

## Introduction

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

### By 2025,

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

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

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

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

## How to Use the Arts Education Curriculum Maps

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

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

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

Assessments- This section of the quarterly maps focuses on the formative and summative methods of gauging student mastery of the student performance indicators listed in the activities/outcomes section.

Resources And Interdisciplinary Connections- In this column, teachers will find rich bodies of instructional resources/materials/links to help students efficiently and effectively learn the content. Additionally, there are significant resources to engage alignment with the Comprehensive Literacy Improvement Plan (CLIP) that are designed to strengthen authentic development of aural/visual literacy in the arts content areas as well as support larger district goals for improvement in literacy.

Throughout this curriculum map, you will see high-quality works of art/music literature that students should be experiencing deeply, as well as some resources and tasks to support you in ensuring that students are able to reach the demands of the standards in your classroom. In addition to the resources embedded in the map, there are some high-leverage resources available for teacher use.

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# Curriculum Map

# Visual Art Grade 6

QUARTERS 1 and 2			
KNOWLEDGE & SKILLS	ACTIVITIES/OUTCOMES	ASSESSMENTS	RESOURCES
<b>PERFORM:</b> <b>Standard 1</b> Students will understand and apply media, techniques, and processes. <b>Standard 2</b> Students will use knowledge of structures and functions.			
<b>Discuss and Practice Procedures</b>	Discuss and practice procedures.	Demonstrate consistency following procedures	<b>Websites:</b> <a href="http://www.theartofed.com/2010/12/06/improve-classroom-management-in-the-art-room-today">http://www.theartofed.com/2010/12/06/improve-classroom-management-in-the-art-room-today</a> Caring for art supplies with links: <a href="http://www.how-to-draw-and-paint.com/art-supplies.html">www.how-to-draw-and-paint.com/art-supplies.html</a> Classroom Rules: <a href="http://www.nea.org/tools/establishing-classroom-rules.html">http://www.nea.org/tools/establishing-classroom-rules.html</a> Noise control for the Art room: <a href="http://www.incredibleart.org/files/QUIET.htm">http://www.incredibleart.org/files/QUIET.htm</a>
<b>2D Design Elements of Art</b>	Use the elements and principles appropriately in discussion and creation of a work of art (e.g., correct use of vocabulary in written and oral description of artwork, informed use of elements and principles in creating artwork).	Critique art prints to identify the elements of art and principles of design: <ul style="list-style-type: none"> <li>• Line</li> <li>• Shape/Form</li> <li>• Value</li> <li>• Color</li> <li>• Texture</li> <li>• Space</li> </ul>	<b>Website:</b> Interactive on elements and principles: <a href="http://www.artsconnected.org/toolkit/index.html">http://www.artsconnected.org/toolkit/index.html</a>  <b>Artists/Artworks:</b> <i>Shoes</i> , van Gogh <i>She-Ba</i> , Romare Bearden <i>Drawing Hands</i> , M.C. Escher <i>Forest with Brook</i> , Ludwig Kirchner
<b>Line</b>	Create contour line drawings with a variety of lines, using appropriate line weight to indicate curves and weight of object.	Demonstrate an understanding of 2-D line designs and drawings by using the following criteria: <ul style="list-style-type: none"> <li>• Line Characteristics (e.g., weight, broken, rough, etc.)</li> <li>• Line directions: vertical, horizontal, diagonal</li> <li>• Line use: axis, horizon</li> </ul>	<b>Websites:</b> Slideshow on element of line: <a href="http://www.slideshare.net/ebrosnan/the-element-of-line">www.slideshare.net/ebrosnan/the-element-of-line</a> Inclusion Lesson: <a href="http://www.utdallas.edu/~melacy/pages/2D_Design/02_LineCharacteristics/PhysicalCharacteristicsofLine.pdf">http://www.utdallas.edu/~melacy/pages/2D_Design/02_LineCharacteristics/PhysicalCharacteristicsofLine.pdf</a>  <b>Artworks/Artists:</b> <i>Man and Boy</i> , Hokusai <i>Une Femme d'Alger</i> , Delacroix

QUARTERS 1 and 2			
KNOWLEDGE & SKILLS	ACTIVITIES/OUTCOMES	ASSESSMENTS	RESOURCES
Shape/Form	Draw 3-D forms	<p>Demonstrate an understanding of drawing 3-D forms by using 2-D basic shapes:</p> <ul style="list-style-type: none"> <li>• Circle to Sphere</li> <li>• Rectangle to Cylinder</li> <li>• Triangle to Cone</li> <li>• Square to Cube:</li> <li>• Three boxes in one-point perspective (parallel perspective), eye level, bird's-eye view, and worm's eye view</li> <li>• Cubic objects in one-point perspective, i.e., refrigerator, TV, facial tissue boxes, etc., using one or more points-of-view</li> </ul>	<p><b>Website:</b> Element of shape/form <a href="http://www.thevirtualinstructor.com/Shape.html">www.thevirtualinstructor.com/Shape.html</a></p> <p><b>Artist/Artworks:</b> <i>Cyclist</i>, Richard Lindner</p>
Shape/Form	Create a 2D interior using the following criteria:	<p>Demonstrate an understanding of a single object composition consisting of more than one basic shape illustrating:</p> <ul style="list-style-type: none"> <li>• Shape to form understandings</li> <li>• Formatting [Vertical or horizontal formats according to height/width of composition]</li> <li>• Blocking in techniques [Blocking-in technique determines size and placement of object(s)]</li> <li>• Shapes within shapes [Every object has a basic shape or is a combination of shapes]</li> <li>• Contour line [Contour line defines the outer edges and inner parts of object drawings]</li> <li>• Scale and proportion [Objects relate to other objects by scale and proportion (tree to a flower)]</li> <li>• Positive and negative space and balance (Positive and negative shapes utilize space and balance)</li> </ul>	<p><b>2D Interior:</b> <i>The Four Accomplishments No. 1</i>, Toyohiro Utagawa</p>

QUARTERS 1 and 2			
KNOWLEDGE & SKILLS	ACTIVITIES/OUTCOMES	ASSESSMENTS	RESOURCES
<b>Value</b>	<p>Create a value scale using at least 6 changes in value.</p> <p>Shade the 4 basic geometric forms (sphere, cone, cylinder, and cube) using tonal shading</p>	<p>Demonstrate an understanding that value is used to create the illusion of 3D form on a 2D surface:</p> <ul style="list-style-type: none"> <li>• Value gradation</li> <li>• Light source</li> <li>• Direction of shading strokes in relation to the object</li> <li>• Each shape shaded separately</li> <li>• Elimination of outline</li> <li>• Smooth, gradual value changes</li> <li>• Cast shadow</li> </ul>	<p><b>Website:</b> Element of value: <a href="http://www.studiocodex.com/value_tone01.html">www.studiocodex.com/value_tone01.html</a></p> <p><b>Artist/Artworks:</b> <i>Study of a Drapery</i>, Albrecht Durer <i>Drawing Hands</i>, M.C. Escher</p>
<b>Color</b>	<p>Create a composition illustrating aspects of color</p>	<p>Demonstrate an understanding of color theory in artworks to include:</p> <ul style="list-style-type: none"> <li>• How to create the color wheel [mixing and placement of color]</li> <li>• Tints, shades, neutral colors</li> <li>• Various color schemes (warm, cool, complementary, analogous, monochromatic)</li> <li>• Emotional aspects of color</li> </ul>	<p><b>Websites:</b> PDF Handout on Color Wheel and Color Theory: <a href="http://www.areforum.org/up/Mechanical%20and%20Electrical/8946BST.pdf">www.areforum.org/up/Mechanical%20and%20Electrical/8946BST.pdf</a> Color Theory: <a href="http://www.thevirtualinstructor.com/Color.html">www.thevirtualinstructor.com/Color.html</a></p> <p><b>Artworks/Artists:</b> Visual Reproductions: <i>Yellow Pad</i>, Fish <i>The Large Green Dancers</i>, Degas</p>
<b>Texture</b>	<p>Apply visual texture in a composition</p> <ul style="list-style-type: none"> <li>• Rubbing of textured objects</li> <li>• Drawing textured objects, (e.g.. fur, tree bark, scales, etc.)</li> </ul> <p>Construct a composition with tactile texture (surface texture/how something feels) with string, foil, glue, paper, etc.</p>	<p>Demonstrate an understanding of visual/tactile texture by:</p> <ul style="list-style-type: none"> <li>• Describe texture in written terms (adjectives)</li> <li>• Compare/contrast real VS implied texture</li> </ul>	<p><b>Websites:</b> Element of texture: <a href="http://www.studiocodex.com/texture01.html">www.studiocodex.com/texture01.html</a> Texture in artworks examples: <a href="http://www.edtech.vt.edu/edtech/arhistory/texture/texture.html">http://www.edtech.vt.edu/edtech/arhistory/texture/texture.html</a></p> <p><b>Artworks/Artists:</b> <i>Portrait of a Pig</i>, Wyeth <i>Buffalo</i>, Hughes</p>

QUARTERS 1 and 2			
KNOWLEDGE & SKILLS	ACTIVITIES/OUTCOMES	ASSESSMENTS	RESOURCES
<p><b>Space</b></p>	<p>Create a positive/negative 2-D space design with the use of:</p> <ul style="list-style-type: none"> <li>• Shapes [geometric/organic]</li> <li>• Black/White color</li> <li>• Contrasting colors</li> </ul> <p>Create a composition illustrating the illusion of space</p>	<p>Demonstrate an understanding of positive and negative space</p> <p>Demonstrate an understanding of depth in a picture plane (foreground, mid-ground, background) through the use of the following techniques:</p> <ul style="list-style-type: none"> <li>• Overlapping</li> <li>• Diminishing size</li> <li>• Placement on the picture plane</li> <li>• Value/color changes</li> </ul>	<p><b>Websites:</b></p> <p>Element of space: <a href="http://www.studiocodex.com/space01.html">www.studiocodex.com/space01.html</a></p> <p>Lesson on positive/negative space: <a href="http://www.dickblick.com/lessonplans/positivenegativepace/">http://www.dickblick.com/lessonplans/positivenegativepace/</a></p> <p>Lessons on perspective: <a href="http://www.artfactory.com/perspective_drawing/perspective_index.html">www.artfactory.com/perspective_drawing/perspective_index.html</a></p> <p>Tutorial on drawing in perspective: <a href="http://www.thevirtualinstructor.com/onepointperspective.html">www.thevirtualinstructor.com/onepointperspective.html</a></p> <p><b>Artworks/Artists:</b></p> <p><i>Bird on the Arch</i>, Saint-Phalle</p>
<p><b>Compositions Using Grouped 3-D Forms</b></p>	<p>Create a still life composition</p>	<p>Demonstrate an understanding of a still life composition using a combination of forms (e.g. shoes, sports items) that demonstrate an understanding of shape to form concepts and the illusion of depth:</p> <ul style="list-style-type: none"> <li>• Objects should escape the picture plane or touch edges</li> <li>• A table line if needed to show illusion of space</li> <li>• Create balance in composition through the use of placement and space</li> <li>• Overlapping creates illusion of in-front-of or in-back-of</li> <li>• Light source and cast shadows</li> </ul> <p>Tonal shading techniques to create an illusion of 3-D form for grouped objects</p>	<p><b>Websites:</b></p> <p><i>How to draw a Still Life</i> (on TN Gaggle) <a href="https://gaggletn.com/main.do#GaggleTube">https://gaggletn.com/main.do#GaggleTube</a></p> <p><a href="http://www.draw23.com/drawing-still_life">http://www.draw23.com/drawing-still_life</a></p> <p>Collection of still lifes: <a href="http://en.wikipedia.org/wiki/Still_life">http://en.wikipedia.org/wiki/Still_life</a></p> <p><i>Apples and Oranges</i>, Paul Cezanne: <a href="http://gardenofpraise.com/art47.htm">http://gardenofpraise.com/art47.htm</a></p> <p><b>Artists/Artworks:</b></p> <p><i>The White Soup Bowl</i>, Vallayer-Coster</p>

# Curriculum Map

# Visual Art Grade 6

## QUARTERS 1 and 2

KNOWLEDGE & SKILLS	ACTIVITIES/OUTCOMES	ASSESSMENTS	RESOURCES
<p><b>Compositions Using Shapes in Faces and Figures</b></p>	<p>Create a portrait drawing</p>	<p>Demonstrate an understanding of a portrait drawing using shapes and combinations of shapes that illustrate shape to form understandings and accurate proportions with correct placement of facial features:</p> <ul style="list-style-type: none"> <li>• Outline of face is indicated by an oval shape</li> <li>• Symmetry of face is created by axis lines</li> <li>• Ellipse lines are used to create proportional divisions in facial features</li> <li>• Individual features are created by using shape-to-form relationships</li> <li>• Shading technique and gradation of light to dark values creates an illusion of form</li> </ul> <p>Create gesture drawings of a posed human figure using the following criteria:</p> <ul style="list-style-type: none"> <li>• Different quick poses of the figure [black crayon]</li> </ul>	<p><b>Websites:</b>            Portrait Drawing: <a href="http://www.portrait-artist.org">http://www.portrait-artist.org</a>            Pencil Portrait Drawing: <a href="http://www.artyfactory.com/portraits/">http://www.artyfactory.com/portraits/</a></p> <p><b>Artworks/Artists:</b>  <i>Portrait Bust</i>, Artist unknown, Roman  <i>Mona Lisa</i>, da Vinci  <i>Dancing Figure</i>, Artist Unknown, Italian  <i>Street Show</i>, Daumier  <i>The Virgin and Child with St. Anne</i>, da Vinci  <i>Self-Portrait with Bandaged Ear</i>, van Gogh  <i>The Tragedy</i>, Picasso  <i>Poor Man's Cotton</i>, Woodruff</p>
<p><b>CREATE:</b> Standard 3 Students will choose and evaluate a range of subject matter, symbols, and ideas.</p>			
<p><b>Evaluation of Subjects, Themes and Symbols and Their Origins</b></p>	<p>Make personal choices and explain preferences relating to 2-D Design Elements and Shape to Form aspects in artworks.</p>	<p>Demonstrate knowledge of contexts, values, and aesthetics that communicate meaning in artworks:</p> <ul style="list-style-type: none"> <li>• Strategize solutions to a specific visual art assignment (e.g., generate or brainstorm ideas, research, complete thumbnail sketches of ideas, develop solutions)</li> <li>• Execute chosen strategies to solve specific visual art assignments (e.g., choose best strategy and complete a work of art).</li> </ul>	<p><b>Website:</b>            PDF Document on the Creative Process in Art: <a href="http://www.davisart.com/portal/.../artadvocacy/creative-process-art.pdf">www.davisart.com/portal/.../artadvocacy/creative-process-art.pdf</a></p>

## QUARTERS 1 and 2

KNOWLEDGE & SKILLS	ACTIVITIES/OUTCOMES	ASSESSMENTS	RESOURCES
<p><b>RESPOND:</b>     <b>Standard 4</b> Students will understand the visual arts in relation to history and cultures.</p> <p>                  <b>Standard 5</b> The student will reflect upon and assess the characteristics and merits of their work and the work of others.</p>			
<p><b>Historical and Cultural contexts in Artworks</b></p>	<p>Explain contributions of exemplary artists (artworks).</p> <p>Explain how art influences history/culture and vice versa.</p> <p>Discuss styles and themes.</p>	<p>Demonstrate an understanding of art with global awareness using the following criteria:</p> <ul style="list-style-type: none"> <li>• Communicate how societies and cultures influence works of art</li> <li>• Recognize similarities and differences in artwork from given eras</li> <li>• Recognize an artist's use of historical and cultural influences in an art work (e.g., class critiques and discussion[s])</li> <li>• Compare and contrast specific artwork from given eras</li> </ul>	<p><b>Website:</b> Interactive exploration of culture and art: <a href="http://www.artisancam.org.uk/">http://www.artisancam.org.uk/</a></p> <p><a href="http://www.saatchi-gallery.co.uk/artists/duane_hanson.htm">http://www.saatchi-gallery.co.uk/artists/duane_hanson.htm</a></p> <p><i>Isola di San Giacomo in Palude Chandelier</i>, Chihuly <i>Cube Tap (Plug)</i>, Oldenburg <i>Twined Basket with Lid</i>, Aleut culture</p>
<p><b>Individual Characteristics and Merits of Student Work and of Others</b></p>	<p>Make personal choices and explain preferences relating to 2-D Design Elements and Shape to Form aspects in artworks:</p> <ul style="list-style-type: none"> <li>• Discuss what is in the artwork (discussion)</li> <li>• Use factual information (analysis)</li> <li>• Explain feelings, ideas, or moods communicated through selected artworks (interpretation)</li> <li>• Make personal decisions about artworks (judgments)</li> </ul>	<p>Demonstrate an understanding of your artwork and the artwork of others based on the following criteria:</p> <ul style="list-style-type: none"> <li>• Recognize that various sensory and expressive qualities in art evoke ideas and emotions (e.g., discuss the ideas and feelings portrayed in a work of art)</li> <li>• Identify organizational structures in a work of art (e.g.), list the elements and principles used in a specific work of art)</li> <li>• Analyze use of subject matter in a work of art (e.g., discuss an artist's use of subject matter such as trees or flowers in a work of art)</li> <li>• Analyze use of symbols in a work of art (e.g., discuss an artist's use of symbols such as Jasper Johns' 'target' in a work of art)</li> </ul>	<p><b>Website:</b> PDF Doc with Reflection Questions: <a href="http://mskozyra.weebly.com/uploads/1/1/3/7/.../art_reflection_questions.pdf">mskozyra.weebly.com/uploads/1/1/3/7/.../art_reflection_questions.pdf</a></p>



QUARTERS 1 and 2			
KNOWLEDGE & SKILLS	ACTIVITIES/OUTCOMES	ASSESSMENTS	RESOURCES
		<ul style="list-style-type: none"> <li>Analyze use of ideas in a work of art (e.g., discuss an artist's use of ideas such as war, environmental concerns, love, in a work of art)</li> </ul>	
<b>Critique</b>	<p>Discuss one's art and the art of others in class critiques.</p> <p>Reflect on the discussion of one's art and the art of others in class critiques.</p>	<p>Critique one's art and the art of others based on the following criteria:</p> <ul style="list-style-type: none"> <li>Description</li> <li>Analysis</li> <li>Interpretation</li> <li>Judgment</li> </ul>	<p><b>Website:</b> Steps of Critique: <a href="http://www.dl.ket.org/humanities/resources/art/critproc.htm">www.dl.ket.org/humanities/resources/art/critproc.htm</a> <a href="http://www.twistedtextiles.com/2007/03/15/how-to-critique-artwork-like-a-pro/">http://www.twistedtextiles.com/2007/03/15/how-to-critique-artwork-like-a-pro/</a></p> <p><b>Artist/Artwork:</b> <i>The White Soup Bowl</i>, Vallayer-Coster</p>
<b>CONNECT:</b> Standard 6 Students will make connections between visual arts and other disciplines.			
<b>Interdisciplinary Connections</b>	<p>Using visual thinking strategies or teacher-led critique, describe visual art connections to other content areas.</p> <p>Identify how the unique characteristics of visual art improve comprehension of another academic discipline (e.g., measuring skills/math; topography skills/social studies; parts- to-whole/English-Language Arts).</p>	<p>Demonstrate how visual art, when combined with other academic disciplines, contributes to problem-solving skills.</p> <p>Discuss how the study of visual art contributes greater understanding of another academic discipline.</p>	<p><b>Website:</b> Lessons involving interdisciplinary connections: <a href="http://www.princetonol.com/Groups/iad/lessons/middle/integration.html">http://www.princetonol.com/Groups/iad/lessons/middle/integration.html</a></p>
<b>Reading/Language Arts</b>	<p>Identify how the unique characteristics of visual art improve comprehension of another academic discipline.</p>	<p>Relate whole-to-parts/parts-to-whole concepts in words, sentences, paragraph, and story.</p> <p>Illusion in art relates to same in literature: imagination in poetry, surrealistic imagery, symbolism and stories, (e.g., <i>Alice in Wonderland</i>).</p> <p>Portraits and self-portraits relate to biographies and autobiographies in literature).</p>	<p><b>Website:</b> PDF doc outlining Language Arts and Writing Connections to Art: <a href="http://www.davisart.com/Portal/.../ArtAdvocacy/Arts-and-Language-Arts.pdf">www.davisart.com/Portal/.../ArtAdvocacy/Arts-and-Language-Arts.pdf</a></p>

# Curriculum Map

# Visual Art Grade 6

QUARTERS 1 and 2			
KNOWLEDGE & SKILLS	ACTIVITIES/OUTCOMES	ASSESSMENTS	RESOURCES
<b>Math</b>	<p>Draw geometric shapes, forms, and functional works of art that reflect 2D/3D designs/structures.</p> <p>Perspective drawing relates to measurement and algebra (parts-to-whole relationships)</p>	<p>Identify how the unique characteristics of visual art improve comprehension of another academic discipline.</p>	<p><b>Website:</b> Outlining connections of math and art: <a href="http://www.mathforum.org/sanders/mathart/">www.mathforum.org/sanders/mathart/</a></p>
<b>Social Studies</b>	<p>Examine art in historical, cultural and personal events/experiences; building of missions in the desert Southwest United States; using environmental resources for building structures.</p>	<p>Identify how the unique characteristics of visual art improve comprehension of another academic discipline.</p>	<p><b>Website:</b> Multicultural art lessons: <a href="http://www.kinderart.com/multic/">http://www.kinderart.com/multic/</a></p>
<b>Science</b>	<p>Identify how the unique characteristics of visual art improve comprehension of another academic discipline.</p>	<p>Demonstrate understanding of light source (relating to sun length at different times of the day) and visual art.</p> <p>Relate parts of the body to figure drawing.</p>	<p><b>Website:</b> How science and art are connected: <a href="http://www.artic.edu/aic/education/sciarttech/2a1.html">http://www.artic.edu/aic/education/sciarttech/2a1.html</a></p>
<p><b>CCSS.ELA-Speaking &amp; Listening</b> <b>CCRA.SL.6.2:</b> Interpret information presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how it contributes to a topic, text, or issue under study</p>	<p>Demonstrate how critiquing one's artwork or artwork of others contributes to problem-solving skills and/or greater understanding of historical/cultural contributions.</p>	<p>Pre instruction: create a KWL chart assessing what students know about the history of portraits/self-portraits in relation to history.</p> <p>Post instruction: students can choose a chosen portrait/self-portrait to study and present what they learned to the class.</p>	<p><b>Website:</b> History of Self-portraits: <a href="http://www.slideshare.net/colemanma/history-of-self-portraiture">http://www.slideshare.net/colemanma/history-of-self-portraiture</a></p> <p>Compare and Contrast two self-portraits: <i>Self-portrait, 1977, Jacob Lawrence &amp; Self-Portrait, 1889, van Gogh</i></p>

QUARTERS 3 and 4			
KNOWLEDGE & SKILLS	ACTIVITIES/OUTCOMES	ASSESSMENTS	RESOURCES
<b>PERFORM:</b> <b>Standard 1</b> Students will understand and apply media, techniques, and processes. <b>Standard 2</b> Students will use knowledge of structures and functions.			
<b>Emphasis</b>	Design a poster illustrating emphasis	Demonstrate an understanding of a poster (thematic) design with the use of emphasis and center of interest in the artwork. <ul style="list-style-type: none"> <li>• Shapes</li> <li>• Size</li> <li>• Color</li> <li>• Placement</li> <li>• Contrast</li> </ul>	<b>Website:</b> Poster design: <a href="http://www.ncsu.edu/project/posters/NewSite">http://www.ncsu.edu/project/posters/NewSite</a> Interact with elements and principles: <a href="http://www.artsconnected.org/toolkit/index.html">http://www.artsconnected.org/toolkit/index.html</a>  <b>Artworks/Artists:</b> <i>Red Cow</i> , Carrington <i>Black Cat on a Window Railing</i> , Tarkhoff
<b>Visual Rhythm</b>	Create a composition of an animal[s] utilizing rhythm/movement	Demonstrate an understanding of visual rhythm/movement: <ul style="list-style-type: none"> <li>• Arrangement of ordered or random pattern</li> <li>• Repetition of Line, Shape, Color</li> <li>• Alternating Rhythm</li> <li>• Progressive Rhythm</li> </ul>	<b>Website:</b> The Artist's Tool Kit: Visual Rhythm <a href="http://www.artsconnected.org/toolkit/watch_movement_rhythm.cfm">http://www.artsconnected.org/toolkit/watch_movement_rhythm.cfm</a>
<b>Balance</b>	Create a kaleidoscope: <a href="http://artisandesarts.blogspot.com/2012/01/name-kaleidoscope-art-grade-456.html">http://artisandesarts.blogspot.com/2012/01/name-kaleidoscope-art-grade-456.html</a>	Demonstrate an understanding of balance: <ul style="list-style-type: none"> <li>• Symmetrical (equal sides, equal color, equal shapes)</li> <li>• Asymmetrical (unequal size, color, and shapes)</li> <li>• Radial (designs from the center)</li> <li>• Visual balance (arranging art elements in a composition to create stability)</li> </ul>	<b>Website:</b> Teaching Balance: <a href="http://teresabernardart.com/design-principle-balance/#axzz2UiLfp5Wn">http://teresabernardart.com/design-principle-balance/#axzz2UiLfp5Wn</a>  <i>Online kaleidoscope, Symmetry</i> <a href="http://www.zefrank.com/dtoy_vs_byokal/">http://www.zefrank.com/dtoy_vs_byokal/</a>

QUARTERS 3 and 4			
KNOWLEDGE & SKILLS	ACTIVITIES/OUTCOMES	ASSESSMENTS	RESOURCES
<b>Unity</b>	Create a composition using unity: <a href="http://thevirtualinstructor.com/Lichtenstein.html">http://thevirtualinstructor.com/Lichtenstein.html</a>	Demonstrate an understanding of unity in an artwork by using the elements of art: <ul style="list-style-type: none"> <li>Repeat a color, shape, pattern, or line</li> <li>Use one dominant color or shape</li> <li>Use related colors such as in an analogous color scheme</li> <li>Repeat one shape such as a triangle with similar lines, (e.g. zigzag lines)</li> <li>Arrange the elements to create a feeling of order</li> </ul>	<b>Website:</b> Teaching Unity: <a href="http://www.bluemoonwebdesign.com/art-lessons-9.asp">http://www.bluemoonwebdesign.com/art-lessons-9.asp</a> <a href="http://www.princetonol.com/groups/iad/Files/elements2.htm">http://www.princetonol.com/groups/iad/Files/elements2.htm</a> Roy Lichtenstein: <a href="http://www.artchive.com/artchive/L/lichtenstein.html#images">http://www.artchive.com/artchive/L/lichtenstein.html#images</a>  <b>Artworks/Artists:</b> <i>Big Star</i> , Stanislawa <i>Tlingit House</i> , Artist Unknown
<b>Variety/Contrast</b>	Create a work of art using variety/contrast by using the following criteria:	Demonstrate an understanding of variety and contrast in a work of art by: <ul style="list-style-type: none"> <li>Using the art principle emphasis (color) to contrast with the rest of the artwork</li> <li>Changing size or shape of repeating elements</li> <li>Use of a different line quality or texture on one element to contrast with the rest of the artwork</li> </ul>	<b>Website:</b> Teaching Variety/Contrast: <a href="http://www.bluemoonwebdesign.com/art-lessons-6.asp">http://www.bluemoonwebdesign.com/art-lessons-6.asp</a>  <b>Artworks/Artists:</b> <i>Little Monkeys and Mummy</i> , Yani <i>Flood</i> , Miller <i>Fire at Evening</i> , Klee <i>Cats</i> , Hiroshige
<b>Harmony</b>	Paint a composition [stormy day]	Demonstrate an understanding of harmony in a landscape by using the art element, color: <ul style="list-style-type: none"> <li>Color Harmony- used to unify an artwork</li> <li>Monochromatic color (use one dominant color with tints and shades)</li> </ul>	<b>Website:</b> Teaching harmony: <a href="http://thevirtualinstructor.com/blog/teach-harmony-and-unity-in-art-with-a-game">http://thevirtualinstructor.com/blog/teach-harmony-and-unity-in-art-with-a-game</a>  <b>Artworks/Artists:</b> <i>Two Acrobats with a Dog</i> , Picasso <i>Kente Cloth</i> , Artist Unknown, Asante People

QUARTERS 3 and 4			
KNOWLEDGE & SKILLS	ACTIVITIES/OUTCOMES	ASSESSMENTS	RESOURCES
Single object painting	Create three painting studies of single object (fruit) painting using modulating color, pure color, mixed color, and broken color techniques	Using pre and post assessments, demonstrate improved use of modulation, pure color, mixed color, and broken color techniques.	<p><b>Website:</b> Broken color: <a href="http://painting.about.com/od/oldmastertechniques/a/JFresia_BrokenC.htm">http://painting.about.com/od/oldmastertechniques/a/JFresia_BrokenC.htm</a> Teaching blending of colors: <a href="http://www.projectarticulate.com/lessons/georgiaOkeeffeLandscapes.pdf">http://www.projectarticulate.com/lessons/georgiaOkeeffeLandscapes.pdf</a></p> <p><b>Artworks/Artists:</b> <i>Black Cat on a Window Railing</i>, Tarkhoff <i>Triangle System I A3 Type 1</i>, Escher <i>Wenceslaus Psalter</i>, Artist Unknown</p>
Landscape Painting	Paint a landscape using spatial relationships	<p>Demonstrate an understanding of spatial relationships of a painted landscape:</p> <ul style="list-style-type: none"> <li>• Foreground</li> <li>• Middle ground</li> <li>• Background</li> <li>• Horizon line</li> <li>• Use of diminishing/advancing colors</li> <li>• Use of diminishing sizes</li> <li>• Use of details [illusion of haziness in the distance]</li> <li>• Overlapping</li> <li>• Placement on picture plane</li> <li>• Shadow/shading</li> </ul>	<p><b>Website:</b> Famous landscapes: <a href="http://www.visual-arts-cork.com/genres/famous-landscape-paintings.htm">http://www.visual-arts-cork.com/genres/famous-landscape-paintings.htm</a> <a href="http://www.vangoghgallery.com/catalog/Painting/269/Landscape-with-Trees-and-Figures.html">http://www.vangoghgallery.com/catalog/Painting/269/Landscape-with-Trees-and-Figures.html</a></p> <p><b>Artworks/Artists:</b> <i>The Farmworkers of Guadalupe</i>, Baca <i>East Austin Mural</i>, Yancey</p>
Linear Perspective - Interior	Create an interior using one-point linear perspective	<p>Demonstrate an understanding of spatial relationships using one-point perspective of an interior room drawing:</p> <ul style="list-style-type: none"> <li>• Horizon line</li> <li>• Vanishing point</li> <li>• Correct vertical alignment with edges of</li> </ul>	<p><b>Website:</b> Drawing room interior in perspective: <a href="http://www.olejarz.com/arted/perspective/">www.olejarz.com/arted/perspective/</a></p>

QUARTERS 3 and 4			
KNOWLEDGE & SKILLS	ACTIVITIES/OUTCOMES	ASSESSMENTS	RESOURCES
		<p>paper</p> <ul style="list-style-type: none"> <li>• Parallel, converging lines</li> <li>• Point of View</li> <li>• Overlapping</li> <li>• Placement on picture plane</li> <li>• Shadow/shading</li> </ul>	
<b>3-D Design: Sculpture</b>	Construct an in-the-round sculpture of a mythical creature	<p>Demonstrate an understanding of shape-to-form:</p> <ul style="list-style-type: none"> <li>• Sculptural techniques</li> <li>• Modeling-building up and shaping</li> <li>• Assemblage-attaching new and old objects together (found objects, (e.g., buttons, acorn, sticks, wire):</li> <li>• Parts to whole relationships/proportion</li> </ul>	<p><b>Website:</b>  <a href="http://en.wikipedia.org/wiki/Dying_Gaul">http://en.wikipedia.org/wiki/Dying_Gaul</a></p> <p><b>Artworks/Artists:</b>  <i>Vietnam Women's Memorial</i>, Goodacre  <i>Red Relief with Masks and Animals</i>, Matto  <i>Pieta</i>, Michelangelo  <i>The Dying Gaul</i>, Hellenistic sculpture by unknown artist</p>
<b>3D Design: Architecture/Environmental Design</b>	<p>Create a paper architectural design for the mythological creature created in previous lesson – 3D Design: <a href="http://www.princetonol.com/groups/iad/lessons/middle/Mark-paperarch.htm">http://www.princetonol.com/groups/iad/lessons/middle/Mark-paperarch.htm</a></p> <p>Create an architectural dwelling (2-D drawing and 3-D construction) including floor plan, landscape plan, and interior design.</p>	<p>Demonstrate an understanding of a 3-D architectural/environmental structure using the following criteria:</p> <ul style="list-style-type: none"> <li>• Form follows function</li> <li>• Needs of humans [mythical creature]</li> <li>• Needs of community [its habitat]</li> <li>• Shape-to-form relationships</li> <li>• Spatial relationships</li> <li>• Man-made environments vs. natural environments</li> <li>• Scale and proportions [mathematics and problem solving skills]</li> </ul>	<p><b>Website:</b>  <a href="https://sites.google.com/site/mrskoshclass/home/gifted-decision-blog/architecture-design-a-middle-school">https://sites.google.com/site/mrskoshclass/home/gifted-decision-blog/architecture-design-a-middle-school</a></p> <p><b>Artworks/Artists:</b>  <i>Dome of the Florence Cathedral</i>, Bruelleschi  <i>West Façade of the Morton H. Meyerson Symphony Center</i>, Pei  <i>Stonehenge</i>, Artist Unknown</p>

# Curriculum Map

# Visual Art Grade 6

## QUARTERS 3 and 4

KNOWLEDGE & SKILLS	ACTIVITIES/OUTCOMES	ASSESSMENTS	RESOURCES
<b>CREATE: Standard 3</b> Students will choose and evaluate a range of subject matter, symbols, and ideas.			
<b>Imagine</b> <b>Creative Thinking/ Risk Taking</b>	Explain how taking risks during the creative process affects the finished work of art.	Pre/post or post/post written, recorded or illustrated evidence of students explaining how taking risks in the creative process influenced the choices they made in their works of art in regards to: <ul style="list-style-type: none"> <li>• Theme</li> <li>• Symbolism</li> <li>• Purpose</li> <li>• Media/Technique</li> </ul>	<b>Websites:</b> Symbolism in Art: <a href="http://www.ducksters.com/history/art/symbolism.php">http://www.ducksters.com/history/art/symbolism.php</a>
<b>RESPOND: Standard 4</b> Students will understand the visual arts in relation to history and cultures. <b>Standard 5</b> The student will reflect upon and assess the characteristics and merits of their work and the work of others.			
<b>Artworks in Historical and Cultural Contexts</b>	Explain contributions of exemplary artists (artworks).  Explain how art influences history/culture and vice versa.  Discuss styles and themes.	Discuss and create art with global awareness using the following criteria: <ul style="list-style-type: none"> <li>• Communicate how societies and cultures influence works of art</li> <li>• Recognize similarities and differences in artwork from given eras</li> <li>• Recognize an artist's use of historical and cultural influences in an artwork (e.g., class critiques and discussion[s])</li> <li>• Compare and contrast specific artwork from given eras</li> </ul>	<b>Website:</b> Web Museum of various art movements and artists: <a href="http://www.ibiblio.org/wm/paint/">http://www.ibiblio.org/wm/paint/</a>
<b>Contemporary and Historic Meanings in Artworks</b>	Make knowledge based decisions about 2-D design principles and 3-D design art forms in artworks.  Make personal choices and explain preferences relating to 2-D design principles and 3-D design art forms in artworks: <ul style="list-style-type: none"> <li>• Discuss what is in the artwork</li> </ul>	Reflect on your artwork and the artwork of others based on the following criteria: <ul style="list-style-type: none"> <li>• Recognize that various sensory and expressive qualities in art evoke ideas and emotions (e.g., discuss the ideas and feelings portrayed in a work of art)</li> <li>• Identify organizational structures in artwork of art (e.g., list the elements and principles used in a specific work of art)</li> </ul>	<b>Artworks/Artists:</b> <i>The Eclipse</i> , Thomas <i>System Drawing Egg</i> , Escher

## QUARTERS 3 and 4

KNOWLEDGE & SKILLS	ACTIVITIES/OUTCOMES	ASSESSMENTS	RESOURCES
	<ul style="list-style-type: none"> <li>• Use factual information</li> <li>• Explain feelings, ideas, or moods communicated through selected artworks</li> <li>• Make personal decisions about artworks</li> </ul>	<ul style="list-style-type: none"> <li>• Analyze use of subject matter in a work of art (e.g., discuss an artist's use of subject matter such as trees or flowers in a work of art)</li> <li>• Analyze use of symbols in a work of art (e.g., discuss an artist's use of symbols such as Jasper Johns' 'target' in a work of art).</li> <li>• Analyze use of ideas in a work of art (e.g., discuss an artist's use of ideas such as war, environmental concerns, love, in a work of art)</li> </ul>	
<p><b>Critique</b></p>	<p>Discuss one's art and the art of others in class critiques.</p> <p>Reflect on the discussion of one's art and the art of others in class critiques.</p>	<p>Critique one's art and the art of others based on the following criteria:</p> <ul style="list-style-type: none"> <li>• Description: Discuss what is in the artwork</li> <li>• Analysis: Use factual information</li> <li>• Interpretation: Explain feelings, ideas, or moods communicated through selected artworks</li> <li>• Judgment: Make personal decisions about artworks</li> </ul>	<p><b>Website:</b> Steps of Critique:<a href="http://www.dl.ket.org/humanities/resources/art/critproc.htm">www.dl.ket.org/humanities/resources/art/critproc.htm</a></p>
<p><b>CONNECT: Standard 6</b> Students will make connections between visual arts and other disciplines.</p>			
<p><b>Interdisciplinary Connections</b></p>	<p>Create a work of art using ideas, issues, and/or themes present in visual art and another academic discipline.</p> <p>Identify how the unique characteristics of visual art improve comprehension of another academic discipline (e.g., measuring skills/math; topography skills/social studies; parts- to-whole/English-Language Arts).</p>	<p>Discuss how visual art, when combined with other academic disciplines, contributes to problem-solving skills.</p> <p>Discuss how the study of visual art contributes greater understanding of another academic discipline.</p>	<p><b>Website:</b> Lessons involving interdisciplinary connections: <a href="http://www.princetonol.com/Groups/iad/lessons/middle/integration.html">http://www.princetonol.com/Groups/iad/lessons/middle/integration.html</a></p>



QUARTERS 3 and 4			
KNOWLEDGE & SKILLS	ACTIVITIES/OUTCOMES	ASSESSMENTS	RESOURCES
<p><b>Reading, Language Arts, and Writing</b></p>	<p>Use illustrations to strengthen/enhance written text and practice original creations:</p> <ul style="list-style-type: none"> <li>• Whole-to-parts/parts-to-whole concepts in words</li> <li>• Sentences, paragraph, and story</li> </ul> <p>Storm imagery relates to poems about weather:</p> <ul style="list-style-type: none"> <li>• <i>Rainy Day</i>, Longfellow</li> <li>• <i>Fog</i>, Sandburg</li> <li>• <i>Dust of Snow</i>, R. Frost</li> <li>• <i>Autumn</i>, Dickinson</li> </ul> <p>Emphasis in art relates to main idea and subject of a sentence</p> <p>Rising action/falling action in a story relate to variety/contrast</p>	<p>Identify how the unique characteristics of visual art improve comprehension of another academic discipline.</p>	<p><b>Website:</b> PDF doc outlining Language Arts and Writing Connections to Art: <a href="http://www.davisart.com/Portal/.../ArtAdvocacy/Arts-and-Language-Arts.pdf">www.davisart.com/Portal/.../ArtAdvocacy/Arts-and-Language-Arts.pdf</a></p>
<p><b>Math</b></p>	<p>Demonstrate an understanding that geometric shapes, forms, and functional works of art reflect 2D/3D designs/structures.</p> <p>Perspective drawing relates to measurement and algebra (parts-to-whole relationships) relates to pattern, symmetry, and unity in art.</p> <p>Concepts and skills in architecture reinforce understandings in math, geometry, and algebra.</p>	<p>Identify how the unique characteristics of visual art improve comprehension of another academic discipline.</p>	<p><b>Website:</b> Outlining connections of math and art: <a href="http://mathforum.org/sanders/mathart/">mathforum.org/sanders/mathart/</a></p>

# Curriculum Map

# Visual Art Grade 6

QUARTERS 3 and 4			
KNOWLEDGE & SKILLS	ACTIVITIES/OUTCOMES	ASSESSMENTS	RESOURCES
<b>Social Studies</b>	Demonstrate an understanding of functions of art in historical, cultural and personal events/experiences; cultural differences depicted in art prints (Native Americans depicted in <i>Sun River War Party</i> , Russell and <i>Winter Landscape with Bird Trap</i> , Brueghel).	Identify how the unique characteristics of visual art improve comprehension of another academic discipline.	<b>Website:</b> Multicultural art lessons: <a href="http://www.kinderart.com/multic/">http://www.kinderart.com/multic/</a>
<b>Science</b>	Demonstrate an understanding that texts use illustrations to strengthen/enhance written documents and practice original creations (Scientific and medical illustrations).  Light source (relating to sun length at different times of the day) and visual art.  Pointillism relates to the study of light; seasons, influence of light/ atmosphere on objects, natural environments.	Identify how the unique characteristics of visual art improve comprehension of another academic discipline.	<b>Website:</b> How science and art are connected: <a href="http://www.artic.edu/aic/education/sciarttech/2a1.html">http://www.artic.edu/aic/education/sciarttech/2a1.html</a>
<b>Music</b>	Emphasis relates to theme.  Rhythm/movement relates to compositional elements in art.	Identify how the unique characteristics of visual art improve comprehension of another academic discipline.	<b>Website:</b> Lesson connecting musical and visual rhythm: <a href="http://www.incredibleart.org/lessons/elem/Stephanie-watercolor.htm">http://www.incredibleart.org/lessons/elem/Stephanie-watercolor.htm</a>
<b>Theatre</b>	Emphasis relates to dramatic moment.	Identify how the unique characteristics of visual art improve comprehension of another academic discipline.	<b>Website:</b> Lesson connecting art and theatre: <a href="https://artsedge.kennedy-center.org/educators/lessons/grade-6-8/Art_Show_with_the_Masters.aspx">https://artsedge.kennedy-center.org/educators/lessons/grade-6-8/Art_Show_with_the_Masters.aspx</a>
<b>CCSS.Math.Practice.MP3</b> Construct viable arguments and critique the reasoning of others	CCSS.Math.Practice.MP3 Construct viable arguments and critique the reasoning of others	Create a pre and post work of written critique demonstrating student growth in understanding of scale and proportion in sculpture, spatial relationships, and architecture	<b>Website:</b> <a href="http://www.sophia.org/design-in-art-scale-and-proportion-tutorial">http://www.sophia.org/design-in-art-scale-and-proportion-tutorial</a>