

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 High School Art II

QUARTER 1			
KNOWLEDGE & SKILLS	ACTIVITIES/OUTCOMES	ASSESSMENTS	RESOURCES
PERFORM: Standard 1 Students will understand and apply media, techniques, and processes. Standard 2 Students will use knowledge of structures and functions.			
Procedures	Discuss and practice procedures.	Demonstrate consistency following procedures.	Book with Website: <i>Teach Like A Champion</i> : Doug Lemov, www.josseybass.com
Art Principles Balance Rhythm Movement Variety Repetition Pattern	Create a radial design using a variety of lines, shapes and colors to show rhythm and movement resulting in pattern repetition.	Illustrate an understanding of: <ul style="list-style-type: none"> • Radial balance • Rhythm • Movement • Variety • Repetition • Pattern Through the use of line, shape and color: <ul style="list-style-type: none"> • Diversity • Placement • Direction • Organization 	Websites: http://www.getty.edu/education/teachers/building_lessons/formal_analysis.html http://www.goshen.edu/art/ed/Compose.htm
Types of Drawing and Drawing Techniques Line Quality Value Rendering/Shading Techniques Illusion of Depth Art Principle Contrast	Render a still life of geometric/ organic shapes using a full value range.	Illustrate understanding of drawing techniques through the use of: <ul style="list-style-type: none"> • Line characteristics • Shapes-within-shapes • Soft & hard edges • Illusion of form/space • Tonal/value contrast 	Artists/Artworks: <i>Drawing Hands</i> , Escher <i>Self-Portrait</i> , pen and wash, Rembrandt <i>The Qingbian Mountains</i> , Dong Qichang

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KNOWLEDGE & SKILLS	ACTIVITIES/OUTCOMES	ASSESSMENTS	RESOURCES
Linear Perspective Drawing	Create a drawing that shows understanding of linear perspective. Subject must incorporate an architectural element. View may be interior or exterior and include the landscape.	Illustrate how to create linear perspective through the use of: <ul style="list-style-type: none"> • Eye level • Horizon line • Vanishing points • Converging lines • Parallel lines 	Artists/Artworks: <i>School of Athens</i> , Raphael <i>Christina's World</i> , A. Wyeth "Drawing from Observation," Brian Curtis Video: <i>Empire of the Eye</i> , <i>The Magic of Illusion</i> , National Gallery of Art (video)
Figure Drawing Art Principles Scale Proportion	Produce a variety of gesture drawings from a static (seated) and active (action) model.	Demonstrate understanding of how to draw the figure through the use of: <ul style="list-style-type: none"> • Shape-to-form • Axis lines • Body proportions • Gesture/contour drawing • Foreshortening • Scale and proportion 	Artists/Artworks: <i>Fanny/Fingerpainting</i> , Chuck Close <i>Baby at Play</i> , Thomas Eakins <i>The Dancing Couple</i> , Jan Steen Any of Rembrandt's gesture drawings Websites: http://figuredrawing.com/ http://www.portrait-artist.org/
Color Theory Art Principles Unity Harmony	Create 4 small designs and/or 4 portraits using different color schemes such as: <ul style="list-style-type: none"> • Monochromatic • Complimentary • Triad • Analogous • Split-complimentary • Double split-complimentary • Warm/cool (cool colors in the shadows and warm colors everywhere else) 	Demonstrate understanding of color schemes in design projects through the use of: <ul style="list-style-type: none"> • Color harmony • Unity • Correct choice of colors to match scheme 	Artists/Artworks: <i>Vega Kontosh-va</i> , Victor Vasarely <i>Homage to the Square</i> , Josef Albers <i>Interior Landscape</i> , Helen Frankenthaler Fauvists, Henri Matisse -portraits

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QUARTER 1			
KNOWLEDGE & SKILLS	ACTIVITIES/OUTCOMES	ASSESSMENTS	RESOURCES
CREATE: Standard 3 Students will choose and evaluate a range of subject matter, symbols, and ideas.			
Thinking strategies for developing professional practices	Discuss and/or write an explanation of thinking strategies used in planning an artwork. Plans and sketches of artwork should be kept in a sketchbook/ journal.	Written, verbal or illustrative explanation of: <ul style="list-style-type: none"> Thumbnail sketches Collection of imagery used for inspiration List/ sketches of cultural/ historical influences 	Websites: http://www.olejarz.com/arted/webportfolio/index.html http://drawsketch.about.com/cs/traveljournals/a/keepsketchbook.htm
RESPOND: Standard 4 Students will understand the visual arts in relation to history and cultures. Standard 5 The student will reflect upon and assess the characteristics and merits of their work and the work of others.			
Historical Connections to Perspective Techniques	Compare/contrast perspective techniques (e.g., Raphael's <i>School of Athens</i> [eye-level view] to A. Wyeth's <i>Christina's World</i> [worm's eye view][Christian's view], bird's eye view-viewer's view)).	Discuss/Compare: <ul style="list-style-type: none"> Eye level Horizon line Vanishing points Overlapping 	Artists/Artworks: <i>School of Athens</i> , Raphael <i>Christina's World</i> , A. Wyeth
Critiquing Methods for Perspective Techniques	Critique artworks: <ul style="list-style-type: none"> Shading techniques Linear perspective Proportion of figures Color 	Oral or written critique: <ul style="list-style-type: none"> Appropriate vocabulary Observed vs. judgmental information 	Artists/Artworks: <i>Monkey Skulls</i> , Eby <i>East Palatka Onions</i> , Currier <i>Still Life</i> , Chardin <i>Still Life with Melons and Pears</i> , Melendez
CONNECT: Standard 6 Students will make connections between visual arts and other disciplines.			
CCSS.Math.Practice.MP2 Reason abstractly and quantitatively CCSS.Math.Practice.MP7 Look for and make use of structure	Correlate proportional parts to whole.	Demonstrate and correlate proportions by axis lines division.	Websites: http://figuredrawing.com/ http://www.portrait-artist.org/

QUARTER 1			
KNOWLEDGE & SKILLS	ACTIVITIES/OUTCOMES	ASSESSMENTS	RESOURCES
<p>The Arts (Dance, Music, Theatre, Visual Art) Design Elements and Principles</p>	<p>Compare similar applications of design elements and principles throughout the ARTS.</p>	<p>Utilize the elements and principles by comparing:</p> <ul style="list-style-type: none"> • A dance form composition • A piece of music • A play • A visual art composition (2D & 3D) 	<p>Websites: http://www.getty.edu/education/teachers/building_lessons/formal_analysis.html http://www.goshen.edu/art/ed/Compose.htm</p>

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Visual Art High School Art II

QUARTER 2			
KNOWLEDGE & SKILLS	ACTIVITIES/OUTCOMES	ASSESSMENTS	RESOURCES
PERFORM: Standard 1 Students will understand and apply media, techniques, and processes. Standard 2 Students will use knowledge of structures and functions.			
Painting Dry Media Techniques Wet Media Techniques Art Principle Emphasis	Produce a dry media composition that demonstrates color emphasis. Produce a wet media composition that demonstrates texture emphasis.	Demonstrate an understanding of color emphasis and the following pastel techniques: <ul style="list-style-type: none"> Value shading in color Manipulation of color blending/ modulation Illustrate an understanding of texture emphasis using various wet media techniques of: <ul style="list-style-type: none"> Wet-on-wet/wet-on-dry Dry-brush technique Washes and resist Lifting techniques Glazing Mixed vs. broken color Impasto 	Websites: Dry media Techniques: http://www.scribd.com/doc/31909348/All-About-Techniques-in-Dry-Media Wet-on-wet technique: http://painting.about.com/od/watercolourpainting/ss/watercolor-techniques-wet-on-wet.htm Artists/Artworks: <i>Tranquility</i> , Henry Gasser <i>Braids</i> , (portrait of Helga Testorf), Andrew Wyeth
Mixed Media Techniques Art Principle Unity	Produce a mixed media composition that explores a wide range of surface treatments but creates a sense of unity in its compositional message.	Demonstrate skill in the integration of a wide range of surface treatments while unifying the compositional message through choice and range of: <ul style="list-style-type: none"> Surface treatments Textural applications Color palette Compositional "message" Compositional flow 	Book: <i>Surface Treatment Workshop: Explore 45 Mixed-Media Techniques</i> : Darlene Olivia McElroy and Sandra Duran Wilson Websites: www.artistdaily.com/mixed-media/ http://www.youtube.com/watch?v=xAXR_uCGofY
Painting Landscapes Atmospheric Perspective	Create a realistic landscape using atmospheric perspective.	Demonstrate the understanding of creating landscapes through: <ul style="list-style-type: none"> Linear/atmospheric perspective Illusion of depth/space 	Artists/Artworks: <i>View of Venice</i> , Jean Baptiste, Camille Corot <i>Exotic Landscape</i> , Henri Rousseau

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KNOWLEDGE & SKILLS	ACTIVITIES/OUTCOMES	ASSESSMENTS	RESOURCES
			<i>The Persistence of Memory</i> , Salvador Dali <i>Cliff Dwellers</i> , George Bellows <i>Starry Night</i> , Vincent van Gogh <i>Water Lilies</i> , Claude Monet
Painting Cityscapes Point-of-View	Create a two-point perspective cityscape from a worm's eye-level or a bird's eye-level point of view.	Demonstrate the understanding of creating cityscapes through: <ul style="list-style-type: none"> • Linear perspective • Point-of-view/eye-level • Scale and proportion • Shape-to-form relationships 	Artists/Artworks: <i>Stone City, Iowa</i> , Grant Wood <i>Brooklyn Bridge</i> , Joseph Stella <i>Nighthawks</i> , Edward Hopper <i>Drugstore</i> , Richard Estes <i>Cathedral Square</i> , Gerhard Richter <i>View of Toledo</i> , El Greco
Painting Still Life Compositions Illusion of depth Color / Mood Relationships Art Principle Figure/Ground Relationship	Paint a composition of grouped objects using color to express mood.	Demonstrate the understanding of creating still life compositions through: <ul style="list-style-type: none"> • Shape-to-form • Parts-to-whole • Color schemes • Color mixing (blended or broken) • Color perspective • Color / mood relationship • Figure / ground relationship • Painting media (wet/dry) 	Artists/Artworks: <i>Still Life with Lemons</i> , Francisco Zurbaran <i>Old Models</i> , William Harnett <i>Breakfast</i> , Juan Gris <i>Still Life: The Table</i> , Georges Braque <i>Still Life</i> , Willem Ciazsz Heda <i>White Trumpet Flower</i> , Judy Chicago <i>Flower Still Life</i> , Jan Davidsz de Heem <i>Orange Poppies/Fish Bowl</i> , Janet Fish
Painting Still Life Compositions reflecting a Master artist's style	Paint a Still Life Composition reflecting a Master artist's style. Include a table line and choose from the following compositional styles: <ul style="list-style-type: none"> • 60/40 cross 	Demonstrate skilled application of: <ul style="list-style-type: none"> • Master artist's style • Table line inclusion 	Website: <i>Composition and Design</i> http://www.goshen.edu/art/ed/Compose.htm

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KNOWLEDGE & SKILLS	ACTIVITIES/OUTCOMES	ASSESSMENTS	RESOURCES
Parts-to-Whole Compositional Style	<ul style="list-style-type: none"> S-curve Triangle 	<ul style="list-style-type: none"> Parts-to-whole Compositional style Illusion of depth (i.e. overlapping, size, detail, value, etc.) 	Artists/Artworks: <i>Lobster and Jug</i> , Beyeren <i>Still Life With Cherries</i> , Picasso <i>The Blue Vase</i> , Cezanne
CREATE: Standard 3 Students will choose and evaluate a range of subject matter, symbols, and ideas.			
Thinking strategies for Symbolic/Expressive use of Color	Discuss and/or write an explanation of use of color/color schemes to express mood or emotion. Compare and contrast a painting that uses closely related colors to a painting that uses contrasting colors.	Examine written/oral/illustrative choices made when expressively using color.	Artists/Artworks: Wayne Thiebaud, <i>Cakes</i> 1963 (closely related colors) vs. Vincent van Gogh's <i>Field of Poppies</i> 1890 (contrasting colors).
RESPOND: Standard 4 Students will understand the visual arts in relation to history and cultures. Standard 5 The student will reflect upon and assess the characteristics and merits of their work and the work of others.			
Historical Connections to Landscapes (throughout time)	Compare/Contrast work by historic and/or contemporary landscape artists through their use of: <ul style="list-style-type: none"> Linear perspective Atmospheric perspective 	Written/oral/illustrative evidence that relates to a master artist's use of perspective in a landscape.	Artists/Artwork: Compare/Contrast: <i>Into the Night</i> , Yvonne Jacquette <i>Nightview of Saruwakacho</i> , Utagawa Hiroshige
Critiquing Point of View and Subject Matter	Discuss the subject matter in a work of art, identifying the artist's/ viewer's point of view.	Specific articulation and justification should be made of artist's/ viewer's point of view and subject matter.	<i>Ripley Street Ridge</i> , Thiebaud
CONNECT: Standard 6 Students will make connections between visual arts and other disciplines.			
CCSS.ELA-Literacy.CCRA.r.6	Assess how point of view or purpose shapes	Illustrate point of view in perspective drawing:	Artists/Artworks:

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QUARTER 2			
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Craft and Structure	the content and style of linear perspective compositions.	<ul style="list-style-type: none"> • Eye-level • Bird's eye-level • Worm's eye-level 	<i>Metropolis</i> , George Grosz <i>Broadway Bus Stop, Near Lincoln Center, 2010</i> , Richard Estes <i>Boulevard Montmartre at Night</i> , Camille Pissarro

QUARTER 3			
KNOWLEDGE & SKILLS	ACTIVITIES/OUTCOMES	ASSESSMENTS	RESOURCES
PERFORM: Standard 1 Students will understand and apply media, techniques, and processes. Standard 2 Students will use knowledge of structures and functions.			
Painting Portraits/Self-Portrait	Paint a portrait/self-portrait using, but not limited to, the following media: <ul style="list-style-type: none"> • Watercolor • Acrylic • Gouache • Oil 	Demonstrate use of guidelines for facial proportion including: <ul style="list-style-type: none"> • Gesture drawing • Axis lines • Volume-drawing of the face • Axis points/cross reference points and foreshortening • Contour of the face • Scale and proportion 	Artists/Artworks: <i>Self-Portrait</i> , Gauguin <i>Portrait of a Man</i> , Titian <i>In the Car</i> , Liechtenstein Self portraits from Vincent van Gogh, Pablo Picasso, Rembrandt, Chuck Close Website: http://apcentral.collegeboard.com/apc/member/s/courses/teachers_corner/49261.html

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QUARTER 3			
KNOWLEDGE & SKILLS	ACTIVITIES/OUTCOMES	ASSESSMENTS	RESOURCES
		Demonstrate skill in application of: <ul style="list-style-type: none"> • Painting media technique • Brush stroke/ tool usage • Color palette • Compositional arrangement 	
Painting Figure in Environment	Paint a figure in an environment using, but not limited to, the following media: <ul style="list-style-type: none"> • Watercolor • Acrylic • Gouache • Oil 	Demonstrate use of guidelines for figure proportions including: <ul style="list-style-type: none"> • Gesture drawing • Axis lines • Volume-drawing of the face • Axis points/cross references points and foreshortening • Scale and proportion Demonstrate skill in application of: <ul style="list-style-type: none"> • Painting media technique • Brush stroke/ tool usage • Color palette • Compositional arrangement 	Book: <i>Human Anatomy Made Easy</i> : Christopher Hart (Watson-Guption Publications) Artists/Artworks: <i>Mother and Child</i> , Mary Cassatt <i>Girl at Sewing Machine</i> , Hopper <i>Symphony in White, No. 1</i> , Whistler Figures in environment from Michelangelo, Edgar Degas, John Singer Sargent, Andrew Wyeth, Edward Hopper, Carroll Cloar Website: http://apcentral.collegeboard.com/apc/member_s/courses/teachers_corner/49261.html http://www.artspan.com/figurative#.UZ5fLuChN0s
Painting Exaggerated/ Foreshortened Proportion	Paint a portrait or figure with exaggerated or foreshortened proportion using, but not limited to, the following media: <ul style="list-style-type: none"> • Watercolor • Acrylic • Gouache • Oil 	Demonstrate use of guidelines for figure proportions: <ul style="list-style-type: none"> • Gesture drawing • Axis lines • Volume-drawing of the face • Axis points/cross references points and foreshortening • Scale and proportion 	Artist/Artworks: <i>Lamentation of Christ</i> , Mantegna <i>Christ of Saint John of the Cross</i> , Dali Website: Place in google search: Foreshortening Portrait Paintings, then select "images"

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QUARTER 3			
KNOWLEDGE & SKILLS	ACTIVITIES/OUTCOMES	ASSESSMENTS	RESOURCES
		Demonstrate skill in application of: <ul style="list-style-type: none"> • Painting media technique • Brush stroke/ tool usage • Color palette • Compositional arrangement 	
CREATE: Standard 3 Students will choose and evaluate a range of subject matter, symbols, and ideas.			
Thinking strategies for planning a figure painting Thinking strategies for visually altering meaning through exaggeration	Illustrate thinking process of figure painting: <ul style="list-style-type: none"> • Thumbnail sketches • Axis & blocking-in lines • Proportion (exaggerated/ foreshortened) • Environment/setting <p>Create a series of sketches in your sketchbook that demonstrate how exaggeration can alter the meaning of a figure. For example: drawing someone with exaggerated hands to illustrate they work with their hands for a living.</p>	Examine written/oral/illustrative choices made when painting figure compositions related to: <ul style="list-style-type: none"> • Thumbnail sketches • Axis & blocking-in lines • Proportion (exaggerated/ foreshortened) • Environment/setting <p>Examine written/oral/illustrative choices made when pairing exaggeration with meaning.</p>	Website: Place in google search: Political Cartoons, then select "images"
RESPOND: Standard 4 Students will understand the visual arts in relation to history and cultures. Standard 5 The student will reflect upon and assess the characteristics and merits of their work and the work of others.			
Historical Connection to Narrative Portraits	Compare/Contrast narrative portraits by historical and/or contemporary artists through their use of: <ul style="list-style-type: none"> • Personal symbolism • Color • Proportion 	Written/oral/illustrative evidence that relates to a master artist's use of symbolism in a narrative portrait.	Artists/Artworks: <i>The Arnolfini Wedding</i> , Jan van Eyck <i>Caricature Self-Portrait</i> , Paul Gauguin <i>The Migration of the Negro (Series)</i> , Jacob Lawrence
Historical Connections to Political Cartoons	Compare and Contrast photographs of the last 10 Presidents of the USA with drawings of them by political cartoonist.	Written/oral/illustrative evidence that relates to an illustrator's use of exaggeration to create a point of view.	Artwork/Artist: Honoré Daumier's portrayal of Louis Phillipe I as a pear.

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QUARTER 3			
KNOWLEDGE & SKILLS	ACTIVITIES/OUTCOMES	ASSESSMENTS	RESOURCES
			Website: Place in google search: Political Cartoons, then select "images"
Critiquing Point of View and Subject Matter	Discuss the subject matter in a work of art, identifying the artist's/ viewer's point of view.	Specific articulation and justification should be made of artist's/ viewer's point of view and subject matter.	Artists/Artworks: <i>Metropolis</i> , George Grosz <i>Broadway Bus Stop, Near Lincoln Center, 2010</i> , Richard Estes <i>Boulevard Montmartre at Night</i> , Camille Pissarro
CONNECT: Standard 6 Students will make connections between visual arts and other disciplines.			
CCSS.ELA-Literacy.CCRA.R7 Integration of Knowledge and Ideas History and Social Studies Symbolic Meaning of Color Visual Records of History	Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words. Evaluate the symbolic meaning of color in a variety of cultures throughout history. Examine art depicting or created during the Civil War era (photography vs. illustration vs. drawings & paintings)	Illustrate the connection between media and formats and their function. Defend your evaluation through written/oral/visual explanations/ examples. Compare and Contrast media, composition, subject matter and point of view (viewer/ artist/ historical event)	Artists/Artworks: <i>Home Sweet Home</i> , Winslow Homer <i>Civil War, 1864</i> , Currier and Ives Website: <i>The Center for Civil War Photography:</i> http://www.civilwarphotography.org/index.php/a-grand-old-photo-revisited-by-barry-mcghan
Science Anatomy	Assess figure/ body/ facial proportions.	Demonstrate use of proportions through: <ul style="list-style-type: none"> • Gesture drawing • Axis lines • Volume-drawing • Axis points/cross reference points and foreshortening • Contour 	Artists: Alice Neel Henri de Toulouse-Lautrec Chuck Close Michelangelo Leonardo Da Vinci

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Visual Art High School Art II

QUARTER 4			
KNOWLEDGE & SKILLS	ACTIVITIES/OUTCOMES	ASSESSMENTS	RESOURCES
PERFORM: Standard 1 Students will understand and apply media, techniques, and processes. Standard 2 Students will use knowledge of structures and functions.			
Individual Student Concentration Media Use Theme Style for Self-Expression	Brainstorm and select media, theme, and style of self-expression for the concentration area.	Demonstrate an understanding of selected media techniques through analysis/ comparison of student's previous artwork.	Website: <i>AP Drawing Portfolio Concentration (pp. 22-24)</i> http://apcentral.collegeboard.com/apc/public/repository/ap-studio-art-course-description.pdf
Individual Student Concentration Sketchbook/Planning Explore an object as subject Explore an idea as concept Explore a story/narrative Develop an artistic style/identity	Brainstorm idea for chosen concentration theme by researching: <ul style="list-style-type: none"> • Related Masters and works in art, literature, music, dance and/or theatre • Historical periods/ events • Artistic styles 	Illustrate plan of action through sketchbook planning of: <ul style="list-style-type: none"> • Timeline of projects • Thumbnails/rough drafts of project idea • Supplies needed for each project idea • Artist's statement for the full concentration body of work 	Website: <i>Keeping a sketchbook</i> http://apcentral.collegeboard.com/apc/members/courses/teachers_corner/50120.html
Student Presentation of Concentration	Write a reflection to your concentration experience including: <ul style="list-style-type: none"> • What is your concentration theme? • How and why did you select your concentration theme? • What specific problems did you encounter and how did you solve them? Explain how the work in your concentration demonstrates the intent and exploration of your idea.	Demonstrate completion of concentration through: <ul style="list-style-type: none"> • Oral presentation of concentration reflection and examples of completed artwork in front of class • Written copy of concentration reflection and a digital version (CD) of all concentration artwork turned into teacher 	Website: http://edex.adobe.com
CREATE: Standard 3 Students will choose and evaluate a range of subject matter, symbols, and ideas.			
Thinking strategies for Individual Concentration Problem Development	Create a plan of action for an area of concentration related to a specific theme/ design problem.	Demonstrate Concentration plan of action through: <ul style="list-style-type: none"> • Timeline 	Website: <i>Approaches to Concentration</i> http://apcentral.collegeboard.com/apc/members/courses/teachers_corner/50120.html

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QUARTER 4			
KNOWLEDGE & SKILLS	ACTIVITIES/OUTCOMES	ASSESSMENTS	RESOURCES
		<ul style="list-style-type: none"> • Thumbnails of each idea • General explanation of each idea • List of supplies needed for each idea 	s/courses/teachers_corner/44048.html
RESPOND: Standard 4 Students will understand the visual arts in relation to history and cultures. Standard 5 The student will reflect upon and assess the characteristics and merits of their work and the work of others.			
Historical Connections to Media Theme Artists/Movements	Analyze, emulate and reinvent various artists' styles and media choices related to concentration.	Demonstrate an understanding of various artists' styles and media choices related to student's concentration.	Research Monet's 'Series' paintings: http://www.nga.gov/collection/gallery/gg85/gg85-main1.html
Critiquing Methods for Concentration	Compare/contrast media, themes, and styles in Concentration pieces.	Defend Concentration pieces through: <ul style="list-style-type: none"> • Strength of theme • Development of personal voice • Quality of technical skill • Professional presentation 	Website: Three of Monet's paintings of Rouen Cathedral - painted at different times of day - in the Musee d'Orsay: http://www.learn.columbia.edu/monet/swf/
CONNECT: Standard 6 Students will make connections between visual arts and other disciplines.			
CCSS.Math.Practice.MP3 Construct viable arguments and critique the reasoning of others	Analyze the reactions to war through the artwork of various artists. Analyze the role and contributions made by women artists from the Renaissance to the present day.	Defend your evaluation through written/oral/visual explanations/ examples. Defend your evaluation through written/oral/visual explanations/ examples.	Art and War – an analysis of the reactions to war by artists such as Moore, Picasso, Grosz, Heartfield and Dix Women in Art – looking at the depiction of women in art from the Renaissance to the present day and examining the re-emergence of female artists in the 20th century