare Bearden). Begin work.	Discuss “collage”, (to cut and paste), and show artworks by famous artists. Students begin their collage based on their plan from the previous week.	1 Session
Studio time on city	Review of collage and	1 Session

block	work time	
Completion	Finish collage work and add any embellishments	1 Session

Concepts (students need to know)	Skills (students need to be able to do)	Bloom's Taxonomy Levels
<p>Elements of Art: Lines/shapes (free form and geometric)</p> <p>Principles of Design: Variety Unity</p> <p>Using Tools Appropriately:</p> <p>Correct procedures with supplies (scissors, glue)</p> <p>Overlapping</p> <p>Art can tell a story using shapes, lines, colors, and textures.</p>	<p>Successfully use art vocabulary to discuss artworks by referring to lines, shapes, patterns and textures.</p> <p>Use scissors to cut shapes.</p> <p>Fold paper to cut multiple shapes.</p> <p>Use glue techniques.</p> <p>Focus on the elements of art (line, shape, color, space) to arrange a composition of a city block.</p>	<p>Remembering</p> <p>Understanding</p> <p>Creating</p>

Essential Questions	Corresponding Big Ideas
<p>How does an artist use collage to tell a story?</p> <p>Name shapes used in architecture)? (Have visuals to present on your smart board or whiteboard.)</p> <p>Explain the process of creating a collage.</p> <p>How do artists show near/far in a work</p>	<p>Art can tell a story and/or be a record of time and place.</p> <p>Students reveal their ideas and personal story through their artwork.</p> <p>Students can connect to their community and the community of others by seeing the artwork of others.</p>

<p>of art? (overlapping)</p> <p>How can the elements, lines, shapes, and color be used to create patterns and textures?</p> <p>How does your artwork compare to your classmates and the work of the masters?</p>	
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Standardized Assessment Correlations (State, Province, College, and Career)
N/A

Unit Assessments	
Pre-Assessment	Informal Progress Monitoring Checks
Practice skills demonstrating Elements of Art for creating a city block.	Monitor individuals while working on task Observation during an activity Individual conferencing Guided questions
Post Assessment	
Performance based (Teacher documents students who did or did not understand how to make a successful pinch pot using clay) Reflect on essential questions (Teacher documents students who were and who were not able to answer the essential questions)	
Scoring Guides and Answer Keys	
n/a	

Engaging Learning Experiences	
Learning Activities Using Text or Program	Authentic Performance Tasks
Art reproductions Demonstration of how to cut shapes and arrange a balanced composition. Explorations in Art, Neighborhood Building: Designing with Shapes, pp. 52-53	Pre-assessment of vocabulary Creating a sketch of a city block. Researching and bringing in photos or clippings of city blocks Creating a composition of lines, and shapes which represents a city block.

Research-Based Effective Teaching Strategies		21st Century Learning Skills	
Check all that apply to the unit: <input checked="" type="checkbox"/> Identifying Similarities and Differences <input type="checkbox"/> Summarizing and Note Taking <input type="checkbox"/> Reinforcing Effort, Providing Recognition <input type="checkbox"/> Homework and Practice <input type="checkbox"/> Nonlinguistic Representations <input type="checkbox"/> Cooperative Learning <input checked="" type="checkbox"/> Setting Objectives, Providing Feedback <input type="checkbox"/> Generating and Testing Hypotheses <input checked="" type="checkbox"/> Cues, Questions, and Advance Organizers <input type="checkbox"/> Interdisciplinary Non-Fiction Writing		Check all that apply to the unit: <input type="checkbox"/> Teamwork and Collaboration <input type="checkbox"/> Initiative and Leadership <input checked="" type="checkbox"/> Curiosity and Imagination <input checked="" type="checkbox"/> Innovation and Creativity <input checked="" type="checkbox"/> Critical Thinking and Problem Solving <input type="checkbox"/> Flexibility and Adaptability <input type="checkbox"/> Effective Oral and Written Communication <input checked="" type="checkbox"/> Accessing and Analyzing Information <input type="checkbox"/> Other	
Differential Strategies (Additional Supports + Enrichment)	Intervention Strategies (Tiers 1, 2, 3)	Specially Designed Instruction for Special Education Students	Strategies for English Language Learners
Pre-Teach and Re-Teach Art Reproductions Demonstration Additional practice Additional guided practice Demonstrate how to fold paper to cut shapes	Cueing and signaling Student buddy Collaborative learning Vocabulary in picture form Additional Demonstration	Adaptive equipment Modifying the size and/or materials Addressing learning modalities Inclusion of specialists such as occupational therapist, physical therapists	Demonstration Vocabulary in picture form Additional guided practice Collaboration with ESL teachers Sheltered Instruction Observation Protocol

Instructional Resources and Materials	
Physical	Technology-Based
Art reproductions Textbooks Examples of artwork in process Photographs of famous cities and neighborhoods from around the world Explorations in Art Textbook, pages 4-5, 52-53. Construction paper oil pastels asst. papers glue cups	Video URL: http://www.sesamestreet.org/video_player/-/pgpv/videoplayer/0/77d6fd87-1578-11dd-9bc7-777dea8a73e7/caribbean_collage Web-site for buildings in London that are good places to search for shapes. http://www.markgoldstein.co.uk/gallery/album03

Unit Vocabulary Terms		Enrichment/Extension	Interdisciplinary Connections
Priority Standards Concepts Elements of Art Collage Overlapping lines Shape Geometric Free-form Pattern	Supporting Standards Concepts and Other Unit-Specific Terms Line Shape Geometric Free form Pattern/Texture Color Architecture Architect Skyscrapers Skyline Cityscape	Student exhibition of cityscapes.	Math: shapes, proportion of buildings Social Studies: Compare historical architecture to the present. (Old Salem) Communities Careers: Architects City Planners

Sample Unit

Essential Standard - 1.CX.1: Understand the global, historical, societal, and cultural contexts of the visual arts.

Rigorous Curriculum Design Unit Plan

Subject (s)	Visual Art
Grade/Course	First Grade
Unit of Study	Portraiture
Unit Type	<input type="checkbox"/> Topical <input type="checkbox"/> Skills-based <input type="checkbox"/> Thematic
Pacing	4 Sessions

Priority Standards or Learning Outcomes Supporting Standards/Outcomes
1.CX.1 Understand the global, historical, societal, and cultural contexts of the visual arts.

Clarifying Standards or Learning Outcomes Supporting Standards/Outcomes
1.CX.1.1 Recognize how visual arts are used in customs and traditions of various cultures.
1.CX.1.2 Identify images in art as depicting something old (historic) or new (contemporary).
1.CX.1.3 Classify art into categories, such as landscapes, cityscapes, seascapes, portraits and still life.
1.CX.1.4 Understand how art represents different cultures.
1.CX.1.5 Understand that art is a reflection of the artist's ideas, environment, and/or resources.

Name of Unit: Drawing A Self Portrait		
Lesson Plans	Brief Description	Pacing
Looking at Portraits	Looking at famous portraits from the past /present and from various cultures. (see technology resources for images) Read pp. 34-37, <u>Explorations in Art</u>	1 Session

Drawing a Self-Portrait	Students will use chalk on a light colored construction paper to draw a self-portrait. Trace over chalk lines with thick black marker.	1 Session
Details and Background Pattern	Add identifying details to self-portrait.	1 Session
Color	Finish self-portrait using tempera	1 Session

Concepts (students need to know)	Skills (students need to be able to do)	Bloom's Taxonomy Levels
<p>Basic Facial Proportions</p> <p>Portraiture - past vs. present</p> <p>Portraits can be found all over the world, and have been created throughout history.</p>	<p>Discuss artworks by referring to lines, shapes, patterns and textures.</p> <p>How to compare and contrast (in a positive, non-judgmental way, differences in hair color, shapes of eyebrows, and sizes and shapes of eyes and ears.)</p> <p>Draw from observation in a mirror</p>	<p>1. Remembering</p> <p>2. Understanding</p> <p>3. Applying</p> <p>4. Analyzing</p> <p>6. Creating</p>

Essential Questions	Corresponding Big Ideas
Why do all civilizations - past and present – create portraits?	Artists help show us who we are and what we care about.
Why do artists have to study the lines, shapes of a person's face to create a portrait?	Artists look for similarities and differences in people by comparing and contrasting shapes.
Explain the difference between a portrait and a self-portrait.	Portraits have been created for hundreds of years by are a “category” of art such as landscapes.

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Standardized Assessment Correlations (State, Province, College, and Career)
N/A

Unit Assessments	
Pre-Assessment	Informal Progress Monitoring Checks
<p>Review of lines, shapes, colors through game or Q & A</p> <p>Sketches of faces</p>	<p>Monitor individuals while working on tasks</p> <p>Observation during an activity @ each stage in process</p> <ol style="list-style-type: none"> 1. Drawing 2. Adding details 3. Coloring/Neatness <p>Individual conferencing</p> <p>Guided questions</p>
Post Assessment	
<p>Discuss appropriate vocabulary.</p> <p>Textbook assessments.</p> <p>Performance based (Teacher documents students who did or did not understand how to draw a face.)</p> <p>Reflect on essential questions. (Teacher documents students who were and who were not able to answer the essential questions)</p>	
Scoring Guides and Answer Keys	
<p>Notations from individual monitoring.</p>	

Engaging Learning Experiences	
Learning Activities Using Text or Program	Authentic Performance Tasks
<p>Explorations in Art, People and Places. pp.41</p>	<p>Pre-assessment of vocabulary (lines, shapes, pattern)</p> <p>Sketches of faces</p>

	Student created portrait
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Research-Based Effective Teaching Strategies		21st Century Learning Skills	
Check all that apply to the unit:		Check all that apply to the unit:	
<input checked="" type="checkbox"/> Identifying Similarities and Differences <input type="checkbox"/> Summarizing and Note Taking <input type="checkbox"/> Reinforcing Effort, Providing Recognition <input type="checkbox"/> Homework and Practice <input checked="" type="checkbox"/> Nonlinguistic Representations <input type="checkbox"/> Cooperative Learning <input checked="" type="checkbox"/> Setting Objectives, Providing Feedback <input type="checkbox"/> Generating and Testing Hypotheses <input checked="" type="checkbox"/> Cues, Questions, and Advance Organizers <input type="checkbox"/> Interdisciplinary Non-Fiction Writing		<input type="checkbox"/> Teamwork and Collaboration <input type="checkbox"/> Initiative and Leadership <input checked="" type="checkbox"/> Curiosity and Imagination <input checked="" type="checkbox"/> Innovation and Creativity <input checked="" type="checkbox"/> Critical Thinking and Problem Solving <input type="checkbox"/> Flexibility and Adaptability <input type="checkbox"/> Effective Oral and Written Communication <input checked="" type="checkbox"/> Accessing and Analyzing Information <input type="checkbox"/> Other	
Differential Strategies (Additional Supports + Enrichment)	Intervention Strategies (Tiers 1, 2, 3)	Specially Designed Instruction for Special Education Students	Strategies for English Language Learners
Art Reproductions of portraits from a variety of time periods and cultures Demonstration Pre-Teach and Re-Teach Additional practice	Differentiated instruction Re-teach Direct instructions Appropriate questioning & Response skills	Modify/Simplify objectives for students with limited motor skills Addressing learning modalities Inclusion of specialists (occupational	Demonstrate procedures for ESL students Demonstration Vocabulary in picture form Additional guided practice

Examples of other students' work	Cueing and signaling	therapist, physical therapist, ESL teachers	Provide visual examples for goal setting
Peer tutors	Student buddy		Sheltered Instruction Observation Protocol
	Collaborative learning		
	Vocabulary in picture form		
	Additional Demonstration		

Instructional Resources and Materials	
Physical	Technology-Based
Art reproductions	Willie Birch, Going Home http://picasaweb.google.com/lh/photo/sS92raSV0TVIFQI6HY5PMw
Examples of artwork in process	
Construction paper	
Black Markers	Woman with green eyes from National Geographic magazine: http://www.planeteyetraveler.com/2010/01/19/see-national-geographics-best-portraits-and-enter-the-photography-contest/
Colored Markers, crayons or oil pastels	
Textbooks	Mona Lisa http://painting.about.com/od/famouspainters/ig/famous-paintings/Leonardo-Mona-Lisa.htm
	Picasso Self Portrait http://www.portrait-painting.net/wp-content/uploads/2010/12/picasso_selfport1907.jpg
	Frida Kahlo Self Portrait http://art-glossary.com/art/frida-kahlo-1907-1954/attachment/fridakahlo-self-portrait-as-a-tehuana-diego-in-my-thoughts-1943/
	William Johnson Portrait of Three Friends http://www.tfaoi.com/aa/7aa/7aa108.htm
	Use a paint program to create a face.

Unit Vocabulary Terms		Enrichment/Extension	Interdisciplinary Connections
Priority Standards Concepts	Supporting Standards Concepts and Other Unit-Specific Terms	Student Exhibition of work. Word Portraits (Explorations in Art, p. 37)	Math- proportion, shapes (geometric, free form) Social Studies- Art as a record.
Portrait Self-Portrait Lines Shapes Details Proportion	Line Shape Geometric Free Form Texture Pattern Color	Sketchbook practice <u>"I Saw Your Face"</u> by Tom Geelings, written by Kwame Dawes. Dial Books, 2005 <u>Just Like Me: Stories and Self-Portraits by Fourteen Artists</u> , by Harriet Rohmer	

Sample Unit

Essential Standard - 1.CX.2: Understand the interdisciplinary connections and life applications of the visual arts.

Rigorous Curriculum Design Unit Plan

Subject (s)	Visual Art
Grade/Course	1 st Grade
Unit of Study	Functional Art-Funky Chairs
Unit Type	<input type="checkbox"/> Topical <input checked="" type="checkbox"/> Skills-based <input checked="" type="checkbox"/> Thematic
Pacing	4 Sessions

Priority Standards or Learning Outcomes Supporting Standards/Outcomes
1.CX.2 Understand the Interdisciplinary connections and life applications of the Visual Arts.

Clarifying Priority Standards or Learning Outcomes Supporting Standards/Outcomes
1.CX.2.1 Identify the role of the functional art in various communities around the world.
1.CX.2.2 Identify connections between art and concepts from other disciplines, such as math, science, language arts, social studies, and other arts.
1.CX.2.3 Differentiate between sharing ideas and copying.

Name of Unit: Functional Art-Funky Chairs		
Lesson Plans	Brief Description	Pacing
Introduction to functional art.	Students will look at art various types of furniture for the future. Emphasis on form. Explorations in Art (Grade 2), pp. 174-177	1 Session
Creating a chair	Using cardboard tubes and flat cardboard, students will construct and design a chair.	1 Session
Add color and patterns to chair	Students will use tissue	2 Sessions

	paper collage to cover the chair and paint to add patterns.	
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Concepts (students need to know)	Skills (students need to be able to do)	Bloom's Taxonomy Levels
<p>How to talk about the work of others in guided situations</p> <p>Role of functional art.</p> <p>Original ideas Origin of clay</p> <p>Elements of Art shapes forms texture</p> <p>Principles of Design: repetition balance</p> <p>The relationship of human needs- for food, clothing, shelter, and tools-to the development of art forms such as pottery, weaving, architecture and industrial design.</p>	<p>Compare/Contrast functional and non-functional (decorative art)</p> <p>Identify functional art in our world.</p>	<p>1. Remembering</p> <p>2. Understanding</p> <p>3. Applying</p> <p>4. Analyzing</p> <p>6. Creating</p>

Essential Questions	Corresponding Big Ideas
<p>How is a sculpture different from a drawing or a painting?</p> <p>What are the "3" dimensions?</p> <p>Can you make functional art from recyclable materials?</p>	<p>Functional art serves a purpose other than decorative just to look at.</p> <p>3 dimensional has length, width, depth, is not flat and can be viewed from all/many sides.</p> <p>Using recyclable materials protects our environment and global climate</p>

	We used Eric Carle’s technique of collage tissue paper and glue to make our functional art.
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Standardized Assessment Correlations (State, Province, College, and Career)	
N/A	

Unit Assessments	
Pre-Assessment	Informal Progress Monitoring Checks
Review prior Essential Questions Can some art be useful to us in our everyday lives? Has anyone ever used a found object for a different purpose than it was originally designed for?	Monitor individuals while working on tasks Observation during an activity @ each stage in process <ol style="list-style-type: none"> 1. Creating chair with card board 2. Adding tissue paper collage 3. Patterns Individual conferencing Guided questions
Post Assessment	
Performance based (Teacher documents students who did or did not understand how to make a successful pinch pot using clay) Reflect on essential questions (Teacher documents students who were and who were not able to answer the essential questions)	
Scoring Guides and Answer Keys	
N/A	

Engaging Learning Experiences	
Learning Activities Using Text or Program	Authentic Performance Tasks
Explorations in Art, (Grade 2), pp. 174-	Pre-assessment of vocabulary

<p>177</p> <p>Demonstration of creating the chair sculpture (additive process)</p> <p>Demonstration of tissue paper collage and embellishment (patterns)</p>	<p>Creating a chair sculpture using additive techniques</p> <p>Embellishing the chair to add interest.</p>
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Research-Based Effective Teaching Strategies		21 st Century Learning Skills	
<p>Check all that apply to the unit:</p> <p><input checked="" type="checkbox"/> Identifying Similarities and Differences</p> <p><input type="checkbox"/> Summarizing and Note Taking</p> <p><input checked="" type="checkbox"/> Reinforcing Effort, Providing Recognition</p> <p><input type="checkbox"/> Homework and Practice</p> <p><input checked="" type="checkbox"/> Nonlinguistic Representations</p> <p><input checked="" type="checkbox"/> Cooperative Learning</p> <p><input checked="" type="checkbox"/> Setting Objectives, Providing Feedback</p> <p><input type="checkbox"/> Generating and Testing Hypotheses</p> <p><input type="checkbox"/> Cues, Questions, and Advance Organizers</p> <p><input type="checkbox"/> Interdisciplinary Non-Fiction Writing</p>		<p>Check all that apply to the unit:</p> <p><input checked="" type="checkbox"/> Teamwork and Collaboration</p> <p><input type="checkbox"/> Initiative and Leadership</p> <p><input checked="" type="checkbox"/> Curiosity and Imagination</p> <p><input checked="" type="checkbox"/> Innovation and Creativity</p> <p><input checked="" type="checkbox"/> Critical Thinking and Problem Solving</p> <p><input type="checkbox"/> Flexibility and Adaptability</p> <p><input checked="" type="checkbox"/> Effective Oral and Written Communication</p> <p><input checked="" type="checkbox"/> Accessing and Analyzing Information</p> <p><input checked="" type="checkbox"/> Other</p> <p>Global Awareness – how we are saving the planet by recycling.</p>	
Differential Strategies (Additional Supports + Enrichment)	Intervention Strategies (Tiers 1, 2, 3)	Specially Designed Instruction for Special Education Students	Strategies for English Language Learners
Art reproductions of functional art	Differentiated instruction	Modify/Simplify objectives for students with limited motor skills	Demonstrate procedures for ESL students
Demonstration	Re-teach	Adaptive equipment	Demonstration
Pre-Teach and Re-Teach	Direct instructions		Vocabulary in

Additional practice	Appropriate questioning & Response skills	Addressing learning modalities	picture form
Examples of other students' work			Additional guided practice
Peer tutors	Cueing and signaling	Inclusion of specialists (occupational therapist, physical therapist, ESL teachers	Provide visual examples for goal setting
	Student buddy		Sheltered Instruction Observation Protocol
	Collaborative learning	Vocabulary in picture form	
	Vocabulary in picture form		
	Additional Demonstration		

Instructional Resources and Materials	
Physical	Technology-Based
<p>Exemplars of chairs</p> <p>Photos of functional "art" chairs</p> <p>Cardboard (flat and tubes)</p> <p>Masking tape</p> <p>Hot glue</p> <p>White glue</p> <p>Tissue paper</p> <p>Paint</p> <p>Brushes</p>	<p>The Cardboard Chair Project http://www.jaimetreadwell.com/Dccc-3D-cardboard-chair-project.htm</p> <p>More Than a Chair... http://www.princetonol.com/groups/iad/lessons/elem/Linda-mache.htm</p> <p>"Who's Been Sitting in My Chair?" Sculpting a Modern Art Chair with van Gogh and Gauguin http://www.teachnetlab.org/is24/llangsner/chair/chairindex.htm</p> <p><u>Creative Cardboard: Making Fabulous Furniture, Amazing Accessories & Other Spectacular Stuff</u> by Linda Ragsdale</p>

Unit Vocabulary Terms		Enrichment/Extension	Interdisciplinary Connections
Priority Standards Concepts	Supporting Standards Concepts and Other Unit-Specific Terms	Student exhibition of funky chair sculptures	Social Studies Global Awareness Science Recycling
Sculpture 3-D Functional Non-functional Recycle Collage Texture Pattern	Form Shape Collage		

Sample Unit

Essential Standard - 1.CR.1: Use critical analysis to generate responses to a variety of prompts.

Rigorous Curriculum Design Unit Plan

Subject (s)	Visual Arts
Grade/Course	1 st Grade
Unit of Study	Art Criticism
Unit Type	<input checked="" type="checkbox"/> Topical <input type="checkbox"/> Skills-based <input type="checkbox"/> Thematic
Pacing	2 Sessions or after art productions

Priority Standards or Learning Outcomes Supporting Standards/Outcomes
1. CR.1 Use critical analysis to generate responses to a variety of prompts.

Clarifying Priority Standards or Learning Outcomes Supporting Standards/Outcomes
1. CR 1.1 Use appropriate art terminology to express personal opinions about art.
1. CR 1.2. Explain how and why personal works of art are made, focusing on media and process.

Name of Unit: Art Criticism		
Lesson Plans	Brief Description	Pacing
Formal Critique of Mask	<u>Steps in the Critique process:</u> Describe: How do you describe art? How do you use art terms in describing art? Tell exactly what you see Analyze: Use the elements/principles to reflect upon the art form Art vocabulary Color Use Shapes Feelings Mask Use	1 Session

	<p>Interpret: What is the artist trying to say? What caused the artist to say it?</p> <p>Why was the work of art created in this particular style? Why art? What is its significance?</p> <p>Evaluate: How successful or important is the work of art? What do you think of your own art work?</p>	
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Concepts (students need to know)	Skills (students need to be able to do)	Bloom's Taxonomy Levels
<p>Understand the purpose of the activity</p> <p>Steps in the Critique process:</p> <p>Describe: Tell exactly what you see</p> <p>Analyze: Use the elements/principles to reflect upon the art form</p> <p>Interpret What is the artist trying to say? What caused the artist to say it?</p> <p>Why was the work of art created in this particular style?</p>	<p>Effectively use appropriate art terminology to express personal opinions about art.</p> <p>Compare and contrast different styles or pieces of art.</p> <p>Explain how and why personal works of art are made, focusing on media and process.</p>	<p>1. Remembering</p> <p>2. Understanding</p> <p>3. Applying</p> <p>4. Analyzing</p> <p>5. Evaluating</p>

Evaluate: How successful or important is the work of art?		
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Essential Questions	Corresponding Big Ideas
Describe: Tell exactly what you see Analyze: Use the elements/principles to reflect upon the art form Interpret What is the artist trying to say? What caused the artist to say it? Why was the work of art created in this particular style? Evaluate: How successful or important is the work of art?	Artists must effectively use appropriate art terminology to express personal opinions about art. Artists know how to explain how and why personal works of art are made, focusing on media and process.

Standardized Assessment Correlations (State, Province, College, and Career)
N/A

Unit Assessments	
Pre-Assessment	Informal Progress Monitoring Checks
Students will describe their detailed approach in sequential order in relation to their art project	Classroom monitoring Q & A
Post Assessment	
Students will participate in a class critique of a famous work of art. Performance based (Teacher documents students who did or did not understand how to draw a face.)	

Scoring Guides and Answer Keys

Engaging Learning Experiences	
Learning Activities Using Text or Program	Authentic Performance Tasks
<p>Group Critique</p> <p>Exploration in Art, Art Criticism activities at the end of each unit. Pre-Teach and Re-Teach</p> <p>Art Reproductions</p> <p>Demonstration</p> <p>Additional practice</p> <p>Additional guided practice</p>	<p>Group Critique</p>

Research-Based Effective Teaching Strategies	21st Century Learning Skills
<p>Check all that apply to the unit:</p> <p><input checked="" type="checkbox"/> Identifying Similarities and Differences</p> <p><input type="checkbox"/> Summarizing and Note Taking</p> <p><input checked="" type="checkbox"/> Reinforcing Effort, Providing Recognition</p> <p><input type="checkbox"/> Homework and Practice</p> <p><input type="checkbox"/> Nonlinguistic Representations</p> <p><input checked="" type="checkbox"/> Cooperative Learning</p> <p><input checked="" type="checkbox"/> Setting Objectives, Providing Feedback</p> <p><input type="checkbox"/> Generating and Testing Hypotheses</p> <p><input checked="" type="checkbox"/> Cues, Questions, and Advance Organizers</p> <p><input type="checkbox"/> Interdisciplinary Non-Fiction Writing</p>	<p>Check all that apply to the unit:</p> <p><input checked="" type="checkbox"/> Teamwork and Collaboration</p> <p><input type="checkbox"/> Initiative and Leadership</p> <p><input checked="" type="checkbox"/> Curiosity and Imagination</p> <p><input checked="" type="checkbox"/> Innovation and Creativity</p> <p><input checked="" type="checkbox"/> Critical Thinking and Problem Solving</p> <p><input type="checkbox"/> Flexibility and Adaptability</p> <p><input checked="" type="checkbox"/> Effective Oral and Written Communication</p> <p><input type="checkbox"/> Accessing and Analyzing Information</p> <p><input type="checkbox"/> Other</p>

Differential Strategies (Additional Supports + Enrichment)	Intervention Strategies (Tiers 1, 2, 3)	Specially Designed Instruction for Special Education Students	Strategies for English Language Learners
Pre-Teach and Re-Teach Art Reproductions Demonstration Additional practice Additional guided practice	Re-teach Repetition Change Pace Guided Practice	One-on-One visual demonstrations English/Spanish translations (for lines, shapes, colors) Assign a buddy at their table Modified assessment Sheltered Instruction Observation Protocol	One-on-One visual demonstrations English/Spanish translations (for lines, shapes, colors) Assign a buddy at their table Modified assessment Sheltered Instruction Observation Protocol

Instructional Resources and Materials	
Physical	Technology-Based
Art reproductions Students' artwork	

Unit Vocabulary Terms		Enrichment/Extension	Interdisciplinary Connections
Priority Standards Concepts	Supporting Standards Concepts and Other Unit-Specific Terms	Art Criticism games such as Token Response Peer critique – say one thing you like	Language arts Interpreting meaning Main idea
Medium	Subject matter		

Media Elements of Art Principles of Design Critique Describe: Analyze Interpret Style Evaluate	Main idea Focal Point Movement Warm/cool colors	about the work of art	
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What First Grade Students Should Know and Be Able to Do

- Take pride in their artistic efforts
- Show acceptance of others' efforts
- Willingly participate in doing, looking at, and discussing works of art
- Recognize colors: red, yellow, blue, violet, green, orange, black, white, brown, pink
- Identify kinds of lines
- Name basic geometric shapes in their work and the work of others
- Continue to develop the ability to recognize the difference between two-dimensional shapes and three-dimensional forms
- Recognize different textures on surfaces
- Recognize differences in spaces: in/out, over/under, empty/full or near/far
- Work to fill the entire page
- Create images that appear to be balanced
- Explain the relationships between the parts in their own work to create unity
- Use a variety of lines, shapes, colors, and textures
- Identify focus of interest in a composition
- Recognize movement or direction of lines, shapes, colors, and textures in a composition
- Sense beyond purely visual observation
- Trust their intuitive perceptions
- Use life surroundings and experiences in their work
- Become aware of the art around them
- Create work that does NOT rely on copying or tracing
- Use personal experiences to express their ideas and feeling visually
- Talk about their work (both in progress and finished) in guided questioning situations
- Talk about the work of others in guided situations
- Display fine and gross motor control when using basic drawing, painting, and collage instruments
- Achieve different visual effects and textures using basic drawing, painting, and collage instruments
- Create a representation of basic body parts and their connections
- Understand the color wheel and color wheel relationships (primary, secondary, intermediate, neutrals)

- Draw, paint, and use collage techniques to make animals with attention to their characteristics, similarities, and differences
- Use basic drawing, painting, and collage instruments appropriately and safely
- Create prints using simple printmaking processes: monoprints, rubbings, gadgets, and veggie prints
- Use printmaking materials and tools appropriately and safely
- Create sculpture (including kinetic and relief) using manipulative and additive processes
- Use sculpture materials and tools appropriately and safely
- Create simple ceramic objects (i.e. combined pinch pots and animals) Create artwork using fibers (i.e. weaving and stitchery)
- Use craft materials appropriately and safely
- Use simple art vocabulary to talk about their art and the art of others
- Recognize the use of art to communicate beyond the written or spoken word
- Recognize that art is a way of recording history
- Name famous works of art and artists
- Name ways that individuals derive personal pleasure from creating works of art (Art as an avocation)
- Name ways that some individuals make a living from creating works of art (Art as a vocation)

Suggested Vocabulary for First Grade Students

The use of proper terminology and the ability to converse about art knowledgeably is encouraged; therefore, each student should be made aware of the language of art. This is a suggested vocabulary list and is by no means intended to be all-inclusive. As each teacher introduces new media, techniques, and concepts additional vocabulary is often needed in order to appropriately communicate ideas.

elements

lines

straight
curved
zigzag
broken
thin
thick
diagonal

shapes

circle
square
rectangle
triangle
oval
diamond
two-dimensional

colors

color names
primary
secondary
neutrals
warm and cool colors
light and dark colors

texture

rough
smooth
bumpy
shiny

space

near/far
overlap
horizon line

value

lightness or darkness
of a color

form

three-dimensional

drawing

crayon
chalk
marker
oil pastels
outline
with a brush

painting

brush
tempera
watercolor
wash
primary colors
secondary colors
resist

collage

fold
bend
curl
glue
scissors
cut
overlap
shapes

printmaking

pattern
print
stamp
gadgets
rubbing

crafts

weaving
over and under

clay

clay
pinch pot
coil
form
kiln
fire
texture

general

artist
overlap
self-portrait
portrait
cityscape
seascape
landscape
sculpture
mask
balance/symmetry
mural
pattern
background
center of interest
still life
imaginary
imagination
reproduction
gallery
museum
creative
creativity

2nd Grade Image

Grade 2

Visual Arts

North Carolina Essential Standards

Study of visual arts is cumulative and sequential to include learning introduced and emphasized at previous grade levels.

The emphasis for the grade level is on:

- Awareness of themselves and their own community
- Trying a variety of techniques and imagery to enhance the design solution
- Emphasis and movement
- Recognizing how artists create mood/emotions in their work
- Reality and fantasy

Strands: Visual Literacy, Contextual Relevancy, Critical Response

Visual Literacy

Essential Standard - 2.V.1: Use the language of visual arts to communicate effectively.

Clarifying Objectives

- 2.V.1.1 Use appropriate art vocabulary when discussing media, processes, or images in art.
- 2.V.1.2 Create original art that expresses ideas about people, neighborhoods, or communities.
- 2.V.1.3 Understand the “story” in works of art.
- 2.V.1.4 Understand characteristics of the Elements of Art, including lines, shapes, colors, textures, form, space, and value.
- 2.V.1.5 Understand characteristics of the Principles of Design, including repetition, movement, emphasis, contrast, balance, and proportion.

Essential Standard - 2.V.2: Apply creative and critical thinking skills to artistic expression.

Clarifying Objectives

- 2.V.2.1 Understand that artistic problems have multiple solutions.
- 2.V.2.2 Use personal point of view of the environment as a source of imagery.
- 2.V.2.3 Create art from real and imaginary sources of inspiration.

Essential Standard - 2.V.3: Create art using a variety of tools, media, and processes, safely and appropriately.

Clarifying Objectives

- 2.V.3.1 Use a variety of tools safely and appropriately to create art.
- 2.V.3.2 Recognize characteristics of a variety of media.
- 2.V.3.3 Use the processes of drawing, painting, weaving, printing, stitchery, collage, mixed media, sculpture, and ceramics to create art.

Contextual Relevancy

Essential Standard - 2.CX.1: Understand the global, historical, societal, and cultural contexts of the visual arts.

Clarifying Objectives

- 2.CX.1.1 Exemplify visual arts representing the heritage, customs, and traditions of various cultures.
- 2.CX.1.2 Recognize that works of art represent specific time periods.
- 2.CX.1.3 Understand various movements in art and the artists that represent them.
- 2.CX.1.4 Compare art from various cultures.
- 2.CX.1.5 Understand that artists use natural resources in creating art.

Essential Standard - 2.CX.2: Understand the interdisciplinary connections and life applications of the visual arts.

Clarifying Objectives

- 2.CX.2.1 Recognize the impact of regional differences on the production of art.
- 2.CX.2.2 Understand relationships between art and concepts from other disciplines, such as math, science, language arts, social studies, and other arts.
- 2.CX.2.3 Recognize that some artists work in teams to create art.

Critical Response

Essential Standard - 2.CR.1: Use critical analysis to generate responses to a variety of prompts.

- 2.CR.1.1 Use art terminology to describe art in terms of subject and physical characteristics.
- 2.CR.1.2 Evaluate personal work, while in progress and at completion.

Sample Unit

Essential Standard - 2.V.1: Use the language of visual arts to communicate effectively.

Rigorous Curriculum Design Unit Planning Organizer Template

Subject (s)	Visual Arts
Grade/Course	2
Unit of Study	Mixed Media “Story Quilt”
Unit Type	<input type="checkbox"/> Topical <input type="checkbox"/> Skills-based <input checked="" type="checkbox"/> Thematic
Pacing	4 Sessions

Priority Standards or Learning Outcomes Supporting Standards/Outcomes
2.V. 1 – Use the language on visual arts to communicate effectively.

Clarifying Priority Standards or Learning Outcomes Supporting Standards/Outcomes
<p>2.V.1.1 – Use appropriate art vocabulary when discussing media, processes, of images of art.</p> <p>2.V.1.2 – Create original art that expresses ideas about people neighborhoods, or communities</p> <p>2.V.1.3 – Understand the “story” in works of art.</p> <p>2.V.1.4 – Understand characteristics of the Elements of Art, including lines, shapes, colors, textures, form, space, and value.</p> <p>2.V.1.5 – Understand characteristics of the Principles of Design, including repetition, movement, emphasis, contrast, balance , and proportion.</p>

Name of Unit: Faith Ringgold Story Quilts		
Lesson Plans	Brief Description	Pacing
“I Can Fly”-Mixed Media Artist Faith Ringgold	<p>Introduction to Faith Ringgold, her life, her story quilts, her career(s) and her children’s books.</p> <p>Compare and contrast 2 of Ringgold’s work pp. 92-93 <i>Explorations in Art</i></p>	1 Session

I Can Fly con't	Read <i>Tar Beach</i> aloud. Students draw themselves flying on a 12" x 18 "sheet of white paper using a Sharpie.	1 Session
Watercolor Wash	Students continue drawing adding what they are flying over to the picture. Add color with markers or crayons.	1 Session
Quilted border	Students will use watercolors to paint the sky. Mount on 18" x 24" colored paper. Students discuss Ms. Ringgold's use of quilting to create a border or "frame' around her story quilts. Students then create a faux quilted patterns round their work using 1" squares of patterned scrap booking paper.	1 Session

Concepts (students need to know)	Skills (students need to be able to do)	Bloom's Taxonomy Levels
Art can tell a story without words. Artists often get their inspiration (ideas) from people, places, events or communities in which they have lived. Identify and discuss how	Effectively tell a story using lines, shapes and colors in a drawing Effectively use drawing, painting and collage techniques to create a mixed-media work of art.	1. Remembering 2. Understanding 3. Applying 6. Creating

<p>lines, shapes and colors are arranged in artworks.</p> <p>Show near and far in a drawing which shows students flying.</p> <p>Elements of Art :</p> <p>Lines Shapes Colors Textures Space Value</p> <p>Principles of Design: Repetition Contrast Movement Emphasis</p> <p>Faith Ringgold's style and her contribution to the world of art.</p> <p>Pattern</p>		
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Essential Questions	Corresponding Big Ideas
<p>Where do artists get their inspiration (ideas)?</p> <p>How can art tell a story without words?</p> <p>Where does Faith Ringgold get her inspiration and ideas for her story quilts and children's books?</p> <p>How can an artist "emphasize" one or more parts of a painting?</p> <p>How do artists arrange shapes to show that some parts of their picture are close and others far away.</p>	<p>Artists arrange shapes to show that some parts of their picture are close and others far away.</p> <p>Artists get their ideas from the world around them. <i>(Faith Ringgold was inspired by the people in her life: her mother, a clothing designer, jazz musicians from her neighborhood (the Apollo in Harlem), famous artists, events that happened in her lifetime such as the civil rights movement...etc.)</i></p> <p>Art can be narrative.</p>

Standardized Assessment Correlations (State, Province, College, and Career)	
NA	
Unit Assessments	
Pre-Assessment	Informal Progress Monitoring Checks
<p>Questioning:</p> <p>Where do artists get their inspiration (ideas)?</p> <p>How can art tell a story without words?</p> <p>Where does Faith Ringgold get her inspiration and ideas for her story quilts and children’s books?</p> <p>How can an artist “emphasize” one or more parts of a painting?</p> <p>How do artists arrange shapes to show that some parts of their picture are close and others far away?</p>	<p>Monitor individuals while working on task</p> <p>Observation during an activity @ each stage in process</p> <ol style="list-style-type: none"> 1. making a pinch pot 2. making face, feet, tail 3. attaching 4. adding details/textures <p>Individual conferencing</p> <p>Guided questions</p>
Post Assessment	
<p>Performance based...Does the student’s work show evidence of creating an original art work that expresses ideas about people, their neighborhood, or community?</p> <p>Review for class, students may do self-assessment along with review</p> <p>Reflecting on prior essential questions</p>	
Scoring Guides and Answer Keys	
NA	

Engaging Learning Experiences	
Learning Activities Using Text or Program	Authentic Performance Tasks
Tar Beach I Can Fly DVD Demonstrating how to draw objects that appear to be near and far <u>Explorations in Art.</u> pp. 42-43, Shape and Space <u>Explorations in Art.</u> pp. 92-93, Picture Stories, Images and Ideas Drawing Patterned Border	Pre-assessment using Essential Questions Mixed Media Art work Group Critique Teacher Informal Assessment

Research-Based Effective Teaching Strategies	21st Century Learning Skills
Check all that apply to the unit: X <input type="checkbox"/> Identifying Similarities and Differences <input type="checkbox"/> Summarizing and Note Taking X <input type="checkbox"/> Reinforcing Effort, Providing Recognition <input type="checkbox"/> Homework and Practice X <input type="checkbox"/> Nonlinguistic Representations <input type="checkbox"/> Cooperative Learning X <input type="checkbox"/> Setting Objectives, Providing Feedback <input type="checkbox"/> Generating and Testing Hypotheses X <input type="checkbox"/> Cues, Questions, and Advance Organizers <input type="checkbox"/> Interdisciplinary Non-Fiction Writing	Check all that apply to the unit: <input type="checkbox"/> Teamwork and Collaboration <input type="checkbox"/> Initiative and Leadership X <input type="checkbox"/> Curiosity and Imagination X <input type="checkbox"/> Innovation and Creativity X <input type="checkbox"/> Critical Thinking and Problem Solving <input type="checkbox"/> Flexibility and Adaptability X <input type="checkbox"/> Effective Oral and Written Communication <input type="checkbox"/> Accessing and Analyzing Information <input type="checkbox"/> Other

Differential Strategies (Additional Supports + Enrichment)	Intervention Strategies (Tiers 1, 2, 3)	Specially Designed Instruction for Special Education Students	Strategies for English Language Learners
Art Reproduction of Faith Ringgold's work Picture Books by Faith Ringgold Demonstration Pre-Teach and Re-Teach Additional practice Examples of other students' work Peer tutors	Differentiated instruction Re-teach Direct instructions Appropriate questioning & Response skills Cueing and signaling Student buddy Collaborative learning Vocabulary in picture form Additional Demonstration	Modify/Simplify objectives for students with limited motor skills Addressing learning modalities Inclusion of specialists (occupational therapist, physical therapist, ESL teachers)	Demonstrate procedures for ESL students Demonstration Vocabulary in picture form Additional guided practice Provide visual examples for goal setting Sheltered Instruction Observation Protocol

Instructional Resources and Materials	
Physical	Technology-Based
Explorations in Art Textbooks <u><i>Tar Beach</i></u> , by Faith Ringgold Art reproductions 12" x 18" white paper Black Sharpie Markers Asst. colored markers	I Can Fly DVD Listen to jazz music by artists such as Duke Ellington http://www.faithringgold.com/

Asst. 18" x 24" colored paper Asst. 1" squares of scrap booking paper	
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Unit Vocabulary Terms		Enrichment/Extension	Interdisciplinary Connections
Priority Standards Concepts	Supporting Standards Concepts and Other Unit-Specific Terms	Listen to jazz music by artists such as Duke Ellington Show photos of Harlem in the 1930s when Faith Ringgold was growing up in that neighborhood Read If A Bus Could Talk: The Story of Rosa Parks Examine how quilts were used in the underground railroad	Music: Jazz Math: Quilt Patterns, shapes Language Arts: Compare/Contrast narrative art and writing narratives Social Studies: The Civil Rights Movement Activism
Elements of Art: Lines Shapes Colors Textures Space (Near/Far) Overlapping Watercolor wash Pattern Quilt making Story quilt Faith Ringgold	Principles of Design: Movement Jazz Harlem The Apollo Theater Activist		

Sample Unit

Essential Standard - 2.V.2: Apply creative and critical thinking skills to artistic expression.

Rigorous Curriculum Design Unit Plan

Subject (s)	Visual Arts
Grade/Course	2
Unit of Study	Landscape Painting
Unit Type	<input type="checkbox"/> Topical <input type="checkbox"/> Skills-based <input type="checkbox"/> Thematic
Pacing	4 Sessions

Priority Standards or Learning Outcomes Supporting Standards/Outcomes
2. V.2 – Apply creative and critical thinking skills to artistic expression.

Clarifying Standards or Learning Outcomes Supporting Standards/Outcomes
2. V.2.1 Understand that artistic problems have multiple solutions
2. V.2.2 Use personal point of view of the environment as a source of imagery
2. V.2.3 Create art from real and imaginary source of inspiration.

Name of Unit: Landscape Painting : Point of View		
Lesson Plans	Brief Description	Pacing
Introduction to Landscape and artist Albert Bierstadt	Read Explorations in Art, pp. 2-5, and pp. 16-19. Discuss Nature as a subject matter for art. Create a painting with dark and light values showing nature from a distance.	1 Session
Painting a Landscape	Using paint to add details and textures	2 Sessions
Embellishment of Landscape		1 Session

Concepts (students need to know)	Skills (students need to be able to do)	Bloom's Taxonomy Levels
<p>Artists use point of view of the environment as a source of imagery.</p> <p>Artists plan where to use dark and light colors. (Atmospheric perspective. Colors close up are different than colors far away.</p> <p>Elements of Art and Principles of Design: color, texture, space, value, balance, emphasis</p> <p>Science of seeing color (light)</p> <p>Artists use techniques of perspective to show distance or depth in a landscape painting.</p> <p>...close-up objects appear large and close to the bottom of the picture plane</p> <p>...far away objects appear smaller and higher up on the picture plane</p> <p>...overlapping shapes creates a feeling of depth</p>	<p>Effectively use techniques of perspective drawing to create a sense of depth in the landscape they paint</p> <p>Successful use paint to create textures in the foreground of the landscape</p> <p>Effectively mix light and dark colors (tints and shades)</p> <p>Show how colors close up are different than colors far away</p>	<p>1 Remember</p> <p>2. Understand</p> <p>3. Apply</p> <p>5 Evaluate</p> <p>6. Create</p>

Essential Questions	Corresponding Big Ideas
<p>How do we see color?</p> <p>What are some of the techniques you</p>	

could you use to show space or depth in your painting?	
How are tints and shades created and how are they used to create a sense of depth in a a landscape painting?	

Standardized Assessment Correlations (State, Province, College, and Career)
NA

Unit Assessments	
Pre-Assessment	Informal Progress Monitoring Checks
<p>Where do artists get their inspiration?</p> <p>How are the Primary Colors used to create the Secondary Colors?</p> <p>How are landscapes different from portraits?</p> <p>Explain how the viewer of a landscape knows which objects are close and which are farther away.</p>	<p>Monitor individuals while working on task</p> <p>Observation during an activity @ each stage in process</p> <ol style="list-style-type: none"> 1. painting 2. adding details with oil pastels 3. creating a sense of depth <p>Individual conferencing</p> <p>Guided questions</p>
Post Assessment	
<p>Performance based/checklist to make sure each step is completed successfully</p> <p>Review for class, students may do self-assessment along with review</p> <p>Reflecting on essential questions</p>	
Scoring Guides and Answer Keys	
N/A	

Engaging Learning Experiences	
Learning Activities Using Text or Program	Authentic Performance Tasks
<p><u><i>Explorations in Art</i></u>, pp. 2-5, 12-13, 14-15, and 16-17</p> <p>Demonstration of setting up landscape Foreground Middle ground Background Horizon line</p>	<p>Pre assessment of painting vocabulary</p> <p>Sketch of landscape</p> <p>Painted landscape</p> <p>Teacher assessment of student work</p>

Research-Based Effective Teaching Strategies	21st Century Learning Skills
<p>Check all that apply to the unit:</p> <p>X<input type="checkbox"/> Identifying Similarities and Differences</p> <p><input type="checkbox"/> Summarizing and Note Taking</p> <p><input type="checkbox"/> Reinforcing Effort, Providing Recognition</p> <p><input type="checkbox"/> Homework and Practice</p> <p>X<input type="checkbox"/> Nonlinguistic Representations</p> <p><input type="checkbox"/> Cooperative Learning</p> <p>X<input type="checkbox"/> Setting Objectives, Providing Feedback</p> <p><input type="checkbox"/> Generating and Testing Hypotheses</p> <p>X<input type="checkbox"/> Cues, Questions, and Advance Organizers</p> <p><input type="checkbox"/> Interdisciplinary Non-Fiction Writing</p>	<p>Check all that apply to the unit:</p> <p><input type="checkbox"/> Teamwork and Collaboration</p> <p><input type="checkbox"/> Initiative and Leadership</p> <p>X<input type="checkbox"/> Curiosity and Imagination</p> <p>X<input type="checkbox"/> Innovation and Creativity</p> <p><input type="checkbox"/> Critical Thinking and Problem Solving</p> <p><input type="checkbox"/> Flexibility and Adaptability</p> <p>X<input type="checkbox"/> Effective Oral and Written Communication</p> <p>X<input type="checkbox"/> Accessing and Analyzing Information</p> <p><input type="checkbox"/> Other</p>

Differential Strategies (Additional Supports + Enrichment)	Intervention Strategies (Tiers 1, 2, 3)	Specially Designed Instruction for Special Education Students	Strategies for English Language Learners
Reproductions of Bierstadt's work Photos of landscapes for inspiration	Differentiated instruction Re-teach Direct instructions Appropriate questioning & response skills	Adaptive equipment Modified lesson plan using other materials Vocabulary in picture form Work with WS/FCS specialists such as school Occupational Therapist or Physical Therapist	Provide examples One – on – one demonstration of procedures for ESL students Modified assessment Sheltered Instruction Observation Protocol

Instructional Resources and Materials	
Physical	Technology-Based
Fine Art Reproductions Exemplars of student work Textbooks White paper Tempera Paint Brushes Water containers Oil pastels	Document camera to demonstrate Work with primary and secondary colors, warm and cool colors, tints and shades at http://www.wartsconnected.org/tool-kit/explore.cfm

Unit Vocabulary Terms	Enrichment/Extension	Interdisciplinary
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		Connections	
Priority Standards Concepts	Supporting Standards Concepts and Other Unit-Specific Terms	Student exhibition of landscape paintings Compare/Contrast Bierstadt's style with that of Vincent Van Gogh	Science of light and color, clouds Language Arts: Planning is an important step in writing and creating art Math: Subtraction How many years ago was the painting on p 17 in Explorations in Art created?
Albert Bierstadt Landscape Point of View Foreground Middleground Background Elements of Art Line Shape Color Texture Space/Distance/Depth Value Principles of Design Unity Variety	Warm/Cool Colors Watercolor Transparent Overlapping Near/far Depth/space Paintbrush Oil pastels Texture		

Sample Unit

Essential Standard - 2.V.3: Create art using a variety of tools, media, and processes, safely and appropriately.

Rigorous Curriculum Design Unit Plan

Subject (s)	Visual Arts
Grade/Course	2
Unit of Study	Printing with Objects
Unit Type	<input type="checkbox"/> Topical X <input type="checkbox"/> Skills-based X <input type="checkbox"/> Thematic
Pacing	4-5 Sessions

Priority Standards or Learning Outcomes Supporting Standards/Outcomes
2. V.3 Create art using a variety of tools, media, and processes, safely and appropriately.

Clarifying Standards or Learning Outcomes Supporting Standards/Outcomes
2. V.3.1 Use a variety of tools safely and appropriately to create art.
2. V.3.2 Recognize characteristics of a variety of media.
2. V.3.3 Use the processes of drawing, painting, weaving, printing, stichery, collage, mixed media, sculpture, and ceramics to create art.

Name of Unit: Printing Patterns		
Lesson Plans	Brief Description	Pacing
Introduction to Printmaking	<u>Explorations in Art</u> , pp. 170-171, Patterns for Living: Printing With Objects Introduction to artist Henri Matisse and his work, <i>The Moorish Screen</i> .	1 Session
Printing With Objects	Students will use gadgets to create a printed pattern on a 12" x 18" piece of colored paper.	2 Sessions

Concepts (students need to know)	Skills (students need to be able to do)	Bloom's Taxonomy Levels
<p>Artists design with patterns.</p> <p>Patterns involve regular repetition of shapes, lines and colors.</p> <p>Elements of Art: Lines Shapes Geometric Shapes Free Form Shapes Circles Ovals Squares Rectangles Free form shapes Diamond Triangle Colors Space</p> <p>Principles of Design Repetition</p> <p>Craftsmanship</p> <p>Henri Matisse and his work, <i>The Moorish Screen</i>.</p>	<p>Students can identify patterns Effectively employ prints of found objects in creative way.</p> <p>Craftsmanship: Care has been taken to make the patterns neat and regular.</p>	<p>1. Remembering</p> <p>2. Understanding</p> <p>3. Analyzing</p> <p>4. Evaluating</p> <p>6. Creating</p>

Essential Questions	Corresponding Big Ideas
<p>1. How are patterns created?</p> <p>2. Which of the Elements of Art can be used to create a pattern?</p> <p>3. Where do you see patterns in your surroundings?</p>	<p>Artists must learn to use tools safely and appropriately.</p> <p>Artists design with patterns.</p> <p>Patterns involve regular repetition of shapes, lines and colors.</p>

	Patterns are all around us in nature and in the man-made world.
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Standardized Assessment Correlations (State, Province, College, and Career)
N/A

Unit Assessments	
Pre-Assessment	Informal Progress Monitoring Checks
Identify geometric and free form shapes. “What is printmaking?” How are patterns created?	Monitor individuals while working on found object printing Individual conferencing Guided questions
Post Assessment	
Exhibition of student work. Performance based...Student’s work should show evidence of being able to control the materials to print a neat and organized pattern? Review for class, students may do self-assessment along with review Reflecting on prior essential questions	
Scoring Guides and Answer Keys	

Engaging Learning Experiences	
Learning Activities Using Text or Program	Authentic Performance Tasks
Explorations in Art, pp. 170-171, Patterns for Living: Printing With Objects Introduction to artist Henri Matisse and his work, <i>The Moorish Screen</i> Demonstration of found object printing, craftsmanship	Printed patterns to be used for another lesson (collage fodder)

Research-Based Effective Teaching Strategies		21st Century Learning Skills	
Check all that apply to the unit: <input checked="" type="checkbox"/> Identifying Similarities and Differences <input type="checkbox"/> Summarizing and Note Taking <input checked="" type="checkbox"/> Reinforcing Effort, Providing Recognition <input type="checkbox"/> Homework and Practice <input type="checkbox"/> Nonlinguistic Representations <input checked="" type="checkbox"/> Cooperative Learning <input checked="" type="checkbox"/> Setting Objectives, Providing Feedback <input type="checkbox"/> Generating and Testing Hypotheses <input type="checkbox"/> Cues, Questions, and Advance Organizers <input checked="" type="checkbox"/> Interdisciplinary Non-Fiction Writing (<i>writing an artist statement</i>)		Check all that apply to the unit: <input checked="" type="checkbox"/> Teamwork and Collaboration <input checked="" type="checkbox"/> Initiative and Leadership <input checked="" type="checkbox"/> Curiosity and Imagination <input checked="" type="checkbox"/> Innovation and Creativity <input checked="" type="checkbox"/> Critical Thinking and Problem Solving <input checked="" type="checkbox"/> Flexibility and Adaptability <input checked="" type="checkbox"/> Effective Oral and Written Communication <input checked="" type="checkbox"/> Accessing and Analyzing Information <input type="checkbox"/> Other	
Differential Strategies (Additional Supports + Enrichment)	Intervention Strategies (Tiers 1, 2, 3)	Specially Designed Instruction for Special Education Students	Strategies for English Language Learners
Demonstration	Differentiated instruction	Specialized manipulation tools.	Physical demo.
Pre-Teach and Re-Teach	Re-teach	Adaptive tools	Visual example, draw a picture.
Additional practice	Direct instructions	Modify/Simplify	Writing the word. (Picture word

Student Peer Assistant	Appropriate questioning & Response skills	objectives for students with limited motor skills	recall)
Observation			Building on prior knowledge
Sheltered Instruction Observation Protocol (SIOP) methods	Cueing and signaling	Addressing learning modalities	Teaching through relevance
Art Reproduction of patterns		Inclusion of specialists (occupational therapist, physical therapist, ESL teachers	Physical demo. Visual example, draw a picture. Writing the word. (Picture word recall) Building on prior knowledge- Teaching through relevance Sheltered Instruction Observation Protocol

Instructional Resources and Materials	
Physical	Technology-Based*****
Art reproductions Henri Matisse, The Moorish Screen	You Tube cartoon video on identifying patterns around us: http://www.youtube.com/watch?v=lvzwQSJnKsA&feature=related&safety_mode=true&persist_safety_mode=1&safe=active
Examples of art works in process	
Visual examples demonstrating found object printing	
Explorations in Art Textbook (Grade 2)	
Hoban, Tana. <i>Dots, Spots, Speckles, and Stripes</i> . Morrow, 1987. ISBN 0-688-06862-6	
Vivid photographs wordlessly	

<p>illustrate patterns in feathers, flowers, people, and animals.</p> <p>Tempera Sponges Found objects to print with Assorted colored paper</p>	
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Unit Vocabulary Terms		Enrichment/Extension	Interdisciplinary Connections
Priority Standards Concepts	Supporting Standards Concepts and Other Unit-Specific Terms	Found object printed pattern created by student	Use math connections for deeper understanding.
Printmaking Craftsmanship Elements of Art Line Shape Geometric shapes Free form shapes Color Space Principles of Design Repetition Balance Variety Unity	Balance Variety Unity Overlapping		Students may use historical eras as an environment for their architecture. Create original idea that expresses ideas about people, neighborhoods, or communities.

Sample Unit

Essential Standard - 2.CX.1: Understand the global, historical, societal, and cultural contexts of the visual arts.

Rigorous Curriculum Design Unit Plan

Subject (s)	Visual Arts
Grade/Course	2
Unit of Study	Mixed Media Collage: Painted Ladies Victorian Style Homes
Unit Type	<input type="checkbox"/> Topical X <input type="checkbox"/> Skills-based X <input type="checkbox"/> Thematic
Pacing	4-5 Sessions

Priority Standards or Learning Outcomes Supporting Standards/Outcomes
2.V.3. Create Art using a variety of tools, media, and processes, safely and appropriately.

Clarifying Priority Standards or Learning Outcomes Supporting Standards/Outcomes
2. V.3.1 Use a variety of tools safely and appropriately to create art.
2.V.3.2 Recognize characteristics of a variety of media.
2.V.3.3 Use the processes of drawing, painting, weaving, printing, stichery, collage, mixed media, sculpture, and ceramics to create art.

Name of Unit: Mixed Media Collage: Painted Ladies Victorian Style Homes		
Lesson Plans	Brief Description	Pacing
Looking in Our Community: Painted Ladies (Victorian Homes)	<p>Introduction and Review of architecture: meaning, styles, purposes, as art.</p> <p>Learning about Victorian style</p> <p>Describe/ briefly sketch your dream house or structure.</p> <p>Read <i>Explorations in Art</i>, Buildings Up Close, pp. 154-155</p>	1 Session

<p>Architectural Collage: Constructing basic architectural framework Adding final color (marker, paint, manipulated student photo self portraits) details and embellishments-those elements that make it a "Painted Lady".</p>	<p>Demonstration of collage techniques and basic construction materials (cardboard, glue, scrap paper, cellophane, scissors, etc.) usage Students begin to plan, organize, and work</p>	<p>2 Sessions</p>
<p>Student share and critique</p>		<p>1 Sessions</p>

Concepts (students need to know)	Skills (students need to be able to do)	Bloom's Taxonomy Levels
<p>Basic knowledge of artist vocabulary such as: Architecture, Architecture Façade, Gingerbread Trim, fish scale shingles, shutters, overlap, scalloped flashings, moldings, brackets, cornices, balusters, gables and grills. Collage, Victorian Age, Large bay windows, Wraparound Porch Anchored By Turrets, Octagon or Round Shapes, Gables and Hip Roofs, Two-Storeyed Square Shape</p> <p>Elements of Art: Lines Shapes Geometric Shapes Circles Squares Rectangles Semi-circles,</p>	<p>Be able to recognize geometric and organic shapes</p> <p>Be able to use logical sequence</p> <p>Plan and organize to create a multi-media collage</p> <p>Use geometric shapes to construct facade</p> <p>Build a collage surface.</p> <p>Plan new spaces.</p> <p>Use appropriate vocabulary: collage, surface, texture, façade, gingerbread trim, fish scale shingles, shutters, overlap, scissors</p> <p>Recognize that works of</p>	<p>1. Remembering: use of scissors, glue, etc., collage technique, geometric shapes:</p> <p>2. Understanding: describe characteristics of Victorian architecture, architecture in general, explain collage process</p> <p>3. Applying: Assemblage of collage, overlapping, textural embellishments, use of shapes to simulate building features</p> <p>4. Analyzing:</p>

<p>Free form shapes Scalloped shapes Colors Textures Space Value Forms as related to architecture</p> <p>Principles of Design: Repetition Contrast Movement Emphasis</p>	<p>art (architecture) represent specific time periods, heritage, customs and traditions.</p>	<p>6. Creating architectural collage, combining geometric shapes to create architectural elements,</p>
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Essential Questions	Corresponding Big Ideas
<p>Why have humans invested their time and efforts into designing and beautifying the homes and public buildings on their societies for thousands of years?</p> <p>What skills would a person have to have to design a building?</p> <p>What role does color play in our homes?</p>	<p>People care about the places and spaces around them.</p> <p>Places and spaces have the ability to affect our moods and our sense of well being.</p> <p>Artists observe the world and create places, spaces, and objects for people to use.</p> <p>Building design incorporates both technical expertise and artistic vision.</p> <p>Architects create buildings that provide more than simple shelter. They plan structures in which form and function blend, creating homes that show us who we are, and public buildings that speak of our communities' aspirations.</p> <p>Explorations in Art, pp 151C</p>

**Standardized Assessment Correlations
(State, Province, College, and Career)**

N/A

Unit Assessments

Pre-Assessment	Informal Progress Monitoring Checks
<p>Informal Oral Questioning: Identify geometric and free form shapes/forms.</p> <p>What is collage?</p> <p>How can colors communicate feelings?</p> <p>Describe Victorian architectural style/elements...</p>	<p>Monitor individuals while working on task</p> <p>Observation during an activity @ each stage in process</p> <ol style="list-style-type: none"> 1. creating the collage 2. adding details and embellishments 3. adding color <p>Individual conferencing</p> <p>Guided questions</p>

Post Assessment

Exhibition of student work.

Write and artist's statement about how Victorian Painted Ladies inspired the mixed media collages of the "Painted Ladies".

Performance based... Does the student's work show evidence of creating an original art work that expresses ideas about people, their neighborhood, or community?

Review for class, students may do self-assessment along with review

Reflecting on prior essential questions

Scoring Guides and Answer Keys

Engaging Learning Experiences

Learning Activities Using Text or Program	Authentic Performance Tasks
<p>Discuss, review, and compare architecture created by master architects</p> <p>Read <i>Explorations in Art</i>, Buildings Up Close, pp. 154-155</p>	<p>Pre assessment of geometric and free form shapes/forms</p> <p>Pre-assessment using Essential Questions</p>

<p>Friedensreich Hundertwasser (1928–2000), Austria Charles Eames (1907–1978), USA Buckminster Fuller (1895–1983), USA Frank Lloyd Wright (1867–1959), USA</p> <p>In 1963, San Francisco artist <u>Butch Kardum</u> began combining intense blues and greens on the exterior of his <u>Italianate</u>-style Victorian House. His house was criticized by some, but other neighbors began to copy the bright colors on their own houses. Kardum became a color designer, and he and other artists / colorists such as <u>Tony Cataletich</u>, <u>Bob Buckner</u>, and <u>Jazon Wonders</u> began to transform dozens of gray houses into Painted Ladies. By the 1970s, the <u>colorist movement</u>, as it was called, had changed entire streets and neighborhoods. This process continues to this day. Wikipedia</p> <p><u><i>Painted Ladies - San Francisco's Resplendent Victorians</i></u>, Elizabeth Pomada and Michael Larsen, 1978</p> <p>Books: <i>Painted Ladies</i>, Kiester, Pomanda, 1992</p> <p>Explorations in Art, <i>Explorations in Art</i>, 2nd grade, Unit 6, pgs. 154-155 and 158-159</p> <p>Artists and Artwork: Edward Hopper, “<i>House by the Railroad</i>”, Atkinson Grimshaw, <i>The Haunted House</i></p>	<p>Mixed Media Collage of Painted Lady Self-Assessment</p> <p>Group Critique</p> <p>Teacher Informal Assessment Sketches of Painted Lady</p>
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Research-Based Effective Teaching Strategies		21st Century Learning Skills	
Check all that apply to the unit: <input checked="" type="checkbox"/> Identifying Similarities and Differences <input type="checkbox"/> Summarizing and Note Taking <input checked="" type="checkbox"/> Reinforcing Effort, Providing Recognition <input type="checkbox"/> Homework and Practice <input type="checkbox"/> Nonlinguistic Representations <input checked="" type="checkbox"/> Cooperative Learning <input checked="" type="checkbox"/> Setting Objectives, Providing Feedback <input type="checkbox"/> Generating and Testing Hypotheses <input type="checkbox"/> Cues, Questions, and Advance Organizers <input checked="" type="checkbox"/> Interdisciplinary Non-Fiction Writing (<i>writing an artist statement</i>)		Check all that apply to the unit: <input checked="" type="checkbox"/> Teamwork and Collaboration <input checked="" type="checkbox"/> Initiative and Leadership <input checked="" type="checkbox"/> Curiosity and Imagination <input checked="" type="checkbox"/> Innovation and Creativity <input checked="" type="checkbox"/> Critical Thinking and Problem Solving <input checked="" type="checkbox"/> Flexibility and Adaptability <input checked="" type="checkbox"/> Effective Oral and Written Communication <input checked="" type="checkbox"/> Accessing and Analyzing Information <input type="checkbox"/> Other	
Differential Strategies (Additional Supports + Enrichment)	Intervention Strategies (Tiers 1, 2, 3)	Specially Designed Instruction for Special Education Students	Strategies for English Language Learners
Student Peer Assistant Sheltered Instruction Observation Sheltered Instruction	Differentiated instruction Re-teach Direct instructions Appropriate questioning &	Adaptive tools Modify/Simplify objectives for students with limited motor skills Addressing learning modalities	Demonstrate procedures for ESL students Demonstration Vocabulary in picture form Additional guided

Observation Protocol	Response skills	Inclusion of specialists (occupational therapist, physical therapist, ESL teachers)	practice
Art Reproduction of architecture	Cueing and signaling		Provide visual examples for goal setting
Demonstration Pre-Teach and Re-Teach	Student buddy		Sheltered Instruction Observation Protocol
Additional practice	Collaborative learning		
Examples of other students' work	Vocabulary in picture form		
Peer tutors	Additional Demonstration		

Instructional Resources and Materials	
Physical	Technology-Based*****
Art reproductions Edward Hopper, <i>House by the Railroad</i> Atkinson Grimshaw, <i>The Haunted House</i> Hundertwasserhaus, Friedensreich Hundertwasser Fallingwater, Frank Lloyd Wright Examples of art works in process Visual examples demonstrating various media used in collage – cardboard, mat board, found materials., etc Books: <i>Painted Ladies</i> , Kiester, Pomanda, 1992 (various photos for visuals) Explorations in Art, <i>Explorations in Art</i> , 2 nd grade, Unit 6, pgs. 154-155 and 158-159 Plexiglas/printing plate	Museum website or artists' websites to provide exemplars for study. ://www.princetonol.com/groups/iad/lessons/lem/linda-houses.htm http://www.hsv.k12.al.us/schools/art/dixon/architecture.htm#Victorian%20Painted%20Ladies

Tempera Sponges Oil Pastels White paper	
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Unit Vocabulary Terms		Enrichment/Extension	Interdisciplinary Connections
Priority Standards Concepts	Supporting Standards Concepts and Other Unit-Specific Terms		
Architecture Printmaking Painted lady Mixed Media Elements of Art Line Shape Color Texture Space Form Principles of Design Repetition Balance Variety Unity	Façade, Gingerbread trim fish scale shingles shutters overlap scalloped flashings moldings brackets cornices gables collage, Victorian Age, Bay windows, Wraparound Porch Turrets, Octagon or Round Shapes Gables and Hip Roofs Two-Storyed	Drawings of Painted Ladies Mixed Media Collage of Painted Lady Design	Math: Symmetry Octagonal Language Arts: Written artist statement Social Studies: Create original idea that expresses ideas about people, neighborhoods, or communities. Students may use historical eras as an environment for their architecture

Sample Unit

Essential Standard - 2.CX.2: Understand the interdisciplinary connections and life applications of the visual arts.

Rigorous Curriculum Design Unit Planning Organizer Template

Subject (s)	Visual Arts
Grade/Course	2
Unit of Study	Sculpture – Mask Making
Unit Type	<input type="checkbox"/> Topical <input checked="" type="checkbox"/> Skills-based <input checked="" type="checkbox"/> Thematic
Pacing	4- 6 lessons

Priority Standards or Learning Outcomes Supporting Standards/Outcomes
2. CX.2 Understand the interdisciplinary connections and life applications of the visual arts.

Clarifying Priority Standards or Learning Outcomes Supporting Standards/Outcomes
2. CX.2.1 Recognize the impact of regional differences on the production of art.
2CX.2.2 Understand the relationships between art and concepts from other disciplines, such as math, science, language arts, social studies and other arts.
2. CX.2.3 Recognize that some artists work in teams to create art.

Concepts (students need to know)	Skills (students need to be able to do)	Bloom's Taxonomy Levels
Elements of Art Line Shape Geometric Free Form Color Texture Form Two dimensional Three dimensional Sculpture Principles	Identifying specific colors representing moods Paper techniques curling, cutting symmetrical shapes, cutting multiple shapes from a single sheet of paper, accordion folding, pop up shapes, gluing	1. Remembering: use of scissors, glue, etc., collage technique, geometric shapes: 2. Applying: Assemblage of collage, overlapping, textural embellishments

<p>Repetition Balance Color Theory Characteristics of Regional Art</p> <ul style="list-style-type: none"> - African Masks - Chinese Masks - Native American Masks <p>Cultural celebrations which incorporate masks</p> <p>Roles of celebrations within communities. Purposes of masks</p>	<p>Identifying masks from other cultures/regions.</p>	<p>3. Analyzing: Differentiate functional masks. Masks for decoration, disguise, celebration, ceremonial</p> <p>6. Creating</p>
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Name of Unit: Sculpture – Mask making

Lesson Plans	Brief Description	Pacing
<p>Masks from Many Cultures</p>	<p>Introduction to mask making</p> <p>Interdisciplinary connections and life applications of masks:</p> <p>Mask reproductions Actual Masks</p> <p>DVD or video <u>Masks and Face Coverings</u> by Crystal Video</p> <p><u>Mask making With Paper</u> by Peggy Flores</p>	<p>1 Session</p>
<p>Creating a paper mask</p>	<p>Read Exploration in Art (Grade 3), Paper Traditions: Celebrating With Masks, pp. 166-169. Students begin to plan, organize, and work by sketching several mask designs and choosing the</p>	<p>2 Sessions</p>

<p>Embellishment and critique Describe Analyze Interpret Evaluate</p>	<p>best to re- create in paper. Demonstration of paper techniques and basic construction</p>	<p>1 Session</p>
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Essential Questions	Corresponding Big Ideas
<p>How do we use math, science, social studies and other arts (music, dance) in the visual arts?</p> <p>Which elements of art are used in mask making?</p> <p>How do I create symmetry/balance in my mask?</p> <p>What is the meaning of the artwork?</p> <p>How can I express a mood or feeling with the facial features of the mask I create?</p> <p>How do I use color to create mood?</p> <p>How would you identify a mask from a certain culture?</p> <p>What roles do celebrations have in people/families/groups of people?</p>	<p>Masks have many purposes. They can be used for celebrations, ceremonies, protection, disguise, decoration, play and/or theater.</p> <p>One important tradition found in every culture is the tradition of celebration. Many cultures use masks in such celebrations.</p> <p>Masks are three dimensional art.</p> <p>Masks include decorative elements.</p>

<p align="center">Standardized Assessment Correlations (State, Province, College, and Career)</p>
<p>N/A</p>

Unit Assessments	
Pre-Assessment	Informal Progress Monitoring Checks
<p>Informal Oral Questioning:</p> <p>Which elements of art are used in mask making?</p> <p>Explain Symmetry.</p> <p>What roles do celebrations have in people/families/groups of people? Identify geometric and free form shapes/forms.</p> <p>What is collage?</p> <p>How can colors communicate feelings?</p>	<p>Class participation</p> <p>Small group discussions</p> <p>Monitor individuals while working on task</p> <p>Observation during an activity @ each stage in process</p> <ol style="list-style-type: none"> 1. creating the masks 2. adding details and embellishments 3. Use of color <p>Individual conferencing</p> <p>Guided questions</p>
Post Assessment	
<p>Write a sentence showing their purpose of their mask in the celebration and how the use of color expressed the desired purpose/mood.</p> <p>Exhibition of student work.</p> <p>Performance based...Does the student's work show evidence of creating an original mask that expresses a mood, an idea about people, cultures, or community? Does student work show evidence of craftsmanship and ability to use paper embellishments?</p> <p>Review for class, students may do self-assessment along with review</p> <p>Reflecting on prior essential questions</p>	
Scoring Guides and Answer Keys	

Engaging Learning Experiences	
Learning Activities Using Text or Program	Authentic Performance Tasks
<p>DVD or video</p> <p><u>Masks and Face Coverings</u> by Crystal</p> <p>Video</p>	<p>Pre assessment of Elements of Art geometric and free form shapes/forms, symmetry</p>

<p><u>Mask making With Paper</u> by Peggy Flores</p> <p>Read Exploration in Art (Grade 3), Paper Traditions: Celebrating With Masks, pp. 166-169.</p> <p>Students begin to plan, organize, a mask design by sketching several mask designs</p> <p>Paper Mask Created</p>	<p>Pre-assessment using essential questions</p> <p>Sketches of Masks</p> <p>Paper Sculptured Mask</p> <p>Group Critique</p> <p>Teacher Informal Assessment</p> <p>Sketches of Masks</p>
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Research-Based Effective Teaching Strategies	21st Century Learning Skills
<p>Check all that apply to the unit:</p> <p><input checked="" type="checkbox"/> Identifying Similarities and Differences</p> <p><input checked="" type="checkbox"/> Summarizing and Note Taking</p> <p><input type="checkbox"/> Reinforcing Effort, Providing Recognition</p> <p><input type="checkbox"/> Homework and Practice</p> <p><input checked="" type="checkbox"/> Nonlinguistic Representations</p> <p><input checked="" type="checkbox"/> Cooperative Learning</p> <p><input checked="" type="checkbox"/> Setting Objectives, Providing Feedback</p> <p><input type="checkbox"/> Generating and Testing Hypotheses</p> <p><input checked="" type="checkbox"/> Cues, Questions, and Advance Organizers</p>	<p>Check all that apply to the unit:</p> <p><input checked="" type="checkbox"/> Teamwork and Collaboration</p> <p><input type="checkbox"/> Initiative and Leadership</p> <p><input checked="" type="checkbox"/> Curiosity and Imagination</p> <p><input checked="" type="checkbox"/> Innovation and Creativity</p> <p><input checked="" type="checkbox"/> Critical Thinking and Problem Solving</p> <p><input checked="" type="checkbox"/> Flexibility and Adaptability</p> <p><input checked="" type="checkbox"/> Effective Oral and Written Communication</p> <p><input checked="" type="checkbox"/> Accessing and Analyzing Information</p> <p><input type="checkbox"/> Other</p>

<input type="checkbox"/> Interdisciplinary Non-Fiction Writing			
Differential Strategies (Additional Supports + Enrichment)	Intervention Strategies (Tiers 1, 2, 3)	Specially Designed Instruction for Special Education Students	Strategies for English Language Learners
Student Peer Assistant Sheltered Instruction Observation Sheltered Instruction Observation Protocol Art Reproduction of architecture Demonstration Pre-Teach and Re-Teach Additional practice Examples of other students' work Peer tutors	Differentiated instruction Re-teach Direct instructions Appropriate questioning & Response skills Cueing and signaling Student buddy Collaborative learning Vocabulary in picture form Additional Demonstration	Adaptive tools Modify/Simplify objectives for students with limited motor skills Addressing learning modalities Inclusion of specialists (occupational therapist, physical therapist, ESL teachers)	Demonstrate procedures for ESL students Demonstration Vocabulary in picture form Additional guided practice Provide visual examples for goal setting Sheltered Instruction Observation Protocol

Instructional Resources and Materials	
Physical	Technology-Based
Art reproductions/masks Examples of art works in process Textbook, Explorations In Art (Grade 3)	Smart board presentation (Quiz game – matching works with cultures) PowerPoint presentations on the roles of masks and mask examples.

<p>Map</p> <p>Materials – scissors, poster board, pencils, markers, construction paper, glue</p>	<p>Teach students how to take digital photos of them wearing their masks. Each student designs a slide with his/her picture and name on it. Create a slide show exhibit of students celebrating with their masks.</p>
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Unit Vocabulary Terms		Enrichment/Extension	Interdisciplinary Connections
Priority Standards Concepts	Supporting Standards Concepts and Other Unit-Specific Terms		<p><u><i>Nino's Mask</i></u> by Jeanette Winter, Dial, 2003</p> <p>Social Studies: Students will become familiar with African, Native American and Chinese cultures.</p> <p>Math: Symmetry Use of proportions with facial features on their masks</p> <p>Science: Isaac Newton/Color Wheel</p> <p>Dance/Theater Arts Masks in the performing arts</p>
<p>Masks</p> <p>Symmetry</p> <p>Elements of Art</p> <p>Lines –</p> <p>Zigzag</p> <p>Curved</p> <p>Dashed</p> <p>Horizontal</p> <p>Diagonal</p> <p>Shapes –</p> <p>Geometric</p> <p>Free form</p> <p>Diamonds</p> <p>Circles</p> <p>Square</p> <p>Rectangle</p> <p>Semi-Circle</p> <p>Color</p> <p>Warm</p> <p>Cool</p> <p>Neutral</p> <p>Texture</p>	<p>Space</p> <p>Color</p> <p>Expression</p> <p>Mood</p> <p>Community</p> <p>Culture</p> <p>Celebrations</p> <p>Moods</p> <p>Anger</p> <p>Excited</p> <p>Worried</p>		

Principles of Design Balance Repetition			
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Sample Unit

Essential Standard - 2.CR.1: Use critical analysis to generate responses to a variety of prompts.

Rigorous Curriculum Design Unit Planning Organizer Template

Subject (s)	Visual Art
Grade/Course	2
Unit of Study	Art Criticism (Follow Up Activity to Mask Making)
Unit Type	<input checked="" type="checkbox"/> Topical <input type="checkbox"/> Skills-based <input type="checkbox"/> Thematic
Pacing	1 Session after art production

Priority Standards or Learning Outcomes Supporting Standards/Outcomes
2.CR.1 Use critical analysis to generate responses to a variety of prompts.

Clarifying Priority Standards or Learning Outcomes Supporting Standards/Outcomes
2.CR. 1.1 Use art terminology to describe art in terms of subject and physical characteristics.
2.CR.1.2 Evaluate personal work, while in progress and at completion.

Name of Unit: Art Criticism		
Lesson Plans	Brief Description	Pacing
Formal Critique of Mask	<u>Steps in the Critique process:</u> Describe: How do you describe art? How do you use art terms in describing art? Tell exactly what you see Analyze: Use the elements/principles to reflect upon the art form Art vocabulary Color Use Shapes Feelings Mask Use	1 Session

	<p>Interpret What is the artist trying to say? What caused the artist to say it?</p> <p>Why was the work of art created in this particular style? Why art? What is its significance?</p> <p>Evaluate: How successful or important is the work of art? What do you think of your own art work?</p>	
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Concepts (students need to know)	Skills (students need to be able to do)	Bloom's Taxonomy Levels
<p>Understand the purpose of the activity</p> <p>Steps in the Critique process:</p> <p>Describe: Tell exactly what you see</p> <p>Analyze: Use the elements/principles to reflect upon the art form</p> <p>Interpret What is the artist trying to say? What caused the artist to say it?</p> <p>Why was the work of art created in this particular style?</p>	<p>Effectively use appropriate art terminology to express personal opinions about art.</p> <p>Compare and contrast different styles or pieces of art.</p> <p>Explain how and why personal works of art are made, focusing on media and process.</p>	<p>1. Remembering</p> <p>2. Understanding</p> <p>3. Applying</p> <p>4. Analyzing</p> <p>5. Evaluating – how the artwork was created and if the use of the elements and principles were used.</p>

Evaluate: How successful or important is the work of art?		
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Concepts (students need to know)	Skills (students need to be able to do)	Bloom's Taxonomy Levels
<p>Understand the purpose of the activity: Why do we look at art?</p> <p><u>Steps in the Critique process:</u></p> <p>Describe: How do you describe art? How do you use art terms in describing art? Tell exactly what you see</p> <p>Analyze: Use the elements/principles to reflect upon the art form Art vocabulary Color Use Shapes Feelings Mask Use</p> <p>Interpret What is the artist trying to say? What caused the artist to say it?</p> <p>Why was the work of art created in this particular style? Why art? What is its significance?</p> <p>Evaluate: How successful or important is the work</p>	<p>Effectively use appropriate art terminology to express personal opinions about art. (Critique)</p> <p>Compare and contrast different styles of masks</p> <p>Compare/contrast how your mask similar to masks that we studied?</p> <p>Explain how and why personal works of art are made, focusing on media and process.</p> <p>Talk about representational symbols and colors</p>	<p>1. Remembering</p> <p>2. Understanding</p> <p>3. Applying</p> <p>4. Analyzing</p> <p>5. Evaluating – how the artwork was created and if the use of the elements and principles were used</p>

of art? What do you think of your own art work?		
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Essential Questions	Corresponding Big Ideas
Describe: Tell exactly what you see	Artists must effectively use appropriate art terminology to express personal opinions about art.
Analyze: Use the elements/principles to reflect upon the art form	
Interpret What is the artist trying to say? What caused the artist to say it?	Artists must use art terminology to describe art in terms of subject and physical characteristics.
Why was the work of art created in this particular style?	Artists must evaluate personal work, while in progress and at completion.
Evaluate: How successful or important is the work of art?	Artists know how to explain how and why personal works of art are made, focusing on media and process.

Standardized Assessment Correlations (State, Province, College, and Career)
N/A

Unit Assessments	
Pre-Assessment	Informal Progress Monitoring Checks
Question and Answer – students on vocabulary used to describe art.	Classroom monitoring
Types of line and how they can show “emotion”.	<u>Question & Answer</u> Is your artwork 2-D or 3-D.
Students will describe their detailed approach in sequential order in relation to their art project	When did it change from 2-D to 3-D? Compare your mask with ones you have studied.

Post Assessment
<p>Students will write on the back of their work describing their artwork in terms of what elements of art they used.</p> <p><u>Self assessment:</u> Evaluate your artwork with the checklist : Did you use proper media techniques? Did you work carefully and neatly? Did you utilize the Elements of Art? Did you balance your shapes, lines and colors?</p> <p>Students will participate in a class critique of a famous work of art (mask)</p> <p>Performance based (Teacher documents students who did or did not understand the critique process)</p>
Scoring Guides and Answer Keys

Engaging Learning Experiences	
Learning Activities Using Text or Program	Authentic Performance Tasks
<p>Explorations in Art (Grade 3) : Keeping Traditions: Studio Exploration, pp.169 (Critique Process)</p> <p>Self-Assessment Worksheet Did you use proper media techniques? Did you work carefully and neatly? Name the Elements of Art you used?</p>	<p>Self-Assessment Worksheet</p> <p>Group Critique</p>

Research-Based Effective Teaching Strategies	21st Century Learning Skills
Check all that apply to the unit:	Check all that apply to the unit:

<input checked="" type="checkbox"/> Identifying Similarities and Differences <input checked="" type="checkbox"/> Summarizing and Note Taking <input checked="" type="checkbox"/> Reinforcing Effort, Providing Recognition <input type="checkbox"/> Homework and Practice <input checked="" type="checkbox"/> Nonlinguistic Representations <input type="checkbox"/> Cooperative Learning <input checked="" type="checkbox"/> Setting Objectives, Providing Feedback <input type="checkbox"/> Generating and Testing Hypotheses <input checked="" type="checkbox"/> Cues, Questions, and Advance Organizers <input type="checkbox"/> Interdisciplinary Non-Fiction Writing	<input checked="" type="checkbox"/> Teamwork and Collaboration <input type="checkbox"/> Initiative and Leadership <input type="checkbox"/> Curiosity and Imagination <input type="checkbox"/> Innovation and Creativity <input checked="" type="checkbox"/> Critical Thinking and Problem Solving <input type="checkbox"/> Flexibility and Adaptability <input checked="" type="checkbox"/> Effective Oral and Written Communication <input checked="" type="checkbox"/> Accessing and Analyzing Information <input type="checkbox"/> Other
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Differential Strategies (Additional Supports + Enrichment)	Intervention Strategies (Tiers 1, 2, 3)	Specially Designed Instruction for Special Education Students	Strategies for English Language Learners
Re-Teach	Re-teach	One-on-One visual demonstrations	One-on-One visual demonstrations
Art Reproductions	Repetition	English/Spanish translations (for lines, shapes, colors)	English/Spanish translations (for lines, shapes, colors)
Demonstration	Change Pace	Assign a buddy at their table	Assign a buddy at their table
Additional practice	Guided Practice	Modified assessment	Modified assessment
Additional guided practice		Sheltered Instruction Observation Protocol	Sheltered Instruction Observation Protocol

Instructional Resources and Materials	
Physical	Technology-Based
Art reproductions Students' artwork Worksheet on Art Criticism and Elements of Art	

Unit Vocabulary Terms		Enrichment/Extension	Interdisciplinary Connections
Priority Standards Concepts Medium Media Elements or Art Principles of Design Critique Describe: Analyze Interpret Style Evaluate	Supporting Standards Concepts and Other Unit-Specific Terms Symmetry Masks Culture symbolism	Art Criticism games such as Token Response Peer critique – say one thing you like about the work of art	Science: Color wheel Language Arts: Writing about art ,Interpreting meaning, main idea Math: Shape/form recognition , symmetry

What Second Grade Students Should Know and Be Able to Do

- Take pride in their artistic efforts
- Show acceptance of others' efforts
- Demonstrate an ability to share and cooperate with others
- Willingly participate in doing, looking at, and discussing works of art
- Name the primary colors: red, yellow, blue
- Mix the secondary colors: orange, green, violet
- Know the difference between vertical, horizontal, and diagonal lines
- Refine the use of basic geometric shapes in their work
- Describe the difference between two-dimensional shapes and three-dimensional forms
- Describe the different visually created textural qualities of an artwork
- Depict different spaces in their work: in/out, over/under, empty/full or near/far
- Develop an awareness of horizon
- Work to fill the entire page
- Create images that appear to be balanced
- Explain the relationships between the parts in their own work to create unity
- Use a variety of colors, lines, shapes, and textures
- Identify focus of interest in a composition (emphasis)
- Create movement or direction in work through the repetition of lines, shapes, colors, and textures
- Sense beyond purely visual observation
- Trust their intuitive perceptions
- Use life surroundings and experiences in their work
- Become aware of the art around them
- Become aware of how works of art were and are produced
- Create work that does NOT rely on copying, tracing, or patterns
- Use personal experiences to express their ideas and feelings visually
- Talk about their own work (both in progress and completed) in guided questioning situations
- Talk about work of others in guided situations
- Display fine and gross motor control when using basic drawing, painting, and collage instruments

- Achieve different visual effects and textures using basic drawing, painting, and collage instruments
- Create a representation of basic body parts and their connections
- Draw, paint, and use collage techniques to make animals with attention to their characteristics, similarities, and differences
- Depict different emotions and facial expressions
- Create various climates, weather conditions, and seasons
- Depict movement in people, animals, or cars in their work
- Use basic drawing and painting instruments appropriately and safely
- Create prints using simple printmaking processes (i.e. monoprints, rubbings, gadgets, and veggie prints)
- Use printmaking materials and tools appropriately and safely
- Create sculpture (including kinetic and relief) using manipulative and additive processes
- Use sculpture materials and tools appropriately and safely
- Create simple ceramic objects (i.e. combined pinch pots to create a form for animal bodies)
- Create artwork using fibers (i.e. weaving and stitchery)
- Use craft materials appropriately and safely
- Use simple art vocabulary to talk about their art and the art of others
- Recognize the use of art to communicate beyond written / spoken word
- Recognize that art is a way of recording history
- Name famous works of art and artists
- Name ways that individuals derive personal pleasure from creating works of art (Art as an avocation)
- Name ways that some individuals make a living from creating works of art (Art as a vocation)

Suggested Vocabulary for Second Grade Students

The use of proper terminology and the ability to converse about art knowledgeably is encouraged; therefore, each student should be made aware of the language of art. This is a suggested vocabulary list and is by no means intended to be all-inclusive. As each teacher introduces new media, techniques, and concepts additional vocabulary is often needed in order to appropriately communicate ideas.

elements			
lines	rough	bend	general
straight	smooth	curl	artist
curved	bumpy	glue	overlap
zigzag	shiny	scissors	self-portrait
broken	visual	cut	portrait
thin	tactile	overlap	cityscape
thick	space	shapes	seascape
diagonal	near/far	printmaking	landscape
horizontal	overlap	pattern	sculpture
vertical	horizon line	print	mask
shapes	negative space	stamp	balance/symmetry
circle	positive space	gadgets	asymmetrical balance
square	value	rubbing	radial balance
rectangle	lightness or darkness	relief printing	mural
triangle	of a color	crafts	pattern
oval	form	weaving	foreground
diamond	three-dimensional	over and under	middle ground
two-dimensional	drawing	loom	background
negative shape	crayon	warp	center of interest
positive shape	chalk	weft	focal point
geometric shapes	marker	clay	still life
free-form shapes	oil pastels	clay	imaginary
irregular shapes	outline	pinch pot	imagination
colors	with a brush	coil	reproduction
color names	painting	form	gallery
primary	brush	kiln	museum
secondary	tempera	fire	creative
neutrals	watercolor	texture	creativity
warm and cool colors	wash	slab	detail
light and dark colors	primary colors	score	medium
value	secondary colors	slip	media
shade	resist	greenware	unity
tint	collage	bisque	height
texture	fold	glaze	width

3rd Grade Image

Grade 3

Visual Arts

North Carolina Essential Standards

The study of visual arts is cumulative and sequential to include learning introduced and emphasized at previous grade levels.

The emphasis for the grade level is on:

- Research and personal interests
- Demonstrating ease in using a variety of media
- Use of space and balance in art
- Fables and myths, measurement, calligraphy, plants
- Differentiating between landscape, portrait, and still life

Strands: Visual Literacy, Contextual Relevancy, Critical Response

Visual Literacy

Essential Standard - 3.V.1: Use the language of visual arts to communicate effectively.

Clarifying Objectives

- 3.V.1.1 Use art vocabulary, including specific artistic terms.
- 3.V.1.2 Understand that artists use their art to express personal ideas.
- 3.V.1.3 Identify themes from masters' works.
- 3.V.1.4 Understand characteristics of the Elements of Art, including lines, shapes, colors, textures, form, space, and value.
- 3.V.1.5 Understand characteristics of the Principles of Design, including repetition, movement, emphasis, contrast, balance, proportion, harmony, and unity.

Essential Standard - 3.V.2: Apply creative and critical thinking skills to artistic expression.

Clarifying Objectives

- 3.V.2.1 Create art through a process that includes generating ideas, planning solutions, and producing original art.
- 3.V.2.2 Use personal point of view and experiences as sources for creating art.
- 3.V.2.3 Create art from realistic sources of inspiration.

Essential Standard - 3.V.3: Create art using a variety of tools, media, and processes, safely and appropriately.

Clarifying Objectives

- 3.V.3.1 Understand how a single tool can be manipulated in multiple ways, safely and appropriately.
- 3.V.3.2 Use a variety of media with refined skills.
- 3.V.3.3 Create art using the processes of drawing, painting, weaving, printing, stitchery, collage, mixed media, sculpture, ceramics, and current technology.

Contextual Relevancy

Essential Standard - 3.CX.1: Understand the global, historical, societal, and cultural contexts of the visual arts.

Clarifying Objectives

- 3.CX.1.1 Exemplify how visual arts are used by various groups for artistic expression within the local community.
- 3.CX.1.2 Understand how art documents the history of the local community.
- 3.CX.1.3 Classify artists, styles, and movements.
- 3.CX.1.4 Compare purposes of art in different cultures, time periods, and societies.
- 3.CX.1.5 Use local, natural, or recycled resources to create art.

Essential Standard - 3.CX.2: Understand the interdisciplinary connections and life applications of the visual arts.

Clarifying Objectives

- 3.CX.2.1 Understand how artists fit or function within a society.
- 3.CX.2.2 Understand how to use information learned in other disciplines, such as math, science, language arts, social studies, and other arts in visual arts.
- 3.CX.2.3 Use appropriate collaborative skills to create a work of art.
- 3.CX.2.4 Understand how visual arts has changed and remained the same, with changes in digital media.

Critical Response

Essential Standard - 3.CR.1: Use critical analysis to generate responses to a variety of prompts.

- 3.CR.1.1 Analyze art in terms of the Elements of Art and Principles of Design.
- 3.CR.1.2 Evaluate the compositional and expressive qualities of personal works of art.

Sample Unit

Essential Standard - 3.V.1: Use the language of visual arts to communicate effectively.

Rigorous Curriculum Design Unit Plan

Subject (s)	Visual Arts
Grade/Course	Third Grade
Unit of Study	Collage: Mixed Media Houses
Unit Type	<input type="checkbox"/> Topical X <input type="checkbox"/> Skills-based X <input type="checkbox"/> Thematic
Pacing	3- 5 Sessions

Priority Standards or Learning Outcomes Supporting Standards/Outcomes
3. V.1 Use the language of visual arts to communicate effectively.

Clarifying Priority Standards or Learning Outcomes Supporting Standards/Outcomes
3. V.1.1 Use art vocabulary, including specific artistic terms.
3. V.1.2 Understand that artists use their art to express personal ideas.
3.V.1.3 Identify themes from masters' works.
3. V. 1.4 Understand characteristics of the Elements of Art, including lines, shapes, colors, textures, form, space, and value.
3. V.1.5 Understand characteristics of Principles of Design, including repetition, movement, emphasis, contrast, balance, proportion, harmony, and unity.

Name of Unit: Collage: Mixed Media Houses		
Lesson Plans	Description	Pacing
Introduction to Weaving Paper weaving	Overview of the origins of various types of weaving. Prep a paper loom (9" x 12") Tabby Weave using paper strips. Glue weaving strips to loom.	1-2 Sessions

<p>Create a symmetrical design of a building façade using the medium of collage</p> <p>Self-assessment</p>	<p><u>Explorations in Art, Weaving Traditions</u>, pp158-159</p> <p>Embellishment using various types of paper (house details)</p> <p>Architectural Collage: Constructing basic architectural framework, adding details (marker, paint,) and embellishments-those elements that make it a “Painted Lady” Victorian Style House or a cottage.</p> <p><u>Explorations in Art, Shapes in Buildings: Seeing Symmetry</u>. pp. 96-97</p> <p>Students will answer essential questions on paper.</p>	<p>2-3 Sessions</p>
<p>Concepts (students need to know)</p>	<p>Skills (students need to be able to do)</p>	<p>Bloom’s Taxonomy Levels</p>
<p>Basic knowledge of paper weaving process</p> <p>Elements of Art: Lines Shapes Geometric Shapes Circule Squares Rectangles Semi-circles, Free form shapes Scalloped shapes Colors Textures Space Value</p>	<p>Be able to tabby weave</p> <p>Be able to use logical sequencing</p> <p>Plan and organize to create a multi-media collage</p> <p>Use geometric shapes to construct a façade and construct a collage surface</p> <p>Use appropriate vocabulary: collage, surface, texture, façade, gingerbread trim, fish scale</p>	<p>Remembering</p> <p>Understanding</p> <p>Applying</p> <p>Evaluating</p> <p>Creating</p>

Forms as related to architecture	shingles, shutters, overlap, scissors	
Principles of Design: Repetition Contrast Balance/Symmetry Emphasis	Recognize that works of art (architecture) represent specific time periods, heritage, customs and traditions.	

Essential Questions	Corresponding Big Ideas
Where does an artist find inspiration when creating? (traditions, observation)	Artists design things we use in everyday life (weavings)
How would you create a pattern using the Elements of Art? Which elements would you use to create a pattern?	Artists observe the world and create places, spaces, and objects for people to use.
Explain how weaving can be used to make practical things we use everyday.	Artists keep traditions alive in their artwork. Architects plan many different parts of buildings.

Standardized Assessment Correlation (State, Province, College, and Career)
N/A

Unit Assessments	
Pre-Assessment	Informal Progress Monitoring Checks
KWL Chart (What do you KNOW? What Do You WANT to know? What Did You LEARN?) Preliminary discussion of specific vocabulary terms Pattern Repetition Weaving Tabby Loom Warp	Classroom monitoring Observation during an activity during each stage in process <ol style="list-style-type: none"> 1. creating the paper weaving 2. adding details and embellishments Individual conferencing Guided questions

<p>Weft</p> <p>Elements of Art: Lines Shapes Geometric Shapes Circles Squares Rectangles Semi-circles, Free form shapes Scalloped shapes Colors Textures Space Value Forms as related to architecture</p> <p>Principles of Design: Repetition Contrast Movement Emphasis</p>	
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Post Assessment

Exhibition of student work.

Performance based...Does the student's work show evidence of weaving skills and craftsmanship?

Self-assessment
Reflecting on prior essential questions

Scoring Guides and Answer Keys

Engaging Learning Experiences

Learning Activities Using Text or Program	Authentic Performance Tasks
<p><u>Explorations in Art, Shapes in Buildings: Seeing Symmetry.</u> pp. 96-97</p> <p><u>Explorations in Art, Weaving Traditions,</u> pp158-159</p>	<p>Paper weaving</p> <p>House Collage</p> <p>Self-assessment</p>

Paper weaving	
House Collage	

Research-Based Effective Teaching Strategies		21st Century Learning Skills	
Check all that apply to the unit: <input checked="" type="checkbox"/> Identifying Similarities and Differences <input type="checkbox"/> Summarizing and Note Taking <input checked="" type="checkbox"/> Reinforcing Effort, Providing Recognition <input type="checkbox"/> Homework and Practice <input checked="" type="checkbox"/> Nonlinguistic Representations <input type="checkbox"/> Cooperative Learning <input checked="" type="checkbox"/> Setting Objectives, Providing Feedback <input type="checkbox"/> Generating and Testing Hypotheses <input checked="" type="checkbox"/> Cues, Questions, and Advance Organizers <input type="checkbox"/> Interdisciplinary Non-Fiction Writing		Check all that apply to the unit: <input type="checkbox"/> Teamwork and Collaboration <input type="checkbox"/> Initiative and Leadership <input checked="" type="checkbox"/> Curiosity and Imagination <input checked="" type="checkbox"/> Innovation and Creativity <input checked="" type="checkbox"/> Critical Thinking and Problem Solving <input checked="" type="checkbox"/> Flexibility and Adaptability <input type="checkbox"/> Effective Oral and Written Communication <input checked="" type="checkbox"/> Accessing and Analyzing Information <input type="checkbox"/> Other	
Differential Strategies (Additional Supports + Enrichment)	Intervention Strategies (Tiers 1, 2, 3)	Specially Designed Instruction for Special Education Students	Strategies for English Language Learners
Student Peer Assistant Sheltered Instruction Observation	Differentiated instruction Re-teach Direct instructions	Adaptive tools Modify/Simplify objectives for students with limited motor skills	Demonstrate procedures for ESL students Demonstration Vocabulary in picture form

Sheltered Instruction Observation Protocol	Appropriate questioning & Response skills	Addressing learning modalities	Additional guided practice
Art Reproductions of architecture	Cueing and signaling	Inclusion of specialists (occupational therapist, physical therapist, ESL teachers)	Provide visual examples for goal setting
Demonstration Pre-Teach and re-teach	Student buddy		Sheltered Instruction Observation Protocol
Additional practice	Collaborative learning		
Examples of other students' works	Vocabulary in picture form		
Peer tutors	Additional Demonstration		

Instructional Resources and Materials	
Physical	Technology-Based
Art reproductions of tapestries, basket weaving, clothing, and sculptural weaving	Various websites
Lesson samples	Types of weaving Wikipedia http://en.wikipedia.org/wiki/Plain_weave
Textbooks	paper weaving http://www.youtube.com/watch?v=4dhBNMM6x2M&safety_mode=true&persistent_safety_mode=1&safe=active
PowerPoint of different examples of weaving on a global level	<u>Village of Textiles: Teotitlan del Valle</u> video, Crizmac
Assorted colored papers	
Scissors	
Rulers	
Pencils	
glue	

Unit Vocabulary Terms		Enrichment/Extension	Interdisciplinary Connections
Priority Standards Concepts	Supporting Standards Concepts and Other Unit-Specific Terms	Provide additional information on various types of textiles and fiber arts	Social Studies: global, historical, societal, cultural connections (Village of Textiles: Teotitlan del Valle video, Crizmac)
Weaving Loom Warp Weft Pattern Repetition Collage Architecture Facade	Elements of Art: Lines Shapes Geometric Shapes Free Form Shapes Circles Squares Rectangles Semi-circles, Free form shapes Scalloped shapes Colors Textures Space Value Forms as related to architecture Principles of Design: Repetition Contrast Movement Emphasis	Provide physical examples of different fiber art- sea grass baskets, embroidery/ stitchery, knitting, crocheting Students' tabby weavings with yarn Prior student examples	Math: measurement, symmetry

Sample Unit

Essential Standard - 3.V.2: Apply creative and critical thinking skills to artistic expression.

Rigorous Curriculum Design Unit Plan

Subject (s)	Visual Arts
Grade/Course	Third Grade
Unit of Study	Landscape: Pattern and Rhythm
Unit Type	Topical Skills-based X Thematic
Pacing	4 - 5 Sessions

Priority Standards or Learning Outcomes Supporting Standards/Outcomes	
3.V.2	Apply creative and critical thinking skills to artistic expression.

Clarifying Priority Standards or Learning Outcomes Supporting Standards/Outcomes		
3. V.2.1	Create art through a process that includes generating ideas, planning solutions, and producing original art.	
3. V.2.2	Use personal point of view and experiences as sources for creating art.	
3. V. 2.3	Create art from realistic sources of inspiration.	
Name of Unit: Landscape		
Lesson Plans	Description	Pacing
Day 1: Introduction	Introduce the landscapes of David Hockney and compare and contrast his work with Erika Wade. Read, <u>Explorations in Art</u> , pp. 54-57. <i>Warm and Cool Colors</i> (landscapes), and <i>Pattern and Rhythm Fantasy Land</i>	1 Session

	<p>Introduce horizon line and other techniques artists use for showing space (overlapping, size, placement, detail) and review pattern. Discuss warm and cool colors. Have students divide an 18"X24" paper into three sections (foreground, middle ground, background) using one color of paint</p>	
Landscape Painting	<p>Review Hockney's and Wade's work. Use various colors of tempera to fill in all of the sections</p>	1-2 Sessions
Landscape Painting Continued	<p>Review pattern and fill in the various sections with patterns in complementary colors</p>	1-2 Sessions
Finish and critique	Group critique	

Concepts (students need to know)	Skills (students need to be able to do)	Bloom's Taxonomy Levels
<p>Landscape</p> <p>Color Theory Warm and cool colors</p> <p>Color can unify an artwork</p> <p>Patterns create interest in an artwork</p> <p>Elements of Art and Principles of Design: color, texture, space, value, balance, emphasis</p> <p>Science of seeing color (light)</p> <p>Artists use techniques of perspective to show distance or depth in a landscape painting.</p> <p>...close-up objects appear large and close to the bottom of the picture plane</p> <p>...far away objects appear smaller and higher up on the picture plane</p> <p>...overlapping shapes creates a feeling of depth</p>	<p>Identify landscapes and cityscapes</p> <p>Recognize horizon line, foreground, middle ground, background, overlapping</p> <p>Evaluate their own work and the work of masters</p> <p>Create representational space through the use of horizon line, foreground, middle ground, background and overlapping</p> <p>Use color expressively</p>	<p>Remembering</p> <p>Understanding</p> <p>Analyzing</p> <p>Evaluating</p> <p>Creating</p>

Essential Questions	Corresponding Big Ideas
<p>How does an artist create a landscape with a sense of space on a flat plane?</p> <p>How do we see color?</p> <p>How can we use color playfully and inventively in a landscape painting?</p>	<p>Art helps us discover and show beauty in nature.</p> <p>Almost all people respond to nature's beauty.</p> <p>Some artists like to be playful and inventive when they make artworks.</p> <p>Artists select and arrange related lines, shapes and colors to make their artwork interesting.</p>
Standardized Assessment Correlations (State, Province, College, and Career)	
N/A	

Unit Assessments	
Pre-Assessment	Informal Progress Monitoring Checks
<p>KWL Chart (What do you KNOW? What Do You WANT to know? What Did You LEARN?)</p> <p>Reviewing prior knowledge of creative process (idea, planning, execution, embellishing and critiquing) and overlapping technique from previous lessons.</p> <p>Where do artists get their inspiration?</p> <p>How are the Primary Colors used to create the Secondary Colors?</p> <p>How are landscapes different from portraits?</p>	<p>Monitor individuals while working on tasks</p> <p>Observation during an activity at each stage in the process</p> <ol style="list-style-type: none"> 1. painting 2. adding patterns 3. creating a sense of depth <p>Individual conferencing</p> <p>Guided questions</p>

Explain how the viewer of a landscape knows which objects are close and which are farther away.

Post Assessment

Student's work
Oral Critique

Teacher assessment of student work. Address these four questions...

1. Did the student understand the concept of creating depth (perspective techniques)?
2. Did the student understand the process of creating a landscape?
3. Did the student successfully complete a landscape using?

Students will fill out a KWL Chart (What do you KNOW? What Do You WANT to know? What Did You LEARN?) which will serve as a pre-assessment, indicating what they expect to learn.

Performance based/checklist to make sure each step is completed successfully.

Review for class, students may do self-assessment along with review.

Reflecting on essential questions.

Scoring Guides and Answer Keys

N/A

Engaging Learning Experiences	
Learning Activities Using Text or Program	Authentic Performance Tasks
<p><i>Explorations in Art</i>, pp. 54-57. Warm and Cool Colors (landscapes), and Pattern and Rhythm Fantasy Land</p> <p>Demonstration of setting up landscape using: Foreground Middle ground Background Horizon line</p>	<p>Pre-assessment of vocabulary</p> <p>Sketch of landscape</p> <p>Painted landscape</p> <p>Teacher assessment of student work</p>
Research-Based Effective Teaching Strategies	21st Century Learning Skills
<p>Check all that apply to the unit:</p> <p>X<input type="checkbox"/> Identifying Similarities and Differences</p> <p><input type="checkbox"/> Summarizing and Note Taking</p> <p><input type="checkbox"/> Reinforcing Effort, Providing Recognition</p> <p><input type="checkbox"/> Homework and Practice</p> <p>X<input type="checkbox"/> Nonlinguistic Representations</p> <p><input type="checkbox"/> Cooperative Learning</p> <p>X<input type="checkbox"/> Setting Objectives, Providing Feedback</p> <p><input type="checkbox"/> Generating and Testing Hypotheses</p> <p>X<input type="checkbox"/> Cues, Questions, and Advance Organizers</p> <p><input type="checkbox"/> Interdisciplinary Non-Fiction Writing</p>	<p>Check all that apply to the unit:</p> <p><input type="checkbox"/> Teamwork and Collaboration</p> <p><input type="checkbox"/> Initiative and Leadership</p> <p>X<input type="checkbox"/> Curiosity and Imagination</p> <p>X<input type="checkbox"/> Innovation and Creativity</p> <p><input type="checkbox"/> Critical Thinking and Problem Solving</p> <p><input type="checkbox"/> Flexibility and Adaptability</p> <p>X<input type="checkbox"/> Effective Oral and Written Communication</p> <p>X<input type="checkbox"/> Accessing and Analyzing Information</p> <p><input type="checkbox"/> Other</p>

Differential Strategies (Additional Supports + Enrichment)	Intervention Strategies (Tiers 1, 2, 3)	Specially Designed Instruction for Special Education Students	Strategies for English Language Learners
<p>Demonstration</p> <p>Pre-Teach and re-teach</p> <p>Additional practice</p> <p>Student Peer Assistant</p> <p>Observation</p> <p>Sheltered Instruction Observation Protocol (SIOP) methods</p> <p>Art Reproductions of patterns</p>	<p>Differentiated instruction</p> <p>Re-teach</p> <p>Direct instructions</p> <p>Appropriate questioning & Response skills</p> <p>Cueing and signaling</p>	<p>Adaptive equipment</p> <p>Modified lesson plan using other materials</p> <p>Vocabulary in picture form</p> <p>Work with WS/FCS specialists such as school Occupational Therapist or Physical Therapist</p> <p>Specialized manipulation tools</p> <p>Addressing learning modalities</p> <p>Inclusion of specialists (occupational therapist, physical therapist, ESL teachers)</p>	<p>Physical demonstration</p> <p>Visual example, draw a picture</p> <p>Writing the word (Picture word recall)</p> <p>Building on prior knowledge</p> <p>Teaching through relevance</p> <p>Physical demonstration</p> <p>Visual example, draw a picture</p> <p>Writing the word (Picture word recall)</p> <p>Building on prior knowledge</p> <p>Teaching through relevance</p> <p>Sheltered Instruction Observation Protocol</p>

Instructional Resources and Materials	
Physical	Technology-Based
Reproductions of Hockney and Wade's work Photos of landscapes for inspiration Exemplars of student work Textbooks White paper Tempera Paint Brushes Water containers Oil pastels	Document camera to demonstrate Work with primary and secondary colors, warm and cool colors, tints and shades at: http://www.wartsconnected.org/tool-kit/explore.cfm

Unit Vocabulary Terms		Enrichment/Extension	Interdisciplinary Connections
Priority Standards Concepts Supporting Standards Concepts and Other Unit-Specific Terms	David Hockney Erika Wade Landscape Point of View Foreground Middle ground Background Horizon Line	Warm/Cool Colors Watercolor Transparent Overlapping Near/far Depth/space Paintbrush Oil pastels Texture	Student exhibition of landscape paintings Compare/Contrast Hockney's style with that of Erika Wade Science of light and color; clouds Language Arts: Planning is an important step in writing and creating art Math: Subtraction How many years ago was the painting on p 52 in Explorations in Art created?

<p>Elements of Art</p> <p>Line Shape Color Texture Space/Distance/Depth Value Principles of Design Unity Variety</p>			
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Sample Unit

Essential Standard - 3.V.3: Create art using a variety of tools, media, and processes, safely and appropriately.

Rigorous Curriculum Design Unit Plan

Subject (s)	Visual Arts
Grade/Course	Third Grade
Unit of Study	Ceramics
Unit Type	<input type="checkbox"/> Topical <input checked="" type="checkbox"/> Skills-based <input checked="" type="checkbox"/> Thematic
Pacing	4 Sessions

Priority Standards or Learning Outcomes Supporting Standards/Outcomes
<p>3. V.3. Create art using a variety of tools, media, and processes, safely and appropriately.</p>

Clarifying Priority Standards or Learning Outcomes Supporting Standards/Outcomes
<p>3. V.3.1 Understand how a single tool can be manipulated in multiple ways, safely and appropriately.</p> <p>3. V.3.2 Use a variety of media with refined skills.</p> <p>3. V.3.3 Create art using the processes of drawing, painting, weaving, printing, stichery, collage, mixed media, sculpture, ceramics, and current technology.</p>
Name of Unit: Ceramic Figures

Lesson Plans	Brief Description	Pacing
Introduction to Sculpting Figures in clay	Read <u>Explorations in Art</u> , pp. 16-19, <i>Sculpting with Clay: People in Action</i> .	1 Session
Creating a three-dimensional figure using additive and subtractive techniques	Use clay tools to effectively create an expressive figure in clay	2 Sessions

Glazing techniques	Glaze bisque fired clay figure Read: <i>When Clay Sings</i> by Byrd Baylor (Aladdin, 1987)	1 Session
Concepts (students need to know)	Skills (students need to be able to do)	Bloom's Taxonomy Levels
<p>Hand building techniques Coil Scoring Joining</p> <p>Clay Tools</p> <p>Origin of clay</p> <p>Uses of clay</p> <p>Ceramics can be a vocation or avocation</p> <p>Appropriate clay vocabulary</p> <p>Elements of Art Form Texture</p> <p>Principles of Design Balance Proportion</p> <p>Chemical changes in the clay drying, firing, and glaze processes.</p> <p>Clay safety</p> <p>Air bubbles</p>	<p>Effectively use hand building techniques to model a human figure</p> <p>Use clay tools to effectively create an expressive clay figure</p> <p>Focus on specific elements and principles of art to create a successful sculpture; forms, balance, texture, proportion</p> <p>Successfully apply glaze to a ceramic sculpture</p>	<p>Remembering</p> <p>Understanding</p> <p>Applying</p> <p>Evaluating</p> <p>Creating</p>

Essential Questions	Corresponding Big Ideas
<p>Where does clay come from?</p> <p>What is clay used for?</p> <p>How can clay be hardened?</p> <p>How can we “show” texture in the clay?</p> <p>What is a sculpture?</p> <p>How is sculpting a figure different from drawing one? How is a form different from a shape?</p> <p>Why is glaze shiny?</p>	<p>Many artworks have people as a theme.</p> <p>A sculpture can be a portrait, just like a drawing or painting. A sculpture can show a person alone or with another person.</p> <p>Thinking and working as artists, we can investigate the look and feelings of people in action.</p> <p>Silicon in the clay compound make-up becomes shiny when heated to high temperatures in the kiln.</p>
Standardized Assessment Correlations (State, Province, College, and Career)	
<p>N/A</p>	

Unit Assessments	
Pre-Assessment	Informal Progress Monitoring Checks
<p>KWL Chart (What do you KNOW? What Do You WANT to know? What Did You LEARN?)</p> <p>Questioning:</p> <p>What is clay and where does it come from?</p> <p>What is clay used for?</p> <p>What is a sculpture? Kiln?</p>	<p>Monitor individuals while working on tasks</p> <p>Observation during an activity at each stage in process</p> <ol style="list-style-type: none"> 1. making a figure 2. attaching pieces correctly 3. adding details/textures <p>Individual conferencing</p> <p>Guided questions</p>
Post Assessment	
<p>Performance based checklist to make sure each step is completed correctly. Reflect on essential questions (Teacher documents students who were and who were not able to answer the essential questions). Self-assessment</p>	

Scoring Guides and Answer Keys
N/A

Engaging Learning Experiences	
Learning Activities Using Text or Program	Authentic Performance Tasks
Reproductions showing seated figures <u><i>When Clay Sings</i></u> by Byrd Baylor (Aladdin, 1987) Read <u><i>Explorations in Art</i></u> , pp. 16-19, <i>Sculpting with Clay: People in Action</i> .	Pre-assessment of clay vocabulary and processes Clay figure Glaze or paint Teacher/student assessment of student work

Research-Based Effective Teaching Strategies	21st Century Learning Skills
Check all that apply to the unit: X <input type="checkbox"/> Identifying Similarities and Differences <input type="checkbox"/> Summarizing and Note Taking X <input type="checkbox"/> Reinforcing Effort, Providing Recognition <input type="checkbox"/> Homework and Practice <input type="checkbox"/> Nonlinguistic Representations X <input type="checkbox"/> Cooperative Learning X <input type="checkbox"/> Setting Objectives, Providing Feedback <input type="checkbox"/> Generating and Testing Hypotheses <input type="checkbox"/> Cues, Questions, and Advance Organizers X <input type="checkbox"/> Interdisciplinary Non-Fiction	Check all that apply to the unit: X <input type="checkbox"/> Teamwork and Collaboration X <input type="checkbox"/> Initiative and Leadership X <input type="checkbox"/> Curiosity and Imagination X <input type="checkbox"/> Innovation and Creativity X <input type="checkbox"/> Critical Thinking and Problem Solving X <input type="checkbox"/> Flexibility and Adaptability X <input type="checkbox"/> Effective Oral and Written Communication X <input type="checkbox"/> Accessing and Analyzing Information <input type="checkbox"/> Other

Differential Strategies (Additional Supports + Enrichment)	Intervention Strategies (Tiers 1, 2, 3)	Specially Designed Instruction for Special Education Students	Strategies for English Language Learners
Student peer assistant	Differentiated instruction	Adaptive tools	Demonstrate procedures for ESL students
Sheltered Instruction Observation Protocol	Re-teach	Modify/Simplify objectives for students with limited motor skills	Vocabulary in picture form
Art reproductions of figures	Direct instructions	Addressing learning modalities	Additional guided practice
Demonstration	Appropriate questioning & response skills	Inclusion of specialists (occupational therapist, physical therapist, ESL teachers)	Provide visual examples for goal setting
Pre-teach and re-teach	Cueing and signaling		Sheltered Instruction Observation Protocol
Additional practice	Student buddy		
Examples of other students' work	Collaborative learning		
Peer tutors	Vocabulary in picture form		
	Additional demonstration		

Instructional Resources and Materials	
Physical	Technology-Based
Clay Clay tools to create texture Textbooks Examples Water Glaze or paint Paint brushes Photographs & reproductions Paintbrushes <i>When Clay Sings</i> by Byrd Baylor (Aladdin, 1987)	The Story Teller Doll, Artsedge: http://artsedge.kennedy-center.org/educators/lessons/grade-3-4/Listening_Doll.aspx

Unit Vocabulary Terms		Enrichment/Extension	Interdisciplinary Connections
Priority Standards Concepts	Supporting Standards Concepts and Other Unit-Specific Terms	The Story Teller Doll, Artsedge http://artsedge.kennedy-center.org/educators/lessons/grade-3-4/Listening_Doll.aspx	Social Studies: Pueblo Pottery traditions Seagrove pottery
Clay Hand building Form (3D) Two-dimensional Sculpture Figure Pinch Slab Coil Score Clay tools Texture Sphere Pottery Kiln Glaze	Elements Line Shape Form Air bubbles Kiln and what happens in the kiln Texture Greenware Bisqueware		Science: Clay characteristics Evaporation, weathering Chemical changes in the clay drying, firing, and glaze processes. Reading: <i>When Clay Sings</i> by Byrd Baylor (Aladdin, 1987) Math: Two-dimensional (Shape) Three – dimensional (form) Proportion

Sample Unit

Essential Standard - 3.CX.1: Understand the global, historical, societal, and cultural contexts of the visual arts.

Rigorous Curriculum Design Unit Plan

Subject (s)	Visual Arts	
Grade/Course	Third Grade	
Unit of Study	Mosaics	
Unit Type	<input type="checkbox"/> Topical X <input type="checkbox"/> Skills-based X <input type="checkbox"/> Thematic	
Pacing	4-5 Sessions	
Priority Standards or Learning Outcomes Supporting Standards/Outcomes		
<p>3. CX 1. Understand the global, historical, societal, and cultural contexts of the visual arts.</p>		
Clarifying Priority Standards or Learning Outcomes Supporting Standards/Outcomes		
<p>3.CX.1.1 Exemplify how visual arts are used by various groups for artistic expression within the local community.</p> <p>3.CX.1.2 Understand how art documents the history of the local community.</p> <p>3.CX.1.3 Classify artists, styles, and movements.</p> <p>3.CX.1.4 Compare purposes of art in different cultures, times periods, and societies.</p> <p>3.CX.1.5 Use local, natural, or recycled resources to create art.</p>		
Name of Unit: Bean Mosaic Masks		
Lesson Plans	Brief Description	Pacing
Introduction to Mosaics	<p>Read <u>Explorations in Art</u>, pp. 104-105, <i>Colorful Mosaics</i>.</p> <p>Explore the masks made from mosaic techniques and discuss the mosaic work of local artist Jan Detter at the</p>	1 Session

<p>Sketch Design for Mosaic</p>	<p>Enrichment Center in Winston-Salem.</p> <p>Students will draw a design for a mask.</p>	<p>1 Session</p>
<p>Create a Mosaic Mask</p>	<p>Students will create a bean/seed mosaic mask with evidence of a well planned design. (Oval Chinette plate painted black first with tempera creates a very good base. Let dry. Draw design and fill in with different colored beans and seeds.)</p>	<p>2-3 Sessions</p>
<p>Clear Coat</p>	<p>Coat with a water based Modge Podge to finish</p>	<p>1 Session</p>

<p>Concepts (students need to know)</p>	<p>Skills (students need to be able to do)</p>	<p>Bloom's Taxonomy Levels</p>
<p>Some artworks are mosaics</p> <p>Mosaics are an ancient and contemporary form of architectural decoration.</p> <p>Recognize that decorative architectural details can be made with hard pieces of glass and marbles or found objects. (See the work of local artists Jan Detter)</p> <p>Local artists work within</p>	<p>Effectively use mosaic techniques to create a mask</p> <p>Focus on specific elements and principles of art to create successful forms; forms, balance, texture, proportion to create an expressive mosaic mask</p> <p>Successfully apply clear coat to mosaic mask</p>	<p>Remembering</p> <p>Understanding</p> <p>Applying</p> <p>Evaluating</p> <p>Creating</p>

<p>our community to make a living and to share their passion</p> <p>Mosaic techniques</p> <p>Appropriate vocabulary: Elements of Art Line Shape Color Texture</p> <p>Principles of Design Balance Proportion</p>		
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Essential Questions	Corresponding Big Ideas
<p>Where might you see a mosaic?</p> <p>What was/is the purpose of mosaic work in different cultures, times periods, and societies?</p> <p>Which are you more likely to see in a mosaic, cotton or glass? Why?</p> <p>How has local artist Jan Deter used mosaic for artistic expression within the local community?</p>	<p>The visual arts are used by various groups for artistic expression within the local community.</p> <p>Understand how art documents the history of the local community.</p> <p>Art has different purposes in different cultures, times periods, and societies.</p> <p>Artists use local, natural, or recycled resources to create art.</p>

Standardized Assessment Correlations (State, Province, College, and Career)
N/A

Unit Assessments	
Pre-Assessment	Informal Progress Monitoring Checks
KWL Chart (What do you KNOW? What Do You WANT to know? What Did You LEARN?)	Monitor individuals while working on tasks

<p>Questioning: Where might you see a mosaic?</p> <p>What was/is the purpose of mosaic work in different cultures, times periods, and societies?</p> <p>Which are you more likely to see in a mosaic, cotton or glass? Why?</p>	<p>Observation during an activity at each stage in the process</p> <ol style="list-style-type: none"> 1. Planning mask 2. Using beans and seeds to create mosaic neatly 3. Making sure the design has contrast 4. <p>Individual conferencing</p> <p>Guided questions</p>
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Post Assessment

<p>Performance based checklist to make sure each step is completed correctly</p> <p>Reflect on essential questions (Teacher documents students who were and who were not able to answer the essential questions)</p> <p>Self-assessment</p>

Scoring Guides and Answer Keys

<p>NA</p>

Engaging Learning Experiences

Learning Activities Using Text or Program	Authentic Performance Tasks
<p>Reproductions showing mosaics of all types including those of Jan Dettler</p> <p>Read, <u>Explorations in Art</u>, pp. 104-105, <i>Colorful Mosaics</i>.</p> <p>Demonstration of mosaic process</p> <p>Sketches of a mask design</p>	<p>Pre-assessment of vocabulary- KWL Chart (What do you KNOW? What Do You WANT to know? What Did You LEARN?)</p> <p>Preparatory drawings of masks</p> <p>Masks</p> <p>Critique and self assessment</p>

Research-Based Effective Teaching Strategies		21 st Century Learning Skills	
<p>Check all that apply to the unit:</p> <p>X<input type="checkbox"/> Identifying Similarities and Differences</p> <p><input type="checkbox"/> Summarizing and Note Taking</p> <p>X<input type="checkbox"/> Reinforcing Effort, Providing Recognition</p> <p><input type="checkbox"/> Homework and Practice</p> <p><input type="checkbox"/> Nonlinguistic Representations</p> <p>X<input type="checkbox"/> Cooperative Learning</p> <p>X<input type="checkbox"/> Setting Objectives, Providing Feedback</p> <p><input type="checkbox"/> Generating and Testing Hypotheses</p> <p><input type="checkbox"/> Cues, Questions, and Advance Organizers</p> <p>X<input type="checkbox"/> Interdisciplinary Non-Fiction Writing (<i>writing an artist statement</i>)</p>		<p>Check all that apply to the unit:</p> <p>X<input type="checkbox"/> Teamwork and Collaboration</p> <p>X<input type="checkbox"/> Initiative and Leadership</p> <p>X<input type="checkbox"/> Curiosity and Imagination</p> <p>X<input type="checkbox"/> Innovation and Creativity</p> <p>X<input type="checkbox"/> Critical Thinking and Problem Solving</p> <p>X<input type="checkbox"/> Flexibility and Adaptability</p> <p>X<input type="checkbox"/> Effective Oral and Written Communication</p> <p>X<input type="checkbox"/> Accessing and Analyzing Information</p> <p><input type="checkbox"/> Other</p>	
Differential Strategies (Additional Supports + Enrichment)	Intervention Strategies (Tiers 1, 2, 3)	Specially Designed Instruction for Special Education Students	Strategies for English Language Learners
<p>Student peer assistant</p> <p>Sheltered Instruction Observation Protocol</p> <p>Art reproductions of mosaics</p> <p>Demonstration</p>	<p>Differentiated instruction</p> <p>Re-teach</p> <p>Direct instructions</p> <p>Appropriate questioning & Response skills</p>	<p>Adaptive tools</p> <p>Modify/Simplify objectives for students with limited motor skills</p> <p>Addressing learning modalities</p>	<p>Demonstrate procedures for ESL students</p> <p>Demonstration</p> <p>Vocabulary in picture form</p> <p>Additional guided practice</p>

Pre-Teach and re-teach	Cueing and signaling	Inclusion of specialists (occupational therapist, physical therapist, ESL teachers)	Provide visual examples for goal setting
Additional practice	Student buddy		Sheltered Instruction Observation Protocol
Examples of other students' work	Collaborative learning		
Peer tutors	Vocabulary in picture form Additional Demonstration		

Instructional Resources and Materials	
Physical	Technology-Based
Textbooks	Teacher resources on the web: http://africa.si.edu/exhibits/mosaic/masks.html http://magazine.wfu.edu/2012/01/27/boundary-hopping/ http://www.jandetter.com/ http://www2.journalnow.com/lifestyles/2011/jul/17/wsliving01-bouquet-of-beauty-art-1210951/ http://savanna.mosaicglobe.com/page/7550 http://mosaicartsource.wordpress.com/2007/01/17/aztec-mosaic-masks-turquoise-double-headed-serpent-mosaic-british-museum/
Examples of mosaics	
Exemplars of mosaic masks	
Assortment of seeds and beans in different colors, and sizes	
Oval Chinette plates	
Black tempera	
Paint brushes	
Photographs & reproductions	
Modge Podge	

Unit Vocabulary Terms		Enrichment/Extension	Interdisciplinary Connections
Priority Standards Concepts	Supporting Standards Concepts and Other Unit-Specific Terms	Field trip to see mosaic at the Enrichment Center in Winston-Salem, NC	<p>Math: Proportion Symmetry</p> <p>Social Studies: Ancient Architecture Mosques Masks from other cultures</p> <p>Science: Colors of different stones used in mosaic</p>
<p>Mosaic Mosaicist Masks Jan Detter</p> <p>Elements of Art: Line Shape Color Texture Value</p> <p>Principles of Design: Symmetry Variety Unity</p>	<p>Expression</p> <p>Craftsmanship</p> <p>Proportions</p>		

Sample Unit

Essential Standard - 3.CX.2: Understand the interdisciplinary connections and life applications of the visual arts.

**Rigorous Curriculum Design
Unit Plan**

Subject (s)	VISUAL ARTS
Grade/Course	Third Grade
Unit of Study	Portraits and Self-Portraits
Unit Type	<input type="checkbox"/> Topical <input checked="" type="checkbox"/> Skills-based <input type="checkbox"/> Thematic
Pacing	4-5 Sessions

Priority Standards or Learning Outcomes Supporting Standards/Outcomes	
3.CX.2	Understand the interdisciplinary connections and life applications of the visual arts.

Clarifying Priority Standards or Learning Outcomes Supporting Standards/Outcomes	
3. CX.2.1	Understand how artists fit or function within a society.
3. CX.2.2	Understand how to use information learned in other disciplines, such as math, science, language arts, social studies, and other arts in visual arts.
3. CX.2.3	Use appropriate collaborative skills to create a work of art.
3 .CX.2.4	Understand how visual arts has changed and remained the same, with changes in digital media.

Name of Unit: Faces, Feelings, and Friends		
Lesson Plans	Brief Description	Pacing
Looking at Portraits	Read <i>Explorations in Art</i> , pp. 2-11, Unit 1	1 Session
Me and My Friends	Students will use chalk 18 x 24 colored paper to draw a self-portrait with two friends. Close attention is paid to proportions.	1 Session
Adding color	Paint over chalk lines with black tempera. Students will use oil pastels to add color to their self-portrait with two friends.	2-3 Sessions
Critique/Self-assessment	Students complete a written self-assessment	

Concepts (students need to know)	Skills (students need to be able to do)	Bloom's Taxonomy Levels
Basic Facial Proportions Portraiture - past vs. present Portraits can be found all over the world, and have been created throughout history	Discuss artworks by referring to lines, shapes, patterns and textures How to compare and contrast (in a positive, non-judgmental way, differences in hair color, shapes of eyebrows, and sizes and shapes of eyes and ears)	Remembering Understanding Applying Analyzing Creating

	Draw from observation in a mirror	
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Essential Questions	Corresponding Big Ideas
Why do all civilizations - past and present – create portraits?	Artists help show us who we are and what we care about.
Why do artists have to study the lines, shapes of a person’s face to create a portrait?	Artists look for similarities and differences in people by comparing and contrasting shapes.
Explain the difference between a portrait and a self-portrait.	Portraits have been created for hundreds of years and are a “category” of art such as landscapes.

Standardized Assessment Correlations (State, Province, College, and Career)
N/A

Unit Assessments	
Pre-Assessment	Informal Progress Monitoring Checks
Students will fill out a KWL Chart (What do you KNOW? What Do You WANT to know? What Did You LEARN?), which will serve as a pre- assessment indicating what they expect to learn	Monitor individuals while working on tasks Observation during an activity at each stage in the process
Review of lines, shapes, colors through game or Q & A	<ol style="list-style-type: none"> 1. Drawing 2. Adding details 3. Coloring/Neatness
Sketches of faces	Individual conferencing Guided questions
Post Assessment	
Students will fill out a KWL Chart (What do you KNOW? What Do You WANT to know? What Did You LEARN?), which will serve as a pre-assessment indicating what they expect to learn.	

<p>Discuss appropriate vocabulary</p> <p>Textbook assessments</p> <p>Performance based (Teacher documents students who did or did not understand how to draw a face)</p> <p>Reflect on essential questions (Teacher documents students who were and who were not able to answer the essential questions)</p>
Scoring Guides and Answer Keys
<p>Notations from individual monitoring</p>

Engaging Learning Experiences	
Learning Activities Using Text or Program	Authentic Performance Tasks
<p>Read <i>Explorations in Art</i>, pp. 2-11, Unit 1</p> <p>Teacher demonstrations</p> <p>Critique</p>	<p>Pre-assessment of vocabulary (lines, shapes, pattern)</p> <p>Sketches of faces</p> <p>Student created portrait</p>

Research-Based Effective Teaching Strategies	21st Century Learning Skills
<p>Check all that apply to the unit:</p> <p><input checked="" type="checkbox"/> <input type="checkbox"/> Identifying Similarities and Differences</p> <p><input type="checkbox"/> Summarizing and Note Taking</p> <p><input checked="" type="checkbox"/> <input type="checkbox"/> Reinforcing Effort, Providing Recognition</p> <p><input type="checkbox"/> Homework and Practice</p> <p><input type="checkbox"/> Nonlinguistic Representations</p>	<p>Check all that apply to the unit:</p> <p><input checked="" type="checkbox"/> <input type="checkbox"/> Teamwork and Collaboration</p> <p><input type="checkbox"/> Initiative and Leadership</p> <p><input checked="" type="checkbox"/> <input type="checkbox"/> Curiosity and Imagination</p> <p><input checked="" type="checkbox"/> <input type="checkbox"/> Innovation and Creativity</p> <p><input checked="" type="checkbox"/> <input type="checkbox"/> Critical Thinking and Problem Solving</p> <p><input type="checkbox"/> Flexibility and Adaptability</p>

<input checked="" type="checkbox"/> Cooperative Learning <input checked="" type="checkbox"/> Setting Objectives, Providing Feedback <input type="checkbox"/> Generating and Testing Hypotheses <input checked="" type="checkbox"/> Cues, Questions, and Advance Organizers <input type="checkbox"/> Interdisciplinary Non-Fiction Writing	<input checked="" type="checkbox"/> Effective Oral and Written Communication <input checked="" type="checkbox"/> Accessing and Analyzing Information <input type="checkbox"/> Other
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Differential Strategies (Additional Supports + Enrichment)	Intervention Strategies (Tiers 1, 2, 3)	Specially Designed Instruction for Special Education Students	Strategies for English Language Learners
Art reproductions of portraits from a variety of time periods and cultures Demonstration Pre-teach and re-teach Additional practice Examples of other students' work Peer tutors	Differentiated instruction Re-teach Direct instructions Appropriate questioning & response skills Cueing and signaling Student buddy Collaborative learning Vocabulary in picture form Additional Demonstration	Modify/Simplify objectives for students with limited motor skills Addressing learning modalities Inclusion of specialists (occupational therapist, physical therapist, ESL teachers)	Demonstrate procedures for ESL students Demonstration Vocabulary in picture form Additional guided practice Provide visual examples for goal setting Sheltered Instruction Observation Protocol

Instructional Resources and Materials	
Physical	Technology-Based
Art reproductions	Willie Birch, Going Home http://picasaweb.google.com/lh/photo/sS92raSV0TVIFQI6HY5PMw
Examples of artwork in process	
Construction paper	
Black tempera	Woman with green eyes from National Geographic magazine: http://www.planeteyetraveler.com/2010/01/19/see-national-geographics-best-portraits-and-enter-the-photography-contest/
Oil pastels	
Textbooks	Mona Lisa http://painting.about.com/od/famouspainters/ig/famous-paintings/Leonardo-Mona-Lisa.htm
	Picasso Self Portrait http://www.portrait-painting.net/wp-content/uploads/2010/12/picasso_selfportrait1907.jpg
	Frieda Kahlo Self Portrait http://art-glossary.com/art/frida-kahlo-1907-1954/attachment/fridakahlo-self-portrait-as-a-tehuana-diego-in-my-thoughts-1943/
	William Johnson Portrait of Three Friends http://www.tfaoi.com/aa/7aa/7aa108.htm
	Use a paint program to create a face

Unit Vocabulary Terms		Enrichment/Extension	Interdisciplinary Connections
Priority Standards Concepts	Supporting Standards Concepts and Other Unit-Specific Terms	<p>Research artists who are known for their portraits</p> <p>Use the finished portraits for students to tell their own story</p>	<p>Social Studies: Create portraits of periods in history</p> <p>Create portraits of famous historical figures</p> <p>Math: Study proportions in feature placement</p>
Portrait	Line		
Self-Portrait	Shape		
Lines	Geometric Forms		
Shapes	Free Forms		
Details	Texture		
Proportion	Pattern		
	Color		
	Proportion		

Sample Unit

Essential Standard - 3.CR.1: Use critical analysis to generate responses to a variety of prompts.

Rigorous Curriculum Design Unit Plan

Subject (s)	VISUAL ART
Grade/Course	Third Grade
Unit of Study	Collage
Unit Type	<input type="checkbox"/> Topical <input checked="" type="checkbox"/> Skills-based <input checked="" type="checkbox"/> Thematic
Pacing	3 - 5 Sessions

Priority Standards or Learning Outcomes Supporting Standards/Outcomes
3. CR.1 Use critical analysis to generate responses to a variety of prompts.

Clarifying Priority Standards or Learning Outcomes Supporting Standards/Outcomes
3. CR.1.1 Analyze art in terms of the Elements of Art and Principles of Design
3. CR.1.2 Evaluate the compositional and expressive qualities of personal works of art.

Name of Unit: Collage: Musical Symbols		
Lesson Plans	Brief Description	Pacing
Introduction to symbols in art	Read <u>Explorations in Art</u> , pp. 64-64, and 68-69, <i>Stories, Symbols and Styles and Collage, Musical Symbols</i> . Discuss <i>Three Musicians</i> by Picasso.	1 Session
Collage	Students will use collage techniques to create a collage with a musical theme	2 Sessions
Critique	Students will evaluate the expressive and compositional qualities of their peers' work	1 Session
Concepts (students need to know)	Skills (students need to be able to do)	Bloom's Taxonomy Levels
<p>Artists use symbols and patterns to tell stories and to share ideas</p> <p>People have been using visual symbols to share ideas from a very long time</p> <p>Elements of Art Line Space Shape Geometric and free form shapes Color Texture</p> <p>Principles of Design Balance</p> <p>Symbols/symbolize</p>	<p>Fine motor skills</p> <p>Effectively manipulate paper by tearing, cutting, and folding, (controlled tearing)</p> <p>Effectively arrange shapes into a pleasing composition</p> <p>Successfully analyze their art and the art of Picasso in terms of the Elements of Art and Principles of Design</p> <p>Evaluate the compositional and expressive qualities of personal works of art</p>	<p>Remembering</p> <p>Understanding</p> <p>Applying:</p> <p>Analyzing:</p> <p>Creating</p>

Collage Tearing techniques Overlapping The work of Picasso influenced the history of art	Cut multiple shapes, and cutting symmetrical shapes Neatly glue	
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Essential Questions	Corresponding Big Ideas
<p>What is a symbol?</p> <p>Explain how visual symbols are used throughout our environment.</p> <p>How did Picasso use paper collage to express himself?</p> <p>How can we create art that is reflective of the work of Picasso?</p> <p>Can you name some other artists that have used collage making in their art?</p>	<p>Artists use symbols and patterns to tell stories and to share ideas.</p> <p>People have been using visual symbols to share ideas for a very long time.</p> <p>Artists must know how to analyze their art in terms of the Elements of Art and Principles of Design.</p> <p>Artists must know how to evaluate the compositional and expressive qualities of personal works of art.</p>

Standardized Assessment Correlations (State, Province, College, and Career)
N/A

Unit Assessments	
Pre-Assessment	Informal Progress Monitoring Checks
<p>KWL Chart (What do you KNOW? What Do You WANT to know? What Did You LEARN?)</p> <p>Demonstrate collage techniques</p>	<p>Monitor individuals while working on tasks</p> <p>Observation during an activity at each stage in process</p> <p>1. Cutting, tearing and arranging</p>

<p>Essential questions</p> <p>Elements of Art</p> <p>Line</p> <p>Space</p> <p>Shape</p> <p>Geometric and free form shapes</p> <p>Shapes</p> <p>Color</p> <p>Texture</p> <p>Principles of Design</p> <p>balance</p> <p>Symbols/symbolize</p> <p>Collage</p> <p>Tear</p> <p>Overlapping</p>	<p>2. Attaching pieces correctly</p> <p>3. Adding details</p> <p>Individual conferencing</p> <p>Guided questions</p>
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Post Assessment

Student's collage
 Oral Critique
 Class Critique

Teacher Assessment of student- addressing these four questions:

1. Did the student understand the concept of collage?
2. Did the student understand the process of creating collage?
3. Did the student successfully complete a collage work of art using symbolism?

Students will fill out a KWL Chart (What do you KNOW? What Do You WANT to know? What Did You LEARN?) which will serve as a pre- assessment indicating what they expect to learn.

Scoring Guides and Answer Keys

Notations from individual monitoring.

Engaging Learning Experiences

Learning Activities Using Text or Program	Authentic Performance Tasks
<p>Read <u>Explorations in Art</u>, pp. 64-64, and 68-69, <i>Stories, Symbols and Styles and Collage, Musical Symbols</i>.</p>	<p>KWL Chart (What do you KNOW? What Do You WANT to know? What Did You LEARN?)</p>

<p>Discuss <i>Three Musicians</i> by Picasso.</p> <p>Students will use collage techniques to create a collage with a musical theme.</p>	<p>Creating a personal collage by manipulating paper</p>
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Research-Based Effective Teaching Strategies		21st Century Learning Skills	
<p>Check all that apply to the unit:</p> <p>X<input type="checkbox"/> Identifying Similarities and Differences</p> <p><input type="checkbox"/> Summarizing and Note Taking</p> <p><input type="checkbox"/> Reinforcing Effort, Providing Recognition</p> <p><input type="checkbox"/> Homework and Practice</p> <p>X<input type="checkbox"/> Nonlinguistic Representations</p> <p>X<input type="checkbox"/> Cooperative Learning</p> <p><input type="checkbox"/> Setting Objectives, Providing Feedback</p> <p><input type="checkbox"/> Generating and Testing Hypotheses</p> <p>X<input type="checkbox"/> Cues, Questions, and Advance Organizers</p> <p><input type="checkbox"/> Interdisciplinary Non-Fiction Writing</p>		<p>Check all that apply to the unit:</p> <p>X<input type="checkbox"/> Teamwork and Collaboration</p> <p><input type="checkbox"/> Initiative and Leadership</p> <p>X<input type="checkbox"/> Curiosity and Imagination</p> <p>X<input type="checkbox"/> Innovation and Creativity</p> <p>X<input type="checkbox"/> Critical Thinking and Problem Solving</p> <p><input type="checkbox"/> Flexibility and Adaptability</p> <p>X<input type="checkbox"/> Effective Oral and Written Communication</p> <p>X<input type="checkbox"/> Accessing and Analyzing Information</p> <p><input type="checkbox"/> Other</p>	
Differential Strategies (Additional Supports + Enrichment)	Intervention Strategies (Tiers 1, 2, 3)	Specially Designed Instruction for Special Education Students	Strategies for English Language Learners
<p>Student peer assistant</p>	<p>Differentiated instruction</p>	<p>Adaptive tools</p>	<p>Demonstrate procedures for ESL students</p>

Sheltered Instruction	Re-teach	Modify/Simplify objectives for students with limited motor skills	Demonstration
Observation	Direct instructions		Vocabulary in picture form
Sheltered Instruction Observation Protocol	Appropriate questioning & response skills	Addressing learning modalities	Additional guided practice
Art reproductions of collages and Picasso's work	Cueing and signaling	Inclusion of specialists (occupational therapist, physical therapist, ESL teachers)	Provide visual examples for goal setting
Demonstration Pre-teach and re-teach	Student buddy		Sheltered Instruction Observation Protocol
Additional practice	Collaborative learning		
Examples of other students' work	Vocabulary in picture form		
Peer tutors	Additional demonstration		

Instructional Resources and Materials	
Physical	Technology-Based
Explorations in Art textbook	Short video on Picasso created by a student (good!) http://www.youtube.com/watch?v=fNvBJAJw4s&safety_mode=true&persist_safety_mode=1&safe=active
Art reproduction of <i>Three Musicians</i> by Picasso	Animation of Three Musicians by Picasso: http://www.youtube.com/watch?v=XIH80lbhfok&safety_mode=true&persist_safety_mode=1&safe=active
Scrap paper Scissors Glue 18 x 24 inch colored paper Musical instruments	Sesame Street: The Musicians Warm Up http://www.youtube.com/watch?v=_a3EBNIKArU&safety_mode=true&persist_safety_mode=1&safe=active Optional: document camera, laptop and projector

Unit Vocabulary Terms		Enrichment/Extension	Interdisciplinary Connections
Priority Standards Concepts	Supporting Standards Concepts and Other Unit-Specific Terms	Students create a video of what they have learned about Picasso	Math: Geometric shapes, free form shapes, symmetry.
Elements of Art: Line Space Shape Geometric/free form Shapes Color Texture	Cut and tearing techniques Color Emphasis Expression Rhythm	Short video on Picasso created by a student (good!) http://www.youtube.com/watch?v=fNvBJAJw4s&safety_mode=true&persist_safety_mode=1&safe=active	Social Studies: Symbols in our society Music: Musical instruments and the sounds they make .
Principles of Design: Balance	Warm and cool Colors	Animation of Three Musicians by Picasso: http://www.youtube.com/watch?v=XIH80lbhfok&safety_mode=true&persist_safety_mode=1&safe=active	Language Arts: Have students think of describing words that fit their musical instruments. Then have them write the words in a list and decide how they will portray these descriptions using color, shapes, lines and materials.
Symbols/symbolize	Balance		
Collage	Tearing		
Tear			
Overlapping			
Pablo Picasso		Sesame Street: <i>The Musicians Warm Up</i> http://www.youtube.com/watch?v=a3EBNlKArU&safety_mode=true&persist_safety_mode=1&safe=active	
Positive & negative			

What Third Grade Students Should Know and Be Able to Do

- Display pride in their ability to complete artistic activities
- Show acceptance of others' efforts
- Demonstrate an ability to share and cooperate with others
- Exhibit curiosity about works of art
- Identify tertiary colors (intermediate colors)
- Name and use warm and cool colors
- Use line for expressive purposes
- Refine the use of basic geometric shapes in their work
- Describe the difference between two-dimensional shapes and three-dimensional forms
- Create textural qualities
- Use overlapping to achieve depth
- Use horizon line to convey depth
- Select and unify ideas to create a visual whole
- Create images that appear to be balanced
- Explain the relationships of parts in their own work to create visual unity
- Develop the ability to use a variety of colors, lines, shapes, and textures (forms and values)
- Identify focus of interest in a composition (emphasis)
- Create movement (rhythm) in work through repetition of lines, shapes (forms), colors (values), textures
- Sense beyond purely visual observation
- Trust their intuitive perceptions
- Use life surroundings and experiences in their work
- Become aware of the art around them
- Become aware of how works of art were and are produced
- Create work that does NOT rely on copying, tracing, or patterns
- Use personal experiences to express their ideas and feelings visually
- Talk about their work (both in progress and completed) in guided questioning situations
- Talk about the work of others in guided situations
- Display fine and gross motor control when using basic drawing, painting, and collage instruments

- Achieve different visual effects and textures using basic drawing and painting instruments
- Create a representation of body parts and their connections
- Draw and paint animals with attention to their characteristic similarities, and differences
- Depict various emotions and facial expressions
- Create various climates, weather conditions, and seasons
- Depict movement in people, animals, or cars in their work
- Create fantasy figures (i.e. portraits, still lifes, and landscapes)
- Use basic drawing and painting instruments appropriately and safely
- Understand basic printmaking processes
- Create prints using simple printmaking processes
- Use printmaking tools appropriately and safely
- Use manipulative and additive processes to depict an event
- Use sculpture materials and tools appropriately and safely
- Create simple ceramic objects using pinch and coil processes (Use pinch pots to create a hollow form for animal bodies.)
- Create artwork using fibers (i.e. weaving and stitchery)
- Use craft materials appropriately and safely
- Use simple art vocabulary to talk about their art and the art of others
- Recognize the use of art to communicate beyond the written or spoken word
- Recognize that art is a way of recording history
- Name famous works of art from a variety of cultures
- Name ways that individuals derive personal pleasure from creating works of art (Art as an avocation)
- Name ways that some individuals make a living from creating works of art (Art as a vocation)

Suggested Vocabulary for Third Grade Students

The use of proper terminology and the ability to converse about art knowledgeably is encouraged; therefore, each student should be made aware of the language of art. This is a suggested vocabulary list and is by no means intended to be all-inclusive. As each teacher introduces new media, techniques, and concepts additional vocabulary is often needed in order to appropriately communicate ideas.

elements	bumpy	cut	self-portrait
lines	shiny	overlap	portrait
straight	visual	shapes	cityscape
curved	tactile	printmaking	seascape
broken	space	pattern	landscape
thin	near/far	print	sculpture
thick	overlap	stamp	mask
diagonal	horizon line	gadgets	balance/symmetry
horizontal	negative space	rubbing	asymmetrical balance
vertical	positive space	relief printing	radial balance
shapes	value	monoprint	mural
circle	lightness and darkness	brayer	pattern
square	of a color	stencil	foreground
rectangle	form	crafts	middle ground
triangle	three-dimensional	weaving	background
oval	drawing	over and under	center of interest
diamond	crayon	loom	focal point
two-dimensional	chalk	warp	still life
negative shape	marker	weft	imaginary
positive shape	oil pastels	batik	imagination
zigzag	outline	clay	reproduction
geometric shapes	with a brush	clay	gallery
free-form shapes	painting	coil	museum
irregular shapes	brush	form	creative
colors	tempera	kiln	creativity
color names	watercolor	fire	detail
primary	wash	texture	medium
secondary	primary colors	slab	media
neutrals	secondary colors	score	unity
warm and cool colors	resist	slip	height
light and dark colors	opaque	greenware	width
value	transparent	bisque	depth
shade	collage	glaze	figure
tint	fold	general	proportion
hue	curl	artist	composition
texture	bend	overlap	variety
rough	glue	pinch pot	palette
smooth	scissors		easel

4th Grade Image

Grade 4

Visual Arts

North Carolina Essential Standards

The study of visual arts is cumulative and sequential to include learning introduced and emphasized at previous grade levels.

The emphasis for the grade level is on:

- The ability to organize and sequence
- Incorporating multi-step processes
- Value
- North Carolina history, animals, symmetry, narrative writing
- Exploring the art of North Carolina
- Recognizing the styles of individual artists
- Comparing and contrasting art movements

Strands: Visual Literacy, Contextual Relevancy, Critical Response

Visual Literacy

Essential Standard - 4.V.1: Use the language of visual arts to communicate effectively.

Clarifying Objectives

- 4.V.1.1 Use appropriate art vocabulary to compare artists' styles.
- 4.V.1.2 Apply personal choices while creating art.
- 4.V.1.3 Infer meaning from art.
- 4.V.1.4 Understand how the Elements of Art are used to develop a composition.
- 4.V.1.5 Understand how the Principles of Design work in relation to each other.

Essential Standard - 4.V.2: Apply creative and critical thinking skills to artistic expression.

Clarifying Objectives

- 4.V.2.1 Identify different successful solutions to artistic problems.
- 4.V.2.2 Use ideas and imagery from North Carolina as sources for creating art.
- 4.V.2.3 Create abstract art that expresses ideas.

Essential Standard - 4.V.3: Create art using a variety of tools, media, and processes, safely and appropriately.

Clarifying Objectives

- 4.V.3.1 Apply a variety of methods of manipulating a single tool, safely and appropriately.
- 4.V.3.2 Compare characteristics of a variety of media.
- 4.V.3.3 Create art using the processes of drawing, painting, weaving, printing, stitchery, collage, mixed media, sculpture, ceramics, and current technology.

Contextual Relevancy

Essential Standard - 4.CX.1: Understand the global, historical, societal, and cultural contexts of the visual arts.

Clarifying Objectives

- 4.CX.1.1 Understand how the visual arts have affected, and are reflected in, the culture, traditions, and history of North Carolina.
- 4.CX.1.2 Recognize key contributions of North Carolina artists in art history.
- 4.CX.1.3 Classify NC artists in terms of styles, genre, and/or movements.
- 4.CX.1.4 Explain how place and time influence ideas, issues, and themes found in art.
- 4.CX.1.5 Analyze the effect of the geographic location and physical environment on the media and subject matter of NC art and artists.

Essential Standard - 4.CX.2: Understand the interdisciplinary connections and life applications of the visual arts.

Clarifying Objectives

- 4.CX.2.1 Exemplify visual arts industries in North Carolina.
- 4.CX.2.2 Apply skills and concepts learned in other disciplines, such as math, science, language arts, social studies, and other arts, in the visual arts.
- 4.CX.2.3 Understand individual roles, while applying collaborative skills in creating art.
- 4.CX.2.4 Explain the effect of technology on the way products look and how they are created.

Critical Response

Essential Standard - 4.CR.1: Use critical analysis to generate responses to a variety of prompts.

- 4.CR.1.1 Use visual clues to interpret the content of art.
- 4.CR.1.2 Critique personal art based on teacher-established criteria.

Sample Unit

Essential Standard - 4.V.1: Use the language of visual arts to communicate effectively.

Rigorous Curriculum Design Unit Plan

Subject (s)	Visual Arts
Grade/Course	Fourth Grade
Unit of Study	Still Life
Unit Type	<input type="checkbox"/> Topical X <input type="checkbox"/> Skills-based X <input type="checkbox"/> Thematic
Pacing	4-5 Sessions

Priority Standards or Learning Outcomes Supporting Standards/Outcomes
4.V.1 Use the language of visual arts to communicate effectively.

Clarifying Priority Standards or Learning Outcomes Supporting Standards/Outcomes
<p>4.V.1.1 Use appropriate art vocabulary to compare artists' styles.</p> <p>4.V.1.2 Apply personal choices while creating art.</p> <p>4.V.1.4 Understand how the Elements of Art are used to develop a composition.</p> <p>4.V.1.3 Infer meaning from art</p> <p>4.V.1.5 Understand how the Principles of Design work in relation to each other.</p>

Name of Unit: Still Life		
Lesson Plans	Brief Description	Pacing
<p>Introduction to abstract and realistic styles. Lesson Artists: Amelia Pelaez, Gustave Caillebotte, Claes Oldenburg, <i>Two Giant Cheeseburgers with Everything</i>.</p>	<p>Read <u>Explorations in Art, <i>Still Life: Differences in Styles</i></u>. pp. 172-173, Teacher demonstrates how to begin sketching the still life in a particular style. Students decide what style they want to use and begin to set up a still life. Students sketch the still life in their chosen style on white paper.</p>	1-2 Sessions
<p>Still life painting</p>	<p>Students will use watercolor or tempera to paint their still</p>	1-2 Sessions

Share and Reflect	life. Students will use appropriate art vocabulary to discuss which student paintings are done in an abstract or realistic style and explain why they think this.	1 Session
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Concepts (students need to know)	Skills (students need to be able to do)	Bloom's Taxonomy Levels
Still life Differences in abstract vs. realistic styles Elements of Art: Line Shape Color Space Texture Value Principles of Design: Contrast Variety Rhythm Emphasis Balance Proportion Unity Composition Light and shading	Identifies and discusses the process of abstraction and the manipulation of formal elements Identifies a still life Notices details and draws a realistic still life. Distorts, simplifies, exaggerates, and invents colors and shapes to create an abstract still life Creates a balanced composition Evaluate their own work and the work of masters Use color realistically and /or expressively	Remembering Understanding Applying Analyzing Evaluating Creating

Essential Questions	Corresponding Big Ideas
1. How can the elements of art be used to develop a composition?	Artists have their own styles of painting.

<p>2. How can the principles of design work in relation to each other in a composition?</p> <p>3. Where does an artist find inspiration when creating?</p> <p>4. How can artists' styles be different?</p>	<p>Understand that there are many variations in abstract and realistic art styles.</p> <p>Thinking and working as artists, we can exaggerate details, expressions, and proportions.</p> <p>The principles of design guide us in making interesting compositions.</p>
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Standardized Assessment Correlation (State, Province, College, and Career)
N/A

Unit Assessments	
Pre-Assessment	Informal Progress Monitoring Checks
<p>Preliminary discussion of specific vocabulary: Still life Differences in abstract vs. realistic styles</p> <p>Elements of Art: Line Shape Color Space Texture Value</p> <p>Principles of Design: Contrast Variety Rhythm Emphasis Balance Proportion Unity</p> <p>Composition</p> <p>KWL Chart (What do you KNOW?)</p>	<p>Monitor individuals while working on tasks</p> <p>Observation during an activity during each stage in process</p> <ol style="list-style-type: none"> 1. setting up still life 2. drawing the still life 3. craftsmanship in painting process <p>Individual conferencing</p> <p>Guided questions</p>

What Do You WANT to know? What Did You LEARN?)	
Post Assessment	
<p>Students' work Oral Critique</p> <p>Teacher Assessment of student work. Address these three questions...</p> <ol style="list-style-type: none"> 1. Did the student understand the concept of abstract vs. realistic styles? 2. Did the student understand the process of setting up and painting a still life in their chosen style? 3. Did the student successfully complete a still life painting? <p>Students will fill out a KWL Chart (What do you KNOW? What Do You WANT to know? What Did You LEARN?) which will serve as a pre-assessment indicating what they expect to learn.</p> <p>Performance based checklist to make sure each step is completed successfully.</p> <p>Review for class, students may do self-assessment along with review.</p> <p>Reflecting on essential questions</p>	
Scoring Guides and Answer Keys	
N/A	

Engaging Learning Experiences	
Learning Activities Using Text or Program	Authentic Performance Tasks
<p>Read <u>Explorations in Art, <i>Still Life: Differences in Styles</i></u>. pp. 172-173</p> <p>Teacher demonstrates how to begin sketching the still life in a particular style.</p> <p>Students decide what style they want to use and begin to set up a still life.</p> <p>Students draw and paint the still life in their chosen style on white paper.</p> <p>Showcase and display artwork</p>	<p>Pre-assessment of vocabulary</p> <p>Sketch of landscape</p> <p>Painted landscape</p> <p>Teacher assessment of student work</p> <p>Critique</p>

Research-Based Effective Teaching Strategies	21st Century Learning Skills
Check all that apply to the unit: <input checked="" type="checkbox"/> Identifying Similarities and Differences <input type="checkbox"/> Summarizing and Note Taking <input checked="" type="checkbox"/> Reinforcing Effort, Providing Recognition <input type="checkbox"/> Homework and Practice <input checked="" type="checkbox"/> Nonlinguistic Representations <input type="checkbox"/> Cooperative Learning <input checked="" type="checkbox"/> Setting Objectives, Providing Feedback <input type="checkbox"/> Generating and Testing Hypotheses <input checked="" type="checkbox"/> Cues, Questions, and Advance Organizers <input type="checkbox"/> Interdisciplinary Non-Fiction Writing	Check all that apply to the unit: <input type="checkbox"/> Teamwork and Collaboration <input type="checkbox"/> Initiative and Leadership <input checked="" type="checkbox"/> Curiosity and Imagination <input checked="" type="checkbox"/> Innovation and Creativity <input checked="" type="checkbox"/> Critical Thinking and Problem Solving <input checked="" type="checkbox"/> Flexibility and Adaptability <input type="checkbox"/> Effective Oral and Written Communication <input checked="" type="checkbox"/> Accessing and Analyzing Information <input type="checkbox"/> Other

Differential Strategies (Additional Supports + Enrichment)	Intervention Strategies (Tiers 1, 2, 3)	Specially Designed Instruction for Special Education Students	Strategies for English Language Learners
Demonstration Pre-teach and Re-teach Additional practice Student peer Assistant Observation	Differentiated instruction Graphic Organizers Re-teach Direct instructions Appropriate questioning &	Adaptive equipment Modified lesson plan using other materials Vocabulary in picture form Work with specialists such as school	Physical demonstration Visual example, draw a picture. Writing the word. (Picture word recall) Building on prior knowledge

<p>Sheltered Instruction Observation Protocol (SIOP) methods</p> <p>Art reproduction of patterns</p>	<p>response skills</p> <p>Cueing and signaling</p>	<p>occupational therapist or physical therapist</p> <p>Specialized manipulation tools</p> <p>Addressing learning modalities</p> <p>Inclusion of specialists: occupational therapist, physical therapist, ESL teachers</p>	<p>Teaching through relevance</p> <p>Physical demonstration</p> <p>Visual example, draw a picture</p> <p>Writing the word. (Picture word recall)</p> <p>Building on prior knowledge-teaching through relevance</p> <p>Sheltered Instruction Observation Protocol</p>
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Instructional Resources and Materials	
Physical	Technology-Based
<p>Still life Reproductions Amelia Pelaez, Gustave Caillebotte, Claes Oldenburg, <i>Two Giant Cheeseburgers with Everything</i>.</p> <p>Still life objects (food) for students to set up</p> <p>Exemplars of student work</p> <p>Textbooks</p> <p>White paper Chalk or pencils</p> <p>Tempera or watercolor paint Brushes Water containers</p>	<p>National Gallery of Art NGAkids STILL LIFE <u>interactive</u>:</p> <p>http://www.nga.gov/kids/zone/stilllife.htm</p>

Unit Vocabulary Terms		Enrichment/Extension	Interdisciplinary Connections
Priority Standards Concepts	Supporting Standards Concepts and Other Unit-Specific Terms	Student exhibition of still life paintings Create a second still life in a different style	Health: plan a still life arrangement that displays healthy foods
Still life Abstract Realistic styles Composition	Elements of Art: Line Shape Color Space Texture Value Principles of Design: Contrast Variety Rhythm Emphasis Balance Proportion Unity KWL Chart	Create a second still life to experiment with using shades of black and white. ELL: still has two meanings 1. even now 2. not moving	Language Arts: Planning is an important step in writing and creating art

Sample Unit

Essential Standard - 4.V.2: Apply creative and critical thinking skills to artistic expression.

Rigorous Curriculum Design Unit Plan

Subject (s)	Visual Arts
Grade/Course	Fourth Grade
Unit of Study	Seagrove Pottery Traditions: Face Jugs
Unit Type	<input type="checkbox"/> Topical X <input type="checkbox"/> Skills-based X <input type="checkbox"/> Thematic
Pacing	4-5 Sessions

Priority Standards or Learning Outcomes Supporting Standards/Outcomes
4.V.2 Apply creative and critical thinking skills to artistic expression.

Clarifying Priority Standards or Learning Outcomes Supporting Standards/Outcomes
4.V.2.1 Identify different successful solutions to artistic problems. 4.V.2.2 Use ideas and imagery from North Carolina as sources for creating art. 4.V.2.3 Create abstract art that expresses ideas

Name of Unit: Seagrove Pottery Traditions: Face Jugs		
Lesson Plans	Brief Description	Pacing
Introduction	<p>Read <u>Explorations in Art, Traditions: Our Artistic Heritage</u>, pp. 122-123.</p> <p>Introduce students to the characteristics of clay and how the local geology of NC has affected the pottery industry of Seagrove, NC and the local economy.</p> <p><u>Dave the Potter: Artist, Poet, Slave</u>. by Laban Carrick Hill</p> <p>Discuss the tradition of making face jugs in the south,</p>	1 Session

<p>Creating jug form</p>	<p>purposes, history.</p> <p>Demonstrate clay handling techniques (pinch pot, scoring, creating a hollow form, coil rolling, and adding texture).</p> <p>Present students with red clay, and allow them to begin creating a hollow form from two pinch pots. Open top and attach coil for lip of jug. At end of class, help students wrap and preserve their unfinished projects.</p>	<p>1 Session</p>
<p>Adding facial details</p>	<p>Demonstrate using coils and spheres to create facial features, teeth, details, handle.</p> <p>At end of class, help students wrap and preserve their unfinished projects.</p>	<p>1 Session</p>
<p>Continue adding facial details</p>	<p>Use coils and spheres to create facial features, teeth (white clay), details, handle. Discuss the future stages the clay will take (leather hard, green ware, bisque, firing.)</p>	<p>1 Session</p>
<p>Glazing</p>	<p>Review the three changes the clay underwent (size, texture, color). Allow students to glaze works</p>	<p>1 Session</p>

Concepts (students need to know)	Skills (students need to be able to do)	Bloom's Taxonomy Levels
<p>Hand building techniques</p> <ul style="list-style-type: none"> - pinch pot - scoring/joining - coil <p>Traditions and Artistic Heritage</p> <p>Artistic traditions are found in Seagrove Pottery (including that of face jugs)</p> <p>Clay tools</p> <p>Appropriate clay vocabulary</p> <p>Elements of Art: Form Line Shape Texture</p> <p>Chemical changes in clay: drying, firing, and glazing</p>	<p>Effectively use hand building techniques and clay tools to create a face jug.</p> <p>Successfully manipulate clay into hollow forms.</p> <p>Recognize the different stages of clay.</p> <p>Discuss the influence of the geological foundations on North Carolina pottery.</p> <p>Discuss the influence of the geological foundations on North Carolina pottery.</p> <p>Discuss the artistic traditions that are found in Seagrove Pottery (including that of face jugs)</p> <p>Successfully apply glaze to fired clay piece</p>	<p>Remembering</p> <p>Understanding</p> <p>Applying</p> <p>Analyzing</p> <p>Evaluating</p> <p>Creating</p>

Essential Questions	Corresponding Big Ideas
<p>Discuss the influence of the geology on Seagrove pottery.</p> <p>What is the difference between vocational and avocational artists in the Seagrove pottery industry?</p> <p>How has clay been used throughout history, and how is it used today?</p>	<p>We all conform to or change traditions in our lives.</p> <p>Art honors or is a continuation of traditions; it can also represent a change in traditions.</p> <p>NC artists use ideas and imagery from North Carolina as sources for creating art.</p>

**Standardized Assessment Correlation
(State, Province, College, and Career)**

N/A

Unit Assessments

Pre-Assessment	Informal Progress Monitoring Checks
<p>Preliminary discussion of specific vocabulary: Hand building techniques</p> <ul style="list-style-type: none"> - pinch pot - scoring/joining - coil - <p>Traditions and Artistic Heritage</p> <p>Seagrove Pottery Face jugs Clay tools</p> <p>Elements of Art: Form Line Shape Texture Drying Firing Glazing</p> <p>KWL Chart (What do you KNOW? What Do You WANT to know? What Did You LEARN?)</p>	<p>Monitor individuals while working on tasks</p> <p>Observation during an activity during each stage in process</p> <ol style="list-style-type: none"> 1. Creating a hollow form from two pinch pots (correct joining) 2. Opening the form and adding details 3. Craftsmanship <p>Individual conferencing</p> <p>Guided questions</p>

Post Assessment

Students' work
Oral critique
Teacher/student conferencing
Written quiz on history and terminology

Teacher Assessment of student work. Address these three questions...
1. Did the student understand the concept of traditions?

2. Did the students understand the process of creating a hollow form using hand-building techniques?
3. Did the students successfully glaze their face jug?

Students will fill out a KWL Chart (What do you KNOW? What Do You WANT to know? What Did You LEARN?) which will serve as a pre-assessment indicating what they expect to learn.

Performance based checklist to make sure each step is completed successfully.

Review for class, students may do self-assessment along with review.

Reflecting on essential questions

Scoring Guides and Answer Keys

N/A

Engaging Learning Experiences

Learning Activities Using Text or Program	Authentic Performance Tasks
Read <u>Explorations in Art, Traditions: Our Artistic Heritage</u> , pp. 122-123. <u>Dave the Potter: Artist, Poet, Slave</u> . by Laban Carrick Hill Demonstration of clay techniques Demonstration of adding coils for details Showcase and display artwork Critique	Pre-assessment of clay vocabulary Clay face jug Student self-assessment Teacher assessment of student work

Research-Based Effective Teaching Strategies	21 st Century Learning Skills
Check all that apply to the unit: X <input type="checkbox"/> Identifying Similarities and Differences <input type="checkbox"/> Summarizing and Note Taking X <input type="checkbox"/> Reinforcing Effort, Providing	Check all that apply to the unit: <input type="checkbox"/> Teamwork and Collaboration <input type="checkbox"/> Initiative and Leadership X <input type="checkbox"/> Curiosity and Imagination X <input type="checkbox"/> Innovation and Creativity

<p>Recognition</p> <p><input type="checkbox"/> Homework and Practice</p> <p>X<input type="checkbox"/> Nonlinguistic Representations</p> <p><input type="checkbox"/> Cooperative Learning</p> <p>X<input type="checkbox"/> Setting Objectives, Providing Feedback</p> <p><input type="checkbox"/> Generating and Testing Hypotheses</p> <p>X<input type="checkbox"/> Cues, Questions, and Advance Organizers</p> <p><input type="checkbox"/> Interdisciplinary Non-Fiction Writing</p>	<p>X<input type="checkbox"/> Critical Thinking and Problem Solving</p> <p>X<input type="checkbox"/> Flexibility and Adaptability</p> <p><input type="checkbox"/> Effective Oral and Written Communication</p> <p>X<input type="checkbox"/> Accessing and Analyzing Information</p> <p><input type="checkbox"/> Other</p>
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Differential Strategies (Additional Supports + Enrichment)	Intervention Strategies (Tiers 1, 2, 3)	Specially Designed Instruction for Special Education Students	Strategies for English Language Learners
<p>Demonstration</p> <p>Provide students with background information regarding specific Seagrove potters as well as Cherokee potters</p> <p>Pre-teach and Re-teach</p> <p>Additional practice</p> <p>Student peer assistant</p> <p>Observation</p> <p>Sheltered Instruction Observation Protocol (SIOP)</p>	<p>Differentiated instruction</p> <p>Systematic, sequential instruction</p> <p>Chunking</p> <p>Graphic organizers</p> <p>Re-teach direct instructions</p> <p>Appropriate questioning & response skills</p> <p>Cueing and signaling</p>	<p>Adaptive equipment</p> <p>Modified lesson plan using other materials</p> <p>Vocabulary in picture form</p> <p>Work with specialists such as school occupational therapist or physical therapist</p> <p>Specialized manipulation tools</p> <p>Addressing learning modalities</p>	<p>Physical demonstration</p> <p>Visual example, draw a picture</p> <p>Writing the word. (Picture word recall)</p> <p>Building on prior knowledge</p> <p>Teaching through relevance</p> <p>Physical demonstration</p> <p>Sheltered Instruction Observation Protocol</p>

Art reproductions of clay vessels			
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Instructional Resources and Materials	
Physical	Technology-Based
Face Jugs Exemplars of student work Textbooks Red or white clay Clay tools Water containers Sponges Canvas mats Physical examples of local pottery (Jug Town, Cole, Ben Owen, Phil Morgan)	Teacher Resources: PBS Detectives Investigate Face Jugs http://www.pbs.org/opb/historydetectives/educators/lessonplan/face-jug/ Face Jugs by Jim McDowell http://www.blackpotter.com/func1.html Dave the Slave Information: http://www.davetheslave.org/ <u>Dave the Potter: Artist, Poet, Slave.</u> by Laban Carrick Hill, Little, Brown and Company, New York and Boston, 2010

Unit Vocabulary Terms		Enrichment/Extension	Interdisciplinary Connections
Priority Standards Concepts Supporting Standards Concepts and Other Unit-Specific Terms	Elements of art Line Shape Color Texture Principles of Design	Arrange for local guest artist to visit and either show or demonstrate their work in clay (throwing a pot, Raku firing). Read, <u>When Clay Sings</u> by Byrd Baylor, 1972, Aladdin Books	Science: Clay makeup Social Studies: The geographic and cultural history of Seagrove, North Carolina (traditions) Students will explore the
Pottery Ceramics Functional Green ware Bisque Leather hard Clay Earthenware Scoring			

<p>Slip Hand build Glaze Kiln Form Shape</p>	<p>Proportion</p>		<p>impact of arts on the local economy</p> <p>Civil War/Slavery</p> <p>Math: Proportions, Shrinkage rate</p> <p>Language Arts: The Poetry of Dave the Slave</p>
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Sample Unit

Essential Standard - 4.V.3: Create art using a variety of tools, media, and processes, safely and appropriately.

Rigorous Curriculum Design Unit Plan

Subject (s)	Visual Arts
Grade/Course	Fourth Grade
Unit of Study	Molas: A Cloth Tradition
Unit Type	<input type="checkbox"/> Topical <input checked="" type="checkbox"/> Skills-based <input checked="" type="checkbox"/> Thematic
Pacing	3-5 Sessions

Priority Standards or Learning Outcomes Supporting Standards/Outcomes
<p>4.V.3 Create art using a variety of tools, media, and processes, safely and appropriately.</p>

Clarifying Priority Standards or Learning Outcomes Supporting Standards/Outcomes
<p>4.V.3.1 Apply a variety of methods of manipulating a single tool, safely and appropriately.</p> <p>4.V.3.2 Compare characteristics of a variety of media.</p> <p>4.V.3.3 Create art using the processes of drawing and collage.</p>

Name of Unit: Molas: A Cloth Tradition		
Lesson Plans	Brief Description	Pacing
Introduction	<p>Pre-assessment</p> <p>Read <u><i>Explorations in Art, Molas: A Cloth Tradition</i></u>, pp. 128-131</p> <p>Read, <u><i>Mola: Cuna Life Stories and Art</i></u> by Maricel E. Presilla, Henry Holt and Company, New York, 1996.</p>	1 Session

<p>Create a cut-paper mola with symmetrical balance and motifs with local significance</p> <p>Finish assembling and add final details</p> <p>Post assessment: Rubric & Critique</p>	<p>Viewing reproductions, explanation of the project, teacher demonstration, students learn basic collage techniques such as sketching, planning selecting the best symmetrical design</p> <p>Choose five colors of paper, begin process</p> <p>Fine black markers can be used to draw broken lines that simulate stitching</p> <p>Follow procedure</p>	<p>2 Sessions</p> <p>1 Session</p> <p>1 Session</p>
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Concepts (students need to know)	Skills (students need to be able to do)	Bloom's Taxonomy Levels
<p>Art room safety</p> <p>Textiles (and the history of textiles in NC industry/economy)</p> <p>Basic drawing and</p>	<p>Safely draw and cut images and shapes to be used in a mola collage</p> <p>Utilize prior knowledge and learned skills of drawing and collage to</p>	<p>Remembering</p> <p>Applying</p> <p>Evaluating</p> <p>Creating</p>

<p>collage skills</p> <p>Contour Lines</p> <p>Color Schemes: Understand warm, cool, analogous, and complimentary colors</p> <p>Elements of Art: Line Shape Color Space</p> <p>Principles of Design: Unity Balance Repetition</p>	<p>create original art</p> <p>Effectively balance shapes symmetrically</p> <p>Understand warm, cool, analogous, and complimentary colors</p>	
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Essential Questions	Corresponding Big Ideas
<p>What are textiles and why do we need them?</p> <p>Identify and describe distinguishing features and organization of molas created by Kuna Indians of Panama.</p> <p>How do the textile processes today compare and contrast to the textile processes of the Kuna Indians from Panama?</p> <p>How has textile production been beneficial to the history and economy of North Carolina?</p>	<p>Thinking and working as artists, we can look to and borrow from the past.</p> <p>Understand that cultures create fabric traditions that have specific functions within the culture and draw upon local symbols and motifs.</p> <p>Identify and describe distinguishing features and organization of molas created by Kuna Indians of Panama.</p> <p>Create a cut-paper mola with symmetrical balance and motifs of local significance.</p> <p>Students will understand the different regions of North Carolina that have benefited through textile production and discuss how it has changed today.</p>

**Standardized Assessment Correlations
(State, Province, College, and Career)**

N/A

Unit Assessments

Pre-Assessment	Informal Progress Monitoring Checks
<p>KWL Chart (What do you KNOW? What Do You WANT to know? What Did You LEARN?)</p> <p>Sketching realistic contours of animals Preliminary discussion of specific vocabulary: Traditions Textiles Artistic heritage Elements of Art: Line Shape Color</p>	<p>Monitor individuals while working on tasks</p> <p>Observation during an activity at each stage in process</p> <ol style="list-style-type: none"> 1. Sketching realistic contours of animals 2. Balancing the composition symmetrically 3. Craftsmanship <p>Individual conferencing</p> <p>Guided questions</p>

Post Assessment

Students' work
Oral Critique
Teacher/student conferencing
Written quiz on Molas and terminology

Teacher assessment of student learning by addressing these four questions...

1. Did the students understand the concept of traditions?
2. Did the students understand the process of sketching realistic contours of animals?
3. Did the students successfully create a cut-paper mola with symmetrical Balance and motifs of local significance?
4. Did the students understand the different regions of North Carolina that have benefited through textile production and discuss how it has changed today?
5. Did the students understand that cultures create fabric traditions that have specific functions within the culture and draw upon local symbols and motifs

Students will fill out a KWL Chart (What do you KNOW? What Do You WANT to know? What Did You LEARN?) which will serve as a pre- assessment indicating what they expect to learn.

Performance based checklist to make sure each step is completed successfully.

Review for class, students may do self-assessment along with review

Reflecting on essential questions

Scoring Guides and Answer Keys

N/A

Engaging Learning Experiences

Learning Activities Using Text or Program	Authentic Performance Tasks
<p>Read <u>Explorations in Art</u>, Molas: A Cloth Tradition, pp. 128-131</p> <p>Read, <u>Mola: Cuna Life Stories and Art</u> by Maricel E. Presilla, Henry Holt and Company, New York, 1996.</p> <p>Demonstration</p>	<p>Pre-assessment of collage vocabulary</p> <p>Prep drawings of animals</p> <p>Paper Molas</p> <p>KWL Charts</p> <p>Written self-assessments/rubrics</p>

Research-Based Effective Teaching Strategies	21 st Century Learning Skills
<p>Check all that apply to the unit:</p> <p>X <input type="checkbox"/> Identifying Similarities and Differences</p> <p><input type="checkbox"/> Summarizing and Note Taking</p> <p>X <input type="checkbox"/> Reinforcing Effort, Providing Recognition</p> <p><input type="checkbox"/> Homework and Practice</p> <p><input type="checkbox"/> Nonlinguistic Representations</p> <p><input type="checkbox"/> Cooperative Learning</p>	<p>Check all that apply to the unit:</p> <p><input type="checkbox"/> Teamwork and Collaboration</p> <p><input type="checkbox"/> Initiative and Leadership</p> <p>X <input type="checkbox"/> Curiosity and Imagination</p> <p>X <input type="checkbox"/> Innovation and Creativity</p> <p>X <input type="checkbox"/> Critical Thinking and Problem Solving</p> <p>X <input type="checkbox"/> Flexibility and Adaptability</p> <p><input type="checkbox"/> Effective Oral and Written Communication</p>

<input type="checkbox"/> Setting Objectives, Providing Feedback <input type="checkbox"/> Generating and Testing Hypotheses <input checked="" type="checkbox"/> Cues, Questions, and Advance Organizers <input type="checkbox"/> Interdisciplinary Non-Fiction Writing	<input type="checkbox"/> Accessing and Analyzing Information <input type="checkbox"/> Other
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Differential Strategies (Additional Supports + Enrichment)	Intervention Strategies (Tiers 1, 2, 3)	Specially Designed Instruction for Special Education Students	Strategies for English Language Learners
Web quest researching images and information online. Demonstration Pre-teach and Re-teach Additional practice Student peer assistant Observation Sheltered Instruction Observation Protocol (SIOP)	Differentiated instruction Systematic, sequential instruction Chunking Graphic organizers Re-teach direct instructions Appropriate questioning & response skills Cueing and signaling	Adaptive equipment Modified lesson plan using other materials Vocabulary in picture form Work with specialists such as school occupational therapist or physical therapist Specialized manipulation tools. Addressing learning modalities	Physical demonstration Visual example, draw a picture Writing the word. (Picture word recall) Building on prior knowledge Teaching through relevance Physical demonstration Sheltered Instruction Observation Protocol

Instructional Resources and Materials	
Physical	Technology-Based
<p>Art reproductions of Kuna Molas</p> <p><i>Explorations in Art, Molas: A Cloth Tradition</i>, pp. 128-129</p> <p><u>Mola: Cuna Life Stories and Art</u> by Maricel E. Presilla, Henry Holt and Company, New York, 1996.</p> <p>Exemplars of student work</p> <p>Actual Molas from Panama</p> <p>Photos of local animals for reference</p> <p>Materials: Assorted colors of paper Pencils Scissors Glue Markers</p>	<p>Websites: www.panart.com, http://www.panama-mola.com, http://www.nczoo.org</p>

Unit Vocabulary Terms		Enrichment/ Extension	Interdisciplinary Connections
Priority Standards Concepts	Supporting Standards Concepts and Other Unit- Specific Terms		
<p>Mola Appliqué Stitchery Tradition Symmetry</p> <p>Elements of Art: Shape Color Line Space</p> <p>Principles of Design: Balance Unity Repetition</p> <p>Textiles Skills Contour Lines Color Schemes: warm, cool, analogous, and complimentary colors</p>	<p>Positive and negative</p> <p>Patterns</p> <p>Industry/economy</p> <p>Background</p> <p>Identical and stacked shapes</p>	<p>Display Molas</p> <p>Advanced students will create a mola with cloth and use sewing rather than paper collage techniques.</p> <p>Field trip or Virtual field trip to a textile factory</p>	<p>Math: Proportions and symmetry.</p> <p>Social Studies: Traditions</p> <p>Kuna culture</p> <p>Locate Panama on a world map</p> <p>How textiles were made throughout history.</p> <p>Textile History of North Carolina</p> <p>Language Arts: Have students select one of the creatures shown in the Molas on pp. 128-129 of <u>Explorations in Art</u> and write about that creature.</p>

Sample Unit

Essential Standard - 4.CX.1: Understand the global, historical, societal, and cultural contexts of the visual arts.

**Rigorous Curriculum Design
Unit Plan**

Subject (s)	Visual Arts
Grade/Course	Fourth Grade
Unit of Study	Romare Bearden-Style Collages
Unit Type	<input type="checkbox"/> Topical <input checked="" type="checkbox"/> Skills-based <input type="checkbox"/> Thematic
Pacing	4-5 Sessions

Priority Standards or Learning Outcomes Supporting Standards/Outcomes	
4.CX.1	Understand the global, historical, societal, and cultural contexts of the visual arts.

Clarifying Priority Standards or Learning Outcomes Supporting Standards/Outcomes	
4.CX.1.1	Understand how the visual arts have affected and are reflected in the culture, traditions and history of North Carolina.
4.CX.1.2	Recognize key contributions of North Carolina artists in art history
4.CX.1.3	Classify North Carolina artists in terms of styles, genre, and/or movements
4.CX.1.4	Explain how place and time influence ideas, issues, and themes found in art.
4.CX.1.5	Analyze the effect of the geographical location and physical environment on the media and subject matter of North Carolina art and artists.

Name of Unit: Romare Bearden-Style Collages		
Lesson Plans	Brief Description	Pacing
Introduction	<p>Define the word <i>collage</i>, learn about African American artist, Romare Bearden, and view examples of collages by Romare Bearden.</p> <p>Discuss some of the themes and items in Bearden's collages (Social Activism),</p>	1 Session
Create Collage	Teacher demonstration of how to create a collage following the examples of Romare Bearden.	2-3 Sessions
Finish/Critique	<p>Students compose a collage depicting a scene from everyday life</p> <p>Students will use the steps in the critique process to talk about peer work in groups.</p>	1 Session

Concepts (students need to know)	Skills (students need to be able to do)	Bloom's Taxonomy Levels
<p>Collage techniques of Romare Bearden (using magazine and construction paper) Teacher MUST not let student use whole images from magazines as this is copyright infringement. Students MUST alter the image or use pieces of an image in this technique).</p>	<p>Safely draw and cut images and shapes to be used in a collage</p> <p>Utilize prior knowledge and learned skills of drawing and collage to create original art</p> <p>Effectively balance shapes</p>	<p>Remembering</p> <p>Applying</p> <p>Evaluating</p> <p>Creating</p>

<p>Inspiration</p> <p>Key contributions of Bearden in art history.</p> <p>How place and time influence ideas, issues, and themes found in art.</p> <p>Art room safety</p> <p>Basic drawing and collage skills</p> <p>Elements of Art: Line Shape Color Space Texture Value</p> <p>Principles of Design: Unity Balance Repetition</p>	<p>Effectively tell a story using the medium of collage.</p>	
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Essential Questions	Corresponding Big Ideas
<p>Where do artists get their inspiration?</p> <p>How did Romare Bearden's life influence his art?</p> <p>How can you use collage to tell a story about your life and the time in which you live?</p> <p>Which elements and principles of art are important when creating a composition using collage?</p>	<p>Artists can use the medium of collage to tell a story about the times and places in which they live.</p>

Standardized Assessment Correlations (State, Province, College, and Career)
<p>N/A</p>

Unit Assessments	
Pre-Assessment	Informal Progress Monitoring Checks
<p>KWL Chart (What do you KNOW? What Do You WANT to know? What Did You LEARN?)</p> <p>Preliminary discussion of specific vocabulary:</p> <p>Collage</p> <p>Romare Bearden</p> <p>Inspiration</p> <p>How place and time influence ideas, issues, and themes found in art.</p> <p>Art room safety</p> <p>Basic drawing and collage skills</p> <p>Elements of Art: Line Shape Color Space Texture Value</p> <p>Principles of Design: Unity Balance Repetition</p>	<p>Monitor individuals while working on tasks</p> <p>Observation during an activity during each stage in process</p> <ol style="list-style-type: none"> 1. sketching scene from everyday life 2. Using collage techniques (magazine and construction paper) Teacher MUST not let student use whole images from magazines as this is copyright infringement. Students MUST alter the image or use pieces of an image in this technique.) 3. craftsmanship <p>Individual conferencing</p> <p>Guided questions</p>
Post Assessment	
<p>Students' work</p> <p>Oral critique</p> <p>Teacher/student conferencing: address these four questions...</p> <ol style="list-style-type: none"> 1. Did the student understand the concept of how Bearden used the technique of collage to tell a story? 	

2. Did the student understand the process of collage?
3. Did the student successfully create a collage using mixed media to tell a story about their everyday life?
4. Did the student understand that inspiration comes to artists in a variety of ways?
5. Which elements and principles of art are important when creating a composition using collage?

Students will fill out a KWL Chart (What do you KNOW? What Do You WANT to know? What Did You LEARN?) which will serve as a pre-assessment indicating what they expect to learn.

Performance based checklist to make sure each step is completed successfully

Review for class, students may do self-assessment along with small group critiques

Reflecting on essential questions

Scoring Guides and Answer Keys

N/A

Engaging Learning Experiences

Learning Activities Using Text or Program	Authentic Performance Tasks
<p>Teacher demonstration of how to create a collage following the examples and techniques of Romare Bearden.</p> <p>The Romare Bearden Foundation Website http://www.beardenfoundation.org/education/activity.shtml</p>	<p>KWL Charts</p> <p>Pre-assessment of vocabulary related to collage</p> <p>Prep drawings of composition</p> <p>Collage</p> <p>Written self-assessments/rubrics</p> <p>Critique</p>

Research-Based Effective Teaching Strategies	21 st Century Learning Skills
Check all that apply to the unit: <input checked="" type="checkbox"/> Identifying Similarities and Differences <input type="checkbox"/> Summarizing and Note Taking <input checked="" type="checkbox"/> Reinforcing Effort, Providing Recognition <input type="checkbox"/> Homework and Practice <input type="checkbox"/> Nonlinguistic Representations <input checked="" type="checkbox"/> Cooperative Learning <input checked="" type="checkbox"/> Setting Objectives, Providing Feedback <input type="checkbox"/> Generating and Testing Hypotheses <input checked="" type="checkbox"/> Cues, Questions, and Advance Organizers <input type="checkbox"/> Interdisciplinary Non-Fiction Writing	Check all that apply to the unit: <input checked="" type="checkbox"/> Teamwork and Collaboration <input type="checkbox"/> Initiative and Leadership <input checked="" type="checkbox"/> Curiosity and Imagination <input checked="" type="checkbox"/> Innovation and Creativity <input checked="" type="checkbox"/> Critical Thinking and Problem Solving <input type="checkbox"/> Flexibility and Adaptability <input checked="" type="checkbox"/> Effective Oral and Written Communication <input checked="" type="checkbox"/> Accessing and Analyzing Information <input type="checkbox"/> Other

Differential Strategies (Additional Supports + Enrichment)	Intervention Strategies (Tiers 1, 2, 3)	Specially Designed Instruction for Special Education Students	Strategies for English Language Learners
Web quest researching images and information online Demonstration Pre-teach and Re-teach Additional practice Student peer assistant Observation Sheltered Instruction Observation	Differentiated instruction Systematic, sequential instruction Chunking Graphic Organizers Re-teach direct instructions Appropriate questioning & response skills Cueing and	Adaptive equipment Modified lesson plan using other materials Vocabulary in picture form Specialized manipulation tools Addressing learning modalities Inclusion of specialists (occupational therapist, physical therapist, ESL	Physical demonstration Visual example, draw a picture. Writing the word. (Picture word recall) Building on prior knowledge Teaching through relevance Physical demo. Visual example, draw a picture

Protocol (SIOP) methods	signaling	teachers	Sheltered Instruction Observation Protocol
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Instructional Resources and Materials	
Physical	Technology-Based
<p>Old magazines and newspapers</p> <p>Teacher-selected print resources about Romare Bearden or printouts from the sites listed in the lesson</p> <p>Different colored construction paper</p> <p>Scissors</p> <p>Glue or paste</p> <p>Computers with Internet access and color printer or print resources about Romare Bearden and pictures of his collages</p>	<p>Teacher resources:</p> <p>The Romare Bearden Foundation Website: http://www.beardenfoundation.org/education/activity.shtml</p> <p>National Gallery of Art: http://www.nga.gov/kids/zone/beardencg.pdf</p> <p>Metropolitan Museum of Art: http://www.metmuseum.org/metmedia/interactives/art-trek/romare-bearden-lets-walk-the-block</p>

Unit Vocabulary Terms		Enrichment/Extension	Interdisciplinary Connections
<p>Priority Standards Concepts</p>	<p>Supporting Standards Concepts and Other Unit-Specific Terms</p>	<p>Display collages</p> <p>Write about the collages</p> <p>Research more famous artists from North Carolina</p>	<p>Social Studies: Harlem Southern experiences Farming</p>
<p>Collage</p> <p>Overlapping</p> <p>Romare Bearden</p> <p>Inspiration</p> <p>Elements of Art: Line Shape</p>	<p>Social Activism</p> <p>Technique</p> <p>Recycling</p> <p>Original</p>	<p>Discuss this excerpt from - Michael Brenson</p> <p><i>“What gave these (Bearden’s) collages special power was their size. Originally they were no larger than 14 by 18 inches, but striving for monumentality, Bearden</i></p>	<p>Music: Jazz</p>

<p>Color Space Texture Value</p> <p>Principles of Design: Unity Balance Repetition</p>		<p><i>had them photographed and blown up to large black and white sheets, which he named 'Projections.' Their size was typically six by eight feet or four by five feet. . . Reviewers hailed them as 'startling,' 'emphatic,' 'moving,' 'memorable' and 'propagandistic in the best sense.' "</i></p>	
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Sample Unit

Essential Standard - 4.CX.2: Understand the interdisciplinary connections and life applications of the visual arts.

Rigorous Curriculum Design Unit Plan

Subject (s)	Visual Art
Grade/Course	1 st Grade
Unit of Study	Functional Art-Funky Chairs
Unit Type	<input type="checkbox"/> Topical <input checked="" type="checkbox"/> Skills-based <input checked="" type="checkbox"/> Thematic
Pacing	4 Sessions

Priority Standards or Learning Outcomes Supporting Standards/Outcomes
1.CX.2 Understand the Interdisciplinary connections and life applications of the Visual Arts.

Clarifying Priority Standards or Learning Outcomes Supporting Standards/Outcomes
1.CX.2.1 Identify the role of the functional art in various communities around the world.
1.CX.2.2 Identify connections between art and concepts from other disciplines, such as math, science, language arts, social studies, and other arts.
1.CX.2.3 Differentiate between sharing ideas and copying.

Name of Unit: Designing a Small Chair (Functional Art)		
Lesson Plans	Brief Description	Pacing
Introduction to functional art.	Students will look at art various types of furniture for the future. Emphasis on form. Explorations in Art (Grade 2), pp. 174-177	1 Session
Creating a chair	Using cardboard tubes and flat cardboard, students will construct and design a chair.	1 Session
Add color and patterns to chair	Students will use tissue paper collage to cover	2 Sessions

	the chair and paint to add patterns.	
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Concepts (students need to know)	Skills (students need to be able to do)	Bloom's Taxonomy Levels
<p>How to talk about the work of others in guided situations</p> <p>Role of functional art.</p> <p>Original ideas Origin of clay</p> <p>Elements of Art shapes forms texture</p> <p>Principles of Design: repetition balance</p> <p>The relationship of human needs- for food, clothing, shelter, and tools-to the development of art forms such as pottery, weaving, architecture and industrial design.</p>	<p>Compare/Contrast functional and non-functional (decorative art)</p> <p>Identify functional art in our world.</p>	<p>1. Remembering</p> <p>2. Understanding</p> <p>3. Applying</p> <p>4. Analyzing</p> <p>6. Creating</p>

Essential Questions	Corresponding Big Ideas
<p>How is a sculpture different from a drawing or a painting?</p> <p>What are the "3" dimensions?</p> <p>Can you make functional art from recyclable materials?</p>	<p>Functional art serves a purpose other than decorative just to look at.</p> <p>3 dimensional has length, width, depth, is not flat and can be viewed from all/many sides.</p> <p>Using recyclable materials protects our environment and global climate</p>

	We used Eric Carle’s technique of collage tissue paper and glue to make our functional art.
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Standardized Assessment Correlations (State, Province, College, and Career)	
N/A	

Unit Assessments	
Pre-Assessment	Informal Progress Monitoring Checks
Review prior EQs Can some art be useful to us in our everyday lives? Has anyone ever used a found object for a different purpose than it was originally designed for?	Monitor individuals while working on tasks Observation during an activity @ each stage in process <ol style="list-style-type: none"> 1. Creating chair with card board 2. Adding tissue paper collage 3. Patterns Individual conferencing Guided questions
Post Assessment	
Performance based (Teacher documents students who did or did not understand how to make a successful pinch pot using clay) Reflect on essential questions (Teacher documents students who were and who were not able to answer the essential questions)	
Scoring Guides and Answer Keys	
N/A	

Engaging Learning Experiences	
Learning Activities Using Text or Program	Authentic Performance Tasks
Explorations in Art (Grade 2), pp. 174-177	Pre-assessment of vocabulary

Demonstration of creating the chair sculpture (additive process)	Creating a chair sculpture using additive techniques
Demonstration of tissue paper collage and embellishment (patterns)	Embellishing the chair to add interest.

Research-Based Effective Teaching Strategies		21 st Century Learning Skills	
Check all that apply to the unit:		Check all that apply to the unit:	
<input checked="" type="checkbox"/> Identifying Similarities and Differences		<input checked="" type="checkbox"/> Teamwork and Collaboration	
<input type="checkbox"/> Summarizing and Note Taking		<input type="checkbox"/> Initiative and Leadership	
<input checked="" type="checkbox"/> Reinforcing Effort, Providing Recognition		<input checked="" type="checkbox"/> Curiosity and Imagination	
<input type="checkbox"/> Homework and Practice		<input checked="" type="checkbox"/> Innovation and Creativity	
<input checked="" type="checkbox"/> Nonlinguistic Representations		<input checked="" type="checkbox"/> Critical Thinking and Problem Solving	
<input checked="" type="checkbox"/> Cooperative Learning		<input type="checkbox"/> Flexibility and Adaptability	
<input checked="" type="checkbox"/> Setting Objectives, Providing Feedback		<input checked="" type="checkbox"/> Effective Oral and Written Communication	
<input type="checkbox"/> Generating and Testing Hypotheses		<input checked="" type="checkbox"/> Accessing and Analyzing Information	
<input type="checkbox"/> Cues, Questions, and Advance Organizers		<input checked="" type="checkbox"/> Other	
<input type="checkbox"/> Interdisciplinary Non-Fiction Writing		Global Awareness – how we are saving the planet by recycling.	
Differential Strategies (Additional Supports + Enrichment)	Intervention Strategies (Tiers 1, 2, 3)	Specially Designed Instruction for Special Education Students	Strategies for English Language Learners
Art reproductions of functional art	Differentiated instruction	Modify/Simplify objectives for students with limited motor skills	Demonstrate procedures for ESL students
Demonstration	Re-teach	Adaptive equipment	Demonstration
Pre-Teach and Re-Teach	Direct instructions		Vocabulary in picture form

Additional practice	Appropriate questioning & Response skills	Addressing learning modalities	Additional guided practice
Examples of other students' work	Cueing and signaling	Inclusion of specialists (occupational therapist, physical therapist, ESL teachers	Provide visual examples for goal setting
Peer tutors	Student buddy	Vocabulary in picture form	Sheltered Instruction Observation Protocol
	Collaborative learning		
	Vocabulary in picture form		
	Additional Demonstration		

Instructional Resources and Materials	
Physical	Technology-Based
Exemplars of chairs Photos of functional "art" chairs Cardboard (flat and tubes) Masking tape Hot glue White glue Tissue paper Paint Brushes	The Cardboard Chair Project http://www.jaimetreadwell.com/Dccc-3D-cardboard-chair-project.htm More Than a Chair... http://www.princetonol.com/groups/iad/lessons/elim/Linda-mache.htm "Who's Been Sitting in My Chair?" Sculpting a Modern Art Chair with van Gogh and Gauguin http://www.teachnetlab.org/is24/llangsner/chair/chairindex.htm <i>Creative Cardboard: Making Fabulous Furniture, Amazing Accessories & Other Spectacular Stuff</i> by Linda Ragsdale

Unit Vocabulary Terms	Enrichment/Extension	Interdisciplinary
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		Connections	
Priority Standards Concepts	Supporting Standards Concepts and Other Unit-Specific Terms	Student exhibition of funky chair sculptures	Social Studies Global Awareness Science Recycling
Sculpture 3-D Functional Non-functional Recycle Collage Texture Pattern	Form Shape Collage		

Sample Unit

Essential Standard - 4.CR.1: Use critical analysis to generate responses to a variety of prompts.

**Rigorous Curriculum Design
Unit Plan**

Subject (s)	Visual Art
Grade/Course	Fourth Grade
Unit of Study	Art Criticism
Unit Type	<input type="checkbox"/> Topical <input checked="" type="checkbox"/> Skills-based <input checked="" type="checkbox"/> Thematic
Pacing	1 Session

Priority Standards or Learning Outcomes Supporting Standards/Outcomes
4.CR.1 Use critical analysis to generate responses to a variety of prompts.

Clarifying Priority Standards or Learning Outcomes Supporting Standards/Outcomes
4.CR.1.1 Use visual clues to interpret the content of art
4.CR.1.2 Critique personal art based on teacher-established criteria.

Name of Unit: Art Criticism		
Lesson Plans	Brief Description	Pacing
Art criticism of Alice Neel's, <i>Benny and Mary Ellen Andrews</i> , 1972	<p>Read <u>Explorations in Art, Art Criticism</u>, p. 61</p> <p>Follow the line of questioning offered on page 61.</p> <p><u>Describe:</u> What do you see? What are the figures doing? What elements of art do you see?</p> <p><u>Analyze:</u> Describe the principles of design you see: Repetition Unity Variety Rhythm Movement Emphasis</p>	1 Session

	<p>Balance</p> <p><u>Interpret:</u> What do you think the artist was trying to say?</p> <p>What do you think the artist thought about when making this piece? Explain your answer.</p> <p>Is there a theme or main idea?</p> <p><u>Evaluate:</u> What do you particularly like about this artwork? How does this artwork compare with other artworks? Would you want this artist to paint a portrait of you and your friend? Why or why not?</p>	
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Concepts (students need to know)	Skills (students need to be able to do)	Bloom's Taxonomy Levels
<p>Steps in the Art Criticism Process</p> <p>Understand the purpose of the activity</p> <p>Steps in the Critique process: <u>Describe:</u> Tell exactly what you see</p> <p><u>Analyze:</u> Use the elements/principles to reflect upon the art form</p>	<p>Talk about art using appropriate art vocabulary</p> <p>Focus on the four steps of Art Criticism</p> <p>Effectively use appropriate art terminology to express personal opinions about art.</p> <p>Compare and contrast different styles or pieces</p>	<p>Remember</p> <p>Understand</p> <p>Applying</p> <p>Analyzing/Interpret</p> <p>Evaluating</p>

<p><u>Interpret:</u> What is the artist trying to say? What caused the artist to say it? Why was the work of art created in this particular style? <u>Evaluate:</u> How successful or important is the work of art? Elements of Art: Line Shape Color Texture Space Value Form Principles of Design: Repetition Unity Variety Rhythm Movement Emphasis Balance Mood or feeling in art Color symbolism</p>	<p>of art. Explain how and why personal works of art are made, focusing on media and process.</p>	
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Essential Questions	Corresponding Big Ideas
<p>How can we use visual clues to interpret the content of art?</p>	<p>Artists must effectively use appropriate art terminology to express personal opinions about art.</p> <p>Artists use art terminology to describe art in terms of subject and physical characteristics.</p> <p>Artists evaluate personal work, while in progress and at completion.</p> <p>Artists know how to explain how and why personal works of art are made, focusing</p>

	<p>on media and process.</p> <p>Using critical analysis helps us as artists to generate responses to a variety of prompts.</p>
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Standardized Assessment Correlations (State, Province, College, and Career)	
N/A	

Unit Assessments	
Pre-Assessment	Informal Progress Monitoring Checks
<p>Question and Answer – students on vocabulary used to describe art</p> <p>Students will describe their detailed approach in sequential order in relation to their art project.</p>	Classroom monitoring
Post Assessment	
<p>Students will participate in a class critique of a famous work of art. Performance based (Teacher documents students who did or did not understand the critique process.)</p>	
Scoring Guides and Answer Keys	
Notations from individual monitoring.	

Engaging Learning Experiences	
Learning Activities Using Text or Program	Authentic Performance Tasks
<p>Read <u>Explorations in Art</u>, <i>Art Criticism</i>, p. 61</p> <p>Follow the line of questioning offered on page 61</p>	Oral or written responses to the four steps in art criticism process

Research-Based Effective Teaching Strategies		21st Century Learning Skills	
Check all that apply to the unit: <input checked="" type="checkbox"/> Identifying Similarities and Differences <input type="checkbox"/> Summarizing and Note Taking <input type="checkbox"/> Reinforcing Effort, Providing Recognition <input type="checkbox"/> Homework and Practice <input checked="" type="checkbox"/> Nonlinguistic Representations <input checked="" type="checkbox"/> Cooperative Learning <input type="checkbox"/> Setting Objectives, Providing Feedback <input type="checkbox"/> Generating and Testing Hypotheses <input type="checkbox"/> Cues, Questions, and Advance Organizers <input type="checkbox"/> Interdisciplinary Non-Fiction Writing		Check all that apply to the unit: <input checked="" type="checkbox"/> Teamwork and Collaboration <input type="checkbox"/> Initiative and Leadership <input checked="" type="checkbox"/> Curiosity and Imagination <input checked="" type="checkbox"/> Innovation and Creativity <input checked="" type="checkbox"/> Critical Thinking and Problem Solving <input type="checkbox"/> Flexibility and Adaptability <input checked="" type="checkbox"/> Effective Oral and Written Communication <input checked="" type="checkbox"/> Accessing and Analyzing Information <input type="checkbox"/> Other	
Differential Strategies (Additional Supports + Enrichment)	Intervention Strategies (Tiers 1, 2, 3)	Specially Designed Instruction for Special Education Students	Strategies for English Language Learners
Re-teach Art reproductions Demonstration Additional practice Additional guided practice	Re-teach Repetition Change pace Guided practice	One-on-One visual demonstrations English/Spanish translations (for lines, shapes, colors) Assign a buddy at the table Modified assessment Sheltered Instruction Observation Protocol	One-on-One visual demonstrations English/Spanish translations (for lines, shapes, colors) Assign a buddy at their table Modified assessment Sheltered Instruction Observation Protocol

Instructional Resources and Materials	
Physical	Technology-Based
<p><u>Explorations in Art</u> textbook, Grade 4</p> <p>Art reproductions</p> <p>Students' artwork</p> <p>Worksheet on Art Criticism and Elements of Art</p>	

Unit Vocabulary Terms		Enrichment/Extension	Interdisciplinary Connections
<p>“Priority Standards Concepts</p>	<p>Supporting Standards Concepts and Other Unit-Specific Terms</p>	<p>Critique your own work or that of a peer</p> <p>Describe</p> <p>Analyze</p> <p>Interpret</p> <p>Evaluate</p> <p>Art Criticism games such as Token Response</p> <p>Peer critique – say one thing you like about the work of art</p>	<p>Language Arts: Writing about art, Interpreting meaning, Main idea</p>
<p>Medium Media</p> <p>Elements of Art</p> <p>Principles of Design</p> <p>Critique Describe: Analyze Interpret Evaluate</p> <p>Style</p>			

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What Fourth Grade Students Should Know and Be Able to Do

- Display self-confidence in their creative abilities
- Take responsibility for their work
- Recognize others' work as unique
- Share and cooperate with others
- Exhibit curiosity about works of art
- Recognize and use primary, secondary, tertiary, warm, and cool colors
- Experiment using neutrals to create tints and shades
- Recognize a variety of lines
- Use line in a descriptive manner to convey mood (straight = calm, zigzag = excited)
- Compare and contrast shapes (i.e. natural/geometric, organic/inorganic, objective/nonobjective) shapes in their work
- Name basic geometric forms (i.e. cube, cone, sphere, cylinder, pyramid)
- Continue to refine their ability to create texture in their work
- Use basic perspective in their work (diminishing size from foreground middle ground, to background)
- Compile related and unrelated pieces into a visual whole in drawings, paintings, sculpture, photography, film, or computer-generated art
- Recognize the difference between symmetrical and asymmetrical balance
- Experiment with ways to achieve balance by using elements of line, shape, color, space, value, and form
- Explain how unity is achieved in their work and that of others
- Recognize multiple focal points with varying degrees of prominence in their work and that of others
- Identify ways movement is achieved in their work and that of others
- Create movement (rhythm) in work through repetition of lines, shapes, forms, colors, values, and textures
- Create work that does NOT rely on copying, tracing, or patterns
- Relate creative effort to organized thought
- Critique their work and that of others in terms of art elements used
- Develop ability to discuss their work and that of others in terms of meaning, feeling, mood, and ideas
- Create compositions, which consider the art elements in relation to design Principles
- Consider the concepts of perception, observation, creativity

- Create interior and exterior scenes (i.e. landscapes, still lifes) taken from life
- Depict human figures taken from life
- Experiment with a variety of media (i.e. watercolor, crayons, pencil, tempera, pastels, and collage)
- Create artworks that depict various climates, weather conditions, and seasons
- Use basic drawing and painting instruments appropriately and safely
- Consider the final presentation of their work
- Create prints, which consider the art elements in relation to design principles
- Consider the concepts of perception, observation, creativity, and evaluation in their artwork
- Create prints using one or more of the following processes: relief, intaglio, collograph, stencil
- Sign and number prints correctly
- Use printmaking tools appropriately and safely
- Consider the final presentation of their prints
- Create sculpture with consideration of the art elements in relation to the design principles
- Consider concepts of perception, observation, creativity, and evaluation in their work
- Use sculpture materials and tools appropriately and safely
- Create fine crafts with consideration of the art elements in relation to the design principles
- Create ceramic objects using coil, slab, pinch, or a combination of methods
- Show an understanding of basic firing and glazing processes
- Create works using fibers (i.e. weaving and stitchery)
- Use craft tools and materials appropriately
- Consider ways to present the artwork
- Use art vocabulary to express knowledge, opinions, judgments, preferences, and criticisms
- Recognize the universal use of art to communicate beyond the written or spoken word
- Recognize that art is a way of recording the history of mankind
- Recognize well-known works of art associated with other curriculum areas
- Name ways that individuals derive personal pleasure from creating works of art (Art as an avocation)
- Name ways that some individuals make a living from creating works of art (Art as a vocation)

Suggested Vocabulary for Fourth Grade Students

The use of proper terminology and the ability to converse about art knowledgeably is encouraged; therefore, each student should be made aware of the language of art. This is a suggested vocabulary list and is by no means intended to be all-inclusive. As each teacher introduces new media, techniques, and concepts additional vocabulary is often needed in order to appropriately communicate ideas.

elements	space	gadgets	pattern
lines	near/far	rubbing	foreground
straight	overlap	relief printing	middle ground
curved	horizon line	monoprint	background
zigzag	negative space	brayer	center of interest
broken	positive space	stencil	focal point
thin	value	crafts	still life
thick	lightness or darkness	weaving	imaginary
diagonal	of a color	over and under	imagination
horizontal	tints	loom	reproduction
vertical	shades	warp	gallery
shapes	form	weft	museum
circle	three-dimensional	batik	creative
square	drawing	stitchery	creativity
rectangle	crayon	appliqué	detail
triangle	chalk	clay	medium
oval	marker	clay	media
diamond	oil pastels	pinch pot	unity
two-dimensional	outline	coil	height
negative shape	with a brush	form	width
positive shape	sketch	kiln	depth
geometric shapes	painting	fire	figure
free-form shapes	brush	texture	proportion
irregular shapes	tempera	slab	composition
colors	watercolor	score	variety
color names	wash	slip	palette
primary	primary colors	greenware	easel
secondary	secondary colors	bisque	studio
neutrals	resist	glaze	contemporary art
warm and cool colors	opaque	general	traditional art forms
light and dark colors	transparent	artist	Impressionism
value	collage	overlap	Expressionism
shade	fold	self-portrait	Fauvism
tint	bend	portrait	Pop Art
hue	curl	cityscape	Surrealism
monochromatic	glue	seascape	Folk Art
complementary	scissors	landscape	
texture	cut	sculpture	
rough	overlap	mask	
smooth	shapes	balance/symmetry	
bumpy	printmaking	asymmetrical balance	
shiny	pattern	radial balance	
visual	print	mural	
tactile	stamp		

5th Grade Image

Grade 5

Visual Arts

North Carolina Essential Standards

The study of visual arts is cumulative and sequential to include learning introduced and emphasized at previous grade levels.

The emphasis for the grade level is on:

- Integrating and synthesizing subject matter, current events
- Evaluating results and recognizing which media will be successful in given situations
- Unity
- Cultures of the Americas, plants, interdependence
- Exploring the art of the Americas

Strands: Visual Literacy, Contextual Relevancy, Critical Response

Visual Literacy

Essential Standard - 5.V.1: Use the language of visual arts to communicate effectively.

Clarifying Objectives

- 5.V.1.1 Use appropriate art vocabulary to describe art movements.
- 5.V.1.2 Create art that reflects personal voice and choice.
- 5.V.1.3 Classify works of art in terms of whether they are realistic, abstract, or non-objective.
- 5.V.1.4 Understand the relationship between the Elements of Art and the Principles of Design.
- 5.V.1.5 Apply the Principles of Design in creating compositions.

Essential Standard - 5.V.2: Apply creative and critical thinking skills to artistic expression.

Clarifying Objectives

- 5.V.2.1 Evaluate solutions to artistic problems, including their effectiveness
- 5.V.2.2 Use ideas and imagery from the global environment as sources for creating art.
- 5.V.2.3 Create realistic, imaginative, abstract, and non-objective art.

Essential Standard - 5.V.3: Create art using a variety of tools, media, and processes, safely and appropriately.

Clarifying Objectives

- 5.V.3.1 Evaluate how to manipulate tools safely and appropriately to reach desired outcomes.
- 5.V.3.2 Use appropriate media for the creation of original art.
- 5.V.3.3 Create art using the processes of drawing, painting, weaving, printing, stitchery, collage, mixed media, sculpture, ceramics, and current technology.

Contextual Relevancy

Essential Standard - 5.CX.1: Understand the global, historical, societal, and cultural contexts of the visual arts.

Clarifying Objectives

- 5.CX.1.1 Understand how the visual arts have affected, and are reflected in, the culture, traditions, and history of the United States
- 5.CX.1.2 Recognize key contributions of North American artists in history.
- 5.CX.1.3 Classify North American artists in terms of styles, genre, and/or movements
- 5.CX.1.4 Explain how traditions and values influence ideas, issues, and themes found in art.
- 5.CX.1.5 Analyze the effect of the geographic location and physical environment on the media and subject matter of North American art and artists.

Essential Standard - 5.CX.2: Understand the interdisciplinary connections and life applications of the visual arts.

Clarifying Objectives

- 5.CX.2.1 Analyze the relationship between arts and daily life in product design, print, and digital media.
- 5.CX.2.2 Exemplify how information and skills learned in art can be applied in other disciplines.
- 5.CX.2.3 Understand the balance of individual roles and collaborative skills to create art.
- 5.CX.2.4 Interpret visual images from media sources and the immediate environment.

Critical Response

Essential Standard - 5.CR.1: Use critical analysis to generate responses to a variety of prompts.

- 5.CR.1.1 Judge art through the application of art concepts and vocabulary.
- 5.CR.1.2 Critique personal art based on established criteria and expressive qualities.

Sample Unit

Essential Standard - 5.V.1: Use the language of visual arts to communicate effectively.

Rigorous Curriculum Design Unit Plan

Subject (s)	Visual Arts
Grade/Course	Fifth Grade
Unit of Study	Surrealist Landscapes
Unit Type	<input type="checkbox"/> Topical X <input type="checkbox"/> Skills-based X <input checked="" type="checkbox"/> Thematic
Pacing	5 - 6 sessions

Priority Standards or Learning Outcomes Supporting Standards/Outcomes	
5.V.1	Use the language of visual arts to communicate effectively.

Clarifying Priority Standards or Learning Outcomes Supporting Standards/Outcomes	
5.V.1.1	Use art vocabulary to describe art movements.
5.V.1.2	Create art that reflects personal voice and choice.
5.V.1.3	Classify works of art in terms of whether they are realistic, abstract, or non-objective.
5.V.1.4	Understand the relationship between the Elements of Art and the Principles of Design
5.V.1.5	Apply the Principles of Design in creating compositions.

Name of Unit: Surrealist Landscapes		
Lesson Plans	Brief Description	Pacing
Introduction	<p>Review game using small postcard size images of famous art works. Classify works of art in terms of whether they are realistic, abstract, or non-objective.</p> <p>Read, <u>Explorations in Art, Creating Mood: Dreamlike Places</u>, pp. 164-167. Discuss characteristics of <i>Surrealism</i> and neutral colors.</p>	1 Session
Planning a painting of a dreamlike landscape	Sketch and plan the color scheme using process on page 167.	1 Session
Mixing Neutrals	Teacher demonstrates how to use the color wheel to mix neutral colors. Students will practice mixing all of the colors they will use in their artwork.	1 Session
Sketch in pencil and paint Surrealistic landscape	Painting	2-3 Sessions

Concepts (students need to know)	Skills (students need to be able to do)	Bloom's Taxonomy Levels
<p>Understand that artists often combine real and unreal elements in artworks.</p> <p>Identify neutral colors in the environment and in</p>	<p>Effectively use imagination as a source for symbolic expression.</p> <p>Focus on specific elements and principles of art to create a</p>	<p>Remembering</p> <p>Understanding</p> <p>Applying</p> <p>Analyzing</p>

<p>artworks</p> <p>Understand the relationship between the <u>Elements of Art</u></p> <p>Line Shape Color Texture Space Value Form and the <u>Principles of Design</u></p> <p>Repetition Unity Variety Rhythm Movement Emphasis Balance</p> <p>Mood and/or feeling in art</p> <p>Color symbolism Color theory</p> <p>Unexpected proportions Exaggerated proportions</p>	<p>successful dreamlike landscape. (lines, shapes, values, proportion, emphasis, repetition, movement, balance, unity, and variety)</p> <p>Successfully mix a <u>variety</u> of neutral colors Recognize individual style characteristics of an artwork.</p> <p>Compare art of one artist to that of another.</p> <p>Create a definite mood and/or feeling in a painting</p>	<p>Evaluating</p> <p>Creating</p>
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Essential Questions	Corresponding Big Ideas
<p>How does an artist's <i>style</i> reveal the unique qualities of an individual, culture, or time period?</p> <p>How can you as an artist express your "personal voice" in your artwork?</p> <p>How can we use visual clues to interpret the content of art?</p> <p>Explain the characteristics of each of these styles of art: realistic, abstract,</p>	<p>Thinking and working as artists, we can create imaginary and dreamlike images.</p> <p>Creating art that reflects personal voice and choice involves planning and original thought.</p> <p>Artworks can be classified in terms of whether they are realistic, abstract, or</p>

and non-objective. How are neutral colors made?	non-objective. Neutral colors are not hues.
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Standardized Assessment Correlation (State, Province, College, and Career)
N/A

Unit Assessments	
Pre-Assessment	Informal Progress Monitoring Checks
Preliminary discussion of specific vocabulary: Differences in abstract, realistic, and non-objective art. Mood and/or feeling in art Color symbolism Color theory Landscape <u>Elements of Art:</u> Line Shape Color Space Texture Value <u>Principles of Design:</u> Contrast Variety Rhythm Emphasis Balance Proportion Unity Composition	Monitor individuals while working on tasks Observation during an activity at each stage in process <ol style="list-style-type: none"> 1. Sketch and plan the color scheme, composition 2. Mixing neutrals to use in the landscape painting 3. Craftsmanship in painting process Individual conferencing Guided questions

KWL Chart (What do you KNOW? What Do You WANT to know? What Did You LEARN?)	
Post Assessment	
<p>Students' work Oral Critique</p> <p>Teacher assessment of student. Address these three questions...</p> <ol style="list-style-type: none"> 1. Did the student understand the concept of styles of art? 2. Did the student understand the process of composing a surrealist landscape using neutral colors? 3. Did the student successfully complete a surrealist landscape using neutral colors? <p>Students will fill out a KWL Chart (What do you KNOW? What Do You WANT to know? What Did You LEARN?), which will serve as a pre-assessment indicating what they expect to learn.</p> <p>Performance based checklist to make sure each step is completed successfully</p> <p>Review for class, students may do self-assessment along with review</p> <p>Reflecting on essential questions</p>	
Scoring Guides and Answer Keys	
N/A	

Engaging Learning Experiences	
Learning Activities Using Text or Program	Authentic Performance Tasks
<p>Read, <u>Explorations in Art, <i>Creating Mood: Dreamlike Places</i></u>, pp. 164-167. Discuss characteristics of <i>Surrealism</i> and neutral colors.</p> <p>Teacher demonstrates how to begin sketching the landscape in surrealist style.</p> <p>Students plan their composition and practice mixing neutral colors.</p>	<p>Pre-assessment of vocabulary</p> <p>Sketch of landscape</p> <p>Paint landscape</p> <p>Teacher assessment of student work</p>

<p>Students draw and paint the surrealistic landscape on white paper.</p> <p>Showcase and display artwork</p> <p>Critique</p>	
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Research-Based Effective Teaching Strategies	21 st Century Learning Skills
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<p>Check all that apply to the unit:</p> <p><input checked="" type="checkbox"/> Identifying Similarities and Differences</p> <p><input type="checkbox"/> Summarizing and Note Taking</p> <p><input checked="" type="checkbox"/> Reinforcing Effort, Providing Recognition</p> <p><input type="checkbox"/> Homework and Practice</p> <p><input checked="" type="checkbox"/> Nonlinguistic Representations</p> <p><input checked="" type="checkbox"/> Cooperative Learning</p> <p><input checked="" type="checkbox"/> Setting Objectives, Providing Feedback</p> <p><input type="checkbox"/> Generating and Testing Hypotheses</p> <p><input checked="" type="checkbox"/> Cues, Questions, and Advance Organizers</p> <p><input type="checkbox"/> Interdisciplinary Non-Fiction Writing</p>	<p>Check all that apply to the unit:</p> <p><input checked="" type="checkbox"/> Teamwork and Collaboration</p> <p><input checked="" type="checkbox"/> Initiative and Leadership</p> <p><input checked="" type="checkbox"/> Curiosity and Imagination</p> <p><input checked="" type="checkbox"/> Innovation and Creativity</p> <p><input checked="" type="checkbox"/> Critical Thinking and Problem Solving</p> <p><input checked="" type="checkbox"/> Flexibility and Adaptability</p> <p><input checked="" type="checkbox"/> Effective Oral and Written Communication</p> <p><input checked="" type="checkbox"/> Accessing and Analyzing Information</p> <p><input type="checkbox"/> Other</p>
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Differential Strategies (Additional Supports + Enrichment)	Intervention Strategies (Tiers 1, 2, 3)	Specially Designed Instruction for Special Education Students	Strategies for English Language Learners
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<p>Demonstration</p> <p>Pre-teach and Re-teach</p> <p>Additional practice</p>	<p>Differentiated instruction</p> <p>Graphic organizers</p> <p>Re-teach</p>	<p>Adaptive equipment</p> <p>Modified lesson plan using other materials</p>	<p>Physical demonstration</p> <p>Visual example, draw a picture.</p> <p>Writing the word.</p>
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Student peer assistant	Direct instructions	Vocabulary in picture form	(Picture word recall)
Observation	Appropriate questioning and response skills	Work with specialists such as school occupational therapist or physical therapist	Building on prior knowledge
Sheltered Instruction Observation Protocol (SIOP) methods	Cueing and signaling	Specialized manipulation tools	Teaching through relevance
Art reproductions of abstract, realistic, non-objective, and surrealistic styles.		Addressing learning modalities	Physical demonstration
		Inclusion of specialists (occupational therapist, physical therapist, ESL teachers)	Visual example, draw a picture.
			Writing the word. (Picture word recall)

Instructional Resources and Materials	
Physical	Technology-Based
Art reproductions of abstract, realistic, non-objective, and surrealistic styles	Document camera
Exemplars of student work	Video of Surrealistic Landscapes done by a student http://www.youtube.com/watch?v=Sb4HBRrr_4w&safety_mode=true&persistent_safety_mode=1&safe=active
<u>Explorations in Art</u> textbooks	
White paper	Projects on art styles by students for students: http://library.thinkquest.org/J001159/artstyle.htm
Chalk or pencils	
Tempera paint	
Brushes	
Water containers	

Unit Vocabulary Terms		Enrichment/Extension	Interdisciplinary Connections
Priority Standards Concepts	Supporting Standards Concepts and Other Unit-Specific Terms	<p><u>Magritte's Marvelous Hat: Surrealism for Kids</u>, D.B. Johnson.</p> <p><u>Dali and the Path of Dreams</u>, Joan Subirana. Francis Lincoln. 2004</p> <p><u>The Diamond in the Window</u>, Jane Langton. HarperTrophy, 2001 (Vivid descriptions of dreamlike, fantastical places.)</p>	Science: Light and Color
<p>Surrealism Landscape Abstract Non-Objective Realistic styles</p> <p>Neutrals Composition Mood</p>	<p><u>Elements of Art:</u> Line Shape Color Space Texture Value</p> <p><u>Principles of Design:</u> Contrast Variety Rhythm Emphasis Balance Proportion Unity</p> <p>KWL Chart</p>	<p>Student exhibition of paintings</p> <p>Create a second landscape in a different style</p> <p>Create a second landscape using unexpected, bold colors in the style of the Fauves</p>	

Sample Unit

Essential Standard - 5.V.2: Apply creative and critical thinking skills to artistic expression.

Rigorous Curriculum Design Unit Plan

Subject (s)	Visual Arts	
Grade/Course	Fifth Grade	
Unit of Study	Figurative Sculptures	
Unit Type	Topical Skills-based X Thematic	
Pacing	6 Sessions	
Priority Standards or Learning Outcomes Supporting Standards/Outcomes		
5.V.2 Apply creative and critical thinking skills to artistic expression		
Clarifying Priority Standards or Learning Outcomes Supporting Standards/Outcomes		
<p>5.V.2.1 Evaluate solutions to artistic problems including their effectiveness</p> <p>5.V.2.2 Use ideas and imagery from the global environment as sources for creating art.</p> <p>5.V.2.3 Create realistic, imaginative, abstract and non objective art.</p>		
Name of Unit: Figurative Sculptures		
Lesson Plans	Brief Description	Pacing
Introduction to Figurative Sculpture.	<i>Explorations in Art, Armature and Form: Sculptures of People</i> , pp. 16-19. (Grade 5), Compare and contrast famous figurative sculptures from around the world. (Giacometti, <u>Michelangelo's David</u> , etc.)	1 Session
Building an Armature	Teacher demonstrates how to use foil or aluminum wire to create an armature. Students will build an armature for	1 Session

<p><u>Principles of Design:</u> balance</p> <p>Three-dimensional art has length, width, depth; is not flat and can be viewed from all/many sides.</p> <p>Using recyclable materials protects our environment and global climate.</p>	<p>Compare and contrast the styles of figurative sculptures from around the world.</p> <p>Successfully apply paint to finished sculpture.</p>	
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Essential Questions	Corresponding Big Ideas
<p>How is the human body used in art?</p> <p>Why do artists use armatures in sculptural artwork?</p> <p>What elements and principles of design make your figurative sculpture realistic and expressive?</p> <p>What is the purpose of specific works of public sculpture?</p> <p>How can you show a figure in motion?</p>	<p>Sculptures can be created for different purposes.</p> <p>Some solutions to artistic problems are more effective than others.</p> <p>Ideas and imagery from the global environment can be used as sources for creating art.</p> <p>Artists recycle materials to create art</p>

Standardized Assessment Correlations (State, Province, College, and Career)	
N/A	
Unit Assessments	
Pre-Assessment	Informal Progress Monitoring Checks
<p>Review Essential Questions</p> <p>Can art be made to commemorate or honor people or events?</p>	<p>Monitor individuals while working on tasks</p> <p>Observation during an activity at each stage in process</p> <ol style="list-style-type: none"> 1. Building an armature 2. Additive techniques to “flesh”

	<p>out the figure</p> <p>3. Painting</p> <p>Individual conferencing</p> <p>Guided questions</p>
Post Assessment	
<p>Performance based (Teacher documents students who did or did not understand how to make a successful pinch pot using clay)</p> <p>Reflect on essential questions (Teacher documents students who were and who were not able to answer the essential questions)</p>	
Scoring Guides and Answer Keys	

Engaging Learning Experiences	
Learning Activities Using Text or Program	Authentic Performance Tasks
<p><u>Explorations in Art, Armature and Form: Sculptures of People</u>, pp. 16-19. (Grade 5),</p> <p>Demonstration of how to use foil or aluminum wire to create an armature</p> <p>Demonstration of how to use papier mache or plaster gauze to flesh out armature</p> <p>Showcase and display artwork</p> <p>Critique</p>	<p>Pre-assessment of vocabulary</p> <p>Creating a figurative sculpture using an armature and additive techniques</p> <p>Painting the sculpture</p> <p>Self assessment</p> <p>Teacher assessment of student work</p>

Research-Based Effective Teaching Strategies		21st Century Learning Skills	
Check all that apply to the unit: <input checked="" type="checkbox"/> Identifying Similarities and Differences <input type="checkbox"/> Summarizing and Note Taking <input checked="" type="checkbox"/> Reinforcing Effort, Providing Recognition <input type="checkbox"/> Homework and Practice <input checked="" type="checkbox"/> Nonlinguistic Representations <input checked="" type="checkbox"/> Cooperative Learning <input checked="" type="checkbox"/> Setting Objectives, Providing Feedback <input type="checkbox"/> Generating and Testing Hypotheses <input checked="" type="checkbox"/> Cues, Questions, and Advance Organizers <input type="checkbox"/> Interdisciplinary Non-Fiction Writing		Check all that apply to the unit: <input checked="" type="checkbox"/> Teamwork and Collaboration <input checked="" type="checkbox"/> Initiative and Leadership <input checked="" type="checkbox"/> Curiosity and Imagination <input checked="" type="checkbox"/> Innovation and Creativity <input checked="" type="checkbox"/> Critical Thinking and Problem Solving <input checked="" type="checkbox"/> Flexibility and Adaptability <input checked="" type="checkbox"/> Effective Oral and Written Communication <input checked="" type="checkbox"/> Accessing and Analyzing Information <input type="checkbox"/> Other	
Differential Strategies (Additional Supports + Enrichment)	Intervention Strategies (Tiers 1, 2, 3)	Specially Designed Instruction for Special Education Students	Strategies for English Language Learners
Demonstration Pre-teach and Re-teach Additional practice	Differentiated instruction Graphic organizers Re-teach Direct instructions	Adaptive equipment Modified lesson plan using other materials Vocabulary in picture form Work with specialists	Physical demonstration Visual example, draw a picture. Writing the word. (Picture word recall)

<p>Student peer assistant</p> <p>Observation</p> <p>Sheltered Instruction Observation Protocol (SIOP) methods</p> <p>Art reproductions of abstract, realistic, non-objective, and surrealistic styles.</p>	<p>Appropriate questioning & Response skills</p> <p>Cueing and signaling</p>	<p>such as school Occupational Therapist or Physical Therapist</p> <p>Specialized manipulation tools.</p> <p>Addressing learning modalities</p>	<p>Building on prior knowledge</p> <p>Teaching through relevance</p> <p>Physical demo.</p> <p>Visual example, draw a picture.</p> <p>Writing the word. (Picture word recall)</p> <p>Sheltered Instruction Observation Protocol</p>
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Instructional Resources and Materials

Physical	Technology-Based
<p>Art reproductions of figurative sculptures from different cultures</p> <p>Exemplars of student work</p> <p><u>Explorations in Art</u> textbooks</p> <p>Wire and/or aluminum foil</p> <p>Tempera paint</p> <p>Brushes</p> <p>Water containers</p>	<p>Document camera</p> <p>Virtual monument tours http://dc.about.com/cs.sightseeing/a/Monuments.htm</p>

Unit Vocabulary Terms		Enrichment /Extension	Interdisciplinary Connections
Priority Standards Concepts	Supporting Standards Concepts and Other Unit-Specific Terms	Student exhibition of sculptures	
<p>Sculpture Figure Armature Monuments</p> <p>Additive Sculpture</p> <p><u>Elements of Art:</u> Shapes Forms Lines</p> <p><u>Principles of Design:</u> Balance</p> <p>Three-dimensional art has length, width, depth, is not flat and can be viewed from all or many sides</p>	<p><u>Elements of Art:</u> Line Shape Color Space Texture Value</p> <p><u>Principles of Design:</u> Contrast Variety Rhythm Emphasis Balance Proportion Unity</p> <p>KWL Chart</p>		

Sample Unit

Essential Standard - 5.V.3: Create art using a variety of tools, media, and processes, safely and appropriately.

Rigorous Curriculum Design Unit Plan

Subject (s)	Visual Arts
Grade/Course	Fifth Grade
Unit of Study	Ceramics: Slab Construction
Unit Type	<input type="checkbox"/> Topical <input checked="" type="checkbox"/> Skills-based <input checked="" type="checkbox"/> Thematic
Pacing	6 Sessions

Priority Standards or Learning Outcomes Supporting Standards/Outcomes
5.V.3 Create art using a variety of tools, media, and processes, safely and appropriately.

Clarifying Priority Standards or Learning Outcomes Supporting Standards/Outcomes
5.V.3.1 Evaluate how to manipulate tools safely and appropriately to reach desired outcomes.
5.V.3.2 Use appropriate media for the creation of original art.
5.V.3.3 Create art using the processes of ceramics.

Name of Unit: Ceramics: Slab Construction		
Lesson Plans	Brief Description	Pacing
Introduction: Viewing reproductions, textbook connections, book: <u>The Magic of Clay</u> , Explanation of the Project	View reproductions, read <u>Explorations in Art, Clay Slab Construction: Vessels with A Message</u> , pp. 144-147 Read, <u>The Magic of Clay</u> . by Andalucia. Explanation of the project. Students will review the characteristics of clay,	1-2 Sessions

	compare vessels from different regions of the United States, and learn to use the slab to create a vessel.	
Sketching, Planning, Pre-Assessment, Demonstration	Planning a slab vessel	1 Session
Create Slab Vessel	Create a slab vessel	2-3 Sessions
Glazing Techniques	Students will apply glaze to fired vessel.	1 Session
Post Assessment: Rubric		1 Session
Critique		

Concepts (students need to know)	Skills (students need to be able to do)	Bloom's Taxonomy Levels
Art Room Safety	Safely use clay and tools in the process of creating a coil pot and understand the functions of a kiln	Understanding- Demonstrate what you know and have learned about the process of making a coil pot
Characteristics of clay	Utilize prior knowledge and learned skills involved in working with clay as an art medium	Applying- Show what you know and have learned about using clay and clay tools safely
Pottery from around the United States	Utilize coil techniques to form an original coil pot, utilizing styles observed from examples of clay works from around the United States	Evaluating- Personally assess the final product using a rubric Creating- Create a coil pot

Essential Questions	Corresponding Big Ideas
<ol style="list-style-type: none"> 1. How can you safely use clay and clay tools to create a slab vessel? 2. What is the difference between functional and decorative art? 3. What are the basic art making processes involved in working with clay? 4. How can you use the Art Elements and Principles of Design while working with clay to develop your own style as an artist? 	<p>Students develop skills to work safely in the art studio.</p> <p>Students will discover every day uses of pottery and understand the differences.</p> <p>Students gain the knowledge of the processes and steps involved in creating a coil pot.</p> <p>Students learn to apply the Art Elements and Principles in original art.</p>

Standardized Assessment Correlations (State, Province, College, and Career)
N/A

Unit Assessments	
Pre-Assessment	Informal Progress Monitoring Checks
Review Essential Questions	<p>Monitor individuals while working on tasks</p> <p>Observation during an activity at each stage in process</p> <ol style="list-style-type: none"> 1. Planning 2. Creating 3. Glazing <p>Individual conferencing</p> <p>Guided questions</p>
Post Assessment	
Performance based (Teacher documents students who did or did not understand how to make a successful slab vessel using clay)	

Reflect on essential questions (Teacher documents students who were and who were not able to answer the essential questions)

Scoring Guides and Answer Keys

N/A

Engaging Learning Experiences

Learning Activities Using Text or Program	Authentic Performance Tasks
<p>View reproductions, read <u>Explorations in Art, Clay Slab Construction: Vessels with A Message</u>, pp. 144-147</p> <p>Read, <u>The Magic of Clay</u>. by Andalucía.</p> <p>Demonstration of how to use clay slabs, scoring to create a functional vessel.</p> <p>Showcase and display artwork</p> <p>Critique</p>	<p>Pre-assessment of vocabulary</p> <p>Creating a slab vessel clay techniques</p> <p>Glazing</p> <p>Self assessment</p> <p>Teacher assessment of student work</p>

Research-Based Effective Teaching Strategies	21st Century Learning Skills
<p>Check all that apply to the unit:</p> <p><input type="checkbox"/> Identifying Similarities and Differences</p> <p><input type="checkbox"/> Summarizing and Note Taking</p> <p>X<input type="checkbox"/> Reinforcing Effort, Providing Recognition</p> <p><input type="checkbox"/> Homework and Practice</p> <p>X<input type="checkbox"/> Nonlinguistic Representations</p> <p><input type="checkbox"/> Cooperative Learning</p> <p><input type="checkbox"/> Setting Objectives, Providing Feedback</p> <p><input type="checkbox"/> Generating and Testing Hypotheses</p> <p>X<input type="checkbox"/> Cues, Questions, and Advance Organizer</p>	<p>Check all that apply to the unit:</p> <p><input type="checkbox"/> Teamwork and Collaboration</p> <p><input type="checkbox"/> Initiative and Leadership</p> <p>X<input type="checkbox"/> Curiosity and Imagination</p> <p>X<input type="checkbox"/> Innovation and Creativity</p> <p>X<input type="checkbox"/> Critical Thinking and Problem Solving</p> <p>X<input type="checkbox"/> Flexibility and Adaptability</p> <p><input type="checkbox"/> Effective Oral and Written Communication</p> <p><input type="checkbox"/> Accessing and Analyzing Information</p> <p><input type="checkbox"/> Other</p>

Differential Strategies (Additional Supports + Enrichment)	Intervention Strategies (Tiers 1, 2, 3)	Specially Designed Instruction for Special Education Students	Strategies for English Language Learners
Demonstration	Differentiated instruction	Adaptive equipment	Physical demonstration
Pre-teach and Re-teach	Graphic Organizers	Modified lesson plan using other materials	Visual example, draw a picture.
Additional practice	Re-teach	Vocabulary in picture form	Writing the word. (Picture word recall)
Student peer assistant	Direct instructions	Work with specialists such as school occupational therapist or physical therapist	Building on prior knowledge
Observation	Appropriate questioning & response skills	Specialized manipulation tools.	Teaching through relevance
Sheltered Instruction Observation Protocol (SIOP) methods	Cueing and signaling	Addressing learning modalities	Physical demonstration
Art reproductions of abstract, realistic, non-objective, and surrealistic styles.			Visual example, draw a picture.
			Writing the word. (Picture word recall)
			Sheltered Instruction Observation Protocol
Instructional Resources and Materials			
Physical		Technology-Based	
Book: <u>The Magic of Clay</u>		Document Camera	
Exemplars of student work		Ancient and modern Maya www.nga.gov/kids/mayakids.pdf	
Explorations in Art textbooks		www.mayankids.com/mmkpeople/index.html	

Clay			
Clay tools			
Glaze			
Brushes			
Water containers			
Unit Vocabulary Terms		Enrichment/Extension	Interdisciplinary Connections
Priority Standards Concepts	Supporting Standards Concepts and Other Unit-Specific Terms	<p><u><i>Secrets in Stone: All About Maya Hieroglyphs</i></u>, by Laurie Coulter. Little, Brown, 2001.</p> <p><u><i>Secrets of the Mayan Ruins</i></u>, by P.J. Stray. Silver Burdett, 1995</p> <p>Photographing finished pots and posting in online class galleries with parental permission</p> <p>Visiting a potter or sculptor</p>	<p>Social Studies: Mayan Culture Compare traditional pottery techniques of Native Americans across the United States.</p> <p>Language Arts: Symbolism</p> <p>Science: The cycle of raw clay turning into ceramics</p> <p>Math: Shrinkage</p>
<p>Ceramics Bisque ware Green ware Kiln Slab Glaze Fire</p> <p><u>Elements of Art:</u> Shapes Forms Lines</p> <p><u>Principles of Design:</u> Balance Three-dimensional art has length, width, depth, is not flat, and can be viewed from all/many sides</p>	<p>Moisture</p> <p><u>Elements of Art:</u> Line Shape Color Space Texture Value</p> <p><u>Principles of Design:</u> Contrast Variety Rhythm Emphasis Balance Proportion Unity</p> <p>KWL Chart</p>		

Sample Unit

Essential Standard - 5.CX.1: Understand the global, historical, societal, and cultural contexts of the visual arts.

Rigorous Curriculum Design Unit Plan

Subject (s)	VISUAL ARTS
Grade/Course	5Fifth Grade
Unit of Study	Our Artistic Heritage: Grand Wood and the Hudson River School Painters
Unit Type	<input type="checkbox"/> Topical <input checked="" type="checkbox"/> Skills-based <input type="checkbox"/> Thematic
Pacing	6-7 Sessions

Priority Standards or Learning Outcomes Supporting Standards/Outcomes	
5.CX.1	Understand the global, historical, societal, and cultural contexts of the visual arts.
Clarifying Priority Standards or Learning Outcomes Supporting Standards/Outcomes	
5.CX.1.1	Understand how the visual arts have affected, and are reflected in, the culture, traditions, and history of the United States
5.CX.1.2	Recognize key contributions of North American artists in history.
5.CX.1.3	Classify North American artists in terms of styles, genre, and/or movements.
5.CX.1.4	Explain how traditions and values influence ideas, issues, and themes found in art.
5.CX.1.5	Analyze the effect geographic location and physical environment on the media and subject matter of North American art and artists.

Name of Unit: Our Artistic Heritage: Art Forms and Media		
Lesson Plans	Brief Description	Pacing
Overview	<p><u>Explorations in Art, We The People: People and Their Stories</u>, pp. 2-3. Grant Wood</p> <p>Regionalism (Grant Wood's style) has deep historical roots in American art, continuing a tradition begun with the Hudson River School in the 1860s and extending into the present. Compare and contrast the work of the Hudson River School landscapes and that of Grant Wood.</p> <p><u>Grant Wood (Getting to Know the World's Greatest Artists)</u> by <u>Mike Venezia</u>,</p>	1 Session
Plan landscape and begin painting large areas of color in landscapes	<p>Review perspective, depth, foreground, middle ground, background, overlapping Lightly sketch simplified landscape showing a sense of depth.</p>	2 Sessions
Paint details	Add crops, buildings, trees, animals, fences	1-2 Sessions
More details in oil pastels	Draw more details in oil pastels	1 Session
Critique and Self Assessment	Follow Critique and/or self-assessment procedures	1 Session

Concepts (students need to know)	Skills (students need to be able to do)	Bloom's Taxonomy Levels
<p>Key contributions of North American artists in history</p> <p>North American artists in terms of styles, genre, and/or movements</p> <p>The effects of geographic location and physical environment on the media and subject matter of North American art and artists</p> <p>Landscapes</p> <p>Creating the illusion of depth on a two-dimensional picture plane</p>	<p>Successfully handle paint</p> <p>Effectively use the techniques of perspective</p> <p>Focus on specific elements and principles of art to create a successful landscape. (lines, shapes, values, proportion, emphasis, repetition, movement, balance, unity, and variety)</p> <p>Compare art of one artist to that of another</p>	<p>Remembering</p> <p>Understanding</p> <p>Applying</p> <p>Analyzing</p> <p>Evaluating</p> <p>Creating</p>

Essential Questions	Corresponding Big Ideas
<p>How does an artist's <i>style</i> reveal the unique qualities of an individual, culture, or time period?</p> <p>How can you as an artist express your "personal voice" in your artwork?</p> <p>How can we use visual clues to interpret the content of art?</p> <p>Explain the characteristics of each of these styles of art:: Regionalism and Hudson River School (Romanticism)</p> <p>How do artists use the techniques of perspective to create a sense of depth in landscapes?</p>	<p>Traditions and values influence ideas, issues, and themes found in art.</p> <p>Geographic location and physical environment have an affect on the media and subject matter of North American art and artists.</p> <p>Art is a visual record of history, time, and place.</p>

**Standardized Assessment Correlations
(State, Province, College, and Career)**

N/A

Unit Assessments

Pre-Assessment	Informal Progress Monitoring Checks
<p>Preliminary discussion of specific vocabulary</p> <p>Differences in style between Regionalism and Hudson River school</p> <p>Mood and feeling in art Color symbolism Color theory Landscape Perspective Depth</p> <p><u>Elements of Art:</u> Line Shape Color Space Texture Value</p> <p><u>Principles of Design:</u> Contrast Variety Rhythm Emphasis Balance Proportion Unity</p> <p>Composition</p> <p>KWL Chart (What do you KNOW? What Do You WANT to know? What Did You LEARN?)</p>	<p>Monitor individuals while working on tasks</p> <p>Observation during an activity at each stage in process</p> <ol style="list-style-type: none"> 1. Sketch and planning the color scheme and composition 2. Landscape painting 3. Craftsmanship in painting process <p>Individual conferencing</p> <p>Guided questions</p>

Post Assessment
<p>Students' work Oral Critique Teacher assessment of student works; address these three questions...</p> <ol style="list-style-type: none"> 1. Did the student understand the concept of styles of art? 2. Did the student understand the process of composing a landscape using the techniques of perspective? 3. Did the student successfully complete a landscape which shows depth? <p>Students will fill out a KWL Chart (What do you KNOW? What Do You WANT to know? What Did You LEARN?), which will serve as a pre-assessment indicating what they expect to learn.</p> <p>Performance based checklist to make sure each step is completed successfully</p> <p>Review for class, students may do self-assessment along with a review</p> <p>Reflecting on essential questions</p>
Scoring Guides and Answer Keys

Engaging Learning Experiences	
Learning Activities Using Text or Program	Authentic Performance Tasks
<p><u>Explorations in Art, <i>We The People: People and Their Stories</i>, pp. 2-3.</u> Grant Wood</p> <p><u>Grant Wood (Getting to Know the World's Greatest Artists) by Mike Venezia.</u> Teacher demonstrates how to begin sketching the landscape using the techniques of perspective.</p> <p>Students plan their composition and paint.</p> <p>Showcase and display artwork</p> <p>Critique</p>	<p>Pre-assessment of vocabulary</p> <p>Sketch of landscape</p> <p>Painted landscape</p> <p>Teacher assessment of student work</p>

Research-Based Effective Teaching Strategies		21st Century Learning Skills	
Check all that apply to the unit: <input checked="" type="checkbox"/> Identifying Similarities and Differences <input type="checkbox"/> Summarizing and Note Taking <input checked="" type="checkbox"/> Reinforcing Effort, Providing Recognition <input type="checkbox"/> Homework and Practice <input type="checkbox"/> Nonlinguistic Representations <input checked="" type="checkbox"/> Cooperative Learning <input checked="" type="checkbox"/> Setting Objectives, Providing Feedback <input type="checkbox"/> Generating and Testing Hypotheses <input checked="" type="checkbox"/> Cues, Questions, and Advance Organizers <input type="checkbox"/> Interdisciplinary Non-Fiction Writing		Check all that apply to the unit: <input checked="" type="checkbox"/> Teamwork and Collaboration <input type="checkbox"/> Initiative and Leadership <input checked="" type="checkbox"/> Curiosity and Imagination <input checked="" type="checkbox"/> Innovation and Creativity <input checked="" type="checkbox"/> Critical Thinking and Problem Solving <input type="checkbox"/> Flexibility and Adaptability <input checked="" type="checkbox"/> Effective Oral and Written Communication <input checked="" type="checkbox"/> Accessing and Analyzing Information <input type="checkbox"/> Other	
Differential Strategies (Additional Supports + Enrichment)	Intervention Strategies (Tiers 1, 2, 3)	Specially Designed Instruction for Special Education Students	Strategies for English Language Learners
Demonstration Pre-teach and Re-teach Additional practice Student peer assistant Observation Sheltered Instruction Observation	Differentiated instruction Graphic organizers Re-teach direct instructions Appropriate questioning & response skills	Adaptive equipment Modified lesson plan using other materials Vocabulary in picture form Work with specialists such as school occupational therapist or	Physical demonstration Visual example, draw a picture. Writing the word. (Picture word recall) Building on prior knowledge Teaching through relevance

<p>Protocol (SIOP) methods</p> <p>Art reproductions of landscapes (specifically those of Grant Wood and the Hudson River School Painters)</p>	<p>Cueing and signaling</p>	<p>physical therapist</p> <p>Specialized manipulation tools</p> <p>Addressing learning modalities</p> <p>Inclusion of specialists (occupational therapist, physical therapist, ESL teachers)</p>	<p>Physical demonstration</p> <p>Visual example, draw a picture.</p> <p>Writing the word. (Picture word recall)</p> <p>Building on prior knowledge-teaching through relevance</p> <p>Sheltered Instruction Observation Protocol</p>
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Instructional Resources and Materials	
Physical	Technology-Based
<p>Art reproductions of landscapes (specifically those of Grant Wood and the Hudson River School Painters)</p> <p>Exemplars of student work</p> <p><i>Explorations in Art</i> textbooks</p> <p>White paper</p> <p>Chalk or pencils</p> <p>Tempera paint</p> <p>Brushes</p>	<p>Document camera, laptop and projector</p> <p>Websites to provide background information and exemplars for study of Grant Wood and Hudson River School Artists</p> <p>Grant Wood: http://www.museumsyndicate.com/artist.php?artist=62 http://artsmarts4kids.blogspot.com/2008/11/grant-wood.html http://www.neatorama.com/2012/03/16/grant-woods-american-gothic/</p> <p>DVD <i>Dropping in on Grant Wood</i> by Crystal Productions, 2005</p>

(For teacher viewing)

http://www.youtube.com/watch?v=9m5S0Rw8c0U&feature=related&safety_mode=true&persist_safety_mode=1&safe=active

http://www.youtube.com/watch?v=F3HJoPtHUCo&feature=related&safety_mode=true&persist_safety_mode=1&safe=active

http://www.youtube.com/watch?v=hG63DJOVGG8&feature=related&safety_mode=true&persist_safety_mode=1&safe=active

<http://www.nytimes.com/2001/09/02/nyregion/critic-s-notebook-putting-a-pictorial-eye-on-nature-s-byways.html>

Hudson River School

http://www.albanyinstitute.org/z-%20AIHA%20website/7-Education/Museum%20Lessons/education.museum%20lessons_files/Microsoft%20Word%20-%20Art%20Artists%20and%20Nature%20the%20Hudson%20River%20School.pdf

<http://www.visual-arts-cork.com/history-of-art/udson-river-school-landscape-painting.htm>

<http://www.siouxcityartcenter.org/collections/category/regionalism.html>

Art in the Americas

<http://faculty.evansville.edu/ri29/art105/f02/art105-8.html>

Unit Vocabulary Terms		Enrichment/Extension	Interdisciplinary Connections
Priority Standards Concepts	Supporting Standards Concepts and Other Unit-Specific Terms	<i>The Midnight Ride of Paul Revere</i> , by Henry Wadsworth Longfellow, 1807-1882	Social Studies: Westward movement Mid west
Regionalism Hudson River school Realistic Styles Landscape Perspective Composition Mood	<u>Elements of Art:</u> Line Shape Color Space Texture Value <u>Principles of Design:</u> Contrast Variety Rhythm Emphasis Balance Proportion Unity KWL Chart	<i>Artist in Overalls</i> by John Duggleby Students paint a parody of American Gothic by Grant Wood using contemporary characters.	

Sample Unit

Essential Standard - 5.CX.2: Understand the interdisciplinary connections and life applications of the visual arts.

Rigorous Curriculum Design Unit Plan

Subject (s)	VISUAL ARTS	
Grade/Course	Fifth Grade	
Unit of Study	Design Collaboration	
Unit Type	<input type="checkbox"/> Topical <input checked="" type="checkbox"/> Skills-based <input type="checkbox"/> Thematic	
Pacing	Varied	
Priority Standards or Learning Outcomes Supporting Standards/Outcomes		
5.CX.2 Understand the interdisciplinary connections and life applications of the visual arts		
Clarifying Priority Standards or Learning Outcomes Supporting Standards/Outcomes		
5.CX.2.1 Analyze the relationship between arts and daily life in product design, print, and digital media. 5.CX.2.2 Exemplify how information and skills learned in art can be applied in other disciplines. 5.CX.2.3 Understand the balance of individual roles and collaborative skills to create art. 5.CX.2.4 Interpret visual images from media sources and the immediate environment.		
Name of Unit: Design Collaboration		
Lesson Plans	Brief Description	Pacing
Teacher will assign groups. Teacher will have a design problem for the students to collaboratively work on. This web-site has a plethora of ideas for the teacher.	<i>Parents' Choice Award as a Recommended Website for Kids:</i> kidsthinkdesign:A Kids Design Collaborative Project: http://kidsthinkdesign.org/products/index.html <i>"About Kids Design Collaborative</i> <i>Kids Design Collaborative is a non-profit design resource dedicated to the education and inspiration of future designers. Its activities include the Design Dossiers</i>	Varied

	<p>series of books developed in conjunction with Paintbox Press, school and museum programming that links kids with creative professionals in their community and kidsthinkdesign.org, a website that promotes design thinking and provides a showcase for kids original projects.” kidsthinkdesign:A Kids Design Collaborative Project:</p>	
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Concepts (students need to know)	Skills (students need to be able to do)	Bloom’s Taxonomy Levels
<p>Collaboration</p> <p>The design process</p> <p>Art is all around us in our daily lives</p> <p>Individual roles and collaborative skills to create art</p>	<p>Analyze the relationship between arts and daily life in product design, print, and digital media.</p> <p>Thinking like a designer</p> <p>Interpret visual images from media sources and the immediate environment</p>	<p>Remembering</p> <p>Understanding</p> <p>Applying</p> <p>Analyzing</p> <p>Evaluating</p> <p>Creating</p>

Essential Questions	Corresponding Big Ideas
<p>How is collaboration used in product design, fashion design, any design process?</p> <p>Explain the design process. How is the design process in art like that of other systems you have learned about?</p> <p>How does art affect our daily lives?</p> <p>Explain the balance between the individual roles and collaborative skills needed to create a new product.</p>	<p>Collaboration in the Design Process</p> <p>The Design Process</p> <p>The need for innovation and entrepreneurship</p> <p>The need to be able to interpret visual images from media sources and the immediate environment</p>

**Standardized Assessment Correlations
(State, Province, College, and Career)**

N/A

Unit Assessments

Pre-Assessment	Informal Progress Monitoring Checks
<p>Preliminary discussion of specific vocabulary:</p> <p><u>Elements of Art:</u> Line Shape Color Space Texture Value Form</p> <p><u>Principles of Design:</u> Contrast Variety Rhythm Emphasis Balance Proportion Unity</p> <p>Design</p> <p>KWL Chart (What do you KNOW? What Do You WANT to know? What Did You LEARN?)</p>	<p>Monitor individuals while working on tasks</p> <p>Observation during an activity at each stage in process</p> <p>Individual conferencing</p> <p>Guided questions</p>
Post Assessment	
<p>Student's work Oral Critique Students will fill out a KWL Chart (What do you KNOW? What Do You WANT to know? What Did You LEARN?) which will serve as a pre-assessment indicating what they expect to learn. Performance based/checklist to make sure each step is completed successfully Review for class, students may do self-assessment along with review Reflecting on essential questions</p>	

Scoring Guides and Answer Keys	
N/A	

Engaging Learning Experiences	
Learning Activities Using Text or Program	Authentic Performance Tasks
Based on interactive activity chosen by teacher	Based on interactive activity chosen by teacher

Research-Based Effective Teaching Strategies	21 st Century Learning Skills
<p>Check all that apply to the unit:</p> <p>X <input type="checkbox"/> Identifying Similarities and Differences</p> <p><input type="checkbox"/> Summarizing and Note Taking</p> <p>X <input type="checkbox"/> Reinforcing Effort, Providing Recognition</p> <p><input type="checkbox"/> Homework and Practice</p> <p><input type="checkbox"/> Nonlinguistic Representations</p> <p>X <input type="checkbox"/> Cooperative Learning</p> <p>X <input type="checkbox"/> Setting Objectives, Providing Feedback</p> <p><input type="checkbox"/> Generating and Testing Hypotheses</p> <p>X <input type="checkbox"/> Cues, Questions, and Advance Organizers</p> <p><input type="checkbox"/> Interdisciplinary Non-Fiction Writing</p>	<p>Check all that apply to the unit:</p> <p>X <input type="checkbox"/> Teamwork and Collaboration</p> <p><input type="checkbox"/> Initiative and Leadership</p> <p>X <input type="checkbox"/> Curiosity and Imagination</p> <p>X <input type="checkbox"/> Innovation and Creativity</p> <p>X <input type="checkbox"/> Critical Thinking and Problem Solving</p> <p><input type="checkbox"/> Flexibility and Adaptability</p> <p>X <input type="checkbox"/> Effective Oral and Written Communication</p> <p>X <input type="checkbox"/> Accessing and Analyzing Information</p> <p><input type="checkbox"/> Other</p>

Differential Strategies (Additional Supports + Enrichment)	Intervention Strategies (Tiers 1, 2, 3)	Specially Designed Instruction for Special Education Students	Strategies for English Language Learners
<p>Demonstration</p> <p>Pre-teach and Re-teach</p> <p>Additional practice</p>	<p>Differentiated instruction</p> <p>Graphic organizers</p>	<p>Adaptive equipment</p> <p>Modified lesson plan using other materials</p>	<p>Physical demonstration</p> <p>Visual example, draw a picture.</p>

<p>Student peer assistant</p> <p>Observation</p> <p>Sheltered Instruction Observation Protocol (SIOP) methods</p>	<p>Re-teach Direct instructions</p> <p>Appropriate questioning & response skills</p> <p>Cueing and signaling</p>	<p>Vocabulary in picture form</p> <p>Work with specialists such as school (occupational therapist or physical therapist)</p> <p>Specialized manipulation tools.</p> <p>Addressing learning modalities</p>	<p>Writing the word. (Picture word recall)</p> <p>Building on prior knowledge</p> <p>Teaching through relevance</p> <p>Physical demo.</p> <p>Visual example, draw a picture.</p> <p>Writing the word. (Picture word recall)</p> <p>Building on prior knowledge-teaching through relevance</p> <p>Sheltered Instruction Observation Protocol</p>
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Instructional Resources and Materials	
Physical	Technology-Based
<p>Computers</p> <p>Materials vary according to lesson selected by teacher</p>	<p>kidsthinkdesign:A Kids Design Collaborative Project: http://kidsthinkdesign.org/products/index.html</p> <p>http://www.brainpop.com/artsandmusic/artconcepts/</p> <p>IDSA: What is industrial design? A primer for beginners. http://www.idsa.org/what-industrial-design-primer-beginners</p>

Unit Vocabulary Terms		Enrichment/Extension	Interdisciplinary Connections
Priority Standards Concepts	Supporting Standards Concepts and Other Unit-Specific Terms	kidsthinkdesign:A Kids Design Collaborative Project: http://kidsthinkdesign.org/products/index.html	Technology
Design Process Collaboration	<u>Elements of Art:</u> Line Shape Color Space Texture Value <u>Principles of Design:</u> Contrast Variety Rhythm Emphasis Balance Proportion Unity	http://www.brainpop.com/artsandmusic/artconcepts/ IDSA: What is industrial design? A primer for beginners. http://www.idsa.org/what-industrial-design-primer-beginners	

Sample Unit

Essential Standard - 5.CR.1: Use critical analysis to generate responses to a variety of prompts.

What Fifth Grade Students Should Know and Be Able to Do

- Realize and demonstrate an appreciation for their individuality and uniqueness as creators
- Recognize others' work as unique Share and cooperate with others Exhibit
- curiosity about works of art Use tints and shades in their work
- Continue to develop expressive use of line
- Use a variety of line in their work
- Compare and contrast shapes (i.e. natural/geometric, organic/inorganic, objective/nonobjective) in their work
- Identify basic geometric forms (i.e. cube, cone, sphere, cylinder, pyramid) in nature
- Continue to refine their ability to create texture in their work
- Use basic perspective in their work (diminishing size from foreground, middle ground, to background)
- Compile related and unrelated pieces into a visual whole in drawings, paintings, sculpture, photography, film, or computer-generated art
- Depict symmetrical and asymmetrical balance in successful compositions
- Experiment with ways to achieve balance by using elements of line, shape, color, space, value, and form
- Explain how unity is achieved in their work and analyze the success of others
- Recognize multiple focal points with varying degrees of prominence in their work and that of others
- Create movement (rhythm) in work through repetition of lines, shapes, forms, colors, values, and textures
- Identify ways movement is achieved in their work and that of others
- Sense beyond the purely visual observation
- Trust their intuitive perceptions
- Use line, shape, color, form, value, space, and texture to express their ideas and feelings
- Become aware of how works of art were and are produced
- Identify ideas and feelings conveyed in works of others
- Create work that does NOT rely on copying, tracing, or patterns
- Relate creative effort to organized thought
- Critique their work and that of others in terms of art elements used
- Develop ability to discuss their work and that of others in terms of meaning, feeling, mood, and ideas
- Create compositions, which consider the art elements in relation to design principles

- Consider the concepts of perception, observation, creativity, and evaluation in their work
- Create interior and exterior scenes (i.e. landscapes, still lifes) taken from life
- Depict figures taken from life
- Experiment with a variety of media (i.e. watercolor, crayons, pencil, tempera, pastels, and collage)
- Experiment with various instruments and techniques to achieve a variety of visual effects and textures
- Create artworks that depict various climates, weather conditions, and seasons
- Use basic drawing and painting instruments appropriately and safely
- Consider the final presentation of their work
- Create prints, which consider the art elements in relation to design principles
- Consider the concepts of perception, observation, creativity, and evaluation in their artwork
- Create prints using one or more of the following processes: relief, intaglio, collograph, stencil
- Sign and number prints correctly
- Use printmaking tools appropriately and safely
- Consider the final presentation of their prints
- Create sculpture with consideration of the art elements in relation to the design principles
- Consider concepts of perception, observation, creativity, and evaluation in their work
- Use sculpture materials and tools appropriately and safely
- Create fine crafts with consideration of the art elements in relation to the design principles
- Consider concepts of perception, observation, creativity, and evaluation in their artwork
- Create ceramic objects using coil, slab, pinch, or combination methods
- Show an understanding of basic firing and glazing processes
- Create works using fibers (i.e. weaving and stitchery)
- Use craft tools and materials appropriately and safely
- Consider ways to present their work
- Use art vocabulary to express knowledge, opinions, judgments, preferences, and criticisms
- Recognize the universal use of art to communicate beyond the written or spoken word
- Recognize the historical value of art in recording the history of mankind
- Recognize well-known works of art that relate to other curriculum areas
- Name ways that individuals derive personal pleasure from creating works of art (Art as an avocation)
- Name ways that some individuals make a living from creating works of art (Art as a vocation)

Suggested Vocabulary for Fifth Grade Students

The use of proper terminology and the ability to converse about art knowledgeably is encouraged; therefore, each student should be made aware of the language of art. This is a suggested vocabulary list and is by no means intended to be all-inclusive. As each teacher introduces new media, techniques, and concepts additional vocabulary is often needed in order to appropriately communicate ideas.

elements			
lines	space	gadgets	mask
straight	near/far	rubbing	balance/symmetry
curved	overlap	relief printing	radial balance
zigzag	horizon line	monoprint	asymmetrical balance
broken	negative space	brayer	mural
thin	positive space	stencil	pattern
thick	value	crafts	foreground
diagonal	lightness or darkness	weaving	middle ground
horizontal	of a color	types of weaving	background
vertical	form	—tabby, etc.	center of interest
shapes	three-dimensional	over and under	focal point
circle	drawing	warp	still life
square	loom	weft	imaginary
rectangle	crayon	batik	imagination
triangle	chalk	basketry	reproduction
oval	marker	appliqué	gallery
diamond	oil pastels	clay	museum
two-dimensional	outline	clay	creative
negative shape	with a brush	pinch pot	creativity
positive shape	sketch	coil	detail
geometric shapes	painting	form	medium
free-form shapes	brush	kiln	media
irregular shapes	tempera	fire	unity
colors	watercolor	texture	height
color names	wash	slab	width
primary	primary colors	score	depth
secondary	secondary colors	slip	figure
neutrals	resist	greenware	proportion
warm and cool colors	opaque	bisque	composition
light and dark colors	transparent	glaze	variety
value	collage	additive sculpture	palette
shade	fold	subtractive	easel
tint	bend	sculpture	studio
hue	curl	hand building	parallel
monochromatic	glue	forms	contemporary art
complementary	scissors	general	traditional art forms
texture	cut	artist	Impressionism
rough	overlap	overlap	Expressionism
smooth	mixed media	self-portrait	Fauvism
bumpy	assemblage	portrait	Pop Art
shiny	printmaking	cityscape	Surrealism
visual	pattern	seascape	Folk Art
tactile	print	landscape	Cubism
	stamp	sculpture	

Section III: Assessment

Various types of assessments are included in this section and provide the space and opportunity for teachers to build upon the resources already provided by our adopted textbook materials. Teachers will continue to incorporate the most effective assessment tools in order to have the most effective resources available from year to year.

WINSTON-SALEM/FORSYTH COUNTY SCHOOLS
K-5

Report Card Attachment

Grading Period 1 2 3 4

Child's Name: _____

Classroom Teacher: _____

ART FOREIGN MUSIC PHYSICAL OTHER
LANGUAGE EDUCATION

	Excellent	Satisfactory	Needs Improvement
Comes prepared for class			
Cooperates with others			
Respectful to teachers and peers			
Keeps hands, feet, and objects to self			
Stays focused on tasks			
Gives best effort			
Takes care of equipment/materials			

COMMENTS:

Signature of Teacher: _____

(Please sign and return the carbon copy to the teacher sending this attachment.)

Signature of Parent: _____

COMMENTS:

Student's Name: _____
 Homebase Teacher: _____
 Art Teacher: _____

Elementary Visual Arts Progress Report

Skills	Quarter:	1	2	3	4
1. Exhibits an understanding of concepts taught					
2. Exhibits an understanding of processes taught					
3. Exhibits the ability to stay focused					
4. Completes assignments					
5. Exhibits self-discipline					
Social Skills					
6. Demonstrates a willingness to participate					
7. Demonstrates an ability to work cooperatively in a group					
8. Demonstrates a productive attitude and behavior					

+ Indicates outstanding work ✓ Indicates satisfactory work - Indicates need for improvement
 No mark indicates that the item is not being considered at this time

Comments: _____

Guardian Signature _____

Student's Name: _____
 Homebase Teacher: _____
 Art Teacher: _____

Elementary Visual Arts Progress Report

Skills	Quarter:	1	2	3	4
1. Exhibits an understanding of concepts taught					
2. Exhibits an understanding of processes taught					
3. Exhibits the ability to stay focused					
4. Completes assignments					
5. Exhibits self-discipline					
Social Skills					
6. Demonstrates a willingness to participate					
7. Demonstrates an ability to work cooperatively in a group					
8. Demonstrates a productive attitude and behavior					

+ Indicates outstanding work ✓ Indicates satisfactory work - Indicates need for improvement
 No mark indicates that the item is not being considered at this time

Comments: _____

Guardian Signature _____

Student's Name: _____
 Homebase Teacher: _____
 Art Teacher: _____

Elementary Visual Arts Progress Report

Skills	Quarter:	1	2	3	4
1. Exhibits an understanding of concepts taught					
2. Exhibits an understanding of processes taught					
3. Exhibits the ability to stay focused					
4. Completes assignments					
5. Exhibits self-discipline					
Social Skills					
6. Demonstrates a willingness to participate					
7. Demonstrates an ability to work cooperatively in a group					
8. Demonstrates a productive attitude and behavior					

+ Indicates outstanding work ✓ Indicates satisfactory work - Indicates need for improvement
 No mark indicates that the item is not being considered at this time

Comments: _____

Guardian Signature _____

Name(s) _____

ART CRITICISM

A way to talk about art

Name of the work _____ Artist's name _____

Size _____ Medium _____ Date _____

STEP 1: The Facts--Describe what you see in the painting

1. LINES What kinds of lines do you see?

sharp thick jagged heavy choppy vertical diagonal
 horizontal graceful straight curved thin fuzzy smooth

2. SHAPES What kinds of shapes do you see?

circles rectangles curved soft-edged squares triangles
 angular hard-edged

3. TEXTURES What kinds of textures do you see?

rough smooth shiny soft hard dull

4. COLORS What kinds of colors do you see? bright soft dark strong

WARM COLORS: reds oranges yellows

COOL COLORS: blues greens violets

NEUTRAL COLORS: browns grays whites

OPPOSITE COLORS: blues and oranges red and greens yellow and violets

5. OBJECTS What kinds of objects do you see? There are no objects

young people old people buildings boats animals trees
 sky rocks water food musical instruments others _____

STEP 2: Analysis--Look at the way facts are put together

1. BALANCE: What kind of balance is used?

symmetrical (each side of the painting is the same)
 asymmetrical (each side of the painting is different)
 a bit symmetrical (each side is a little different)

2. LIGHT AREAS: Squint your eyes and look at the painting. Where do you see the **MOST** light areas?

right side left side bottom top middle _____

3. DARK AREAS: Squint your eyes and look at the painting. Where do you see the **MOST** dark areas?

right side left side bottom top middle _____

4. FOCAL POINT: What is the first thing that you see when you look at the painting?

5. SPACE (not outer space!): What kind of space is used?

deep space (painting looks like you can see for miles)
 shallow space (you cannot see very far)
 flat space (things do not seem very 3-dimensional)

6. **RHYTHM:** Which of these do you see repeated in the painting?

- lines **DRAW** the kind you see repeated the most
- shapes **DRAW** the kind you see repeated the most
- colors **LIST** the ones you see repeated the most _____

STEP 3: Interpretation--What is the purpose or meaning of the artwork?

1. Now, go back and reread how you described the facts (STEP 1) and how those facts are put together (STEP 2). These are the clues to the meaning and purpose of the painting.
2. Choose the one answer which **BEST** describes your painting:
 - The artist seems to be mostly concerned with imitating nature **AND** this painting looks almost like a photograph.
 - The artist seems to be mostly interested in expressing a feeling or emotion **AND** this painting does not look like an exact copy.
 - The main concern of this artist seems to be with lines, shapes, colors, textures, and design.
3. Does the name of the painting tell you about its meaning or purpose? Yes No
4. Which of the following words best describe what you think is 'the meaning' of this artwork? Use as many words as you need and add some of your own in the blank spaces:
 - strength fear loneliness mystery beauty hope peace
 - war love hate sadness happiness madness anger
 - death old age excitement adventure enjoyment of fun
 - courage interest in lines interest in shapes interest in horror
 - work simple design color complex design _____
 - _____ _____ _____ _____

STEP 4: Judgement--Each person judge the painting!

1. Use an additional sheet if you need more space:
 - This painting is excellent good bad
Why? _____
 - This painting is excellent good bad
Why? _____
 - This painting is excellent good bad
Why? _____
 - This painting is excellent good bad
Why? _____
2. This painting is an example of: **imitationism** **emotionalism** **formalism**
3. I like don't like this painting because _____
 I like don't like this painting because _____
 I like don't like this painting because _____
 I like don't like this painting because _____
4. Based on all the evidence, would this piece be considered a good work of art? _____

UNIT PORTFOLIO REVIEW/ASSESSMENT

Student Name _____ Grade _____ Class period _____ Date _____

This portfolio must contain selected artwork and materials that document work in this unit, efforts to develop new art skills and techniques, thoughtful reflections for selected pieces, and be presented by one of the following means:

____ Presentation/Written Reflection _____ Presentation/Interview _____ Power Point Presentation

Effort: Planning and organization of portfolio presentation

- 5- Effective
4- Evidence
3- Basic
2- Partially
1- Little to none
COMMENTS:

Understanding: Use of vocabulary and demonstration of art content knowledge

- 5- Uses vocabulary correctly and demonstrates knowledge
4- Uses appropriate vocabulary correctly
3- Uses art vocabulary and demonstrates adequate level of understanding
2- Uses some vocabulary and demonstrates beginning level
1- Uses art vocabulary poorly and demonstrates little understanding
COMMENTS:

Process: Ability to choose and evaluate subjects, themes, and ideas that communicate meaning in artworks and integrate visual, spatial, and temporal concepts.

- 5- Demonstrates strong ability
4- Demonstrates clear ability
3- Demonstrates some ability
2- Attempts to choose, evaluate, and integrate
1- Very little ability evident
COMMENTS:

Reflection: Ability to reflect upon and assess characteristics and merits of their work and the work of others

- 5- Shows reflective ability
4- Shows clear ability
3- Shows some ability
2- Shows attempts
1- Very little ability evident
COMMENTS:

Value: Personal growth derived from meaningful art process and presentation

- 5- Outstanding growth
4- Evidence of growth
3- Some growth
2- Minimal growth
1- Very little to no growth
COMMENTS:

Score _____ Grading Scale: A (5-4.3) B (4.2-3.4) C (3.3-2.5) D (2.4-1.6) F (1.5-0)

Comments:

Areas for future focus: _____

Name _____ Class _____

**Student's Checklist
For
Evaluating His/Her Own Art Work.**

1. Name the **Elements of Design** used in your art work.

2. Name the **Principles of Design** used in your art work.

3. Did you enjoy making your artwork? Explain.

4. Could you have made any part more interesting? How?

5. How did you fill the page?

6. How did the **colors** used give your work the right *feeling*?

7. Would you use the same colors again?

8. Did you use enough **details** to express what you had in your mind?

9. What problems did you have with your idea and how did you solve them?

10. In what new ways did you learn to use lines, shapes, colors, or textures?

11. In what new ways did you learn to use the materials?

12. Would your idea have fit better on a tall paper (vertically), a long paper (horizontally), a round paper, or a small paper?

13. If you were to make another work about a similar topic, how would you make it differently?

14. Do you need to think more carefully about how you feel about the subject as well as how it looks?

15. On a scale of 1-10 (with 10 being the highest) what score would you give yourself for:

- _____ originality of thought
- _____ craftsmanship
- _____ use of color...expressiveness
- _____ meeting the objectives of the lesson

Class Project Student Evaluation

Project: _____ **Date:** _____

1. Briefly explain any new knowledge you acquired from this experience:

2. What were the goals of this lesson?

3. What part of the process did you find most interesting?

4. What part was least interesting?

5. Would you change anything about this lesson? If so, what would it be?

6. Use this scale for the next question:

1 (Poor) 2 (Fair) 3 (Good) 4 (Very good) or 5 (Excellent)

Overall, how would you rate this experience? _____

Why? _____

7. Comments:

Behavior Rubric

Visual Art

Student Name: _____ Section: _____ Dates: _____

Teacher Name: _____ Art Unit: _____

Behavior Skill	Rarely or Never (0-5 points)	Sometimes (6-7 points)	Most of the Time (8-9 points)	Always (10 points)
On Time and Prepared				
1. Arrives to class on time				
2. Brings necessary materials				
3. Completes homework				
Respects Peers/classmates				
1. Respects others property				
2. Listens to peers				
3. Responds appropriate to peers				
4. Respects others opinions				
5. Refrains from abusive language				
Respects Teacher/Staff				
1. Follows directions				
2. Listens to Teacher/Staff				
3. Accepts responsibility for actions				
Demonstrates Appropriate Character Traits				
1. <i>Demonstrates positive character traits (kindness, trustworthy, honesty)</i>				
2. <i>Demonstrates productive character traits (i.e., patience, thorough, hardworking)</i>				
3. Demonstrates a level of concern for others				
Demonstrates a Level of Concern for Learning				
1. Remains on task				
2. Allows others to remain on task				
3. Works to best of ability				
4. Completes all assignments with accuracy				
TOTAL SCORE				

Revised from Teach-nology.com—The Web Portal For Educators! (www.teach-nology.com)

Arts Education Teacher Handbook Model Assessment Items Checklist

ASSESSMENT TYPE	EXAMPLES
Selected Response:	<ul style="list-style-type: none"> • Multiple-Choice • Matching • True-false
Written Response:	<ul style="list-style-type: none"> • Student drawings, compositions, etc. • Open-ended questions • Journals and Learning Logs • Short Answer • Discussion Questions • Essays, research paper, reports, reviews
Performance:	<ul style="list-style-type: none"> • Performance tasks • Oral presentations • Projects/Products
Conversations:	<ul style="list-style-type: none"> • Interviews • Informal discussions • Oral questions posed to whole class or Individuals • Socratic seminars (Paideia) • Student conferences
Observations:	<ul style="list-style-type: none"> • Formal, prompted behaviors • Informal, unprompted behaviors • Methods of documenting: checklists, anecdotal records, matrices, other written documentation

**NCDPI plans to include examples of each of these types of assessments in the Teacher Handbook*

The Olathe, Kansas District Schools, Curriculum Guide, K-6, includes a child's checklist for evaluating his or her own art work (Example 58). Fifteen questions cause the student to reflect critically on what he or she has accomplished and what might have been done differently. The artwork itself is addressed in a variety of ways, the artist's intention is questioned, problems of execution are probed, and reflections on what has been learned and what can be applied to another art experience are asked for.

The practice of self-evaluation can build valuable critical thinking skills. It can also give students confidence in their own ability to make aesthetic decisions.

Example 58: Olathe, Kansas District Schools

A CHILD'S CHECKLIST FOR EVALUATING HIS/HER OWN ART WORK

Did I enjoy making my art work?

Could I have made any part more interesting? How?

How did I fill the page with my picture?

How did the colors I used give my work the right feeling?

Would I use the same colors again?

Are the figures or objects the right size for my idea?

Did I need more information about my subject to show my idea better?

Did I use enough details to express what I had on my mind?

What problems did I have with the idea and how did I solve them?

What problems did I have with the materials or tools and how did I solve them?

In what new ways did I learn to use the tools and materials?

In what new ways did I use lines, shapes, colors, or textures?

Would my idea have fit better on a tall paper, a long paper, a round paper, or a small paper?

If I were to make another work about a similar topic, how would I make it differently?

Do I need to think more carefully about how I feel about the subject as well as how it looks?

Example 53: Charlottesville, Virginia Public Schools

Art Program:
Evaluation

The evaluation of art education requires an assessment of the lesson, the instruction, and the performance of the student. The statement of philosophy and the goals contained in this curriculum document serve as the measure of success. Was the intended objective reached? Did the activity deserve the time allotted to it? Was the activity appropriate for the age and ability of the student? In assessing the effectiveness of the instruction, each activity is evaluated in terms of its relationship to the statement of philosophy and to the related goals of art education. In evaluating student performance, process takes precedence over product. Progress is measured by considering the student's level of development at the beginning of an activity and assessing the degree of growth that is evidenced at the time of its completion.

Example 54: Charlottesville, Virginia Public Schools

Art Program:
Evaluation Form

SAMPLE

Teacher _____ School(s) _____
Unit of Study _____ Dates _____

What objectives did you emphasize?

Were the social and cultural objectives met? Elaborate.

How did you include aesthetics/aesthetic education in this unit of study?

How did you include art history in this unity of study?

How did you include art criticism in this unit of study?

How were the students involved in art production?

Were the "Statements for Students" helpful? Additions or revisions?

How did you utilize the unit vocabulary list? Additions?

UNIT BOXES

Were the reproductions appropriate? Suggestions for additions?

Can you add the names of slides, films, and/or books?

How did you utilize the objects (motivational materials) in the unit boxes?

What objects would you like added? What objects did you add? Did the students share or add additional objects?

Additional Comments?

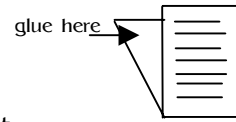
Section IV: Teacher Resources

This area of the curriculum guide is intended to be a "working" resource space in which teachers add documents and informational tools and examples which will foster the development of a strong art education program. Each teacher will determine what pieces of information will help create a rich resource library. Some examples are initially included.

Name _____ Date _____

Be an Art Critic

Art critics speak and write about artworks, and help people think about them. They offer reasons when they judge an artwork. Cut out the four strips. Fold them in half to make art-criticism cards. Use the cards to talk and write about art, as good art critics do.



<h3>1. Describe</h3> <p>Look at the artwork carefully and describe it as fully as you can.</p> <p>Name specifics such as</p> <ul style="list-style-type: none"> • kind of artwork • materials • familiar subjects • lines • colors • shapes/forms • textures • spaces 	<h3>2. Analyze</h3> <p>Analyze the overall design of the artwork.</p> <p>Look for kinds of</p> <ul style="list-style-type: none"> • balance • patterns • movements • rhythms • unity • variety • center of interest or emphasis 	<h3>3. Interpret</h3> <p>Interpret the mood, meaning, or ideas in the artwork.</p> <p>Discuss topics such as</p> <ul style="list-style-type: none"> • meanings of familiar subjects • moods or feelings and how they are captured • ideas that may be expressed or shown in symbols 	<h3>4. Judge</h3> <p>Judge the artwork and give reasons for its meaning to you.</p> <ul style="list-style-type: none"> • Explain what you think the artist wanted to communicate • Explain why you think the artwork is or is not successful. • Explain why others might have a different opinion.
<p>----- fold here -----</p> <ul style="list-style-type: none"> • Lines—<i>straight, curved, thick, thin, even, uneven, wavy, zigzag</i> • Shapes/Forms—<i>large, small, geometric, realistic, positive, negative</i> • Colors—<i>light, dark, warm, cool, neutral, bright, dull, contrasting</i> • Textures—<i>inverted, rough, smooth, actual</i> • Spaces—<i>realistic, abstract, perspective</i> 	<p>----- fold here -----</p> <ul style="list-style-type: none"> • Balance—<i>symmetrical, asymmetrical, radical, branching</i> • Patterns—<i>repeated, varied, uniform, alternating</i> • Movements/Rhythms—<i>diagonal, vertical, horizontal</i> • Unity—<i>similar lines, colors, and the like</i> • Variety—<i>different lines, colors, and the like</i> • Emphasis—<i>center of interest, large shapes, bright colors, and the like</i> 	<p>----- fold here -----</p> <ul style="list-style-type: none"> • Why might the artist have wanted to portray this subject? • What combinations of things seem most important? Why? • Describe any special mood or feeling the artist captured. • Has the artist expressed an idea about wisdom, beauty, love, or some other theme? • When and for whom was this work made? How does this help you think about the work? 	<p>----- fold here -----</p> <ul style="list-style-type: none"> • What might the artist be expressing or communicating? • What purpose or meaning might others find in this work? • How could you find out more about the work? Do you need to? • State criteria for judging an artwork with this style, idea, or purpose. • Explain why the work does or does not meet your criteria for judging the artwork.

I know how to criticize art.

Discussing Art

Step 1. **Describe** what you see. Take time to look at the artwork. The credit line may help you answer questions a, b, c, and d.

- a. What kind of art is this? _____
- b. Who created the artwork? When? _____

- c. How large is the original artwork? _____
- d. What materials did the artist use? _____
- e. How did the artist use the materials? _____

- f. What are the main **elements of design**?
 - Lines _____
 - Shapes _____
 - Colors _____
 - Textures _____
 - Spaces _____
 - Value _____
- g. What subjects can you recognize?

Step 2. **Analyze** the design. Analyze means you look for the way elements are related in a plan. Use the **principles of design** as a guide for analysis.

- a. What kind of balance do you see? (symmetrical . . . asymmetrical . . . radial)

- b. What is emphasized? (What stands out?)

- c. Are patterns created by repeated lines, shapes, or colors? _____
Where do you see patterns? _____

- d. What elements give unity to the design? (. . . ties it all together) _____

- e. Where do you see contrast? (opposites next to each other) _____

- f. Where do your eyes start and move throughout the piece of art? (paths of movement . . . rhythms)

Step 3. **Interpret** the artwork. Tell what you think and feel about the artwork.

- a. State the causes or reasons for your ideas and feelings.

- b. Use phrases with adjectives (describing words) and analogies (. . . is like . . .)

- c. Think of a "big idea" or theme that helps to explain your ideas and feelings about the artwork. What does it mean? The meaning depends on the parts you notice.

Step 4. **Judge** the artwork. Give a thoughtful and fair judgement.

List the four steps to talking about art.

1. _____
2. _____
3. _____
4. _____

NAEA Policy on CONTESTS AND COMPETITIONS

Adopted March 2001

The National Art Education Association endorses only supervised and thoughtfully presented art contests or competitions at the elementary, middle, and high school levels. The nature and purposes of contests for students at these levels are often incompatible with several of the tenets of a quality art education advocated by NAEA.

- - Art experiences need to reflect the national standards of a comprehensive art education. They may reflect any or all of the four components: studio production, art history, aesthetics, and criticism. Too often contests and competitions focus only on the final product of an isolated and arbitrary studio experience.
 - Art education is grounded in age-appropriate developmental practices. Elementary lessons focus on process, exploration, and initial experience with skills and concepts relating to art. Middle level lessons build upon exploration and broadening of skill and concept development. High school art courses integrate the components of a comprehensive art education toward a deeper understanding of art and the refinement of the student's personal expression.

The art teacher must carefully consider and evaluate each contest and competition based upon these criteria:

1. The endeavor is educationally relevant and instructionally valuable.
2. National visual arts standards are supported.
3. Expectations are developmentally appropriate.
4. The contest or competition fits into the instructional sequence without disruption.
5. The structure, procedure, and timeline are reasonable.
6. Particular products or businesses are not endorsed.
7. The purpose and audience are compatible to the goals of art education.
8. Support and recognition are given to all participants without exploitation.
9. Qualified judges select work based upon published criteria.
10. Participation is optional for students.
11. Prior parental permission is obtained for release, publication, and reproduction of student names and artwork.

Contests and competitions in art are **desirable** in cases where:

- The nature and purposes are compatible with the standards of a comprehensive art education and the goals and objectives of the school's art education program.
- The topic has educational value and meets the needs, interests, and concerns of the learners and teachers.
- The display of student work demonstrates the instruction, standards, thought processes, and creative problem solving strategies involved in artistic learning.
- Students can participate in the contest or competition in a variety of roles other than making art, including setting up the display or acting as jurors, judges or docents.
- Recognition is given to all children whose work is submitted at the school level as well as those selected for final competition.

- Opportunity is provided for public recognition for the quality work produced by children under the tutelage of a qualified art teacher.
- Art teachers are given an opportunity to provide feedback to the sponsor and to positively influence future contest initiatives by community groups. There are alternatives to contests; art teachers need to be vocal and willing to work with the community to find other avenues to support both the needs of the community and the educational interests of their students.
- Qualified art teachers are provided an opportunity by the initiating agency to participate in the planning, and development of the contest or competition.

Contests and competition in art are **undesirable** in cases where:

- One student or one artwork is singled out as being intrinsically superior over another, especially at the elementary level. This is counter to the belief that art education should be directed toward developing the creative potential of a wide spectrum of student capabilities.
- Standardization of skill or technique is specified or encouraged. This practice limits student expression instead of developing diversity of expression.
- Artistic expression is compromised, and students, as well as teachers, are exploited by the interests of the sponsors. This is counter to the belief that effective instruction is based upon the needs, interests, and purposes of learners and teachers along with local, state, and national art curricula and standards.
- Participation and completion requires too much instructional time. Many students, especially at the elementary level, often meet once a week, or less, for art instruction. Diverting this precious instructional time may not be in the best educational interest of the students.

N.C. Visual Art Goals and Objectives

(from the N.C. Essential Standards)

CHECKLIST

This checklist can be used to help plan the focus of each lesson during the school year so that each of the standards listed will have been met by all grade levels. Many of the standards will be met more than once during the course of a school year.

Make a copy of this checklist for each class as a method of recording the goals and objectives as they are achieved throughout the year.

- Essential Standard V.1:
Use the language of visual arts to communicate effectively.

- Essential Standard V.2:
Apply creative and critical thinking skills to artistic expression.

- Essential Standard V.3:
Create art using a variety of tools, media, and processes, safety and appropriately.

- Essential Standard CX.1:
Understand the global, historical, societal, and cultural contexts of the visual arts.

- Essential Standard CX.2:
Understand the interdisciplinary connections and life applications of the visual arts.

- Essential Standard CR.1:
Use critical analysis to generate responses to a variety of prompts.

TEN COMMANDMENTS OF CHILD ART

- I shall love the child's art for what it is - an expression of him or herself.
- I shall not place duplicated picture patterns or coloring books before them, recognizing that they help destroy creative and artistic impulses.
- I shall remember to have art materials and blank paper available at home and at school.
- I shall honor the child's quest for learning by offering experiences which reveal the language of art and art in our heritage.
- I shall not stifle the child's innate desire to be a creative and unique human being.
- I shall not impose my standards, ideas, or images upon the child's expression.
- I shall not steal the child's right to grow through art experiences because of my indifference toward his/her art.
- I shall not bear false understanding about the child and his/her inner need for artistic expression.
- I shall not covet stereotyped art responses of the child.
- I shall love these undeveloped scribbles and those poorly proportioned symbols as a stage in the child's maturation as a creative being.

Joseph Pizzat
Professor of Art
Mercyhurst College
Erie, PA

Guidelines for Procedures in the Art Room

In order to provide a learning environment for all students, the following guidelines and consequences have been developed. These guidelines must be followed by all students taking art.

GUIDELINES FOR THE FOUR "Rs" IN ART

1. Be **RESPONSIBLE** – be on time, enter quietly and begin daily assignments upon arrival. Remain in your work area at all times. Be responsible for putting away or turning in your work. Be responsible for cleaning your work area.
2. Show **RESPECT** – show respect for yourself, for others, for equipment and materials, and for the work of others.
3. **REFRAIN** from behavior that interferes with a learning environment (e.g. not following appropriate procedures for our class or for the school).
4. And above all, **REACH** to be the best that you can be.

Any time a guideline is not followed, the following steps will be taken in order, as necessary:

CONSEQUENCES:

1. Verbal reminder.
2. Verbal warning.
3. Student-Teacher conference with an assignment or the appropriate procedure theme. You will explain (in writing) what you did, what the appropriate procedure should be, why you chose not to follow the procedure, and what you will do to correct the situation. Themes will be dated, signed by parent or guardian, and returned to the teacher.
4. Parent contact by phone.
5. After school detention and/or request for a parent or guardian to attend class with student.
6. Office referral (D-1).

Student/Parent/Teacher Contract

I, _____, have read and understand the guidelines for following procedures in the art room. I agree to follow these guidelines to the absolute best of my ability so that I may have an enjoyable and successful experience in art.

Student Signature _____ Date _____

Parent/Guardian _____ Date _____

Art Teacher _____ Date _____

Notice of Guideline Infraction

Dear Parent/Guardian and Student,

This is to notify you that _____'s behavior is not in accordance with our art room guidelines and procedures. In order to provide a learning environment for all students, the following guidelines and consequences have been developed. These guidelines must be followed by all students taking art.

GUIDELINES for Procedures in the Art Room

1. Be **RESPONSIBLE**—be on time, enter quietly, and begin daily assignments upon arrival. Remain in your work area at all times. Be responsible for putting away or turning in your work. Be responsible for cleaning your work area.
2. Show **RESPECT**—show respect for yourself, for others, for equipment and materials, and for the work of others.
3. **REFRAIN** from behavior that interferes with a learning environment (e.g. not following appropriate procedures for our class or for the school).
4. And above all, **REACH** to be the best that you can be.

_____ has been assigned the following consequence to help him/her reflect on the behavior that needs to be corrected:

CONSEQUENCES:

1. Verbal reminder.
2. Verbal warning.
3. Student-Teacher conference with an assignment or the appropriate procedure theme. You will explain (in writing) what you did, what the appropriate procedure should be, why you chose not to follow the procedure, and what you will do to correct the situation. Themes will be dated, signed by parent or guardian, and returned to the teacher.
Due on _____
4. Parent contact by phone.
5. After school detention and/or request for a parent or guardian to attend class with student.
To be served on _____.
6. Office referral (D-1).

Student/Parent/Teacher Signatures

I have read this notice and understand that if I do not comply within the time given, further consequences will result.

Student Signature _____ Date _____

Parent/Guardian _____ Date _____

Art Teacher _____ Date _____

This form must be initialed by the following:

Team Lead Teacher: _____ Principal: _____

VISUAL ART COMMUNICATIONS LOG

Date	Parent/Guardian; Teacher Contact	Method	Comments



WINSTON-SALEM/FORSYTH COUNTY SCHOOLS Artwork Release Form

Student Name _____

Age _____ Grade _____ Art Class (H.S.) _____

Title of Work _____

Media _____

Size _____

Teacher _____

School _____

Information to note about this work:

I give permission for WS/FCS to use my child's artwork, or image of the artwork, in school system displays or publications, including but not limited to: gallery displays, school newspapers, video productions and/or web-pages, sponsored by the Winston-Salem/Forsyth County Schools or my child's school.

Parent or Guardian signature: _____

(print name)

Student: _____ Grade: _____
School: _____
Teacher: _____ Principal: _____
Winston-Salem/Forsyth County Schools

Student: _____ Grade: _____
School: _____
Teacher: _____ Principal: _____
Winston-Salem/Forsyth County Schools

Student: _____ Grade: _____
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Teacher: _____ Principal: _____
Winston-Salem/Forsyth County Schools

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Teacher: _____ Principal: _____
Winston-Salem/Forsyth County Schools

Student: _____ Grade: _____
School: _____
Teacher: _____ Principal: _____
Winston-Salem/Forsyth County Schools

Dixie Classic Fair Guidelines

Each school will be allotted an 8' x 8' curtained exhibition area with off-white drapery fabric.

Each school will be provided eight (8) drapery hooks.

Teachers should be able to mount three columns of hinged artwork with the space allotted.

Suggestions for Hanging:

Prepare artwork by hinging 22" x 28" poster boards together from the back using good quality wide packaging or duct tape. Reinforce taped and hinged poster boards with several staples.

Punch holes on the top poster boards to accept the drapery hooks that will hang on the top poles.

Reserve a 9" x 12" space on one posterboard to mount the school sign. Lynn will have the school signs available at the time of set up.

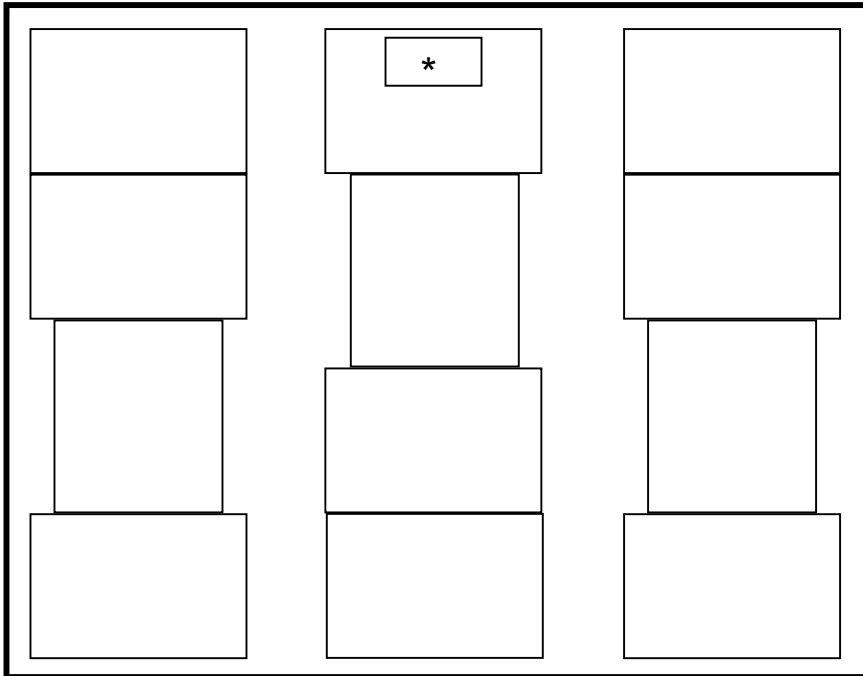
Identify all student artwork with the enclosed WS/FCS labels.

Bring a step stool or small ladder to assist in mounting exhibit.

Consult attached graphics and map for planning.

Please help by using the designated times for hanging and taking down the exhibition.

Graphic 1 - Suggested Exhibition Composition Blueprint
8' or 96"



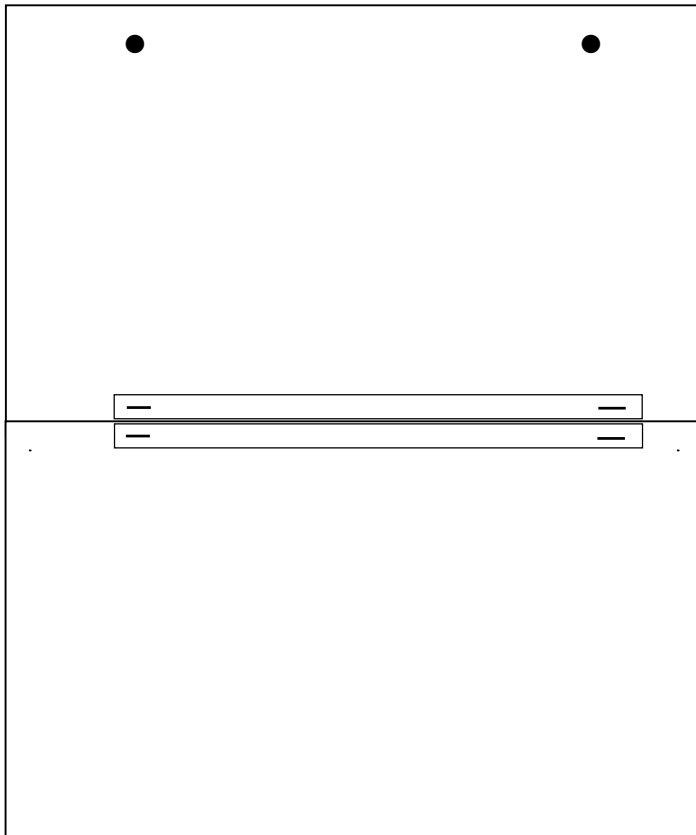
* Please leave a 9" x 12" space on a poster board for your school sign to be mounted.

} 8" or 96"

< (Vertical) $22+22+22+28=94$ "

< (Horizontal) $28+28+28=84$ "

Graphic 2 - Hinging artwork and punch holes in the top boards (Back View)



< Punch holes, with hole punch in top Poster boards, so that artwork is prepared and read ready to hand. Punch holes 3 inches from the top and the side of the poster board.

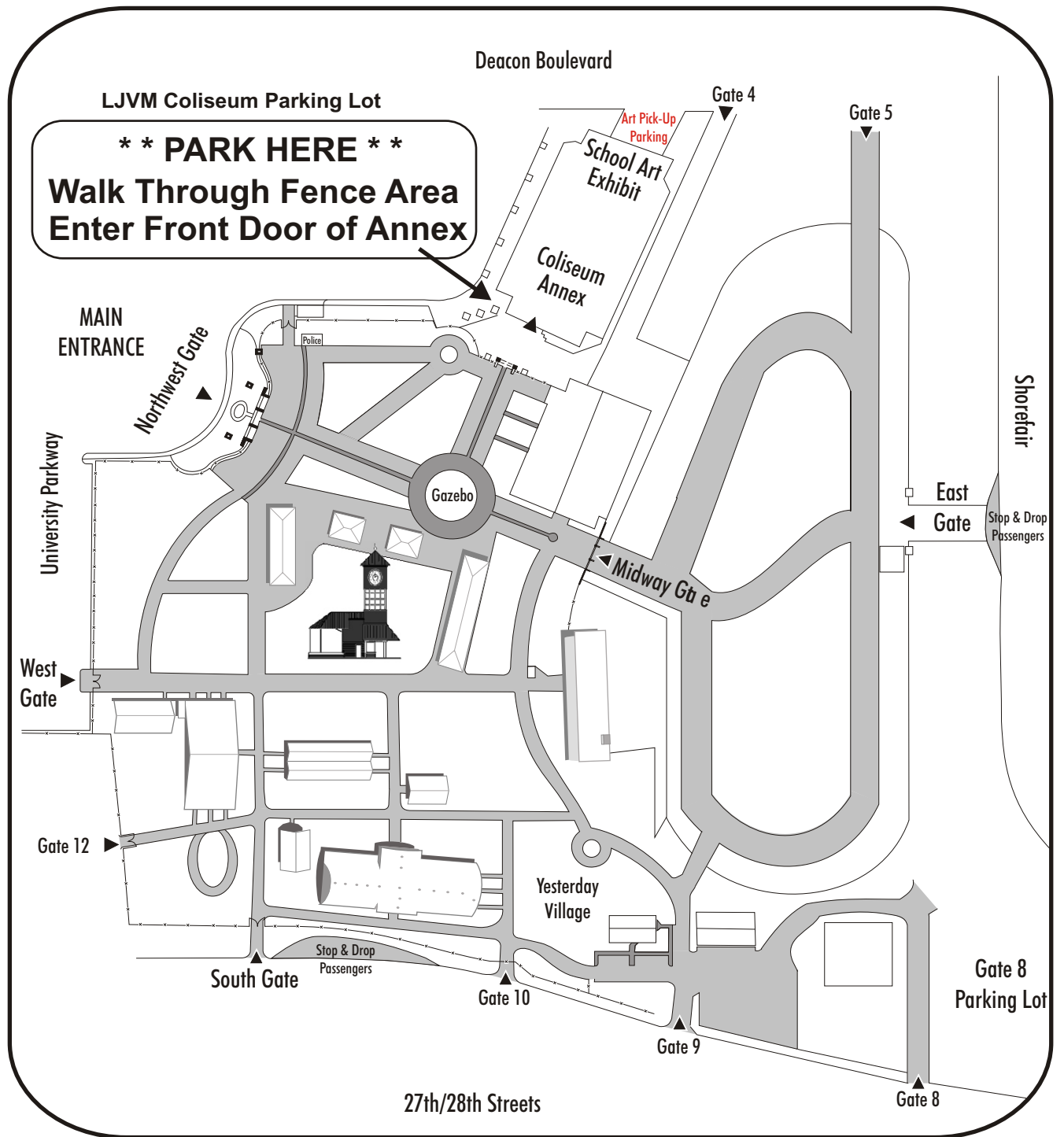
< Hinge artworks together from the back, using good quality wide packaging or duct tape. Staple tape to secure it to poster board.

22"

< Hinge 22" x 28" Poster board

28"

School Art Exhibit Map



K-5 Visual Arts Staff Development
The Stages of Artistic Development Revisited

Who was Viktor Lowenfeld?

- Austrian, Born in 1903.
- Musician-first (violin), he began painting at the age of 9.
- Undergraduate in Art, Doctorate in Education
- Taught primary and secondary school
- Chairman of the Art Department-Hampton Institute in Virginia
- Professor of Art Education- Penn State
- Became Head of Department of Art Education
- Wrote “Creative and Mental Growth” in 1947
- Lowenfeld believed evidence of aesthetic, social, physical, intellectual, and emotional growth is reflected in the art of children

Why should we care about Viktor’s philosophies?

- It substantiates the need for artistic instruction
- We need to know our students and how they develop
- We can use this information to help our students develop further and grow artistically
- “The Elementary Age” is critical!

“Every child is an artist. The problem is how to remain one once you grow up.” – Picasso

Once we accept that the skill of drawing CAN be taught and that it is not dependent on talent alone, we can begin to TEACH- and expect results.

Scribble Stage (2-4 Years Old)

The Scribble stage is made up of four sub-stages. (a) *Disordered* - uncontrolled markings that could be bold or light depending upon the personality of the child. At this age the child has little or no control over motor activity. (b) *Longitudinal* - controlled repetitions of motions. Demonstrates visually an awareness and enjoyment of kinesthetic movements. *Circular* - further exploring of controlled motions demonstrating the ability to do more complex forms. *Naming* - the child tells stories about the scribble. There is a change from a kinesthetic thinking in terms of motion to imaginative thinking in terms of pictures. This is one of the great occasions in the life of a human. It is the development of the ability to visualize in pictures.

Preschematic (4-6 Years Old)

The preschematic stage is announced by the appearance of circular images with lines which seem to suggest a human or animal figure. During this stage the schema (the visual idea) is developed. The drawings show what the child perceives as most important about the subject. There is little understanding of

space - objects are placed in a haphazard way throughout the picture. The use of color is more emotional than logical.

Schematic (7-9 Years Old)

This stage is easily recognized by the demonstrated awareness of the concept of space. Objects in the drawing have a relationship to what is up and what is down. A definite base and sky line is apparent. Items in the drawing are all spatially related. Colors are reflected as they appear in nature. Shapes and objects are easily definable. Exaggeration between figures (humans taller than a house, flowers bigger than humans, family members large and small) is often used to express strong feelings about a subject. Another technique sometimes used is called "folding over" this is demonstrated when objects are drawn perpendicular to the base line. Sometimes the objects appear to be drawn upside down. Another Phenomenon is called "X-ray". In an x-ray picture the subject is depicted as being seen from the inside as well as the outside.

Dawning Realism (9-11 Years Old)

Dawning realism is also known as the gang age. Group friendships of the same sex are most common. This is a period of self awareness to the point of being extremely self critical. The attempts at realism need to be looked at from the child's point of view. Realism is not meant to be real in the photographic sense rather than an experience with a particular object. In this regard this stage is the first time that the child becomes aware of a lack of ability to show objects the way they appear in the surrounding environment. The human is shown as girl, boy, woman, man clearly defined with a feeling for details often resulting in a "stiffness" of representation. Perspective is another characteristic of this stage. There is an awareness of the space between the base line and sky line. Overlapping of objects, types of point perspective and use of small to large objects are evident in this stage. Objects no longer stand on a base line. Three dimensional effects are achieved along with shading and use of subtle color combinations. Because of an awareness of lack of ability drawings often appear less spontaneous than in previous stages

The Pseudorealistic Stage (11-13 Years Old)

In the previous stages the process in making the visual art was of great importance. In this stage the product becomes most important to the child. This stage is marked by two psychological differences. In the first, called Visual, the individual's art work has the appearance of looking at a stage presentation. The work is inspired by visual stimuli. The second is based on subjective experiences. This type of Nonvisual individual's art work is based on subjective interpretations emphasizing emotional relationships to the external world as it relates to them. Visual types feel as spectators looking at their work from the outside. Nonvisually minded individuals feel involved in their work as it relates to them in a personal way. The visually minded child has a visual concept of how color changes under different external conditions. The nonvisually minded child

sees color as a tool to be used to reflect emotional reaction to the subject at hand.

So- what now?

- Share this information with your older students. (They will find it intriguing.) It will also help them to understand that they can continue to improve themselves.
- Consider the stages when evaluating artwork and intent of the student
- Communicate with shareholders the stages. (Ex. A flyer with the stages sent home with the students artwork.)

Consider observational drawings with younger children

“Children who have not learned that drawing skill is based on careful observation may become very frustrated when they reach the next developmental stage. They may wish they could draw more realistically, but not knowing how to practice effectively, they may mistakenly assume that they are too young or not talented enough to learn it. If they do ask for help, many adults give them the wrong kinds of help. As they get older, they begin to compare with others and mistakenly believe that they lack talent while others seem more gifted in drawing. They give up because see others who appear to do better.” –Dr. Martin Bartel

WHEN TO TEACH OBSERVATIONAL DRAWING

In many ways it is easier to teach observational drawing before children reach the stage of self-criticism and frustration. When children are four or five they are less apt to compare their drawings to others. They are less self-critical and more tolerant of their own work.

“The brain can be stimulated to grow in the areas that learn how to observe and draw. The common belief that drawing is a talent is a myth. It may be that some children are born with brains and instincts that predispose them to spend more time drawing, but much of these habits are developed as the result of the settings in which they grow up. A few children who love to practice drawing on their own, discover how to make observations and drawings that seem advanced for their age. By age 8 or 10 other children are convinced that some are gifted and others are not. Adults support them in this. Children mistakenly believe that drawing skill emerges as an ability without practice.” –Dr. Martin Bartel

Observation drawing is only one way that children learn to draw. Children should also be drawing from **experience** (memory), and they should be drawing **imaginary** things and topics. These drawing activities develop other important parts of the brain.

Revised Bloom's Taxonomy for Art

Remembering: can the student recall or remember the information?	define, duplicate, list, memorize, recall, repeat, reproduce state
Understanding: can the student explain ideas or concepts?	classify, describe, discuss, explain, identify, locate, recognize, report, select, translate, paraphrase
Applying: can the student use the information in a new way?	choose, demonstrate, dramatize, employ, illustrate, interpret, operate, schedule, sketch, solve, use, write
Analyzing: can the student distinguish between the different parts?	appraise, compare, contrast, criticize, differentiate, discriminate, distinguish, examine, experiment, question, test
Evaluating: can the student justify a stand or decision?	appraise, argue, defend, judge, select, support, value, evaluate
Creating: can the student create new product or point of view?	assemble, construct, create, design, develop, formulate, write

Section V: Health and Safety

Health and safety are critical issues in the art classroom. Updated information is provided periodically. This space is provided for the development of practical information on this subject.

Health and Safety

All art teachers are responsible for the safety of their students. Below is a broad list of recommendations for instructors to take into consideration when planning the use of materials for lessons. *This by no means an exhaustive list.* Specific safety standards have been established and are available by contacting the resources listed in the bibliography for this section.

Make Your Classroom a Safe Place to Be

- Read the labels! Use only products bearing the labels AP (Approved Product) or CP (Certified Product). Students under the age of 12 should NOT use products with the HL (Health Label) on them.
- Allow no food or drink in the art room.
- Keep all hazardous materials out of the classroom.
- Know how to use the materials safely as any material can become hazardous when used inappropriately.
- The cleanliness of your room is your responsibility.
- Use only plastic containers--NO glass.
- The paper cutter should be off-limits to all students. (Do not remove the safety bar on your paper cutter.)
- Do not allow students to be near the kiln.
- Know your students! Keep an accurate and up-to-date record of individuals with allergies or medical concerns.
- Check for ventilation requirements in your classroom.
- Use non-toxic glue, markers, and painting materials. (NO rubber cement)
- Know the emergency plan for your school.
- Post safety/behavior rules in conspicuous places throughout the art room.

Educate Your Students About Safety

- Teach your students how toxic materials can enter the body.
 - Absorption
 - Inhalation
 - Ingestion
- Teach students how to care for and safely use materials/equipment.
- Teach your students the importance of hand washing.
- Practice emergency procedures with students. (fire drill, tornado drill, etc.)

Bibliography

Classroom Guide to Safety in the Visual Arts, Deborah L. Oltman
Safety in the Art Room, Charles Qualley
Children's Art Supplies Can be Toxic, Babin A. Peltz

Center for Safety in the Arts
5 Beekman St., Suite 820
New York, NY 10038

Art and Craft Material Institute
715 Boylston Street
Boston, MA 02116

Section VI: EC / Special Populations

Documents and information relating to special needs populations will be housed in this section of the curriculum guide. Literature and updates related to this issue may be collected by the individual visual arts teacher for personal reference.

Helpful Hints for Teachers of Mainstream Students

(Summarized from Module VIII of Students with Disabilities in the Mainstream)

As the teacher you must always insure that ALL students have an equal opportunity to achieve success. A good rule to remember when teaching students with special needs:

*I hear and I forget
I see and I remember
I do and I understand*

Hints to success:

- Seek student participation in planning the learning activities.
- Encourage appreciation for the abilities of other individuals.
- Challenge the student's interests and abilities.
- Encourage students to solve personal and social problems.
- Strive to maintain learning situations in which students will succeed.
- Prepare instructional units in shorter units of work.
- Provide more frequent evaluations of student progress and more remedial work.
- Recognize that the student's vocabulary may be limited and less precise than others.
- Keep the student aware of his/her progress at all times and give him/her reason to believe that he/she is succeeding.
- Use real visual objects and life-like teaching aids.
- Use manual activities rather than written or read assignments.
- Search for reading material with easy vocabulary yet suited to the student's age level, interest, and experience.
- Remember that many special needs students have less cultural opportunity at home, less educated parents, less reading material at home; and in general, a poorer background for learning.
- Be content to attempt less in your instruction.
- Be patient and promote self-worth.
- Let the student know that you are there to help him/her SUCCEED.
- See the students as individuals and make an effort to understand their personal problems.
- Demonstrate whenever possible. Students learn by your example.
- Be flexible.
- Get out from behind the desk when talking with a student.
- Set up ground rules and guidelines that will define behavioral limits and adhere to these principals and rules.
- Plan repetition for reinforcement. Use a variety of methods to prevent boredom.
- Allow the student to proceed at his/her own pace--don't rush him/her.
- Treat all efforts with respect.
- Judge students objectively--don't play favorites.

Practices to avoid:

- Do not criticize a student in the presence of his or her peers.
- Do not preach.
- Do not subject the students to changes without advance notice; they are insecure enough.
- Do not be afraid to admit your mistakes.
- Do not expect to reach every one of your students.
- Do not take slight irregularities of conduct too seriously.
- Do not measure achievement in terms of grades only and do not compare to others.
- Never argue with a student in class.
- Do not do things that you do not want students to do.
- Be a good role model.

Appendix H Art Instruction for Children with Specific Learning Disabilities

The visual art program in MCPS has been designed to meet the needs of all children. By focusing on her/his individual needs, we help the student with handicapping conditions to successfully participate in art instruction. It may be necessary to adapt some lessons or activities to accommodate particular disabilities.

In the area of impaired visual perception, the visual art program can be used to develop a variety of skills.

- *Visual discrimination* is the ability to see likenesses and differences in shapes, colors, size, etc.
- *Figure/ground perception* is the ability to distinguish the difference between foreground and background.
- *Position in space* is the ability to see directionality and orientation in space.
- *Visual closure* is the ability to recognize a picture when presented with an incomplete or unorganized presentation.
- *Visual memory* is the ability to recall an object or picture that has been removed from sight.

The following activities are suggested to help remedy visual/perceptual problems.

Visual Discrimination

- *Size Discrimination.* Ask students to cut large, medium, and small versions of one simple shape. Have students move the shapes around on a paper background, exploring the variety of patterns that can be created by moving the shapes to different positions on the paper. A final choice can be made and shapes may be pasted onto the background paper.

- *Sorting.* Students sort found objects according to categories, e.g., color, shape, things we wear. Sorted objects may be mounted to make a collage.

Figure/Ground

Newspaper or other heavily patterned paper can be used to draw on. Afterwards the children try to identify the shapes.

Position in Space

Make prints using designs that have strong direction. Create lesson objectives that will test students' directional ability. For example, require students to print their styrofoam block or gadget prints twice up, twice down, etc.

Visual Closure

Hidden pictures. Students work together to produce a mural. Later they take turns locating pictures in the mural.

Visual Memory

Show the student a card with an arrangement of cut paper lines or shapes. The student tries to copy it from memory. If he/she succeeds, he/she can glue it onto a tagboard card.

The following publications should be consulted if more information is required.

Art in Special Education: Educating the Handicapped Through Art, Millburn, NJ: Art Educators of New Jersey, 1976. Gives detailed descriptions of many types of handicapping conditions and guidelines for working with them.

Mann, Philip H. and Suitar, Patricia. *A Handbook in Diagnostic Teaching*. Newton, MA: Allyn and Bacon, 1974.

Can shed some light on auditory and visual dysfunction.

Target on Language. Bethesda, MD: Christ Church Child Center, 1973.

Section VII: Glossary and Bibliographies

Subject-specific or thematic glossaries and/or bibliographies may be added to the documents already provided in this section to create an extensive collection of information to support a balanced visual arts program.

GLOSSARY

Visual Arts Standard Course of Study

Acrylic Paint: A fast-drying synthetic paint made from acrylic resin.

Aesthetics: The study or theory of the beautiful, in taste or art.

Analogous Colors: Colors that are closely related to each other because a common color can be found; for example: blue, blue-violet, violet colors.

Analysis: Identifying and examining separate parts as they function independently and together in creative works and study of visual arts.

Asymmetrical: A type of balance where elements are arranged differently on each side of an imaginary midline.

Background: The area that appears to be farthest away or behind the other objects.

Balance: Parts of a picture arranged symmetrically or asymmetrically so that areas seem to have equal visual weight.

Ceramics: Functional and decorative objects made from clay.

Clay: A pliable natural earth.

Collograph: A printing block made from objects and textures glued to a surface.

Color: An element of art defined as the effect of light reflecting from an object onto the eye.

Composition: Organization of elements in space.

Concept: An abstract general notion; an idea.

Content: In visual arts, the meaning of an image, beyond its overt subject matter, including the emotional, intellectual, symbolic, thematic, and narrative connotations.

Context: A set of interrelated conditions (such as social, economic, political) in visual arts that influence and give meaning to the development and reception of thoughts, ideas, or concepts, and that define specific cultures and eras.

Creative Thinking: Able to see and make things in a new or different way.

Critical Thinking: Shows or requires careful analysis before judgment.

GLOSSARY

Visual Arts Standard Course of Study

Criticism: The art, process, or principles used to analyze and judge literary or artistic works.

Design: To create a work of art by combining elements of art into a planned whole.

Elements of Art: Those components that make up a composition: line, value, space, texture, shape, form, and color.

Experimentation: To search out by trial.

Expression: In visual arts, a process of conveying ideas, feelings, and meanings, through selective use of communicative possibilities.

Felting: The process of making non-woven fabric from fibers through the application of heat, moisture and pressure.

Foreground: The area that appears to be nearest and in front of the other objects.

Geometric: Shapes that are made using specific mathematical formulas and are named such as circle, hexagon, etc.

Image: A physical likeness or representation of a person, animal, or thing, photographed, painted, or sculptured; a thought from the imagination made visible.

Imagery: Mental images.

Imagination: The process of creating a mental picture of something that is unlike things one has seen.

Incising: Scratching lines into a surface.

Intensity: Refers to the brightness or dullness of a color; amount of saturation.

Intuitive: Perceived immediately by the mind, instinctive knowledge or feeling.

Line: The path of a moving point that is made by a tool, instrument, or medium as it moves across an area.

Loom: A device used for weaving.

Medium/Media: Materials used to create an image.

Middle Ground: The area that appears between the foreground and background.

GLOSSARY

Visual Arts Standard Course of Study

Monoprint: One print, that can not be duplicated, made by pressing paper onto an inked or painted surface.

Movement: In visual arts, the direction or flow in artwork.

Organic: Any living or natural shape that is not geometric.

Paper-mache: Paper pulp mixed with wheat paste and molded into three-dimensional forms.

Paper Making: The process of creating paper using water, fibers, or recycled papers.

Pattern: A principle of design where an element or combination of elements are repeated in a planned way.

Perception: Visual and sensory awareness, discrimination, and integration of impressions, conditions, and relationships with regard to objects, images and feelings.

Perceptual Awareness: Knowing, discerning as a result of perceiving or insight, intuition.

Photography: The art or process of producing images by the action of light on surfaces sensitized by chemical processes.

Pin Hole Camera: A camera, usually handmade, that uses a pin hole aperture in place of a lens.

Portrait: Artwork that shows the face or figure of a person.

Primary Colors: The basic colors that can't be reduced into component colors and can be used to mix all other colors.

Principles of Design: The way the elements of art such as balance, movement, pattern/repetition, unity/variety and emphasis are used to create a composition.

Printing Ink: Ink used specifically for printing.

Printmaking: The art of using a printing plate or stamp to create one or a series of multiple originals called prints.

Process(es): Progressive course(s), a series of changes, a method of creating.

Quilting: The process of making art using two or more layers of fabric that are then stitched in a pattern through all the layers.

Repetition: A principle of design, where an element is used more than once.

GLOSSARY

Visual Arts Standard Course of Study

Score: In paper sculpture, to crease using a semi-sharp object for easy folding; in clay, to slash or cut before joining pieces.

Sculpture: Carved, cut, hewn, cast, molded, welded or assembled into three dimensional representations, forms, or figures.

Secondary Colors: Colors made by mixing two primary colors. When red, yellow and blue are used as primary colors, the secondary colors are orange, green and violet.

Shade: A dark color achieved by changing the value of a color by adding black.

Space: An element of art that is the area in and around objects in a composition.

Still Life: An arrangement of inanimate objects.

Stitchery: Artwork made by using a needle and thread or yarn to create a design.

Style: An artist's special way of creating art; the style of an artwork helps determine how it is different from other artworks.

Symbol: An image, sign, or element, such as color, that is understood, by convention or context, to suggest some other meaning.

Symmetrical/Symmetry: A type of balance in which elements are arranged the same on each side of an imaginary line.

Technique: A special way to create artwork, often by following a step-by-step procedure.

Technology: Electronic media (such as video, computers, compact discs, lasers, audio tape, satellite equipment) used as tools to create, learn, explain, document, analyze, or present artistic work or information.

Texture: An element of art that is the way an object feels or looks like it feels.

Tint: A light color achieved by changing the value of a color by adding white.

Tone: A color mixed with black and white, a grayed color.

Unity: A principle of design which is the quality of having all parts look as if they belong together; achieved by proximity or repetition.

Value: An element of art that describes the relative lightness or darkness of a color.

Variety: Differences achieved by changing elements in a composition to add interest.

Weaving: A process and product created by interlacing strands of material.

BIBLIOGRAPHY

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Beardon, Romare	<i>A History of African-American Artists: From 1792 to the Present</i>	Pantheon Books, 1993
Lankford, E. Louis	<i>Aesthetics: Issues and Inquiry</i>	The National Art Education Association, 1992
Fitzgerald, Astrid	<i>An Artist's Book of Inspiration: A Collection of Thoughts on Art, Artists, Creativity</i>	Lindisfame Books, 1996
Chapman, Laura H.	<i>Approaches to Art in Education</i>	Harcourt Brace Jovanovich, San Diego, CA, 1978
Stevenson, Neil	<i>Architecture: The World's Greatest Buildings Explored and Explained</i>	DK Publishing, 1997
Grout, Pam	<i>Art and Soul: 156 Ways to Free Your Creative Spirit</i>	Andrews McMeel Publishing, Kansas City, 2000
Young, Bernard	<i>Art, Culture, and Ethnicity</i>	Reston, VA, 1990
Schumann, Jo Miles	<i>Art From Many Hands</i>	Davis Publications, 1984
Tan-Schweitzer, Terri	<i>Art Journal Topics</i>	McDonald Publishing Co., 1997
Roukes, Nicholas	<i>Art Synectics</i>	Davis Publications, Inc., Worcester, Massachusetts, 1982
Taboreli, Georgio	<i>Art: A World History</i>	DK Publishing, 1997
Cumming, Robert	<i>Art: The World's Greatest Paintings Explored and Explained</i>	DK Publishing, 1995
McConnell, Gerald	<i>Assemblage: Three Dimensional Picture Making</i>	Madison Square Press, 1976
Beattie, Donna Kay	<i>Assessment in Art Education</i>	Davis Publications, 1997
Beinecke, Mary Ann	<i>Basic Needlework Stitches on Mesh Fabrics</i>	Dover Publications, 1973
Inc. Books	<i>Batik: Get Started in a Craft with Easy to Follow Projects for Beginners</i>	Book Sales, Inc., 1998
Feldman, Edmund Burke	<i>Becoming Human Through Art</i>	Prentice-Hall, 1970
Watt, Fiona	<i>Calligraphy Projects</i>	EDC Publications, 1995

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<u>NAME</u>	<u>TITLE</u>	<u>PUBLICATION INFORMATION</u>
Haubenstein, Susan	<i>Career Opportunities in Art</i>	Facts on File, Inc., 2001
Brommer, Gerald, and Joseph Gatto	<i>Careers in Art: An Illustrated Guide</i>	Davis Publications, 1999
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Leland, Nita, and Virginia Lee Williams	<i>Creative Collage Techniques</i>	North Light Books, 2000
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Sivin Carole	<i>Maskmaking</i>	Davis Publications, 1986
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Eyewitness series on various arts and art techniques

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MC 709 Bin

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Bingham, Jane c2004. Rock art -- Architecture -- Pottery -- Body art and adornment -- Textiles -- Masks- Wood carving -- Metalwork -- Baskets, gourds and eggshells -- Musical instruments -- Cross-currents -- African ethnic groups. Describes the history, cultural significance, and select techniques of artistic media in various African countries.

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Rainbow Ed., c1990. A basic film about paint and painting, both artistic and commercial, ingredients that compose paint, how it is made and its various uses.

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Learning Publications, c1981.

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VC Art

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372.5 Str

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Striebel, Bonnie Flint Glenview, Il. : Scott, Foresman, 1981.

VC Art

Art for Beginners: Fun with Lines

Coronet Video, c1990 Lines that are straight, zigzag, spiral, etc. are made by children using a variety of tools and materials. Discover an infinite variety of lines in nature and man-made objects.

372.5 Jen

Art for the fun of it : a guide for teaching young children.

Jenkins, Peggy Davison Englewood Cliffs, N.J. : Prentice-Hall, c1980.

VC Art

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Glencoe Publishing Co., 1989. To understand art, one must learn about the history of art. Printed guide available with video.

372.5 Sac

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Saccardi, Marianne: Linnet Professional Publications, 1997. Contains over forty lessons on art history for elementary school teachers providing background info on artists, periods, styles, and geographic areas; and uses hands-on art activities activities, drama, story, journal writing, and visuals to encourage the children to think about art.

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GPN, c1990. Instructor, Clem Pennington. An introduction/overview to the ten 30-minute programs that demonstrates dozens of creative, fun and inexpensive art projects for K-6. (#1) Drawing; (#2) Fingerpainting; (#3) Painting; (#4) Mixed Media; (#5) Printmaking; (#6) Tearing and Cutting; (#7) Forming and Constructing; (#8) Puppetry; (#9) Art Appreciating and Display.

372.52 Eng

Art through Children's Literature : Creative Art Lessons

Englebaugh, Debi: Teacher Ideas Press, c1994. Uses the Caldecott Medal books as a source for classroom teachers to provide students with lessons that combine art and children's literature.

372.5 Rom

Art Today and Every Day: Classroom Activities for the Elementary School Year.

Romberg, Jenean: Parker Pub. Co., c1972.

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Dobbs, Stephen M., ed. National Art Education Association, : c1979.

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Steinel, Daniel V. Reston, Virginia: MENC, c1985.

372.5 Pre

ArtStarts for Little Hands! : Fun & Discoveries for 3-to 7-year-olds.

Press, Judy, c2000. Presents a variety of art projects and related activities grouped around such themes as the family, animals, nature, transportation, color, and more.

VC Bas

Basic Colors

Universal Media, c1995. Join crayon characters, Oscar Orange, Little Yellow, Big and Little Red as they discover the world of colors around them. Part 1: Green and Yellow; Part 2: Orange and Red; Part 3: Blue.

VC Bas

Basic Watercolor Techniques

Educational Video, c1992. The initial steps and essential procedures for creating a watercolor are presented.

372.5 Dav

Behavioral Emphasis in Art Education.

Davis, D. Jack, ed. National Art Education Association, : c1978.

VC Bir

Birth of Renaissance Art.

Educational Video, c1992. In Florence, Siena, Pisa, Mantua and Padua, the works of Brunelleschi, Donatello and Giotto are examined..

372.33 Siv

Bulletin board ? or Bulletin boards!

Sivak, Patricia. Scarecrow Press, Inc.m, c1999. Offers innovative ideas for inexpensive, simple to make projects for the classroom.

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Can We Rescue the Arts for America's Children?

Coming to Our Senses-10 yrs later. Fowler, Charles New York: American Council for the Arts, 1988.

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The Challenge to Reform Arts Education : What Role Can Research Play?

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Claude Monet.

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Coronet Video, 1990. Young viewers will be able to recognize things that have the same color, identify the four basic shapes and recognize patterns in colors and shapes.

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A Contemporary Approach to Art Teaching.

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Creative Crafts for Year-Round Fun : Grade K-6

The Education Center, 1993. Full of ideas galore, this collection of arts and crafts projects will inspire students from Kindergarten to Grade 6, included lots of fun activities from "Fire Breathing Dragons" to "Junk Spacecrafts".

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The Creative Process.

Educational Video, c1992. Artists from various disciplines discuss the sources of their inspiration and how they mold that inspiration into works of art.

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Christoplos, Florence Bloomington, Indiana : Phi Delta Kappa Educational Foundation, 1990.

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Metropolitan Museum of Art, 1990. Follow the adventures of Big Bird and the Sesame Street Gang as they find themselves locked in the Metropolitan Museum overnight.

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Easy Holiday and Seasonal Art Projects with Paper.

Alcorn, Jo Lynn: Scholastic Professional Books, 1999.

More than 20 fun, step by step projects that turn paper into dazzling decorations, treasures, and gifts.

MC 709 Egy

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VC Fiv

Five African Art Facts.

Phoenix Films, 1995. Introduces the general concepts helpful in understanding traditional African Art because most African Art objects were meant to be used. This video explains the purpose of the objects.

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Georges Seurat.

Courthion, Pierro Harry N. Abrams, Inc., 1988.

Forty colorplates represent a selection of the best and most important paintings produced by Seurat during his short but prolific career; includes a biographical out- line of the artist.

372.5 Koh

Global Art : Activities, Projects, and Inventions from Around the World.

Kohl, Mary Ann F.: Gryphon House, c1998. Presents step-by-step instructions for creating over 135 art projects from countries around the world, with background information on the culture and history of each country featured.

P 759.06 Nil

The Great Art Scandal.

Nilsen, Anna, : Kingfisher, 2003. Introduces twentieth century art through thirty-two paintings by sixteen artists, within which are hidden details taken from the works of such masters as Currie, Seurat, Hockney, and Lichtenstein.

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A History of Art : An Introduction to Painting and Sculpture.

Lynton, Norbert: Warwick Press, 1981. An introduction to art through the ages with fullest coverage given to western art since Giotto, and to art of the twentieth century.

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Frank, Marjorie Nashville, Tenn.: Incentive Press, 1976.

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K-12 Arts Education in the U.S. : Present Context, Future Needs

a briefing paper for the Arts Education Community. MENC, : 1986.

702 Hen

Kids' Art Works! : Creating with Color, Design, Texture and More

Henry, Sandi,: Williamson, c1999. Provides more than fifty hands-on projects for original artwork, while teaching a variety of techniques and concepts in sculpture, prints, design, textiles, and texture.

745 Cav

The Kids' Multicultural Art Book : Art/Craft Experiences from Around the World.

Terzian, Alexandra M.: Williamson Pub., c1994. Multicultural Art activities include sculputres, Jewelry, Dolls, Masks and more.

VC Kin

Kindred Spirits

PBS, 1980. Contemporary African-American art is based on the highly acclaimed, "Black Art: Ancestral Legacy", organized by the Dallas Museum of Art.

370.117 Gus

Learning about Cultures : Literature, Celebrations, Games and Art Activities.

Gust, John, M.A.:Teaching & Learning Co., 1995. A resource guide of fun ways to create and foster an understanding of world cultures.

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Letter of the Week Preschl/K:Activities and Projects for Building Literacy Skills.

Education Center, 2001. Book 2. Choose from a variety of all new ideas, Integrate literacy across the curriculum, develop alphabet skills.

VC Lia

Liang and the Magic Paintbrush.

GPN, c1989. LeVar Burton presents an old Chinese legend about Liang, a poor aspiring artist, whose magic paintbrush enables his pictures to come to life. LeVar participates in a Lion Dance in New York City Chinatown and explores a world of computer art.

VC Lif

Life of Leonardo DaVinci

Educational Video Network, c1994. Part 1: 1452-1482 Chronicles the first thirty years of Leonardo's life, the people with whom he associated and the influences that molded the genius of the Renaissance. Part 2: Leonardo leaves Florence for Milan and works for Duke Ludoivco Sforza; Part 3: Continuing his scientific studies as well as his art, devoting five years to the "Last Supper." Part 4: 1500-1519 Leonardo meets and forms a bitter rivalry with the sculptor Michelangelo. Part 5: Leonardo is invited to move to France and remains there until his death.

371.39 Jor

Living & Learning with Children.

Jorde-Bloom, : New Horizons, 1981.

VC Lou

Louvre: A Golden Prison

EBE, c1988. A remarkable art museum has evolved from France's historical and cultural growth since the Renaissance.

NC 701 Mas

Masterpieces in the North Carolina Museum of Art. Raleigh

Stanford, Charles W.: The North Carolina Art Society, 1972.

Kitchen table with a ray fish/ Jean Baptiste Simeon Chardin (French, 1699-1779) --The Flight into Egypt/ Master of the Lengths (Flemish, 16th Century) -- Zunehman no. 520/Wassily Kandinsky (born Russia, 1866-1944) -- Madonna and child/French, 14th Century.

VC Mas

Masterpieces of Italian Art.

AC Video, c1990. [1] Greek to Gothic (58 min.) -- [2] Birth of the Renaissance, Giotto to Masaccio -- [3] 15th century : Renaissance in full bloom-- [4] Da Vinci, Michelangelo, Raphael, Titian -- [5] Caravaggio and the Baroque. A history of Italian art and architecture.

VC Mas

Masterpieces of the Met.

Home Vision, 1988. Video tour of 30 of the Museum's masterpieces, from 2100 B.C. boat models of ancient Egypt to modern paintings.

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Math Art : Projects and Activities.

Carolyn Ford.: Scholastic Professionalsl, 1998. Projects and activities that teach Math concepts and develop process skills.

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Multicultural Art Activities: Intermediate.

Cavanaugh, Betty Gaglio : Teacher Created Materials, Inc., c1994. Multicultural Art activites include sculputres, Jewelry, Dolls, Masks and more.

VC Mum

Mummies Made in Egypt

GPN, c1989. Reading Rainbow host LeVar Burton and the fascinating world of mummies. Visit the Museum of Fine Arts in Boston where the art of conserving Egyptian artifacts is explored.

VC 468 Mun

El Mundo Hispanohablante.

Educational Video Network, c1998. Narrated by Jesús Vázquez. Describes the geography, animals, religion, transportation, markets, music, celebrations, art, food and architecture of Spanish-speaking countries.

VC 704 Ang

My Painted House, My Friendly Chicken, and Me.

Angelou, Maya 1st ed. c1994. Presents Ndebele culture, customs, and art through the eyes of eight-year-old Thandi, who describes her family, village, and pet chicken.

VC Mys

My Shadow

GPN, 1994. Reading Rainbow host LeVar Burton demonstrates how light and shadow can be used to tell time and the art of creating shadow puppets.

VC 398.2 MYT

Mythology in Literary Culture.

SVE & Churchill Media, 2001. Shows how ancient myths have shaped the stories we cherish today, from Paradise Lost and Frankenstein to Star Wars and Bugs Bunny. Led by upbeat teen hosts Jason and Diana, explores five prominent mythological archetypes: hero, transgressor, temptress, trickster, and destroyer. Describes how they appear in classic literature, film, art, and popular culture. Focuses on the myths of ancient Greece and Rome, drawing thoughtful parallels to other world traditions.

VC Nat

Native American Rock Art of the Southwest.

Universal Media/Clearvue, 2000. Archaeology and art theory helps to understand the work of the Prehistoric Southwestern people, highlighting the geological/geographical nature of the region.

VC Pic

New Ways of Seeing : Picasso, Braque, and the Cubist Revolution.

Public Media Inc: c1989. Guest appearance, William Rubin. Documentary on the partnership between Picasso and Braque that led to Cubism, most influential art movement of the 20th century; includes a segment on mounting an exhibition.

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No-fail Art Projects : 100 Success-Oriented Lessons for the Primary Grades.

Burchard, Arliss: Parker Publishing Company, 1990.

VC Opt

Opt: An Illusionary Tale

Reading Rainbow host LeVar Burton discovers seeing is not always believing as he walks through a world of optical illusions. Meet a talented painter who specializes in art to trick the eye.

VC Ori

Origami.

Phoenix Learning Group, 1995. Learn to create ten traditional figures as well as the basic skills to create many other origami figures.

VC Sis

Pains of Glass.

CBS Fox Video, 1998. Join Sister Wendy as she takes you to Cambridge to explore the stained glass Passion Windows at the chapel of King's College.

VC Pai

Painting with Pastels

Educational Video, 1993. Art instructor Guy Corrieron guides students from blank paper to a finished still life.

VC Pas

Pastel Portrait

Educational Video, 1992. Follow popular art teacher Anita Wolff as she creates a Pastel portrait of the "Man from El Dorado".

VC Pic

Picasso, Braque and the Cubis Revolution

Crystal Production, 1992. Traces the evolution of Cubism through more than 150 art works from the Museum of Modern Art.

VC Pri

Principles of Art: Landscape

Educational Video Network, 1992. Bill Martin captures a favorite scene while showing students how to handle such problems as elliptical perspective, reflection, texture and color changes.

VC Rak

Raku Ceramics

Educational Video, 1992. Raku ceramics is an art rooted in 16th century Japan. World renowned artist Jim Romberg takes students through the process.

372.5 Eis

Reading, the Arts, and The Creation of Meaning

Eisner, Elliot W., ed. National Art Education Association, : 1978.

371.9 Ken

Ready-to-Use Lessons & Activities for the Inclusive Primary Classroom

Kennedy, Eileen: Professional Books, c1997. This practical resource is packed with tested lessons and illustrated activity sheets in all content areas to help the K-3 classroom teacher or special educator successfully integrated children with special needs into the regular classroom.

VC Rec

Rechenka's Eggs

GPN, 1990. Reading Rainbow host LeVar Burton visits Patricia Polacco, author of *Rechenka's Eggs* as she demonstrates the traditional Ukrainian egg-painting art called pysanky.

VC 701.1 Reg

Regina's Big Mistake.

GPN, c1997. Reading Rainbow host LeVar Burton features a book narrated by Marissa Moss, a former elementary school art teacher, tells her story of Regina, who is so afraid of making a mistake on her art project that she won't even pick up a crayon to get started. The book explores some of the ways that artists express themselves through their work and looks at the creative process. LeVar works with clay and has trouble reproducing what he sees in his head. Other segments highlight art forms and the hidden artist in each of us.

VC Rem

Rembrandt.

Educational Video, 1992. Part One: Rembrandt's unique ability to capture and depict and the many aspects of humanity. Part Two: Looks at the restoration of "The Night Watch" after it was valdalized.

VC Ren

Renaissance Art in Full Bloom.

Educational Video, 1992. Witness the flowering of the Renaissance in 15th century Italy with Botticelli, Fra Angelico, the Bellinis and others.

MC 704.9 Sac

Sacred Arts of Haitian Vodou

A curriculum resource unit. Avins, UCLA Fowler Museum of Cultural History, c1995.

745.5 Sch

Science Art : Projects and Activities That Teach Science

Schechter, Deborah: Scholastic Professionals, 1998. Projects and activities that teach science concepts and develop process skills.

507.8 Koh

Science Arts : Discovering Science through Art Experiences.

Kohl, Mary Ann F.; Bright Ring Pub., 1993.

Children discover science concepts through art experiences.

709 Bar

Short Lessons in Art History : 35 Artists and Their Work.

Barker, Phyllis Clausen Portland, Maine: J. Weston Walch, c987.

Includes Leonardo da Vinci, Peter Paul Rubens, El Greco, John Constable, Rosa Bonheur etc.

VC Sis

Sister Wendy's Grand Tour.

CBS Fox Video: c1998. Travel with Sister Wendy Beckett on a tour of Europe, visiting it's best museums and discover the western world's greatest art and the artist who created these masterpieces.

VC Sis

Sister Wendy's Story of Painting.

PBS Video: c1997 [v.1] Early Art -- [v.2] The Renaissance -- [v.3] Baroque to Romanticism -- [v.4] The Age of Revolution -- [v.5] Modernism. Join Sister Filmed on location, an incomparable journey through art and history that sweeps from cave drawings, through the Renaissance, and all the way to New York's Soho scene.

VC Stu

Studio Art.

Glencoe Publishing Co., 1989. Learning about aesthetics, art criticism, and art history can assist you finding ideas for your own art.

709 Rei

Studio Projects in Art History.

Reid, William J., 1990. This book adapts a variety of art techniques and styles to classroom projects. Each project has a learning goal: to demonstrate some concept in the history of Western art.

372.1 Hol

Teachin' Cheap : Using Bags, Sacks, Paper, & Boxes in the Classroom

Holliman, Linda : Creative Teaching Press, 1997.

Offers innovative ideas for inexpensive, simple to make projects for the classroom. These unique projects will liven up language arts, math, social studies, and science programs.

372.7 Wil

Teaching Mathematics Through Children's Art.

Williams, Doug : Heinemann, 1995. This book provides a framework of activities which will enrich, but not supplant, any teacher's classroom.

372.5 Bec

ThemeStorming : How to Build a Theme-Based Curriculum the Easy Way.

Becker, Joni : Gryphon House, Inc., 1994. Each chapter contains theme objective, suggested additions for learning centers, snacks, discovery activities, art activities, music and movement activities, math activities, language activities, transition ideas, songs and chants, theme extensions and variations, bibliography, poems and recordings all designed to be a springboard for creative thinking.

372.5 Pil

Threshold Early Learning Library, Vol. 5 : Art Experiences for Young Children.

Pile, Naomi F. : Macmillan Co., : 1973.

707 McL

Toward a New Era in Arts Education.

McLaughlin, John T., ed. : American Council for the Arts, 1988.

VC Twe

20th Century American Art :

Whitney Museum of American Art highlights of the permanent collection. c1988. A presentation of the development of American art, based on the exhibition on the third floor of the Museum.

707 Und

Under Construction : The Role of the Arts/Humanities in Postmodern Schooling. edited by Donovan R. Walling. : Phi Delta Kappa Educational, 1997.

VC Ver

Versailles.

EVN, c1991. Versailles is generally considered the richest palace in the western world. Its history is intertwined with the history of France and the rulers of France. Today it is a museum and considered a national treasure.

759.9 Sch

Vincent Van Gogh.

Schapiro, Meyer Harry N. Abrams, Inc., 1983. Analyzes the reflection in Van Gogh's work of the artist's high aspirations and the defeats that life dealt him. Includes forty colorplates with a commentary about both the painter and his art.

VC Vis

The Visual Language of Design.

EVN, 1993. v.1. Elements of art structure and the principles of arrangement (20 min.) -- v.2. An analysis of style (30 min.). Explains how the elements of structure, i.e. shape, color, texture and value, along with the principles of arrangement contribute to successful works of art.

VC 725.94 Wal

The Wall.

GPN, 1993. Hosted by LeVar Burton. Feature book narrated by Jason Ruggiero. A boy and his father come to Washington, D.C. to visit the Vietnam Veteran's Memorial and find the name of the boy's grandfather who was killed in the conflict. Inspired by the story, LeVar visits the Memorial to meet Maya Lin, the young architect who designed it. Other monuments visited are Mount Rushmore and a mural dedicated to Louis Armstrong.

MC 732 Wha

What is African art ? : Poster. London : PcetWallcharts, 1995.

700 Why

Why We Need the Arts

8 quotable speeches by leaders in education, government, business and the arts. New York: American Council for the Arts, 1989.

372.5 Rob

World Cultures Through Art Activities.

Robinson, Dindy. : Teachers Idea Press, 1996. Each chapter covers a different country and is broken down into subsections such as home and family life or geography.

VC You

You Can Paint: I Promise.

Educational Video, 1992. Artist Robert Garden's gradual explanation of painting.

VC Twe

20th Century American Art :

Whitney Museum of American Art highlights of the permanent collection.

c1988. A presentation of the development of American art, based on the exhibition on the third floor of the Museum.

371.33 Bon

48 Creative Bulletin Boards from Hand Shaped Art

Bonica, Diane: Good Apple, 1998. Over 50 creative hand shaped art projects, includes suggestions for games to play books to read, and creative movements as well as some simple science projects.

P 372.2 Gil

50 Great Make-It, Take-It Projects.

UpstartBooks, 2002. Provides step-by-step instructions for fifty art projects for students in K-5.

A complete bibliography can be found by following this link...<http://wsfcs.k12.nc.us/cms/lib/NC01001395/Centricity/Domain/67/ARTBibliography.pdf>