

## 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.

### RESOURCE KEY

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# Curriculum Map

# Visual Art Art III (2-Dimensional Design)

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 Art III (2-Dimensional Design)

Knowledge and Skills	Content Outline	Activities/Assessments	Resources
<b>First Nine Weeks</b>	<b>TTW: the Teacher Will</b>	<b>TLW: The Learner Will</b>	
<b>Studio 2-D Design: Drawing</b>			
Establishing Requirements  CLE's 1.1, 1.2, 1.4, 2.2, 3.4, 5.1  SPI's 1.1.1, 1.1.2, 1.2.1, 2.1.1, 2.1.2, 2.2.1, 2.2.2, 2.3.1, 3.2.1, 3.2.2, 3.3.3, 4.1.1, 4.1.2,  CLE's 1.1, 1.2, 1.4, 2.2, 3.4, 5.1  SPI's 1.1.1, 1.1.2, 1.2.1, 2.1.1, 2.1.2, 2.2.1, 2.2.2, 2.3.1, 3.2.1, 3.2.2, 3.3.3, 4.1.1, 4.1.2	Explain the importance of sketchbook/journal keeping <ul style="list-style-type: none"> <li>• Preliminary sketches for portfolio entries</li> <li>• Notes relating to design concepts, art techniques, and processes</li> <li>• Personal thoughts and critiques</li> </ul> Explain portfolio requirements of 2-D Design media while using a heavy design emphasis in <ul style="list-style-type: none"> <li>• drawings</li> <li>• paintings</li> <li>• applied visual art</li> </ul> Discuss critique process for written and oral assessments (4 step method) <ul style="list-style-type: none"> <li>• description - use factual information to describe artworks</li> <li>• analysis - explain how a work of art is organized</li> <li>• interpretation - discuss what the artist is saying in the work of art</li> <li>• judgment - decide if the selected work of art is successful/not successful and give reasons</li> </ul>	Format sketchbook/journals to record all 2-D design techniques, media, and processes used for each project   Experiment with a variety of applications combining different drawing and painting tools, techniques and processes. Other media combinations may be used including but not limited to; collage, printing techniques, photo transfers and digital manipulation of original work.  Apply this knowledge in the creation of 2-D Design compositions.	Textbook: pp. 47-51   Textbook: pp. 22-35   Textbook: pp. 60-76
Establishing Requirements (continued)  CLE's 1.1, 1.2, 1.4, 2.2, 3.4, 5.1  SPI's 1.1.1, 1.1.2, 1.2.1,	Discuss Elements of Design as applied to 2-D design. <ul style="list-style-type: none"> <li>• line - a continuous mark made on a surface by a pointed instrument</li> <li>• shape - an enclosed area determined by line, value, texture or space; A shape has two dimensions, length and width.</li> <li>• form - a 3-Dimensional enclosure of space; A form has length, width and depth.</li> <li>• space – the area around, between, above, below and within</li> </ul>	Critique 2-D design compositions while utilizing the of art as applied to 2-D elements and principles  Sketchbook ideas: <ul style="list-style-type: none"> <li>• Gradation line drawings with pencil/ink, etc. pp. 17</li> </ul>	Textbook: pp. 8-20   <b>Interdisciplinary Connections:</b> Arts: similarity of design elements throughout

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<p>2.1.1.1, 2.1.2, 2.2.1, 2.2.2, 2.3.1, 3.2.1, 3.2.2, 3.3.3, 4.1.1.1, 4.1.2,</p> <p>Establishing Requirements (continued)</p>	<p>an object</p> <ul style="list-style-type: none"> <li>• color - a quality of light from the color spectrum; A color has hue (color name), intensity (strength), and value (lightness or darkness).</li> <li>• texture – a real tactile quality of a surface which can be touched and felt</li> <li>• value – the lightness or darkness of a surface</li> </ul> <p>Discuss Principles of Design as applied to 2-D</p> <ul style="list-style-type: none"> <li>• balance – the creation of a sense of stability in a composition which refers to how well the elements of design are placed together (radial balance, symmetrical balance, asymmetrical balance)</li> <li>• proportion – size relationship (ratio) of one part to another part or one part to the whole</li> <li>• scale – size relationship of one object compared to other objects in its surroundings</li> <li>• contrast – difference between two things</li> <li>• emphasis – a focal point</li> <li>• unity – the appearance that all components of the composition are working together (in harmony)</li> <li>• variety – diversification</li> <li>• pattern – repetition</li> <li>• movement – a sense of motion created by repetition</li> <li>• rhythm – use of pattern, or repeated elements or recurring paths of movement</li> </ul> <p>Discuss the historical/cultural aspects of art relating to 2-dimensional design</p> <ul style="list-style-type: none"> <li>• art images reflect/record historical events or cultures</li> <li>• the arts impact/change social advancements and the quality of life through product inventions</li> <li>• art education provides awareness of how artists and artworks depict a variety of media, approaches to design/composition, styles and meanings</li> </ul>	<ul style="list-style-type: none"> <li>• Deconstruct a master work into line drawings.</li> </ul> <p>Create written/oral critique of 2-D Design works with historical significance</p>	<p>the arts</p> <p><u>Language Arts</u>: use of writing skills in journal keeping and critiques.</p> <p><u>Math</u>: use of computation in perspective drawing.</p> <p><u>Science</u>: relationship of parts-to-whole aspects in the arts to those in organic life forms</p> <p><u>Social Studies</u>: relationship of historical/cultural images in artworks to key events in world history</p>

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Knowledge and Skills	Content Outline	Activities/Assessments	Resources
<p>CLE's 1.1, 1.2, 1.4, 2.2, 3.4, 5.1 SPI's 1.1.1, 1.1.2, 1.2.1, 2.1.1, 2.1.2, 2.2.1, 2.2.2, 2.3.1, 3.2.1, 3.2.2, 3.3.3, 4.1.1, 4.1.2,</p> <p>CLE's 1.3, 2.1, 2.4, 3.4, 4.1, 5.1, 6.2</p> <p>SPI's 1.1.3, 1.2.2, 2.1.4, 2.4.1, 3.2.4, 4.1.3, 4.3.3, 5.1.3, 6.2.3</p>	<p>Discuss the assessment of 2-D Design composition fundamentals</p> <ul style="list-style-type: none"> <li>• design - total composition with skillful use of art elements and principles</li> <li>• content - the meaning, emotion, passion or message of the form which causes an aesthetic interaction between viewer and sculptor</li> <li>• technique - the skillful uniting of materials and tools</li> </ul> <p>Discuss responsibilities of Independent Study for end of first semester: (semester exam grade):</p> <ul style="list-style-type: none"> <li>• Theme</li> <li>• Influences</li> <li>• Number of series of works</li> <li>• Artist statement</li> </ul> <p>Explain self-conduct and problem-solving expectations relating to the art process.</p> <p>Discuss responsibilities associated with independent study (conduct, respect for peers, self-confidence, decision-making, problem solving, and creating)</p> <ul style="list-style-type: none"> <li>• Explain communication aspects</li> <li>• Demonstrate effective use of subject</li> <li>• Create works inspired by other subject matter</li> </ul> <p>Checks for Understanding: Formative: 1.1, 1.3, 2.1, 2.2, 2.4, 3.3, 3.4, 4.3, 5.1, 5.2, 5.3, 6.2 Summative: 1.1, 1.2, 1.3, 2.1, 2.2, 2.4, 3.3, 4.3, 5.1, 5.2, 6.2 Plan sketchbook outings for references and as homework.</p>	<p>Compare/contrast 2-D design works using the composition fundamentals</p> <p>Discuss proper conduct, respect for peers, self-confidence, written and oral communication skills, decision making, problem solving, and creating work in a timely manner for independent study.</p> <ul style="list-style-type: none"> <li>• Develop 8-10 thumbnail pages related to theme</li> <li>• Benchmark checks portfolio review at the end of 1st 9 weeks.</li> </ul>	
<p>Create a 2-D Design that transforms/ abstracts a landscape drawing into a linear/geometric design.</p> <p>CLE's</p>	<p>Discuss Mondrian's use of line and geometric shapes as a form of abstraction of organic shapes/forms</p> <p>Introduce vocabulary: sketch, linear, figure, ground, transform, abstract, organic, geometric, vanishing point, picture plane, hard edge, golden mean</p>	<p>Create a 2-D design composition that transforms/abstracts a landscape sketch into vertical and horizontal patterns in the style of Mondrian illustrating strong use of:</p> <ul style="list-style-type: none"> <li>• (elements) line, shape, color</li> <li>• (principles) movement, pattern and rhythm</li> </ul>	<p>Textbook: pp. 6-7, 147, 229</p> <p>Web Resources:</p> <ul style="list-style-type: none"> <li>• <a href="http://www.incredibleart.org">Incredibleart.org</a></li> <li>• <a href="http://www.princetonol.com/groups/iad/lessons/high/Grace-golden.htm">http://www.princetonol.com/groups/iad/lessons/high/Grace-golden.htm</a></li> </ul>

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<p>1.1, 1.2, 1.3 2.4, 3.1</p> <p>SPI's 1.4.2, 2.1.3, 2.4.1, 6.1.1</p>	<p>Checks for Understanding: Formative: 1.3, 2.4, 3.3 Summative: 1.1, 1.2, 1.3, 2.1, 3.1</p>	<p>And use of any combination of media which may include but is not limited to: colored paper, colored pencil, pastel, oil pastel, conte, ink, pen, charcoal pencil, and marker.</p> <p>Consider using product as portfolio piece(s)</p>	<ul style="list-style-type: none"> <li><a href="http://abstractart.20m.com/Piet_Mondrian.html">abstractart.20m.com/Piet_Mondrian.html</a></li> </ul> <p><b>Interdisciplinary Connections:</b>  <b>Math:</b> Scale and proportion; calculations; problem solving skills, golden mean  <b>Science:</b> relationship of parts-to-whole aspects in the arts to those in organic life forms  <b>History:</b> The Renaissance and Leonardo da Vinci (<i>Vitruvian Man</i>)</p>
<p>Creating a 2-D Design Composition Employing Textural Patterns</p> <p>CLE's 1.1, 1.2, 1.3, 2.4</p> <p>SPI's 1.1.3, 2.1.3, 2.4.2</p>	<p>Plan a 2-D design composition that transforms black and white pop-cultural images into textural patterns while illustrating a strong use of line, shape, space, texture, pattern, movement, and rhythm.</p> <p>Introduce vocabulary: pop-culture, op-art division, grid, transfer, positive/negative</p> <p>Checks for Understanding: Formative: 1.3, 2.4 Summative: 1.3, 1.4, 2.1</p>	<p>Create a 2-D design composition that transforms black and white pop-cultural images into textural patterns while illustrating a strong use of:</p> <p>(elements) line, shape, space, texture (principles) variety, pattern, movement and rhythm</p> <p>And use of any combination of media which may include but is not limited to: photos, conte, ink, pen, nibs, charcoal pencil, and marker.</p> <p>Consider using product as portfolio piece(s)</p>	<p>Textbook: pp. 44, 248-249 Studio Project: 12-2</p> <p>Examples of Op Art:</p> <ul style="list-style-type: none"> <li><i>Movement in Squares</i>, by Bridget Riley</li> <li><i>Zebras</i> by Victor Vasarely</li> </ul> <p>Website: <a href="http://www.masterworksfineart.com/inventory/vasarely/vasarely.php">http://www.masterworksfineart.com/inventory/vasarely/vasarely.php</a></p> <p><b>Interdisciplinary Connections:</b>  <b>Math:</b> Pattern, deconstruction/reconstruction, curvature,  <b>Science:</b> optical illusions  <b>Social Studies:</b> aspects of popular cultural, Op Art movement  <b>Language Arts:</b> brainstorm/Describe, journal writing</p>
<p>Creating 2-D Design Still-Life Compositions Combining Geometric and Organic Shapes/Forms</p> <p>CLE's</p>	<p>Plan a still-life composition that combines geometric and organic shapes/forms while illustrating strong use of value, shape, form, pattern and unity.</p>	<p>Create a still-life combining organic and geometric shapes while illustrating strong use of:</p> <ul style="list-style-type: none"> <li>(elements) value, shape and form</li> <li>(principles) pattern and unity</li> </ul>	<p>Textbook: pp. 44, 152</p> <p><a href="http://www.princetonol.com/groups/iad/lessons/high/kenshading.htm">http://www.princetonol.com/groups/iad/lessons/high/kenshading.htm</a></p>

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1.1, 1.2, 1.3  SPI's 2.1.3, 2.4.1, 6.2.1	Introduce vocabulary: still-life, linear quality, organic, geometric, continuous lines, hard-edged lines, discontinuous line  Checks for Understanding: Formative: 1.3, 2.4 Summative: 1.1, 1.2, 1.3, 2.1	And use any combination of media which may include but is not limited to: colored paper, colored pencil, pastel, oil pastel, conte, ink, pen, charcoal pencil, marker.  Consider using product as portfolio piece(s)	<b>Interdisciplinary Connections:</b> <b>Math:</b> Construction of geometric shapes, forms, calculations; problem solving skills.  <b>Science:</b> Identification of organic shapes/forms
Creating 2-D Design Compositions Combining Fantasy with Linear (two point) Perspective  CLE's 1.1, 1.2, 1.3, 2.4, 6.2  SPI's 1.3.4, 2.1.3	Plan a 2-D Design composition that combines fantasy with linear (two-point) perspective while illustrating strong use of line, shape, illusion of form, texture, balance and emphasis.  Introduce vocabulary: linear perspective, surrealism, irrational scenario, structure vs. freehand  Checks for Understanding: Formative: 1.2, 1.3, 2.4, 6.2 Summative: 1.1, 1.2, 1.3, 2.1, 6.1	Create a 2-D design composition that combines fantasy with linear (two-point) perspective while illustrating strong use of: • (elements) line, shape, illusion of form, and texture • (principles) balance and emphasis And use any combination of media which may include but is not limited to: colored pencil, pastel, oil pastel, conte, ink, pen, charcoal pencil, marker.  Consider using product as portfolio piece(s)	Textbook pp. 13, 84-85, 96-103, 122-123, 244  Salvador Dali works as examples: <ul style="list-style-type: none"> <li>• <i>Invisible Sleeping Woman</i></li> <li>• <i>The Persistence of Memory</i></li> <li>• <i>Eggs on the Plate Without the Plate</i></li> </ul> <a href="http://www.moodbook.com">www.moodbook.com</a> › Encyclopedia › Modernism › Dali  <b>Interdisciplinary Connections:</b> <b>Math:</b> math calculations for perspective drawings  <b>Language Arts:</b> fantasy, mythology or dream aspects relating to fictional characters in literature
Creating 2-D Design Compositions using Linear (two-point and three point) Perspective  CLE's 1.1, 1.2, 1.3, 2.4, 6.2  SPI's	Plan a 2-D design composition that uses linear (two-point and three-point) perspective in the design of a multi-level structure while illustrating strong use of shape, illusion of form, variety, and unity.  Introduce vocabulary: three-point perspective, exaggeration, imagination  Checks for Understanding:	Create a 2-D design composition that uses linear (two-point and three-point) perspective in the design of a multi-level structure while illustrating strong use of: • (elements) shape and illusion of form • (principles) variety and unity And use any combination of media which may include but is not limited to: colored pencil, ink, marker, watercolor wash	Additional Textbook Resources: <i>From Ordinary to Extraordinary</i> by Ken Vieth pp. 65-67  M.C. Escher works: <ul style="list-style-type: none"> <li>• <i>Belvedere</i></li> <li>• <i>Relativity</i></li> <li>• <i>Waterfall</i></li> </ul>

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2.1.3, 2.1.4, 2.3.3, 2.4.3	Formative: 1.3, 1.4, 3.3 Summative: 1.1, 1.2, 1.3, 2.1, 3.1	Consider using product as portfolio piece(s)	<b>Interdisciplinary Connections:</b> <u>Math</u> : math calculations for perspective drawings
Creating 2-D Design Compositions Integrating Images with Tonal Rendering CLE's 1.1, 1.2, 1.3, 2.4  SPI's 2.1.3 2.4.1 6.1.1	Plan a 2-D design composition that incorporates part of a photographic image of a figure or face into a new composition blending and expanding visual information through tonal rendering while illustrating strong use of line, value, space and unity.  Checks for Understanding: Formative: 1.3, 1.4, 3.3 Summative: 1.3, 3.1  Introduce vocabulary: hatch, cross-hatch, stippling, shading (blending) axis, proportion, standardized measurements	Create a 2-D design composition that incorporates part of a photographic image of a figures or face into a new and larger composition blending and expanding visual information through tonal rendering while illustrating strong use of: • (elements) line, value and space • (principle) unity And use any combination of media which may include but is not limited to: photographic image, colored paper, colored pencil, pastel, oil pastel, conte, ink, pen, charcoal pencil, marker.  Consider using product as portfolio piece(s)	Additional Textbook Resources: <i>From Ordinary to Extraordinary</i> by Ken Vieth pp. 136-137  Textbook: pp. 105-113  <i>Posemaniacs.com</i>  <b>Interdisciplinary Connections:</b> <u>Math</u> : parts-to-whole aspects, scale and proportion; calculations; problem solving skills. <u>Science</u> : figure/body configuration; problem solving strategies
Creating 2-D Design Compositions of a Figure, or Figures, in an Environment that Incorporates Foreshortening.  CLE's 1.1, 1.2, 1.3, 2.4  SPI's 1.1.3, 2.1.3, 2.4.2	Plan a 2-D design of a figure, or figures, in an environment that incorporates foreshortening. <ul style="list-style-type: none"><li>• Practice drawing single action figures</li><li>• Practice drawing multiple figures in action</li><li>• Sketch figures in environments</li></ul> Introduce vocabulary: figure structure, foreshorten, proportion, overlapping  Checks for Understanding: Formative: 1.3, 2.4 Summative: 1.3, 1.4, 2.1	Create a 2-D design composition of a figure, or figures in an environment that incorporates foreshortening while illustrating strong use of: • (elements) line, shape, space, form • (principles) balance, scale and proportion Create 12 small life studies/ gesture studies (single and multiple figures in action poses). Create an environmental portrait and use any combination of media which may include but is not limited to: watercolor, colored pencil, pastel, oil pastel, conte, ink, pen, charcoal pencil, and marker.  Consider using product as portfolio piece(s)	Textbook pp. 19, 219, 224-225,  <a href="http://www.princetonol.com/groups/iad/artroom/Nicole/Nicole10.htm">www.princetonol.com/groups/iad/artroom/Nicole/Nicole10.htm</a> (foreshortening examples)  <a href="http://www.aliceneel.com/home/">www.aliceneel.com/home/</a> <a href="http://www.princetonol.com/groups/iad/Files/Nicole.htm">www.princetonol.com/groups/iad/Files/Nicole.htm</a>  <i>Posemaniacs.com</i>  <b>Interdisciplinary Connections:</b> <u>Social Studies</u> : portraiture of historical figures <u>Language Arts</u> : moods/Expression of characters, journal writing <u>Science</u> : understanding of the human structure/form relates to life science.

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Knowledge and Skills	Content Outline	Activities/Assessments	Resources
<p>Examining Historical/Cultural Aspects</p> <p>CLE's 2.2, 3.3, 4.1, 4.2, 5.2</p> <p>SPI's 1.3.1, 2.1.2, 2.3.3, 4.1.3 4.1.4, 5.1.1, 5.1.2, 5.1.3 5.1.4, 5.3.1</p>	<p>Explain how 2-D Design art depicts authentic history</p> <p>Explain how 2-D Design art changes the progression of society and the quality of life through inventions</p> <p>Explain how works by exemplary 2-D Design artists throughout time can enhance art education today</p> <p>Explain the use of theme in selected 2-D Design artworks</p> <p>Explain how style relates to 2-D Design artworks</p> <p>Explain how 2-D Design has changed throughout time</p> <p>Checks for Understanding: Formative: 2.1, 3.3, 4.2, 5.1, 5.2, 5.3 Summative: 2.3, 2.4, 3.3, 4.1, 4.2, 5.3</p>	<p>Critique 2-D Design art prints which focus more on drawing media and discuss differences in media, theme and style</p>	<p>Textbook pp. 201-233</p> <p><b>Interdisciplinary Connections:</b> <u>Social Studies:</u> Use of 2-D Design as a reflection of our culture throughout time; style; themes; reflection of history in art works <u>Language Arts:</u> translation of visual communication to written and/or oral samples.</p>
<p>Examining Responsibilities of <b>Independent Study</b> (Benchmark Check)</p> <p>CLE's 1.3, 2.1, 2.4, 3.4, 4.1, 5.1, 6.2</p> <p>SPI's 1.1.3, 1.2.2, 2.1.4, 2.4.1, 3.2.4, 4.1.3, 4.3.3, 5.1.3, 6.2.3</p>	<p>Evaluate progress of the responsibilities of Independent Study for end of first semester: (semester exam grade):</p> <ul style="list-style-type: none"> <li>• Theme</li> <li>• Influences</li> <li>• Number of series of works</li> <li>• Artist statement</li> </ul> <p>Evaluate progress of the responsibilities associated with independent study (conduct, respect for peers, self-confidence, decision-making, problem solving, and creating)</p> <ul style="list-style-type: none"> <li>• Explain communication aspects</li> <li>• Demonstrate effective use of subject</li> <li>• Create works inspired by other subject matter</li> </ul> <p>Checks for Understanding: Formative: 1.3, 2.4, 3.3, 4.3, 5.3, 6.2 Summative: 1.1, 1.3, 2.4, 3.3, 4.3, 5.1, 6.2</p>	<p>Demonstrate understanding of proper conduct, respect for peers, self-confidence, written and oral communication skills, decision making, problem solving, and creating work in a timely manner for independent study.</p> <ul style="list-style-type: none"> <li>• Peer group discussion</li> <li>• Critiquing</li> <li>• Sketches of 8-10 thumbnail pages related to theme</li> <li>• Journal entries of influences and how these influences will be reflected in the work.</li> <li>• Rubric</li> </ul>	<p><u>Interdisciplinary Connections:</u> <u>Language Arts:</u> Translation of visual communication to written and/or oral samples.</p>

RESOURCE KEY

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# Curriculum Map

# Visual Art Art III (2-Dimensional Design)

Knowledge and Skills	Content Outline	Activities/Assessments	Resources
<b>Second Nine Weeks</b>			
<b>Studio 2-D Design: Painting</b>			
<p>Creating a 2-D Design Series Through Printmaking Techniques that Illustrate an Expressive Self-Portrait</p> <p>CLE's 1.1, 1.2, 2.4</p> <p>SPI's 1.1.2 1.2.2 2.1.3 2.4.3</p>	<p>Plan a 2-D design series through printmaking techniques that illustrate an expressive self-portrait while demonstrating strong use of line, space, texture, variety, unity and pattern.</p> <p>Discuss facial proportions</p> <p>Employ a variety of printing and painting materials and techniques</p> <p>Introduce vocabulary: relief, illustration, printing plate, edition, hand additions, reduction print, stamping, standardized measurements, facial views</p> <p>Checks for Understanding: Formative: 1.2, 1.3, 3.3 Summative: 1.1, 1.2, 2.1</p>	<p>Create a 2-D design series through printmaking techniques that illustrates an expressive self-portrait while demonstrating strong use of:</p> <ul style="list-style-type: none"> <li>• (elements) line, space and texture</li> <li>• (principles) variety, unity and pattern</li> </ul> <p>Use a printmaking technique where the surface may be:</p> <ul style="list-style-type: none"> <li>• styrofoam plate</li> <li>• linoleum block (for a linocut)</li> <li>• wood block (for a woodcut)</li> <li>• collagraph</li> </ul> <p>And use any combination of media which may include but is not limited to: printing ink, watercolor wash, colored pencil, pastel, oil pastel, conte, pen, marker.</p> <p>Consider using product as portfolio piece(s)</p>	<p>Textbook: pp. 107, 195-197, 214-217, 225, 232</p> <p>Addition Textbook Resources: <i>Experience Printmaking</i> by Donna Anderson pp. 47-83, 178-179, 183-185</p> <p><a href="http://www.1000woodcuts.com">www.1000woodcuts.com</a></p> <p><a href="http://www.princetonol.com/groups/iad/lessons/high/warholprints.htm">http://www.princetonol.com/groups/iad/lessons/high/warholprints.htm</a></p> <p>(Kathe Kollwitz): <a href="http://www.youtube.com/watch?v=PEgsiAR7eAc">www.youtube.com/watch?v=PEgsiAR7eAc</a></p> <p><a href="http://en.wikipedia.org/wiki/Elizabeth_Catlett">en.wikipedia.org/wiki/Elizabeth_Catlett</a></p> <p><b>Interdisciplinary Connections:</b> <b>Social Studies:</b> Use of prints to record aspects of different cultures throughout time; style; themes; reflection of history in art works <b>Language Arts:</b> character studies through emotions reflected in literature, portraits/ self-portraits relate to biography/autobiography <b>Science:</b> pattern in art relates to patterns found in nature</p>

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# Curriculum Map

# Visual Art Art III (2-Dimensional Design)

Knowledge and Skills	Content Outline	Activities/Assessments	Resources
<p>Creating 2-D Design Compositions Visually Symbolizing Contemporary Social Issues <b>OR</b></p> <p>Examining Careers in Art</p> <p>CLE's 1.3, 1.4, 2.4, 3.4, 4.3, 5.2</p> <p>SPI'S: 1.1.2, 1.3.1, 1.4.4, 2.1.4, 2.3.4, 2.4.3, 2.4.4, 3.3.3, 3.3.4, 3.4.1, 4.1.3, 4.3.3, 5.3.2</p>	<p>Plan a 2-D design composition that visually symbolizes a contemporary social, ethical or moral issue while illustrating strong use of color, line, space and emphasis</p> <p><b>OR</b></p> <p>Examine and discuss careers in art</p> <p>Plan a design that reflects knowledge of a specific career in art meant to communicate a product or idea.</p> <p>Introduce vocabulary: ethical, morals/values, symbolic, empathetic, contemporary, societal, graphic arts, applied visual arts, package design, logo</p> <p>Checks for Understanding: Formative: 1.3, 3.3, 4.1, 5.2 Summative: 1.3, 1.4, 2.4, 3.3, 4.1, 5.2</p>	<p>Create a 2-D design composition that visually symbolizes a contemporary social, ethical or moral issue while illustrating strong use of:</p> <ul style="list-style-type: none"> <li>• (element) color, line, space,</li> <li>• (principle) emphasis</li> </ul> <p><b>OR</b></p> <p>Create a design that reflects knowledge of a specific career in art meant to communicate a product or idea while illustrating a strong use of:</p> <ul style="list-style-type: none"> <li>• (element) line, color, shape, form,</li> <li>• (principle) emphasis, contrast, balance, unity</li> </ul> <p>And use any combination of media which may include but is not limited to: digital or photographic imagery, text, colored paper, colored pencil, pastel, oil pastel, conte, ink, pen, charcoal pencil, marker, acrylic, water color, gouache, tempera, gesso or low relief collage materials</p> <p>Consider using product as portfolio piece(s)</p>	<p>Textbook: 272-285</p> <p>Additional Textbook Resources: <i>From Ordinary to Extraordinary</i> by Ken Vieth:</p> <ul style="list-style-type: none"> <li>• (Protest Art) pp. 92-93</li> <li>• (Freedom Issues) pp. 109-112</li> <li>• (Looking at Advertising) pp. 130-132</li> </ul> <p>Examples of protest art:</p> <ul style="list-style-type: none"> <li>• <i>Guernica</i> by Pablo Picasso</li> <li>• <i>The Death of Marat</i> by Jacques-Louis David</li> </ul> <p>(Product Design):</p> <ul style="list-style-type: none"> <li>• <a href="http://www.archinode.com/mitcar1.html">www.archinode.com/mitcar1.html</a></li> <li>• <a href="http://www.princetonol.com/groups/iad/lessons/high/Cindi-dream.htm">http://www.princetonol.com/groups/iad/lessons/high/Cindi-dream.htm</a></li> </ul> <p>(Careers in Art): <a href="http://www.princetonol.com/groups/iad/jobs/artjobs.html">www.princetonol.com/groups/iad/jobs/artjobs.html</a></p> <p><b>Interdisciplinary Connections:</b></p> <p><u>Language Arts</u>: symbolism in literature, narrative in art, communication of a product or idea.</p> <p><u>Social Studies</u>: contemporary social issues, marketing strategies</p> <p><u>Science</u>: emotional effects of color, functional art (architecture, car design, etc.)</p> <p><u>Math</u>: math calculations for product/package design</p> <p><u>TC</u>: careers associated with product design, marketing, logo design, architecture, etc.</p>

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# Curriculum Map

# Visual Art Art III (2-Dimensional Design)

Knowledge and Skills	Content Outline	Activities/Assessments	Resources
<p>Create a Still-life Watercolor Painting</p> <p>CLE's: 1.1, 1.2, 1.3, 2.4, 3.4, 4.1, 5.1</p> <p>SPI's 1.1.2, 2.1.3, 2.4.1, 4.2.1, 5.2.1,</p>	<p>Discuss watercolor materials and techniques</p> <p>Plan a still-life composition that utilizes watercolor materials and techniques while illustrating a strong use of linear quality, form (modeling), textural quality, value, color theory, proportion, unity and balance.</p> <p>Introduce vocabulary: wash, glaze, transparency, opacity</p> <p>Checks for Understanding: Formative: 1.1, 1.3, 2.1, 4.1, 5.1 Summative: 1.1, 2.1, 4.1, 5.1</p>	<p>Create a watercolor painting of a still-life that illustrates a use of:</p> <ul style="list-style-type: none"> <li>(elements) line (linear quality), form (modeling), color (theory), value, texture</li> <li>(principles) proportion, unity, balance</li> </ul> <p>And use any combination of media which may include but is not limited to: watercolor, gouache, tempera, acrylic glaze, pastels, ink, pen, charcoal pencil.</p> <p>And use any of the following techniques:</p> <ul style="list-style-type: none"> <li>Combination of wet and dry media</li> <li>Glazing</li> <li>Wet on wet</li> <li>Dry on wet</li> <li>Dry brush</li> <li>Wet on dry</li> <li>Blocking-out</li> <li>Lifting off</li> </ul> <p>Consider using product as portfolio piece(s)</p>	<p>Textbook: 33-35, 48, 60, 104, 200</p> <p>Additional Textbook Resources:</p> <ul style="list-style-type: none"> <li><i>Exploring Painting</i> pp. 64-78</li> <li><i>From Ordinary to Extraordinary</i> by Ken Vieth: pp. 38, 41-42</li> </ul> <p>Tutorials from wetcanvas.com artschool online:</p> <ul style="list-style-type: none"> <li><a href="http://www.wetcanvas.com/ArtSchool/Watercolors/JV_Controlling/">www.wetcanvas.com/ArtSchool/Watercolors/JV_Controlling/</a></li> <li><a href="http://www.wetcanvas.com/ArtSchool/Watercolors/RodWebbStillLife/html">http://www.wetcanvas.com/ArtSchool/Watercolors/RodWebbStillLife/html</a></li> </ul> <p><b>Interdisciplinary Connections:</b>  <b>Science:</b> color and light theory in art relate to those in physical science  <b>Math:</b> construction of geometric shapes/forms, scale, problem solving skills.</p> <p>Examples of watercolorist references:</p> <ul style="list-style-type: none"> <li>John Singer Sargent <a href="http://www.nga.gov/exhibitions/sarg5a.shtm">http://www.nga.gov/exhibitions/sarg5a.shtm</a></li> <li>Winslow Homer <a href="http://www.nga.gov/collection/gallery/homerwc/homerwc-main1.html">http://www.nga.gov/collection/gallery/homerwc/homerwc-main1.html</a></li> <li>Andrew Wyeth <a href="http://www.artgalleryartist.com/andrew-wyeth/">www.artgalleryartist.com/andrew-wyeth/</a></li> </ul>
<p>Creating a Series of Three 2-D Design Compositions of an Object from Different Perspectives that Utilizes Color Theory</p>	<p>Plan a series of three 2-D design compositions of an object from different perspectives that utilizes color theory while illustrating strong use of line, shape, color, movement and rhythm.</p> <p>Introduce vocabulary: silhouette, contour, overlap, hard-edge painting, modulation of color, perspective</p>	<p>Create a series of three 2-D design compositions of an object from different perspectives that utilizes color theory while illustrating strong use of:</p> <ul style="list-style-type: none"> <li>(elements) line, shape and color</li> <li>(principle) movement and rhythm</li> </ul>	<p>Textbook: pp. 14</p> <p>Additional Textbook Resources: <i>From Ordinary to Extraordinary</i> by Ken Vieth: pp. 37-39</p>

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# Curriculum Map

# Visual Art Art III (2-Dimensional Design)

Knowledge and Skills	Content Outline	Activities/Assessments	Resources
<p>CLE's: 1.1, 1.2, 1.3, 2.4, 3.4, 4.3, 5.2</p> <p>SPI's 1.1.2, 1.1.4, 2.1.4, 2.4.2, 3.1.4, 3.3.1, 4.2.2,</p>	<p>Checks for Understanding: Formative: 1.1, 1.2, 1.3, 2.1, 3.4, 4.3, 5.3 Summative: 1.1, 1.2, 1.4, 2.1, 3.4, 4.3, 5.3</p>	<p>And use a choice of any three color schemes or combinations which may include but are not limited to:</p> <ul style="list-style-type: none"> <li>• monochromatic color scheme</li> <li>• complimentary color scheme</li> <li>• triad color scheme</li> <li>• analogous color scheme</li> <li>• split-complimentary color scheme</li> <li>• double split-complimentary color scheme</li> <li>• warm color combination</li> <li>• cool color combination</li> <li>• neutral combination</li> </ul> <p>And use any combination of media which may include but is not limited to: ink, acrylic, water color, gesso or collage materials</p> <p>Consider using product as portfolio piece(s)</p>	<p><b>Interdisciplinary Connections:</b> <u>Science</u>: color and light theory in art relate to those in physical science <u>Math</u>: grids and measurements <u>Social Studies</u>: emotional aspects of color</p> <p><i>Water Lilies</i> by Claude Monet</p> <p>(Harley Earl car designs): <a href="http://www.carofthecentury.com/">www.carofthecentury.com/</a></p> <p><a href="http://posemaniacs.com">posemaniacs.com</a></p>
<p>Examination of Historical/ Cultural Aspects</p> <p>CLE's 2.2, 2.3, 4.2, 4.3, 5.3</p> <p>SPI's 2.2.2, 4.2.4, 5.3.2</p>	<p>Explain how art depicts authentic history</p> <p>Explain how art changes the progression of society and the quality of life through inventions</p> <p>Explain how works by exemplary artists throughout time can enhance art education today</p> <p>Explain the use of theme in figurative paintings</p> <p>Explain how style relates to figurative works</p> <p>Explain how figurative drawings and paintings have changed throughout time.</p> <p>Checks for Understanding: Formative: 2.2, 4.3, 5.3 Summative: 2.2, 4.3, 5.3</p>	<p>Critique art prints to explain differences among approaches to portrait/figure drawing and paintings.</p> <p>Critique of figurative works to discuss scale and proportion, design aspects, and historical significance of selected work.</p> <p>Critique art prints to discuss themes, styles, and media selection.</p>	<p><i>Kent</i>, Chuck Close <i>Portrait of Gertrude Stein</i>, Pablo Picasso <i>Self Portrait with Model</i>, Duane Hanson <i>The Tub</i>, Edgar Degas <i>The Old Guitarist</i>, Pablo Picasso <i>The Joy of Life</i>, Henri Matisse <i>Les Demoiselles D'Avignon</i>, Pablo Picasso <i>Tombstones</i>, Jacob Lawrence <i>Stag at Sharkey's</i>, George Bellows <i>The Banjo Lesson</i>, Henry Tanner <i>Judith and Maid-servant with the Head of Holofernes</i>, Artemisia Gentileschi</p>

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# Curriculum Map

# Visual Art Art III (2-Dimensional Design)

Knowledge and Skills	Content Outline	Activities/Assessments	Resources
<p>Critiquing Process CLE's 2.2, 2.3, 4.2, 4.3, 5.3</p> <p>SPI's 2.2.2, 4.2.4, 5.3.2</p>	<p>Discuss critique criteria (written and oral)</p> <p>Discuss what is in the artwork (discussion)</p> <p>Discuss factual information (knowledge-based decisions) relating to the structural organization (analysis)</p> <p>Explain the feelings, ideas, or moods communicated through the selected artwork (interpretation)</p> <p>Explain personal decisions about the artistic merit of selected artworks (judgment)</p> <p>Checks for Understanding: Formative: 2.2, 4.3, 5.3 Summative: 2.2, 4.3, 5.3</p>	<p>Compare/contrast classical art to 20<sup>th</sup> Century art.</p> <p>Create a collage of images that express their personal views or ideas about the times in which they live.</p>	<p>Interdisciplinary Unit (Symphony Unit): <a href="http://www.mcsk12.net/aoti/ci/art/units.asp">http://www.mcsk12.net/aoti/ci/art/units.asp</a></p> <p>20<sup>th</sup> Century Expressions, Lesson 20, Concept: Art Criticism and Art Elements and Design Principles.</p>
<p>Examining Responsibilities of <b>Independent Study</b> (Final Assessment)</p> <p>CLE's 1.3, 2.1, 2.4, 3.4, 4.1, 5.1, 6.2</p> <p>SPI's 1.1.3, 1.2.2, 2.1.4, 2.4.1, 3.2.4, 4.1.3, 4.3.3, 5.1.3, 6.2.3</p>	<p>Evaluate progress of the responsibilities of Independent Study for end of first semester: (semester exam grade):</p> <ul style="list-style-type: none"> <li>• Theme</li> <li>• Influences</li> <li>• Number of series of works</li> <li>• Artist statement</li> </ul> <p>Evaluate progress of the responsibilities associated with independent study (conduct, respect for peers, self-confidence, decision-making, problem solving, and creating)</p> <ul style="list-style-type: none"> <li>• Explain communication aspects</li> <li>• Demonstrate effective use of subject</li> <li>• Create works inspired by other subject matter</li> </ul> <p>Checks for Understanding: Formative: 1.3, 2.4, 3.3, 4.3, 5.3, 6.2 Summative: 1.1, 1.3, 2.4, 3.3, 4.3, 5.1, 6.2</p>	<p>Critique proper conduct, respect for peers, self-confidence, written and oral communication skills, decision making, problem solving, and creating work in a timely manner for independent study.</p> <ul style="list-style-type: none"> <li>• Peer group discussion</li> <li>• Critiquing</li> <li>• Sketches of 8-10 thumbnail pages related to theme</li> <li>• Journal entries of influences and how these influences will be reflected in the work.</li> <li>• Rubric</li> </ul>	<p>Interdisciplinary Connections: <u>Language Arts</u>: Translation of visual communication to written and/or oral samples.</p>

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