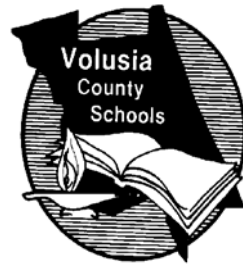




Volusia County Schools ART Curriculum Map

2D STUDIO ART 1

(0101300)



The School Board of Volusia County

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Ms. Rachel Hazel

K-12 Visual Art Curriculum Specialist

Ms. Beth Dobberstein

July 2015



Vision Statement

Through the individual commitment of all, our students will graduate with the knowledge, skills, and values necessary to be successful contributors to our democratic society.

2D STUDIO ART 1 (0101300)

Version Description: Students experiment with the media and techniques used to create a variety of two-dimensional (2-D) artworks through the development of skills in drawing, painting, printmaking, collage, and/or design. Students practice, sketch, and manipulate the structural elements of art to improve mark making and/or the organizational principles of design in a composition from observation, research, and/or imagination. Through the critique process, students evaluate and respond to their own work and that of their peers. This course incorporates hands-on activities and consumption of art materials.

- Respect is shown for the artwork of peers and copyrighted works of others.
- Students have opportunities to build 21st–century skills to aid them in high school and well beyond.
- *All instruction related to Visual Art benchmarks should be framed by the Big Ideas and Enduring Understandings.*
 - **Big Ideas** are the major organizing points for arts education in Florida and provide a broad overview of what students should know and be able to do. They include descriptive material to help focus sequential instruction throughout K-12. Big Ideas are not designed for measurement purposes
 - **The Enduring Understandings (EUs)** are subsets of the Big Ideas, providing a more focused view of arts education and targeted understandings for Florida's students to begin building during the primary grades, where foundations are laid, through to students' arts experiences in high school and beyond. Like the Big Ideas, they are not designed for assessment purposes; rather they're expressed in general terms that will allow arts teachers at the classroom level to identify or design Essential Questions for planning purposes.
 - **Benchmarks/standards** drive instruction in Florida's classrooms and, therefore, have been made specific and measurable. Organized under each Big Idea and Enduring Understanding, the benchmarks/standards explicitly describe what students should know and be able to do in Visual Art. These standards/benchmarks address other topics of learning such as literacy, math, civic engagement, problem-solving, creativity, innovation, cross-cultural understandings,
- *21st-century skills and the importance of concepts involving learning and the brain such as cognition, sequencing, filtering, and delaying gratification.*
- *The Florida Core Standards are incorporated into every Volusia County Art course.*

HOW TO INTERPRET THE CURRICULUM MAP

Visual Art Curriculum Map

- *Top of Map: course, grade level, and quarter in large font*

VISUAL ART – 0101300
2D Studio Art 1

912

Q1

- *1st Quarter, Recommended Topic, Art Standard (learning target/skills) and Standard # are all in white font on dark background for easier finding as noted by:*

1ST QUARTER
VA.912.C.2.1
Examine and revise...

➤ Recommended Topics:

- Topics of art content are repeated among the 4 quarters with recommended lessons/activities and artists per topic.
- Integrated connections are listed per quarter for language arts, math, science, and social studies.

Florida Standards Required by Florida DOE for this Course

Course Number: 0101300 2D Studio Art 1

- **LAFS.910.RST.2.4** Determine the meaning of symbols, key terms, and other domain-specific words and phrases as they are used in a specific scientific or technical context relevant to grades 910 texts and topics.
- **LAFS.910.SL.1.1** Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 910 topics, texts, and issues, building on others ideas and expressing their own clearly and persuasively. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas. Work with peers to set rules for collegial discussions and decision-making (e.g., informal consensus, taking votes on key issues, presentation of alternate views), clear goals and deadlines, and individual roles as needed. Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions. Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented.
- **LAFS.910.SL.1.2** Integrate multiple sources of information presented in diverse media or formats (e.g., visually, quantitatively, orally) evaluating the credibility and accuracy of each source.
- **LAFS.910.SL.1.3** Evaluate a speakers point of view, reasoning, and use of evidence and rhetoric, identifying any fallacious reasoning or exaggerated or distorted evidence.
- **LAFS.910.SL.2.4** Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.
- **LAFS.910.WHST.2.4** Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
- **LAFS.910.WHST.3.9** Draw evidence from informational texts to support analysis, reflection, and research.

Mathematical Practices

MAFS.K12.MP.5: Use appropriate tools strategically.
MAFS.K12.MP.6: Attend to precision.
MAFS.K12.MP.7: Look for and make use of structure.

Rubrics

- FAEA Rubric for completed 2D art work
- General Visual Art Rubric located in *Preface Rubric for Language Arts/Conventions*

Resources in Preface:

- [Discovering Drawing](#) – Drawing Assessment
- 2D Careers Artists;; 21st Century Skills

*Florida Art Education Association -Annual Student Adjudicated Exhibit
Research Based HOLISTIC RUBRIC Grades 9-12 ASSESSMENT IN 2D Art
Aligned with Volusia County Report Card Grading*

General Visual Arts Rubric

<p>LEVEL 4</p>	<p>RANGE 90 -100% (A = 3.0 - 4.0) Shows obvious evidence of thinking and decision - making Addresses complex visual or conceptual ideas Shows inventiveness and imagination Shows experimentation and/or risk-taking Reflects sensitivity and/or subtlety Shows excellent compositional skills Shows evidence of style and format</p>	<p>4 Points A score of four is a response in which the student demonstrates a thorough understanding of visual art concepts and/or procedures embodied in the task. The student has responded correctly to the task, used artistically sound procedures, and provided clear and complete explanations and interpretations.</p>
<p>LEVEL 3</p>	<p>RANGE 80-89% (B = 2.5 - 2.99) Shows some evidence of thinking and decision - making Uses elements and principles effectively Has some evocative qualities Shows successful engagement with some aspects of technique Demonstrates a fairly high degree of success May show some awkwardness in some areas Uses techniques and materials successfully Shows strong compositional skills</p>	<p>3 Points A score of three is a response in which the student demonstrates an understanding of visual art concepts and/or procedures embodied in the task. The student's response to the task is essentially correct with the visual art procedures used and the explanations and interpretations provided demonstrating an essential but less than thorough understanding. The response may contain minor flaws that reflect inattentive execution of visual art procedures or indications of some misunderstanding of the underlying artistic concepts and/or procedures.</p>
<p>LEVEL 2</p>	<p>RANGE 70-79% (C = 2.00-2.49) Shows an effort to solve some problems Solutions tend to be simplistic Exploration of the medium is missing Creates work which is uneven Shows weak compositional skills Shows little evidence of thinking and decision - making Work, although well done, relies heavily on copyrighted photographic resources</p>	<p>2 Points A score of two indicates that the student has demonstrated only a partial understanding of visual arts concepts and/or procedures embodied in the task. Although the student may have used the correct approach to obtaining a solution or may have provided a correct solution, the student's work lacks an essential understanding of the underlying artistic concepts.</p>
<p>LEVEL 1</p>	<p>RANGE 60-69% (D = 1.0 - 1.99) Uses techniques which are very poor Shows a lack of awareness of tools/media Provides solutions to problems which tend to be trite Shows poor compositional skills Work relies heavily on copyrighted photographic resource</p>	<p>1 Point A score of one indicates that the student has demonstrated a very limited understanding of visual arts concepts and/or procedures embodied in the task. The student's response is incomplete and exhibits many flaws. Although the student's response has addressed some of the conditions of the task, the student reached an inadequate conclusion and/or provided reasoning that was faulty or incomplete. The response exhibits many flaws or may be incomplete.</p> <p>0 Point A score of zero indicates that the student has provided a completely incorrect or uninterpretable response or no response at all.</p>

Structural Elements of Art and Organizational Principles of Design

“When content limits do not specify the elements of art or principles of design, the following list may be used. The list is compliant with the overall content Florida’s state-adopted textbooks as of May 2014 and has been approved by state-level content experts.

NOTE: Concepts related to the listed elements and principles may be assessed under the umbrella concepts given. Examples are provided in parenthesis for reference but should not be taken as all-inclusive. Related, grade-appropriate concepts may be assessed as long as they are treated as a specific instance of a parent Element and Principle that is listed below.”

Elements of Art:

- Line
- Shape (organic, geometric, positive, negative)
- Form
- Color (hue, primary, secondary, etc.)
- Value (tint, shade)
- Space
- Texture

Principles of Design:

- Balance (symmetry)
- Unity (dominance, harmony)
- Variety
- Emphasis
- Pattern
- Proportion (scale)
- Movement
- Rhythm

From FL DOE Item Specifications, 2014

General Rubric for Assessment of Conventions of Spelling, Punctuation and Grammar

4 Points

Spelling of complex and simple words is correct. .
 Effective use of punctuation guides reader through text.
 Shows mastery of grammar Sufficiently long and complex enough.
Needs little or no editing.

3 Points

Common words are correctly spelled. Spelling of more complex words is usually correct.
 End of sentence punctuation is always correct.
 Few mistakes with internal punctuation.
 May contain lapses in usage but not enough to distract the reader.
Minimal editing required.

2 Points

Some misspelling of common words.
 End of sentence punctuation is usually correct. Internal punctuation contains some errors.
 Text may be too simple to demonstrate mastery. Errors in usage may interfere with meaning.
Significant editing required.

1 Point

Frequent misspellings of common words.
 Incorrect or random use of end of sentence punctuation.
 Little or no internal punctuation.
 Infrequent or incorrect use of capitalization.
 Errors so severe that it is difficult to focus on meaning.
Excessive editing required.

Discovering Drawing: Drawing Assessments - Rubrics

Page	Drawing Assessments Rubrics	Media Use	Work Process
p.25	Rationale for / research Reflection and Evaluation	Drawing Skills Compositional Techniques	Synthesis Reflection/ Evaluation
p. 45	Planning Elements and Principles Unity and Variety	Skills Wax Resist/Technique	Discussion Reflection/ Evaluation
p. 65	Observation/Planning Contour Line Placement Size/Scale Relationships	Skills/Technique Positive/negative Space	Discussion Reflection/ Evaluation
p. 87	Planning Still Life Casual Perspective Emphasis Unity Balance	Skills/Technique Charcoal Pencil/Vine Line/Stroke Form, Value Time	Discussion Reflection/ Evaluation
p. 107	Planning Perspective Center of Interest Point of View	Skills/Technique Watercolor Warm/Cool Value, Texture	Discussion Reflection/ Evaluation
p. 129	Planning Sighting Casual Perspective Landscape Elements	Skills/Technique Pencil/Graphite Line, Value, Form	Discussion Reflection/ Evaluation
p. 155	Planning Proportion Point of View	Skills/Technique Pencil/Graphite Shape, Value, Contrast	Discussion Reflection/ Evaluation
p. 179	Planning Point of View Proportion Human Anatomy Emphasis/Center of Interest	Skills/Technique Arranged Space/Forms Value/Highlight/Color Foreshortening	Discussion Reflection/ Evaluation
p. 217	Preparation Visual Expression Abstraction	Skills/Technique Pencil/Graphite Line, Shape, Value, Pattern Emphasis Point	Discussion Reflection/ Evaluation

Sample Careers using 2D Skills

Animator, 3D

Architect,

Interior Designer

Landscape Architect

Archaeologist

Art Teacher

Designer

Architectural details, embellishments, home goods

Cars

Commemorative items

Decorative Tiles, wallpaper

Dinnerware – plates, cups, bowls, glasses, etc

Fashion

Greeting cards

Jewelry - molds, casting

Packaging

Store window dressing

Drafter

Engraver

Museum exhibit curator, technician, conservator

Pattern maker – metal, plastic, wood

Photographer

Stage design

Studio Artist

Computer Graphics

Drawing

Painting

Printmaking

Tool & die maker

Videographer

Other career information can be found at

<http://kids.usa.gov/teens-home/jobs/a-z-list/index.shtml>

https://secure.okcollegestart.org/ExternalScripts/Oklahoma/Career_Center/Career_Lists/career_alpha_list.asp

ARTIST Birthdays - FIRST SEMESTER

LINKS LAST CHECKED 7.17.13 (YOUTUBE VIDEOS INCLUDED)

View all links for appropriateness before showing students

MONTH	DAY	ARTIST	Pages	M/F	Style/Medium	Culture	Notes
AUGUST 6		Andy Warhol 8/6/1928 - 2/22/1987	104, 207	M	POP	American	
		http://www.warhol.org/ http://www.artcyclopedia.com/artists/warhol_andy.html http://www.pbs.org/wnet/americanmasters/database/warhol_a.html					http://www.warhols.com/ http://www.warholfoundation.org/ http://www.youtube.com/watch?v=NN-9LNI2r7U
SEPTEMBER 7		Jacob Lawrence 9/ 7/ 1917 - 6/ 9/ 2000	207,212, 213, 222, 223	M	Mixed - stories	African - Amer.	
		http://www.artcyclopedia.com/artists/lawrence_jacob.html http://books.google.com/books?as_auth=Jacob+Lawrence					http://www.columbia.edu/itc/history/odonnell/w1010/edit/migration/migration.html http://www.youtube.com/watch?v=COw7QOUCIrlM http://www.youtube.com/watch?v=ac6OZkyYxg
OCTOBER 21		Katshushika Hokusai 10/21/1760 – 5/10/1849 Some say <i>Hokusai Katshushika</i>	123	M	Painting: Edo Period	Asian	
		http://www.stmoroky.com/reviews/gallery/hokusai24views.htm http://www.viewingjapaneseprints.net/texts/ukiyoetexts/ukiyo_page_s/hokusai_3falls.html ** Hokusai museum http://www.book-navi.com/hokusai/hokusai-e.html					http://www.andreas.com/hokusai.html http://www.artelino.com/articles/hokusai.asp ** http://www.philamuseum.org/booklets/4_25_19_0.html
NOVEMBER 15		Georgia O'Keeffe 11/15/1887 – 3/6/1986	116	F	Painting Precisionism	Amer. SW	
		http://www.georgia-okeeffe.com/precisionism.html http://www.lkwdpl.org/wihohio/okee-qeo.htm					http://www.georgia-okeeffe.com/ http://www.youtube.com/watch?v=3AY9rDB-WBk http://www.youtube.com/watch?v=v71awD38Qy4
DECEMBER 5-optional 8		Walt Disney (animators) 12/5/1901 – 12/15/1966	181	M	animation	Amer. California, Orlando	
		http://www.norsknettskole.no/fag/ressurser/itstud/fuv/guunnarodal/bio.htm http://www.brainyquote.com/quotes/authors/w/walt_disney.html					http://www.justdisney.com/walt_disney/ http://www.imdb.com/name/nm0000370/ http://www.youtube.com/watch?v=aCjPaACjR0 = LONG/COMPLETE
		Diego Rivera 12/8/1886 – 11/24/1957					210
http://www.artcyclopedia.com/artists/rivera_diego.html http://www.pbs.org/wnet/americanmasters/database/rivera_d.html	http://www.diegorivera.com/index.php http://www.artchive.com/artchive/R/rivera.html	http://www.youtube.com/watch?v=PRw3hkaYz80 = SHORT BIO					

ARTIST Birthdays- SECOND SEMESTER - *View all links for appropriateness before showing students*

JANUARY 19	Paul Cezanne 1/19/1839 – 10/22/1906	N/A	M	Painting Postimpressionism	French	
	http://www.ibiblio.org/wm/paint/auth/cezanne/ http://www.artcyclopedia.com/artists/cezanne_paul.html			http://www.paulcezanne.org/index_uk.html http://www.youtube.com/watch?v=mQ-tWz1k7iU = bio		
FEBRUARY 18 - optional 20	Louis Comfort Tiffany 2/18/1848 – 1/17/1933	204	M	Art Nouveau Stained glass	Amer. + Orlando	
	http://www.morsemuseum.org/ http://www.artcyclopedia.com/artists/tiffany_louis_comfort.html			http://www.louiscomforttiffanyfoundation.org/ http://www.youtube.com/watch?v=6QxSZVVDVE8 = bio		
	Ansel Adams 2/20/1902 – 4/22/1984	N/A	M	Photography B&W	Amer.	
http://www.anseladams.com/ http://www.sfmoma.org/adams/			http://www.youtube.com/watch?v=E0zRwY4pzQ http://www.youtube.com/watch?v=ZND3eczqoIA			
MARCH 14	Jennifer Bartlett 3/14/1941 - today	N/A	F	Mixed –painting + dots	Amer.	
	http://www.artcyclopedia.com/artists/bartlett_jennifer.html http://www.artnet.com/artist/2040/jennifer-bartlett.html http://en.wikipedia.org/wiki/Jennifer_Bartlett			http://www.artnet.com/Galleries/Artists_detail.asp?gid=111&aid=2040 http://www.youtube.com/watch?v=9vov-PFTAm4 = studio http://www.youtube.com/watch?v=aar18PS96mw = work		
APRIL 26	John James Audubon 4/26/1785 Haiti - 1851 New York	N/A	M	wildlife portraiture	Amer. illustrator	
	http://www.artcyclopedia.com/artists/audubon_john_james.html http://monet.unk.edu/mona/artexplr/audubon/audubon.html http://www.audubon.org/bird/boa/BOA_index.html			http://www.audubon.org/nas/jia.html http://www.youtube.com/watch?v=xV05Xk82mz0 http://www.youtube.com/watch?v=CYYGMrvivSM		
MAY 22	Marisol Escobar 5/22/1930 - today	15	F	Sculpture mixed	Venezuela	
	http://www.tfaoi.com/aa/2aa/2aa661.htm http://en.wikipedia.org/wiki/Marisol_Escobar http://www.artcyclopedia.com/artists/marisol.html			http://www.youtube.com/watch?v=zrZHiQjWg7Y = w/ 3 other women artists http://www.youtube.com/watch?v=zRFhHOXQypA = sculpture in motion		
JUNE 8	Frank Lloyd Wright 6/8/1867 – 4/9/1959	169	M	Architecture Prairie	Amer.	
	http://www.franklloydwright.org/ http://www.delmars.com/wright/flw1.htm http://www.oprf.com/flw/bio/index.html			http://www.taliesinpreservation.org/ http://www.flsouthern.edu/flwctr/ http://www.youtube.com/watch?v=V3VmhL87IqM = documentary		
JULY 30	Henry Moore 7/30/1898 – 8/31/1986	N/A	M	Abstract sculpture	British	
	http://www.henry-moore-fdn.co.uk/ http://www.bluffton.edu/~sullivanm/mooretoronto/mooretoronto.html http://www.artcyclopedia.com/artists/moore_henry.html			http://www.nga.gov/exhibitions/mooreintro.shtm http://www.youtube.com/watch?v=IDyjcHb-3bU = sculptures http://www.youtube.com/watch?v=BZAdE-PBoD8 = documentary		

21st Century Skills from Partnership for 21st Century Skills <https://cais21stcentury.wikispaces.com/List+of+21st+Century+Skills>

The 4C's – Communication, Collaboration, Critical Thinking, and Creativity

- Check out “Above & Beyond” animation concerning the 4C's <http://www.p21.org/tools-and-resources/above-aamp-beyond-animation>
- 4C's poster <http://www.p21.org/storage/documents/4csposter.pdf>
- Core Subjects and 21st Century Themes at http://www.p21.org/storage/documents/1_p21_framework_2-pager.pdf

➤ **21st Century Skills are embedded in NGSSS Visual Art**

- <http://www.arteducators.org/research/21st-century-skills-arts-map> for general information
- The Partnership for 21st Century Skills has worked with professional education associations to create 21st Century Skills Maps in English, Social Studies, Science, and Geography. The 21st Century Skills Maps are posted on the Partnership for 21st Century Skills website (www.p21.org).
- The Partnership for 21st Century Skills maps demonstrate how the three Rs and four Cs (critical thinking and problem solving, communication, collaboration and creativity and innovation) can be fused within the curriculum. All of the maps are organized around 13 skills areas, with examples of how each subject can help students build skills in these areas at 4th grade, 8th grade, and 12th grade levels. http://www.p21.org/storage/documents/P21_arts_map_final.pdf

List of 21st Century Skills - Learning and Innovation Skills from

http://www.ims.gov/about/21st_century_skills_list.aspx

21st Century Skills Definitions

The IMLS Project Team and Task Force considered the list of skills commonly referred to as "21st Century Skills" and modified it slightly to better align with library and museum priorities.¹

The resulting list includes the following additions: Basic Literacy, Scientific & Numerical Literacy, Visual Literacy, Cross-Disciplinary Skills, and Environmental Literacy.

Not every skill on this list will be aligned with every institution's vision and mission. Further, not every community will prioritize the same skills. Library and museum leaders should consider this list as a starting point beyond which it should be customized to fit the unique character, requirements, and priorities of the institution and its audiences.

Learning and Innovation Skills

CRITICAL THINKING AND PROBLEM SOLVING

Reason Effectively

- Use various types of reasoning (e.g., inductive, deductive, etc.) as appropriate to the situation

Use Systems Thinking

- Analyze how parts of a whole interact with each other to produce overall outcomes in complex systems

Make Judgments and Decisions

- Effectively analyze and evaluate evidence, arguments, claims and beliefs
- Analyze and evaluate major alternative points of view
- Synthesize and make connections between information and arguments
- Interpret information and draw conclusions based on the best analysis
- Reflect critically on learning experiences and processes

Solve Problems

- Solve different kinds of non-familiar problems in both conventional and innovative ways
- Identify and ask significant questions that clarify various points of view and lead to better solutions

CREATIVITY AND INNOVATION

Think Creatively

- Use a wide range of idea creation techniques (such as brainstorming)
- Create new and worthwhile ideas (both incremental and radical concepts)

- Elaborate, refine, analyze, and evaluate ideas in order to improve and maximize creative efforts
- Demonstrate imagination and curiosity

Work Creatively with Others

- Develop, implement, and communicate new ideas to others effectively
- Be open and responsive to new and diverse perspectives; incorporate group input and feedback into the work
- Demonstrate originality and inventiveness in work and understand the real world limits to adopting new ideas
- View failure as an opportunity to learn; understand that creativity and innovation is a long-term, cyclical process of small successes and frequent mistakes

Implement Innovations

- Act on creative ideas to make a tangible and useful contribution to the field in which the innovation will occur

COMMUNICATION AND COLLABORATION

Communicate Clearly

- Articulate thoughts and ideas effectively using oral, written, and nonverbal communication skills in a variety of forms and contexts
- Listen effectively to decipher meaning, including knowledge, values, attitudes, and intentions
- Use communication for a range of purposes (e.g., to inform, instruct, motivate, and persuade) and in diverse environments (including multi-lingual)
- Utilize multiple media and technologies, and know how to judge their effectiveness a priori as well as assess their impact

Collaborate with Others

- Demonstrate ability to work effectively and respectfully with diverse teams
- Exercise flexibility and willingness to be helpful in making necessary compromises to accomplish a common goal
- Assume shared responsibility for collaborative work, and value the individual contributions made by each team member

VISUAL LITERACY

- Demonstrate the ability to interpret, recognize, appreciate, and understand information presented through visible actions, objects and symbols, natural or man-made²

SCIENTIFIC AND NUMERICAL LITERACY

- Demonstrate the ability to evaluate the quality of scientific and numerical information on the basis of its sources and the methods used to generate it
- Demonstrate the capacity to pose and evaluate scientific arguments based on evidence and to apply conclusions from such arguments appropriately
- Demonstrate ability to reason with numbers and other mathematical concepts

CROSS-DISCIPLINARY THINKING

- Apply knowledge, attitudes, behaviors, and skills across disciplines in appropriate and effective ways

BASIC LITERACY

- Demonstrate the ability to use language to read, write, listen, and speak

Information, Media and Technology Skills

INFORMATION LITERACY

Access and Evaluate Information

- Access information efficiently (time) and effectively (sources)
- Evaluate information critically and competently

Use and Manage Information

- Use information accurately and creatively for the issue or problem at hand
- Manage the flow of information from a wide variety of sources
- Apply a fundamental understanding of the ethical/legal issues surrounding the access and use of information

MEDIA LITERACY

Analyze Media

- Understand both how and why media messages are constructed and for what purposes
- Examine how individuals interpret messages differently, how values and points of view are included or excluded, and how media can influence beliefs and behaviors
- Apply a fundamental understanding of the ethical/legal issues surrounding the access and use of media

Create Media Products

- Understand and utilize the most appropriate media creation tools, characteristics, and conventions
- Understand and effectively utilize the most appropriate expressions and interpretations in diverse, multi-cultural environments

ICT (INFORMATION, COMMUNICATIONS AND TECHNOLOGY) LITERACY*Apply Technology Effectively*

- Use technology as a tool to research, organize, evaluate, and communicate information
- Use digital technologies (e.g., computers, PDAs, media players, GPS, etc.), communication/networking tools, and social networks appropriately to access, manage, integrate, evaluate, and create information to successfully function in a knowledge economy
- Apply a fundamental understanding of the ethical/legal issues surrounding the access and use of information technologies

21st Century Themes**GLOBAL AWARENESS**

- Use 21st century skills to understand and address global issues
- Learn from and work collaboratively with individuals representing diverse cultures, religions, and lifestyles in a spirit of mutual respect and open dialogue in personal, work, and community contexts
- Understand other nations and cultures, including the use of non-English languages

FINANCIAL, ECONOMIC, BUSINESS, AND ENTREPRENEURIAL LITERACY

- Demonstrate the ability to make appropriate personal economic choices
- Understand the role of the economy in society
- Apply entrepreneurial skills to enhance workplace productivity and career options

CIVIC LITERACY

- Participate effectively in civic life through knowing how to stay informed and understanding governmental processes
- Exercise the rights and obligations of citizenship at local, state, national, and global levels
- Understand the local and global implications of civic decisions

HEALTH LITERACY

- Obtain, interpret, and understand basic health information and services and use such information and services in ways that enhance health
- Understand preventive physical and mental health measures, including proper diet, nutrition, exercise, risk avoidance, and stress reduction
- Use available information to make appropriate health-related decisions
- Establish and monitor personal and family health goals
- Understand national and international public health and safety issues

ENVIRONMENTAL LITERACY

- Demonstrate ecological knowledge and understanding of how natural systems work, as well as knowledge and understanding of how natural systems interface with social systems
- Demonstrate understanding of the relationship between beliefs, political systems, and environmental values of various cultures
- Demonstrate understanding of environmental issues caused as the result of human interaction with the environment, and knowledge related to alternative solutions to issues
- Demonstrate active and considered participation aimed at solving problems and resolving issues³

Life and Career Skills**FLEXIBILITY AND ADAPTABILITY***Adapt to Change*

- Adapt to varied roles, job responsibilities, schedules, and contexts
- Work effectively in a climate of ambiguity and changing priorities

Be Flexible

- Incorporate feedback effectively
- Deal positively with praise, setbacks, and criticism
- Understand, negotiate, and balance diverse views and beliefs to reach workable solutions, particularly in multi-cultural environments

INITIATIVE AND SELF-DIRECTION*Manage Goals and Time*

- Set goals with tangible and intangible success criteria

- Balance tactical (short-term) and strategic (long-term) goals
- Utilize time and manage workload efficiently

Work Independently

- Monitor, define, prioritize, and complete tasks without direct oversight

Be Self-directed Learners

- Go beyond basic mastery of skills and/or curriculum to explore and expand one's own learning and opportunities to gain expertise
- Demonstrate initiative to advance skill levels towards a professional level
- Demonstrate commitment to learning as a lifelong process
- Reflect critically on past experiences in order to inform future progress

SOCIAL AND CROSS-CULTURAL SKILLS

Interact Effectively with Others

- Know when it is appropriate to listen and when to speak
- Conduct oneself in a respectable, professional manner

Work Effectively in Diverse Teams

- Respect cultural differences and work effectively with people from a range of social and cultural backgrounds
- Respond open-mindedly to different ideas and values
- Leverage social and cultural differences to create new ideas and increase both innovation and quality of work

PRODUCTIVITY AND ACCOUNTABILITY

Manage Projects

- Set and meet goals, even in the face of obstacles and competing pressures
- Prioritize, plan, and manage work to achieve the intended result

Produce Results

- Demonstrate additional attributes associated with producing high quality products including the abilities to:
- Work positively and ethically
- Manage time and projects effectively
- Multi-task
- Participate actively, as well as be reliable and punctual
- Present oneself professionally and with proper etiquette
- Collaborate and cooperate effectively with teams
- Respect and appreciate team diversity
- Be accountable for results

LEADERSHIP AND RESPONSIBILITY

Guide and Lead Others

- Use interpersonal and problem-solving skills to influence and guide others toward a goal
- Leverage strengths of others to accomplish a common goal
- Inspire others to reach their very best via example and selflessness
- Demonstrate integrity and ethical behavior in using influence and power

Be Responsible to Others

- Act responsibly with the interests of the larger community in mind

1. Except as otherwise noted, the skills definitions are derived from the Partnership for 21st Century Skills Framework (www.21stcenturyskills.org).

2. Derived from definition attributed to John Debes, per the International Visual Literacy Association (www.ivla.org/org_what_vis_lit.htm).

3. Adapted from the Environmental Literacy Council Framework

<p>UNIT/ORGANIZING PRINCIPLE: COURSE INTRODUCTION: Organization of Thoughts to Create & Complete Visual Images - Attention to Processing and Sequencing of Ideas, Tools, and Materials</p>	<p style="text-align: center;">VISUAL ART – 0101300 2D Studio Art 1</p>	<p>1ST QUARTER PACING: WEEK 1-9</p>	<p style="text-align: center;">Q1 912</p>
<p>ESSENTIAL QUESTIONS</p> <ul style="list-style-type: none"> • What is art? What is design? • What are the building blocks of art? How do they help students create art? • What are the Structural Elements of Art? How are the Organizational Principles of Design used? • What 21st Century Skills are relevant for artists? • Which artists used drawing skills? • <u>How are drawing and painting skills developed by students and artists?</u> • <u>What kinds of marks can be made to create value and texture in a composition?</u> • <u>How can the illusion of depth be achieved in a picture plane?</u> • How are colors mixed to achieve neutrals? How does Intensity affect the emotional qualities of artwork? • What are the safety considerations for artists? • <u>What is the purpose of copyright?</u> • <u>How can art be analyzed or evaluated?</u> 		<p>Text: <u>Discovering Drawing</u> (Rose, Mahan-Cox) <u>The Visual Experience</u> (Vieth)</p> <p>DUE: Q1: September</p> <ul style="list-style-type: none"> ➢ Art Teachers' Exhibit/ArtHaus ➢ Volusia County – Safety Poster Contest <p>October</p> <ul style="list-style-type: none"> ➢ FAEA Conference ➢ Volusia County Fair 	
<p>BIG IDEAS – S, O: SKILLS, TECHNIQUES, PROCESSES, and ORGANIZATION The expectation is that during quarters 1 - 4 the students explore a range of media and techniques used to create a variety of two-dimensional (2-D) artworks through the development and practice of skills in drawing, painting, printmaking, collage, and/or design in a composition based on observation, research, and/or imagination.</p> <p>BIG IDEAS – C, S: COGNITION, HISTORICAL Through the critique process, students evaluate and respond to their own work and that of their peers.</p>			
<p>Recommended TOPICS</p>	<p style="text-align: center;">NGSSS Visual Art STANDARDS Topics - Unpacking - Learning Targets</p>	<p style="text-align: center;">NGSSS ART STANDARDS (* are repeated)</p>	<p style="text-align: center;">ACADEMIC LANGUAGE <i>italics = integration</i> (text pages)</p>
<p>What is Art? - Philosophies of Art</p> <ul style="list-style-type: none"> • Formal • Expressive • Literal <p>- What is 2D? • Good design, p. 14-5 • Function • Design oriented</p>	<p>INNOVATE ART: Includes Cognition, Engagement, Persistence, How to Think About, Create, and Reflect on Personal Art</p>		<p style="background-color: #0000ff; color: white; padding: 2px;">VA.012.C.2.1</p> <p><u>The Visual Experience</u></p> <ul style="list-style-type: none"> • What is art, p. 2-11 • Quiz: what art is, p. 4-5 • Philosophy of art and design, p. 14-15 • Human intentions, basis of art, p. 16-17 • ART CRITICISM, p. 18-19 <p><u>Discovering Drawing</u></p> <ul style="list-style-type: none"> • Introduction to Drawing, 3-9 • Thumbnail Sketch

<ul style="list-style-type: none"> Based on Structural Elements and Organizational Principles Graphic Design <ul style="list-style-type: none"> Informational - What is Drawing? Purpose <ul style="list-style-type: none"> Record information Understanding Story, narrative Expression Imagination - Sketchbook usage <ul style="list-style-type: none"> Practice Ideate, conceptualize Collect ideas Purpose Refinement Structural Elements of Art <ul style="list-style-type: none"> Building blocks of art 	<p>Describe point of view with supporting evidence and <i>YouTube: (always view before showing students)</i> <i>About ART:</i> - How the Brain Reacts to Art: Brain on Art http://www.youtube.com/watch?v=vn0KHdEjB7c&safe=active - Mike Huckabee: Art and music education Why art and music is important in schools http://www.youtube.com/watch?v=xpnoYOQ55I8&safe=active - Michael Kimmelman on Art: Part 2 of 2 Effort required – open ended; innovative; not just about skill and representation http://www.youtube.com/watch?v=i8KA2IT8eSo&safe=active</p> <p>[REDACTED]</p> <ul style="list-style-type: none"> - Use sketchbook to document and visually describe/illustrate samples of art vocabulary as they are introduced, including the Structural Elements and Organizational Principles that provide a foundation for a composition. - Plan images for concepts using the Structural Elements and Organizational Principles. <p>Structural Elements of Art</p> <ul style="list-style-type: none"> Line <ul style="list-style-type: none"> Direction <ul style="list-style-type: none"> Horizontal – rest Vertical – stability Diagonal - movement Quality: thick/thin, short/long, bumpy/ smooth, lyrical, wavy, dotted, etc. Shape: <ul style="list-style-type: none"> Geometric (2D) <ul style="list-style-type: none"> Rectangle, Square, Circle, Triangle Solids (3D) <ul style="list-style-type: none"> Cube, Cylinder, Sphere, Pyramid Organic <ul style="list-style-type: none"> Free-flowing, Irregular Positive / Negative Space: Positive / Negative Color <ul style="list-style-type: none"> Primary Secondary Intermediate Neutral Mixing colors Value: Light/dark; Scale Hue: Tint, Shade, -Tone 	<p>VA.912.S.1.4</p>	<div style="text-align: right; background-color: black; color: white; padding: 5px; font-weight: bold;">Q1</div> <ul style="list-style-type: none"> Practice Concept, conceptualize Compare Compose Refine Subject Matter <p>Vocabulary</p> <ul style="list-style-type: none"> Subject matter Objective Non-objective Abstract Composition Close reading exercise http://www.ndovlefineart.com/design2.html <p>Structural Elements of Art Discovering Drawing, p. 28-35 The Visual Experience p. 32-165</p> <p>Organizational Principles of Design Discovering Drawing, p. 38-43 The Visual Experience p. 166-205</p> <ul style="list-style-type: none"> Unity: cohesive Variety: differences balanced w/ unity Rhythm: alternate elements in progression Movement: implied, actual Emphasis: focal point, center of interest Balance: symmetry, asymmetry, radial Proportion: size relationship Pattern: repetition, motif
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<p>Organizational Principles of Design</p> <ul style="list-style-type: none"> How the Structural Elements are used 	<p>- Intensity: Bright / Dull</p>		<p style="text-align: right;">Q1</p>
<p>DEVELOP ART: Organizational Structures (Structural Elements of Art & Organizational Principles of Design); Proficiency in Skill, Media, Technique, Safety</p>			
<p>Interpretive foundation</p> <p>Observational skills</p> <p>Mark Making</p> <p>Drawing-</p> <ul style="list-style-type: none"> Contour Cross contour Continuous Blind contour Gesture Mass <p>Painting</p> <ul style="list-style-type: none"> Mass – black tempera/acrylic Value – black + water = wash Black + white Black + White + Red = tints & shades Black + White + Red + Blue Black + White + Red + Blue + Yellow Expressive qualities <p>Media</p> <ul style="list-style-type: none"> Pencil Grades 9H-H-F-HB-9B, p. 12 Hard=lighter lines; soft = darker lines. 	<p style="background-color: blue; color: black;">[REDACTED]</p> <p>For example:</p> <ul style="list-style-type: none"> Create unity in original artwork that demonstrates an understanding of drawing techniques and how observed visual information can be differently interpreted when compared to other drawings with the same objective. Create original artwork that demonstrates value, contrast, gradients, and the use of value to render the illusion of form on a surface. Create <u>original artwork that demonstrates use of contour line to describe the form of an observed object.</u> Create original artwork executed that demonstrates the ability to use and identify geometric and organic shapes and forms. Use of overlapping to create the illusion of depth. Dick Blick videos on the <i>how to</i> for media/techniques; artists http://www.youtube.com/user/BlickVideos?v=Qf-4a4vZYtE&feature=pv&ad=6944663946&kw=art%20supplies <p style="background-color: blue; color: black;">[REDACTED]</p> <ul style="list-style-type: none"> Demonstrate proper usage and explain hazards of materials. Review health labeling information. 	<p>VA.912.O.1.1</p> <p style="background-color: blue; color: black;">[REDACTED]</p> <p>VA.912.S.3.3</p>	<p>Discovering Drawing</p> <ul style="list-style-type: none"> Value, shading, p.32-33, 221 Chiaroscuro, gradient Positive and negative shapes p.31 Line, contour, actual/implied. P.30 Organic shapes, forms, p.31 Geometric shapes, forms p.31 Organizing a composition, overlapping p.56-57 <p>- Media, p. 12-17</p> <ul style="list-style-type: none"> Pencil: hard/soft; type of line Charcoal: stick(vine)/compressed Dry Media/ color: pencil, pastel, conté crayon; oil pastel Wet Media/color: marker, watercolor, tempera, acrylic Paper: newsprint, drawing, pastel, watercolor, archival <p>- Mixed Media, p. 16</p> <p>The Visual Experience</p> <p>- 2D media p.208-229</p> <p>Check with Administration on MSDS sheets http://dickblick.com/msds/</p> <p>Additional product</p> <p style="text-align: right;">Q1</p>

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<ul style="list-style-type: none"> • Draw w/ 9H; cover w/ soft pencil to see lighter lines showing through. • Stumps/tortillions/Q-tip to blend • Highlight, lowlight; high key, middle key, low key; contrast 			<p>and safety info http://www.acminet.org/</p> <ul style="list-style-type: none"> - Review class procedures on safety each quarter and as necessary - Follow directions. - Wash hands before eating.
<p>- Paint</p> <ul style="list-style-type: none"> • Watercolor, Tempera, Acrylic • Brushes: brites, rounds, flats; natural vs. synthetic/plastic bristles • Palette • Palette knife • Pigment • Solvent • Medium 	<p>[Redacted]</p> <ul style="list-style-type: none"> - Use a range of materials to execute original artworks. - Introduce tools appropriate for beginning level course. - Review class procedures and safety notes from Q1 through Q4 - Review appropriate storage or materials and artwork and organization of tools for each media when necessary 	<p><u>VA.912.S.3.7</u></p>	<p>Physical Tools</p> <p><u>The Visual Experience</u></p> <ul style="list-style-type: none"> • 2D media p.208-229 <p><u>Discovering Drawing</u></p> <ul style="list-style-type: none"> • Tools - viewfinder p. 220 • Technique - drawing p. 221 • Media – watercolor p.223
<p>Practice</p> <ul style="list-style-type: none"> • Observational drawing • Change focus and intent • Various locations • Various media <p>- Other <u>Materials:</u></p> <ul style="list-style-type: none"> • <u>Scissors</u> • <u>Ruler</u> • <u>Viewfinders</u> • <u>Glue</u> <p>- <u>Classroom</u></p> <ul style="list-style-type: none"> • <u>Class rules</u> • <u>Organization</u> • <u>Material handling</u> • <u>Time management</u> <p>- Safety:</p> <p>Assess knowledge</p> <ul style="list-style-type: none"> • Tools and materials • Quiz • Teacher checklist 	<p>[Redacted]</p> <ul style="list-style-type: none"> - Plan activities to demonstrate student understanding of color theory, mixing colors of various media, and how to achieve solutions for specific concepts. - Discuss the differences between drawing and painting media, tools, and surfaces. - Develop color mixing dexterity in using limited palettes to paint simple observable objects that are combinations, shades, and tints of the primary colors. 	<p><u>VA.912.S.3.8</u></p>	<p><u>The Visual Experience</u></p> <p>Color <u>p. 90-103</u></p> <ul style="list-style-type: none"> • <u>Primary</u> • <u>Secondary</u> • <u>Intermediate</u> • Neutral • Mixing colors • Temperature- warm/cool • Hue: Tint, Shade, -Tone • Value: - light/dark; value scale • Intensity: bright /dull • <u>Desaturation</u> • Temperature - <u>warm/cool</u> colors • <u>Visible spectrum</u> <p><u>Discovering Drawing</u></p> <p>Color <u>p.222</u></p>

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Q1

<p>- Cleanup procedures</p> <ul style="list-style-type: none"> Follow directions 21st Century Skills 			
<p>- Sketching</p> <ul style="list-style-type: none"> Ideate Plan <p>-Time management</p> <p>- Figure studies</p> <ul style="list-style-type: none"> Gestural Detail/shading Observational Anatomical Visual record <p>- Drapery</p> <ul style="list-style-type: none"> Value study of form 3D qualities 	<p>[REDACTED]</p> <ul style="list-style-type: none"> Practice sketching and modeling of values Practice sketching daily, weekly, or as needed Give guidelines for time management while executing sketches. Use sketchbooks to explore range of effects created with various marking tools. Draw studies of the human figure directly from observation. Include brief gestural sketches to extended studies that may contain detail and shading. Create sketches from a model or anatomical illustration to learn how muscles work together. Record (visually and in writing) information about the proportions and relationships of the human figure in the sketchbook. Demonstrate multiple approaches to mark-making through observational sketches and finished drawings of human figures and drapery/clothing. 	<p>VA.912.S.3.10</p>	<p><u>Discovering Drawing</u></p> <ul style="list-style-type: none"> Sighting, p. 20-21 Framing Sketchbook p. 18-19 Delacroix's Moroccan p. 19 Samples p. 25 Exercises/potential assignments p. 33. 45, 58, 65, 73, 78, 87, 98, 107, 129, 139, 142, 144, 146, 147, 148, 150, 155, 181, 199, 219 Figure Anatomy p. 164 Drapery p.80-81 Portraits, p. 132-157 The figure, 158-181 Studio Handbook, Appendix Planning, viewfinder p. 220 Drawing Technique, shading, p. 221 Color, p. 222 Media, watercolor techniques, p.223 <p>21st Century Skills– skills employers want (Preface)</p> <ul style="list-style-type: none"> Follow directions Time management Perseverance Practice
<p><u>Identify and define periods</u> of art</p> <p>- Significance of artworks to periods or styles</p> <p>- Art History related to artworks</p>	<p>CONNECT w/ ART: Context In Art Past to Present; Art Styles; Artist Integrity; Copyright</p> <p>Make connections between timelines in other content areas and timelines in the visual arts.</p> <ul style="list-style-type: none"> Identify and discuss the work of artists whose work displays qualities relevant to the technical and visual concepts being used. Make connections among historical, literary, technological, geographic, and cultural periods to understand the context in which an artist created work. 	<p>VA.912.C.3.5</p>	<p><u>The Visual Experience</u></p> <ul style="list-style-type: none"> Non-western art history p.352-401 Western Art History p.412-469

<p>- Etiquette for viewing artwork</p>	<p>[REDACTED]</p> <ul style="list-style-type: none"> - Explain proper etiquette for visiting and viewing art venues. - Explain the educational, commercial, and cultural function of arts venues in a community. - Assign individuals or groups of students an image to attend an arts event, research such events, or take a virtual tour of an art venue to document how visitors respond to artwork. - Explain how the public should respond to actual artwork in art venues. - Art Etiquette: http://art-reach.org/ 	<p>VA.912.H.1.2</p>	<p>Fall Art Festivals: Nov. - Halifax, DeLand Mar/April-DeBary/Gemini</p> <p>Etiquette</p> <p>Respect</p> <p><u>The Visual Experience</u> p.344</p> <ul style="list-style-type: none"> • Curator • Conservation • Scarcity • Art Handling • Docent 	<p>Q1</p>
<p>- Why ethics?</p> <p>- Why copyright laws?</p> <p>- Personal ownership of ideas</p> <p>- <u>Use of original imagery as ethical standard</u></p> <p>- Use of original imagery <u>as a necessity for an individual's creative growth</u></p>	<p>[REDACTED]</p> <ul style="list-style-type: none"> - Emphasize and enforce the use of original imagery as an ethical standard. - Emphasize the use of original imagery as a necessity for an individual's creative growth - When utilizing visual art resources in the classroom, demonstrate/explain differences in "inspiration" versus "plagiarism." - Discuss what copying means to the artist creating the original work that is copied and to the "artist" who copies the work of another artist. - Take personal ownership of ideas and images. <p>❖ <i>CCSS.ELA - Literacy CCRA.W.8: Gather relevant information from multiple print and digital sources, assess the credibility and accuracy of each sourced, and integrate the information while avoiding plagiarism.</i></p> <p>❖ <i>CCSS.Math.Practice.MP6 Attend to precision</i></p>	<p>VA.912.S.3.4</p>	<p>Plagiarism</p> <p>Source Citation</p> <p>Ethics</p> <p>Integrity</p> <p>Intellectual property</p>	
<p>ASSESS ART: Ability to Discuss & Evaluate Personal Art and Art of Others in Various Contexts</p>				
<p>- Compare artworks</p> <ul style="list-style-type: none"> • Diverse styles • Different time periods • Different cultures • Meaning • Expressive content <p>Rubrics</p> <ul style="list-style-type: none"> • Individual • Group 	<p>Apply art knowledge and contextual information to analyze how content and ideas are used in works of art.</p> <ul style="list-style-type: none"> - Describe how knowledge of the Structural Elements and the Organizational Principles supports the ability to appreciate and evaluate art. - Compare works of art from diverse styles, time periods, and/or cultures to critically investigate the qualities present in the work 	<p>VA.912.C.1.4</p>	<p><u>The Visual Experience</u> ART CRITICISM, p. 20-27</p> <ul style="list-style-type: none"> • Formalism • Expressiveness • Originality • Description, take inventory • Analysis • Interpretation 	

<ul style="list-style-type: none"> • Class • Teacher <p>- Styles and genre of artworks</p> <p>- Compare artworks</p> <ul style="list-style-type: none"> • Diverse styles • Different time periods • Different cultures <p>- Use and identify expressive content in art works</p> <p>- Critical analysis of art work</p> <ul style="list-style-type: none"> • Descriptive language • Divergent thinking • Diverse viewpoints • Connections • Meaning • Purpose 	<p>and the meaning of the work.</p> <ul style="list-style-type: none"> - Identify expressive content in artworks presented - Assign individuals or groups of students images to analyze and report on the similar or dissimilar use of content, meaning, and expression. <p>Use descriptive terms and varied approaches in art analysis to explain the meaning or purpose of an artwork.</p> <ul style="list-style-type: none"> - Use the critical method of description, analysis, interpretation, and evaluation to carefully investigate images. - Discuss the nature of divergent thinking in regards to the understanding of art from different viewpoints. - Apply similar investigation and descriptive language to execute self-analysis of original works. - Analyze connections between formal elements (Structural Elements of Art) present in the work and the meaning or purpose of the work. 	<p>VA.912.C.3.1</p>	<ul style="list-style-type: none"> • Judgment / Evaluation • Critical Method <p>Student rubrics</p> <p>Structural Elements of Art</p> <p>Organizational Principles of Design</p> <p>Artist statement</p> <p>Divergent thinking</p> <p>Viewpoints</p> <p>Self-Analysis</p> <p>Art Criticism Method</p> <ul style="list-style-type: none"> • Description, take inventory • Analysis • Interpretation • Judgment / evaluation 	<p>Q1</p>
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VISUAL ART – 0101300
2D Studio Art 1**Florida Standards Required by Florida DOE
for this Course****Course Number: 0101300 2D Studio Art 1**

- **LAFS.910.RST.2.4** Determine the meaning of symbols, key terms, and other domain-specific words and phrases as they are used in a specific scientific or technical context relevant to grades 910 texts and topics.
- **LAFS.910.SL.1.1** Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 910 topics, texts, and issues, building on others ideas and expressing their own clearly and persuasively. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas. Work with peers to set rules for collegial discussions and decision-making (e.g., informal consensus, taking votes on key issues, presentation of alternate views), clear goals and deadlines, and individual roles as needed. Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions. Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented.
- **LAFS.910.SL.1.2** Integrate multiple sources of information presented in diverse media or formats (e.g., visually, quantitatively, orally) evaluating the credibility and accuracy of each source.
- **LAFS.910.SL.1.3** Evaluate a speakers point of view, reasoning, and use of evidence and rhetoric, identifying any fallacious reasoning or exaggerated or distorted evidence.
- **LAFS.910.SL.2.4** Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.
- **LAFS.910.WHST.2.4** Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
- **LAFS.910.WHST.3.9** Draw evidence from informational texts to support analysis, reflection, and research.

Mathematical Practices

MAFS.K12.MP.5: Use appropriate tools strategically.

MAFS.K12.MP.6: Attend to precision.

MAFS.K12.MP.7: Look for and make use of structure.

*Florida Art Education Association -Annual Student Adjudicated Exhibit
Research Based HOLISTIC RUBRIC Grades 9-12 ASSESSMENT IN 2D Art
Aligned with Volusia County Report Card Grading*

General Visual Arts Rubric

<p>LEVEL 4</p>	<p>RANGE 90 -100% (A = 3.0 - 4.0) Shows obvious evidence of thinking and decision – making Addresses complex visual or conceptual ideas Shows inventiveness and imagination Shows experimentation and/or risk-taking Reflects sensitivity and/or subtlety Shows excellent compositional skills Shows evidence of style and format</p>	<p>4 Points A score of four is a response in which the student demonstrates a thorough understanding of visual art concepts and/or procedures embodied in the task. The student has responded correctly to the task, used artistically sound procedures, and provided clear and complete explanations and interpretations.</p>
<p>LEVEL 3</p>	<p>RANGE 80-89% (B = 2.5 - 2.99) Shows some evidence of thinking and decision - making Uses elements and principles effectively Has some evocative qualities Shows successful engagement with some aspects of technique Demonstrates a fairly high degree of success May show some awkwardness in some areas Uses techniques and materials successfully Shows strong compositional skills</p>	<p>3 Points A score of three is a response in which the student demonstrates an understanding of visual art concepts and/or procedures embodied in the task. The student's response to the task is essentially correct with the visual art procedures used and the explanations and interpretations provided demonstrating an essential but less than thorough understanding. The response may contain minor flaws that reflect inattentive execution of visual art procedures or indications of some misunderstanding of the underlying artistic concepts and/or procedures.</p>
<p>LEVEL 2</p>	<p>RANGE 70-79% (C = 2.00-2.49) Shows an effort to solve some problems Solutions tend to be simplistic Exploration of the medium is missing Creates work which is uneven Shows weak compositional skills Shows little evidence of thinking and decision - making Work, although well done, relies heavily on copyrighted photographic resources</p>	<p>2 Points A score of two indicates that the student has demonstrated only a partial understanding of visual arts concepts and/or procedures embodied in the task. Although the student may have used the correct approach to obtaining a solution or may have provided a correct solution, the student's work lacks an essential understanding of the underlying artistic concepts.</p> <p>1 Point</p>

<p>LEVEL 1</p>	<p>RANGE 60-69% (D = 1.0 - 1.99) Uses techniques which are very poor Shows a lack of awareness of tools/media Provides solutions to problems which tend to be trite Shows poor compositional skills Work relies heavily on copyrighted photographic resource</p>	<p>A score of one indicates that the student has demonstrated a very limited understanding of visual arts concepts and/or procedures embodied in the task. The student's response is incomplete and exhibits many flaws. Although the student's response has addressed some of the conditions of the task, the student reached an inadequate conclusion and/or provided reasoning that was faulty or incomplete. The response exhibits many flaws or may be incomplete.</p> <p>0 Point A score of zero indicates that the student has provided a completely incorrect or uninterpretable response or no response at all.</p>
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Structural Elements of Art and Organizational Principles of Design

“When content limits do not specify the elements of art or principles of design, the following list may be used. The list is compliant with the overall content Florida’s state-adopted textbooks as of May 2014 and has been approved by state-level content experts.

NOTE: Concepts related to the listed elements and principles may be assessed under the umbrella concepts given. Examples are provided in parenthesis for reference but should not be taken as all-inclusive. Related, grade-appropriate concepts may be assessed as long as they are treated as a specific instance of a parent Element and Principle that is listed below.”

Elements of Art:

- Line
- Shape (organic, geometric, positive, negative)
- Form
- Color (hue, primary, secondary, etc.)
- Value (tint, shade)
- Space
- Texture

Principles of Design:

- Balance (symmetry)
- Unity (dominance, harmony)
- Variety
- Emphasis
- Pattern
- Proportion (scale)
- Movement
- Rhythm

From FL DOE Item Specifications, 2014

General Rubric for Assessment of Conventions of Spelling, Punctuation and Grammar

4 Points

Spelling of complex and simple words is correct. .
Effective use of punctuation guides reader through text.
Shows mastery of grammar Sufficiently long and complex enough.

Needs little or no editing.

3 Points

Common words are correctly spelled. Spelling of more complex words is usually correct.
End of sentence punctuation is always correct.
Few mistakes with internal punctuation.
May contain lapses in usage but not enough to distract the reader.

Minimal editing required.

2 Points

Some misspelling of common words.
End of sentence punctuation is usually correct. Internal punctuation contains some errors.
Text may be too simple to demonstrate mastery. Errors in usage may interfere with meaning.

Significant editing required.

1 Point

Frequent misspellings of common words.
Incorrect or random use of end of sentence punctuation.
Little or no internal punctuation.
Infrequent or incorrect use of capitalization.
Errors so severe that it is difficult to focus on meaning.

Excessive editing required.

UNIT/ORGANIZING PRINCIPLE CREATIVE PROCESS: Higher Order Thinking & Reasoning Innovation, Intention, Focus, and Practice		VISUAL ART – 0101300 2D Studio Art 1		2 nd QUARTER PAGING: WEEK 10-18		Q2	912
ESSENTIAL QUESTIONS <ul style="list-style-type: none"> • What can you learn from art by looking at it? • How does culture/history play a role in the creation of art works? • Why should we value artworks from the past? • How can you incorporate historic influences in your work? How has the role of the potter changed from historic to modern times? • How do we find meaning in forms? Surfaces? • How have you created meaning through form and surface? 				Text: Drawing (D-Davis) The Visual Experience (VE-Davis)			
DUE: <ul style="list-style-type: none"> ❖ October: Volusia County fair ❖ TBD: Scholastics entries ❖ 1st weekend November – Halifax Art Festival ❖ 3rd weekend/weekend before Thanksgiving – DeLand Fall Festival ❖ TBD: Florida State Fair submissions/portfolios ❖ TBD: Scholastics submissions 							
BIG IDEAS – S, O: SKILLS, TECHNIQUES, PROCESSES, and ORGANIZATION The expectation is that during quarters 1 - 4 the students explore a range of media and techniques used to create a variety of two-dimensional (2-D) artworks through the development and practice of skills in drawing, painting, printmaking, collage, and/or design in a composition based on observation, research, and/or imagination.							
BIG IDEAS – C, S: COGNITION, HISTORICAL Through the critique process, students evaluate and respond to their own work and that of their peers.							
Recommended TOPICS	NGSSS Visual Art STANDARDS Topics - Unpacking - Learning Targets			NGSSS ART STANDARDS (* are repeated)	ACADEMIC LANGUAGE <i>italics = integration (text pages)</i>		
- Choices in selected Structural Elements and Organizational Principles create <ul style="list-style-type: none"> • Visual impact • Meaning - Symbolism system-symbolic language develop by artists. <ul style="list-style-type: none"> • Abstract symbolism (Franz Marc's use of color) • Figurative symbolism <ul style="list-style-type: none"> ○ Sue Coe ○ Renaissance masters - Leonardo da Vinci, 	INNOVATE ART: Includes Cognition, Engagement, Persistence, How to Think About, Create, and Reflect on Personal Art						
	Examine and revise artwork throughout the art-making process to refine work and achieve artistic objective. - Explore how specific choices in use of structural elements and organizational principles shape the meaning and impact of an image. - Provide a self-critique for students to evaluate their most recent project, noting improvements they will make on upcoming work			VA.912.C.2.1	- Symbolism <ul style="list-style-type: none"> • Abstract • Figurative Discovering Drawing p.210 "Blue Horse with Rainbow" Franz Mark p.168 "Dead Christ" by Andrea Mantegna p.194 "Ghosts of the Skinned Want Their Coats Back" by Sue Coe p. 212-213 Signs and Symbols		
	Recognize examples of elements like color and line and principles like balance, contrast, and movement as visual language capable of expressing symbolic analogies. - Draw personal interpretations of symbolic abstract qualities in Sketchbooks			VA.912.S.1.4			

Buonarroti Michelangelo, Andrea Mantegna Albrecht Durer	- Recognize examples of elements like color and line and principles like balance, contrast, and movement as visual language capable of expressing symbolic analogies. - Interpret the possible meanings that can be found in artworks meant to communicate a message and plan an artwork that includes personal or popular symbolism.		<div style="border: 1px solid black; padding: 5px; display: inline-block;">Q2</div>
Suggested activities <ul style="list-style-type: none"> close reading of instructional passage daily student journal to document work students work in groups to plan a project focused on a method of construction and a utilitarian/non-utilitarian form 	DEVELOP ART: Organizational Structures (Structural Elements of Art & Organizational Principles of Design); Proficiency in Skill, Media, Technique, Safety	*VA.912.S.3.3	See Quarter 1 to review safety procedures <div style="background-color: #0000FF; color: white; padding: 2px; display: inline-block;">VA.912.S.3.7</div> <div style="background-color: #0000FF; color: white; padding: 2px; display: inline-block;">VA.912.S.3.11</div> Close reading
- Color theory - Color mixing - Artists: <ul style="list-style-type: none"> Franz Marc Mark Rothko Josef Albers FOCUS - Observational Drawing <ul style="list-style-type: none"> Proportional relationships in still life objects. Details Illusion of volume Perspective Horizon -Eye level Vanishing point Geometric forms Angles Practice 	<div style="background-color: #0000FF; color: white; padding: 2px; display: inline-block;">Develop color-mixing skills and techniques through application of the principles of heat properties and color and light theory</div> <ul style="list-style-type: none"> Use a range of color media to explore and to develop original artworks that demonstrate an understanding of the properties of color, color mixing, and the interactions of colors in a planned scheme. Create a still life drawing of moderately complex forms from direct observational study. <ul style="list-style-type: none"> Include any variety of subjects that encourage practice and refining work Several days of observation to improve skills Example of subject matter may include common objects such as shoes Details of forms should be used to create an illusion of volume and surface. Forms should be defined in space by overlapping, proportional scale, placement in the frame, and foreshortening Show attention to proportional accuracy and rendering of details on the surfaces of the subjects. An attempt to draw in perspective should be made in a drawing of geometric forms such as boxes. This activity should involve sighting to measure angles and shapes as they are observed. Students should learn and practice the use of one-point linear perspective and execute a drawing that demonstrates the successful use of the technique to create the illusion of depth. 	VA.912.S.3.8	<u>The Visual Experience</u> <ul style="list-style-type: none"> Color and Value p. 88-103 - Color mixing schemes <ul style="list-style-type: none"> Monochromatic Analogous Complementary etc., Properties (Hue, Intensity, Value) Temperature Expressive use of color <u>Discovering Drawing</u> <ul style="list-style-type: none"> Still Life p. 68-77 Organizing Constructions in Space p. 112-113 How to use One Point Perspective p. 113 <ul style="list-style-type: none"> - Perspective <ul style="list-style-type: none"> Sighting, sight lines Intuitive perspective One-point linear perspective Eye level Horizon line Eye level Geometric forms Vanishing point

<ul style="list-style-type: none"> - Sketching assignments that develop skills for major drawing assignment - Formative Assessment - Visual demonstrates understanding of figurative symbolism 	<p>Develop skill in sketching and mark-making to plan, execute, and construct two-dimensional images or three-dimensional models.</p> <ul style="list-style-type: none"> - See the following sections: Sketchbook Connection, Finding Inspiration, For your Sketchbook - Self-evaluation, - Continued practice and perseverance; 21st Century Skills - Use abstract and figurative symbolism to convey a personal message through a work of art. 	<p>VA.912.S.3.10</p>	<p>(18, 167-168)</p> <p>Assessment Rubric Evaluation Craftsmanship</p> <p>Symbolism</p> <div style="border: 1px solid black; background-color: black; color: white; padding: 5px; display: inline-block; margin-top: 10px;">Q2</div>
<p>CONNECT w/ ART: Context In Art Past to Present; Art Styles; Artist Integrity Copyright</p>			
<ul style="list-style-type: none"> - Identify & compare aesthetics and techniques of Renaissance artists and modern artists. - Close Reading: <ul style="list-style-type: none"> • Articles on art history are an excellent opportunity to engage the student in more complex reading level. - How does culture/history play a role in the creation of art works? - Why should we value artworks from the past? 	<p>Discuss how the aesthetics of artwork and utilitarian objects have changed over time.</p> <ul style="list-style-type: none"> - Examine and discuss examples of artworks from different periods of art history and identify similarities and differences in style, technique and the ideals of beauty that the work was created to embody or reject. - Compare 2D work from the Renaissance with the imagery that preceded it (medieval tapestries, illuminated manuscripts, etc.) to identify the developments of technique and aesthetics that artists of the Renaissance developed. - Compare these Renaissance works to modern and Contemporary artists who embrace or reject these qualities - Compare figurative symbolism as a communicative goal with images of other artists presented during this quarter 	<p>VA.912.C.3.6</p>	<p><u>The Visual Experience</u></p> <ul style="list-style-type: none"> • Art History p. 352-470 • A Quick Look at Art History p.444-445
	<p>Describe the significance of major artists, architects, or masterworks to understand their historical influences.</p> <p>The artists of the Renaissance who developed techniques of perspective should be introduced, and their masterworks should be identified.</p>	<p>VA.912.H.1.9</p>	<p><u>The Visual Experience</u>- p.426-432</p> <ul style="list-style-type: none"> • Leonardo da Vinci • Michelangelo • Durer • Mantegna • Piero Della Francesca • Massacio • Lorenzo Ghiberti p. 189 • Gustav Klimt • Grant Wood • Fibonacci (symbolism; math)

	<p>Create works of art that include symbolism, personal experiences, or philosophical view to communicate with an audience.</p> <p>For example:</p> <ul style="list-style-type: none"> - How can the beginning student make the work meaningful to them, yet be interpreted successfully by a viewer? - Use abstract and figurative symbolism to convey a personal message through a work of art. This conceptual goal could be accomplished through thoughtful integration into any of the artworks being created for technical practice. 	VA.912.O.3.1	<p>Discovering Drawing p.210</p> <ul style="list-style-type: none"> • Franz Mark "Blue Horse with Rainbow" p. 210 • Andrea Mantegna "Dead Christ" p.168 • Sue Coe "Ghosts of the Skinned Want Their Coats Back" p.194 • Signs and Symbols p. 212-213
<ul style="list-style-type: none"> - Identify influential social, political, philosophical, and/or religious events on artists and their artworks 	<p>Interpret and reflect on cultural and historical events to create art.</p> <ul style="list-style-type: none"> - Identify how social, philosophical, religious, or political events influenced the art of others. Then, identify contemporary issues to react to in the conception and execution of original artwork. 	VA.912.S.1.3	<p>The Visual Experience</p> <ul style="list-style-type: none"> • Garth Erasmus, "The Muse 3" p. 402
<p>Art Criticism Process</p> <ul style="list-style-type: none"> - Use of <ul style="list-style-type: none"> • Structural Elements of Art • Organizational Principles of Design - Concept - Relationship of surface and expressive qualities - Variety of materials and techniques - Use of symbolism 	<p>ASSESS ART: Ability to Discuss & Evaluate Personal Art and Art of Others in Various Contexts</p>		
	<p>Identify rationale for aesthetic choices in recording visual media.</p> <ul style="list-style-type: none"> - Interpret and evaluate artworks for meaning, purpose, and significance. - Write or present a critique of the artwork of an artist studied in class. - Write or present a self-criticism of an artwork created during this Quarter. 	VA.912.C.1.6	<p>The Visual Experience</p> <ul style="list-style-type: none"> • Art Criticism Step by Step p.470-471
	<p>Use descriptive terms and varied approaches in art analysis to explain the meaning or purpose</p> <ul style="list-style-type: none"> - Art Criticism: Review <i>description</i> and <i>analysis</i> and introduce <i>interpretation</i> and <i>evaluation</i> as necessary and related steps in the critical investigation process. - Self Assignment, rubric - Student writes comparison of his/her work to specific historic artwork. - Include image and meaning/purpose for creating 	VA.912.C.3.1	<p>Four-Step Criticism Process (expanded)</p> <ul style="list-style-type: none"> • Describe • Analyze • Interpret • Judge <p>Aesthetic Theories</p> <ul style="list-style-type: none"> • Representational • Expressive • Formal

Q2

VISUAL ART – 0101300
2D Studio Art 1

**Florida Standards Required by Florida DOE
for this Course**

Course Number: 0101300 2D Studio Art 1

- **LAFS.910.RST.2.4** Determine the meaning of symbols, key terms, and other domain-specific words and phrases as they are used in a specific scientific or technical context relevant to grades 910 texts and topics.
- **LAFS.910.SL.1.1** Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 910 topics, texts, and issues, building on others ideas and expressing their own clearly and persuasively. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas. Work with peers to set rules for collegial discussions and decision-making (e.g., informal consensus, taking votes on key issues, presentation of alternate views), clear goals and deadlines, and individual roles as needed. Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions. Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented.
- **LAFS.910.SL.1.2** Integrate multiple sources of information presented in diverse media or formats (e.g., visually, quantitatively, orally) evaluating the credibility and accuracy of each source.
- **LAFS.910.SL.1.3** Evaluate a speakers point of view, reasoning, and use of evidence and rhetoric, identifying any fallacious reasoning or exaggerated or distorted evidence.
- **LAFS.910.SL.2.4** Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.
- **LAFS.910.WHST.2.4** Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
- **LAFS.910.WHST.3.9** Draw evidence from informational texts to support analysis, reflection, and research.

Mathematical Practices

MAFS.K12.MP.5: Use appropriate tools strategically.
MAFS.K12.MP.6: Attend to precision.
MAFS.K12.MP.7: Look for and make use of structure.

*Florida Art Education Association -Annual Student Adjudicated Exhibit
Research Based HOLISTIC RUBRIC Grades 9-12 ASSESSMENT IN 2D Art
Aligned with Volusia County Report Card Grading*

General Visual Arts Rubric

<p>LEVEL 4</p>	<p>RANGE 90 -100% (A = 3.0 - 4.0) Shows obvious evidence of thinking and decision – making Addresses complex visual or conceptual ideas Shows inventiveness and imagination Shows experimentation and/or risk-taking Reflects sensitivity and/or subtlety Shows excellent compositional skills Shows evidence of style and format</p>	<p>4 Points A score of four is a response in which the student demonstrates a thorough understanding of visual art concepts and/or procedures embodied in the task. The student has responded correctly to the task, used artistically sound procedures, and provided clear and complete explanations and interpretations.</p>
<p>LEVEL 3</p>	<p>RANGE 80-89% (B = 2.5 - 2.99) Shows some evidence of thinking and decision - making Uses elements and principles effectively Has some evocative qualities Shows successful engagement with some aspects of technique Demonstrates a fairly high degree of success May show some awkwardness in some areas Uses techniques and materials successfully Shows strong compositional skills</p>	<p>3 Points A score of three is a response in which the student demonstrates an understanding of visual art concepts and/or procedures embodied in the task. The student's response to the task is essentially correct with the visual art procedures used and the explanations and interpretations provided demonstrating an essential but less than thorough understanding. The response may contain minor flaws that reflect inattentive execution of visual art procedures or indications of some misunderstanding of the underlying artistic concepts and/or procedures.</p>
<p>LEVEL 2</p>	<p>RANGE 70-79% (C = 2.00-2.49) Shows an effort to solve some problems Solutions tend to be simplistic Exploration of the medium is missing Creates work which is uneven Shows weak compositional skills Shows little evidence of thinking and decision - making Work, although well done, relies heavily on copyrighted photographic resources</p>	<p>2 Points A score of two indicates that the student has demonstrated only a partial understanding of visual arts concepts and/or procedures embodied in the task. Although the student may have used the correct approach to obtaining a solution or may have provided a correct solution, the student's work lacks an essential understanding of the underlying artistic concepts.</p>
<p>LEVEL 1</p>	<p>RANGE 60-69% (D = 1.0 - 1.99) Uses techniques which are very poor Shows a lack of awareness of tools/media Provides solutions to problems which tend to be trite Shows poor compositional skills Work relies heavily on copyrighted photographic resource</p>	<p>1 Point A score of one indicates that the student has demonstrated a very limited understanding of visual arts concepts and/or procedures embodied in the task. The student's response is incomplete and exhibits many flaws. Although the student's response has addressed some of the conditions of the task, the student reached an inadequate conclusion and/or provided reasoning that was faulty or incomplete. The response exhibits many flaws or may be incomplete.</p> <p>0 Point A score of zero indicates that the student has provided a completely incorrect or uninterpretable response or no response at all.</p>

Structural Elements of Art and Organizational Principles of Design

“When content limits do not specify the elements of art or principles of design, the following list may be used. The list is compliant with the overall content Florida’s state-adopted textbooks as of May 2014 and has been approved by state-level content experts.

NOTE: Concepts related to the listed elements and principles may be assessed under the umbrella concepts given. Examples are provided in parenthesis for reference but should not be taken as all-inclusive. Related, grade-appropriate concepts may be assessed as long as they are treated as a specific instance of a parent Element and Principle that is listed below.”

Elements of Art:

- Line
- Shape (organic, geometric, positive, negative)
- Form
- Color (hue, primary, secondary, etc.)
- Value (tint, shade)
- Space
- Texture

Principles of Design:

- Balance (symmetry)
- Unity (dominance, harmony)
- Variety
- Emphasis
- Pattern
- Proportion (scale)
- Movement
- Rhythm

From FL DOE Item Specifications, 2014

General Rubric for Assessment of Conventions of Spelling, Punctuation and Grammar

4 Points

Spelling of complex and simple words is correct. .
 Effective use of punctuation guides reader through text.
 Shows mastery of grammar Sufficiently long and complex enough.
Needs little or no editing.

3 Points

Common words are correctly spelled. Spelling of more complex words is usually correct.
 End of sentence punctuation is always correct.
 Few mistakes with internal punctuation.
 May contain lapses in usage but not enough to distract the reader.
Minimal editing required.

2 Points

Some misspelling of common words.
 End of sentence punctuation is usually correct. Internal punctuation contains some errors.
 Text may be too simple to demonstrate mastery. Errors in usage may interfere with meaning.
Significant editing required.

1 Point

Frequent misspellings of common words.
 Incorrect or random use of end of sentence punctuation.
 Little or no internal punctuation.
 Infrequent or incorrect use of capitalization.
 Errors so severe that it is difficult to focus on meaning.
Excessive editing required.

UNIT/ORGANIZING PRINCIPLE INDIVIDUAL EXPRESSION: Curiosity, Creativity, & Risk-taking - Managing Ideas, Objectives, and Information	VISUAL ART – 0101300 2D Studio Art 1		PACING: WEEK 19-27 <div style="float: right; border: 1px solid black; padding: 2px;"> Q3 912 </div>	
ESSENTIAL QUESTIONS <ul style="list-style-type: none"> Why art work is continually revised throughout the creative process to the intended outcome? How is artistic growth measured? How is craftsmanship refined? How do people, places, cultures, and history play a role in the creation and analysis of the artwork created? How do artists affect the world in which we live? How are visual differences compared in the art criticism process? 		Text: <u>Drawing</u> (D-Davis) <u>The Visual Experience</u> (VE-Davis) Due <ul style="list-style-type: none"> TBD/Beginning Jan: <i>Mail accepted FSF</i> End January: <i>Volusia Students Create works for adjudication</i> Feb: <i>Volusia Select (10-12)entries due; ATCs due Florida State Fair Exhibit (10-12)</i> March: <i>Volusia Students Create Exhibit, YAM Youth Art Month Proclamation</i> 		
BIG IDEAS – S, O: SKILLS, TECHNIQUES, PROCESSES, and ORGANIZATION The expectation is that during quarters 1 - 4 the students explore a range of media and techniques used to create a variety of two-dimensional (2-D) artworks through the development and practice of skills in drawing, painting, printmaking, collage, and/or design in a composition based on observation, research, and/or imagination.				
BIG IDEAS – C, S: COGNITION, HISTORICAL Through the critique process, students evaluate and respond to their own work and that of their peers.				
Recommended TOPICS	NGSSS Visual Art STANDARDS Topics - Unpacking - Learning Targets		NGSSS ART STANDARDS (* are repeated)	ACADEMIC LANGUAGE <i>italics = integration</i> (text pages)
- Divergent thinking - Ideation -Facial Proportion -Expressive qualities and purposes of portraiture -Shading of complex forms (Modeling) - Linear Perspective 2-point -Surrealism <ul style="list-style-type: none"> de Chirico Magritte Dali -Drawing Techniques <ul style="list-style-type: none"> Stippling Hatching 	INNOVATE ART: Includes Cognition, Engagement, Persistence, How to Think About, Create, and Reflect on Personal Art			
	Solve aesthetic problems, through convergent and divergent thinking, to gain new perspectives. - Continue ideating through sketching, practice, perseverance and self-analysis.	VA.912.O.2.2	How to ideate – <ul style="list-style-type: none"> natural to abstraction http://www.youtube.com/watch?v= WIZe0qM-I 	
	Demonstrate effective and accurate use of art vocabulary throughout the art-making process. - Use sketchbook to practice with a range of approaches for investigation of portraiture including contour line drawing, massing, diagramming, and chiaroscuro. - Use sketchbook to plan and edit a landscape drawing utilizing 2-point perspective or multiple vanishing point as well as aerial perspective. - Experiment with a range of media and mark-making systems to create implied texture on the surfaces of drawn figures. - Practice observational drawing skills by persistently executing drawings of the human hand in multiple positions as a way of beginning the study of the human	VA.912.S.1.4	Discovering Drawing <ul style="list-style-type: none"> Drawing Techniques-Shading and Modeling p.221 Two-Point Perspective_p. 114-115 <u>The Visual Experience</u> p.462-463	

<ul style="list-style-type: none"> • Crosshatching • Contour Lines • Scribbling • Blending • Gradients - Contour line drawing - Gesture Drawing 	figure and gestural drawing.		Q3
<ul style="list-style-type: none"> - Drawings <ul style="list-style-type: none"> • Gestural Hand • Self Portrait • Planes of the Face • Landscape <ul style="list-style-type: none"> ○ Foreground ○ Middle-ground ○ Background • Modeling • Textural Marking • Blending - Perspective <ul style="list-style-type: none"> • Linear Perspective • Aerial Perspective • Horizon - Media <ul style="list-style-type: none"> • Pen & Ink • Graphite • Charcoal • Pastels • Oil Pastel 	DEVELOP ART: Organizational Structures (Structural Elements of Art & Organizational Principles of Design); Proficiency in Skill, Media, Technique, Safety		
	<p style="background-color: #0000FF; color: white; padding: 2px;">Follow directions and use effective time-management skills to complete the art-making process and show development of 21st-century skills.</p> <p>Examples</p> <ul style="list-style-type: none"> - Produce formative sketches towards the development of artworks in an appropriate timeframe to allow for careful and precise execution of final drawings. (Portrait and Hand sketches) - Execute a fully rendered self portrait from observation in a mirror or from a photographic reference. - Make critical editorial decisions in developing a surrealist composition from a group of diverse options as planned in formative stages. - Demonstrate technical ability to draw a landscape using perspective to create an illusion of depth. 	VA.912.F.3.4	<p><u>Discovering Drawing-</u></p> <ul style="list-style-type: none"> • Portraits, Chapter 7 • Drawing Hands and Feet p.166-167 • The Built Environment Chapter 6 • Use Two-Point Perspective p.115 <p><u>The Visual Experience</u></p> <ul style="list-style-type: none"> - Surrealism p.462-463 • De Chirico • Dali • Duchamp
	<p style="background-color: #0000FF; color: white; padding: 2px;">Focus on visual information and processes to complete the artistic concept.</p> <ul style="list-style-type: none"> - Conduct critical self-evaluation of artworks as they are being executed to reflect on adjust and refine visual qualities. - Work to match visual qualities to the conceptual intentions of the work. 	VA.912.S.2.2	<p><u>Discovering Drawing</u></p> <ul style="list-style-type: none"> - Figure drawing from a live model p.179
	<p style="background-color: #0000FF; color: white; padding: 2px;">Demonstrate use of perceptual, observational, and compositional skills to produce representational, figurative, or abstract imagery.</p> <ul style="list-style-type: none"> - Demonstrate technical ability to draw a landscape using perspective to create an illusion of depth. 	VA.912.S.2.5	<p><u>Discovering Drawing</u></p> <ul style="list-style-type: none"> • Portraits Chapter 7 • The Built Environment Chapter 6 • Use Two-Point Perspective p.115
	<p style="background-color: #0000FF; color: white; padding: 2px;">Incorporate skills, concepts, and media to create images from ideation to resolution.</p> <ul style="list-style-type: none"> - Intensively practiced and planned technical processes and conceptual development are edited, and carried into fully realized images. 	VA.912.S.2.6	<p><u>Discovering Drawing-</u></p> <ul style="list-style-type: none"> - Sketchbook activities: 33, 45, 58, 65, 73, 78, 87, 98, 107, 129, 139, 142, 144, 146, 147, 148, 150,

			155, 181, 199,219	Q3
Continued Safety concerns	Review, discuss, and demonstrate the proper applications and safety procedures for hazardous chemicals and equipment during the art-making process. - Proper usage of all materials should be explained and repeated as needed.	*VA.912.S.3.3	Review class procedures or safety notes from Q1 when necessary. VA.912.S.3.7 VA.912.S.3.11	
Continues ideation activities Sketching for solutions	Develop skill in sketching and mark-making to plan, execute, and construct two-dimensional images or three-dimensional models. - Subjects should be sketched at a speed and in a quantity appropriate for the development of skills toward the realization finished artwork.	VA.912.S.3.10	<u>Discovering Drawing</u> p. 18-19 - Sketches - Solutions - Narrative	
Renaissance: • Perspective o Linear o Aerial, • Foreshortening - Self portrait Modern: -Surrealism • Metamorphosis • Juxtaposition • Multiplicity • Scale • Levitation • Anthropomorphism • Other - Drawings Periods • Styles of Art History • Application to current to examples and required coursework.	CONNECT w/ ART: Context In Art Past to Present; Art Styles; Artist Integrity Copyright			
	Classify artworks, using accurate art vocabulary and knowledge of art history to identify and categorize movements, styles, techniques, and materials. - Identify and classify a range of historically significant self portraits created in diverse styles. - Identify and classify artists and significant works from the Renaissance as these artists may be studied for their use of perspective as well as their portraiture and life drawing. - Demonstrate a growing knowledge of artworks and artists from Ancient to contemporary styles. - Recognize techniques and materials by the visual effect apparent in the image.	VA.912.C.2.4	<u>The Visual Experience</u> - Self Portraits • Kollwitz p. 79,126, 226 • Leyster p.449 • Tanner p.93 • da Vinci p.429 • Kahlo p.473 <u>Discovering Drawing</u> • Kollwitz p.141 • Studio experience p.154	
- Art careers • Categories • Examples of work • Significance of "drawing" as an essential skill for all careers in visual art. - Close Reading	Examine career opportunities in the visual arts to determine requisite skills, qualifications, and supply-and-demand. Market location and potential earnings. - Examine and discuss a range of career opportunities in the visual arts. - Focus on local artists, or artists that can share their experience as a professional through correspondence.	VA.912.F.2.1	<u>The Visual Experience</u> p. 326-346 Chapter 12: Careers Galleries Workshop Professor	

	<ul style="list-style-type: none"> - Discuss the commercial value of original artworks. - Explore training options and courses of study in higher education. 			Q3
<ul style="list-style-type: none"> - Written analysis <ul style="list-style-type: none"> • Describe • Analyze • Interpret • Evaluate 	ASSESS ART: Ability to Discuss & Evaluate Personal Art and Art of Others in Various Contexts			
	<p style="background-color: #0000FF; color: white; padding: 2px;">Use descriptive terms and varied approaches in art analysis to explain the meaning or purpose of an artwork.</p> <ul style="list-style-type: none"> - Self Assignment - Use the critical method to critique the work of an artist relevant to the studio practices and historical genres covered in class. - Compare artworks by different artists or two works by the same artist to develop higher order questioning and investigation of the work. 	VA.912.C.3.1	<p><u>Discover Drawing</u></p> <ul style="list-style-type: none"> - Criticism and the Critical Process p. 10-11 - Studio Assessment p.179 - Structural Elements of Art - Organizational Principles of Design - Concept - Craftsmanship <ul style="list-style-type: none"> • Exhibit/display artwork (with presentation) • Write artist statement; description, analysis • Title artwork 	

VISUAL ART – 0101300
2D Studio Art 1

**Florida Standards Required by Florida DOE
for this Course**

Course Number: 0101300 2D Studio Art 1

- **LAFS.910.RST.2.4** Determine the meaning of symbols, key terms, and other domain-specific words and phrases as they are used in a specific scientific or technical context relevant to grades 910 texts and topics.
- **LAFS.910.SL.1.1** Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 910 topics, texts, and issues, building on others ideas and expressing their own clearly and persuasively. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas. Work with peers to set rules for collegial discussions and decision-making (e.g., informal consensus, taking votes on key issues, presentation of alternate views), clear goals and deadlines, and individual roles as needed. Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions. Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented.
- **LAFS.910.SL.1.2** Integrate multiple sources of information presented in diverse media or formats (e.g., visually, quantitatively, orally) evaluating the credibility and accuracy of each source.
- **LAFS.910.SL.1.3** Evaluate a speakers point of view, reasoning, and use of evidence and rhetoric, identifying any fallacious reasoning or exaggerated or distorted evidence.
- **LAFS.910.SL.2.4** Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.
- **LAFS.910.WHST.2.4** Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
- **LAFS.910.WHST.3.9** Draw evidence from informational texts to support analysis, reflection, and research.

Mathematical Practices

MAFS.K12.MP.5: Use appropriate tools strategically.

MAFS.K12.MP.6: Attend to precision.

MAFS.K12.MP.7: Look for and make use of structure.

*Florida Art Education Association -Annual Student Adjudicated Exhibit
Research Based HOLISTIC RUBRIC Grades 9-12 ASSESSMENT IN 2D Art
Aligned with Volusia County Report Card Grading*

General Visual Arts Rubric

<p>LEVEL 4</p>	<p>RANGE 90 -100% (A = 3.0 - 4.0) Shows obvious evidence of thinking and decision – making Addresses complex visual or conceptual ideas Shows inventiveness and imagination Shows experimentation and/or risk-taking Reflects sensitivity and/or subtlety Shows excellent compositional skills Shows evidence of style and format</p>	<p>4 Points A score of four is a response in which the student demonstrates a thorough understanding of visual art concepts and/or procedures embodied in the task. The student has responded correctly to the task, used artistically sound procedures, and provided clear and complete explanations and interpretations.</p> <p>3 Points A score of three is a response in which the student demonstrates an understanding of visual art concepts and/or procedures embodied in the task. The student's response to the task is essentially correct with the visual art procedures used and the explanations and interpretations provided demonstrating an essential but less than thorough understanding. The response may contain minor flaws that reflect inattentive execution of visual art procedures or indications of some misunderstanding of the underlying artistic concepts and/or procedures.</p> <p>2 Points A score of two indicates that the student has demonstrated only a partial understanding of visual arts concepts and/or procedures embodied in the task. Although the student may have used the correct approach to obtaining a solution or may have provided a correct solution, the student's work lacks an essential understanding of the underlying artistic concepts.</p> <p>1 Point A score of one indicates that the student has demonstrated a very limited understanding of visual arts concepts and/or procedures embodied in the task. The student's response is incomplete and exhibits many flaws. Although the student's response has addressed some of the conditions of the task, the student reached an inadequate conclusion and/or provided reasoning that was faulty or incomplete. The response exhibits many flaws or may be incomplete.</p> <p>0 Point A score of zero indicates that the student has provided a completely incorrect or uninterpretable response or no response at all.</p>
<p>LEVEL 3</p>	<p>RANGE 80-89% (B = 2.5 - 2.99) Shows some evidence of thinking and decision - making Uses elements and principles effectively Has some evocative qualities Shows successful engagement with some aspects of technique Demonstrates a fairly high degree of success May show some awkwardness in some areas Uses techniques and materials successfully Shows strong compositional skills</p>	
<p>LEVEL 2</p>	<p>RANGE 70-79% (C = 2.00-2.49) Shows an effort to solve some problems Solutions tend to be simplistic Exploration of the medium is missing Creates work which is uneven Shows weak compositional skills Shows little evidence of thinking and decision - making Work, although well done, relies heavily on copyrighted photographic resources</p>	
<p>LEVEL 1</p>	<p>RANGE 60-69% (D = 1.0 - 1.99) Uses techniques which are very poor Shows a lack of awareness of tools/media Provides solutions to problems which tend to be trite Shows poor compositional skills Work relies heavily on copyrighted photographic resource</p>	

Structural Elements of Art and Organizational Principles of Design

“When content limits do not specify the elements of art or principles of design, the following list may be used. The list is compliant with the overall content Florida’s state-adopted textbooks as of May 2014 and has been approved by state-level content experts.

NOTE: Concepts related to the listed elements and principles may be assessed under the umbrella concepts given. Examples are provided in parenthesis for reference but should not be taken as all-inclusive. Related, grade-appropriate concepts may be assessed as long as they are treated as a specific instance of a parent Element and Principle that is listed below.”

Elements of Art:

- Line
- Shape (organic, geometric, positive, negative)
- Form
- Color (hue, primary, secondary, etc.)
- Value (tint, shade)
- Space
- Texture

Principles of Design:

- Balance (symmetry)
- Unity (dominance, harmony)
- Variety
- Emphasis
- Pattern
- Proportion (scale)
- Movement
- Rhythm

From FL DOE Item Specifications, 2014

General Rubric for Assessment of Conventions of Spelling, Punctuation and Grammar

4 Points

Spelling of complex and simple words is correct. .
 Effective use of punctuation guides reader through text.
 Shows mastery of grammar Sufficiently long and complex enough.
Needs little or no editing.

3 Points

Common words are correctly spelled. Spelling of more complex words is usually correct.
 End of sentence punctuation is always correct.
 Few mistakes with internal punctuation.
 May contain lapses in usage but not enough to distract the reader.
Minimal editing required.

2 Points

Some misspelling of common words.
 End of sentence punctuation is usually correct. Internal punctuation contains some errors.
 Text may be too simple to demonstrate mastery. Errors in usage may interfere with meaning.
Significant editing required.

1 Point

Frequent misspellings of common words.
 Incorrect or random use of end of sentence punctuation.
 Little or no internal punctuation.
 Infrequent or incorrect use of capitalization.
 Errors so severe that it is difficult to focus on meaning.
Excessive editing required.

UNIT/ORGANIZING PRINCIPLE VISUAL SOLUTION: Prioritizing, Planning, and Managing for Results Presentation, Reflection, and Evaluation	VISUAL ART – 0101300 2D Studio Art 1	4th QUARTER PACING: WEEK 28-30 <div style="float: right; border: 1px solid black; padding: 5px;"> Q4 912 </div>	
ESSENTIAL QUESTIONS <ul style="list-style-type: none"> • How is craftsmanship refined? • How are ideas chosen and integrated into the creative process? • What resources inspire personal decisions? • How do artistic choices produce multiple solutions? • How is critical analysis used to evaluate one's own work and the work of others? • What 21st Century Skills contribute to improved, innovative and complete art? 		Text: <u>Drawing</u> (D-Davis) <u>The Visual Experience</u> (VE-Davis) DUE: March/April –CrimeStoppers Posters March – <ul style="list-style-type: none"> • Volusia Students Create Exhibit • Volusia Select 	
BIG IDEAS – S, O: SKILLS, TECHNIQUES, PROCESSES, and ORGANIZATION The expectation is that during quarters 1 - 4 the students explore a range of media and techniques used to create a variety of two-dimensional (2-D) artworks through the development and practice of skills in drawing, painting, printmaking, collage, and/or design in a composition based on observation, research, and/or imagination. BIG IDEAS – C, S: COGNITION, HISTORICAL Through the critique process, students evaluate and respond to their own work and that of their peers.			
Recommended TOPICS	NGSSS Visual Art STANDARDS Topics - Unpacking - Learning Targets	NGSSS ART STANDARDS (* are repeated)	ACADEMIC LANGUAGE <i>italics = integration</i> (text pages)
<ul style="list-style-type: none"> - Gestural figure sketches - Pentimenti (sketch marks) - Foreshortening - Cartoon 	INNOVATE ART: Includes Cognition, Engagement, Persistence, How to Think About, Create, and Reflect on Personal Art		
	Demonstrate flexibility and adaptability throughout the innovation process to focus and re-focus on an idea, deliberately delaying closure to promote creative risk-taking. <ul style="list-style-type: none"> - Re-imagine an artwork of social or historic significance by altering subject matter, compositional elements, or thematic devices. - Create an image that can be translated as an aspect of a more complex composition through re-drawing, printing, collage, or other method of transfer. - Plan a composite image that requires multiple stages of planning, modes of creation, and/or layers of additive or subtractive markings 	VA.912.F.3.4	The Visual Experience <ul style="list-style-type: none"> • Terry Priest "Vermeer & Lichtenstein VIII" p.476 • Miriam Shapiro -"I Am Dancing as Fast as I Can" p.480-481 • A Contemporary Triptych p.470 Gesture • Pentimenti • Foreshortening • Humanism • Cartoon • canon
	Solve aesthetic problems, through convergent and divergent thinking, to gain new perspectives. <ul style="list-style-type: none"> - Draw from a common model or arrangement as a whole class with the goal of converging on a level of representation, or technical mastery. - Use sketches from group observation to plan and execute a 	VA.912.O.2.2	<u>Discovering Drawing-</u> p. 158-181

	unique original artwork.			Q4
	<p>[REDACTED]</p> <p>- Vocabulary associated with skills, structural elements, organizational principles, visual qualities, course specific materials, and issues of historic and academic relevance to visual art should be presented and used effectively through discussion, written documentation, and productive demonstration.</p>	VA.912.S.1.4	<p><u>The Visual Experience</u></p> <p>- Student Handbook and Index p.482-504</p> <p>Vocabulary</p> <p>- Structural Elements;</p> <p>- Organizational Principles;</p> <p>- Artist's statements</p>	
<p>- Safety</p> <p>- Tool usage</p> <p>- Material usage</p>	<p>DEVELOP ART: Organizational Structures (Structural Elements of Art & Organizational Principles of Design); Proficiency in Skill, Media, Technique, Safety</p>			
	<p><u>Incorporate skills, concepts, and media to create images from ideation to resolution.</u></p> <p>- Develop skills in figure drawing by working from a "clip file" or using photographic references.</p> <p>- Create original artworks that demonstrate an understanding that media choice can dictate the range of effects that can be achieved through purposeful usage.</p> <p>- Execute artworks that show sensitivity to precision and recognition of intention in works they have created.</p>	VA.912.S.2.6	<p><u>The Visual Experience</u></p> <ul style="list-style-type: none"> • Clip File, Use of materials • Technical precision, expressive content p.170 • John Biggers "Old Couple" p.177 • Michele Hindman "Within" p.179 	
	<p><u>Review, discuss, and demonstrate the proper applications and safety procedures for hazardous chemicals and equipment during the art-making process.</u></p> <p>- As new tools are introduced, demonstrate proper handling and care to promote personal safety and preservation of equipment.</p>	VA.912.S.3.3	<p><u>The Visual Experience</u></p> <p>- Relief Print instructions p. 490</p> <p>Review class procedures or safety notes from Q1 when necessary</p> <p>VA.912.S.3.7</p> <p>VA.912.S.3.11</p>	
<p>- Shading complex folds on drapery and clothing</p> <p>- Massing of dark values to shade the form</p> <p>- Ink Wash</p> <p>- Watercolor</p>	<p><u>Develop color-mixing skills and techniques through application of the principles of heat properties and color and light theory.</u></p> <p>- Use a range of color media to explore to develop original artworks that demonstrate an understanding of the properties of color, color mixing, and the interactions of colors in a planned scheme.</p>	VA.912.S.3.8	<p><u>The Visual Experience</u></p> <p>- Color schemes for mixing paint p.488</p>	

<ul style="list-style-type: none"> - Figure studies <ul style="list-style-type: none"> • Gestural • Detail/shading • Observational • Anatomical • Visual record - Drapery - Continued Ideating 	<p>Develop skill in sketching and mark-making to plan, execute, and construct two-dimensional images or three-dimensional models.</p> <ul style="list-style-type: none"> - Intensive studies of the human figure should be made from direct observation. These should range from brief gestural sketches to extended studies that may include detail and shading. - Sketches of the skeleton should be made from a model or anatomical illustration. - Information about the proportions and relationships of the human figure should be recorded as written and visual records in a sketchbook. - Observational sketching and finished drawings of human figures, and drapery/clothing that demonstrate multiple approaches to mark-making. - Relief print or monotype planned and executed. Linoleum, woodblock, monotype, 	<p>VA.912.S.3.10</p>	<p><u>Discovering Drawing</u></p> <ul style="list-style-type: none"> - Figure Anatomy p. 164 - Drapery p.80-81 - Printmaking <ul style="list-style-type: none"> • Relief print <ul style="list-style-type: none"> ○ Linoleum ○ Woodblock ○ Monotype • Intaglio • Lithography • Silkscreen 	<div style="border: 1px solid black; padding: 5px; width: 30px; margin: 0 auto;">Q4</div>
<ul style="list-style-type: none"> - Street Art - Galleries - Museums - The printing press - Art in the Age of Mechanical Reproduction - Installation art - Art on the Internet - Cubism <ul style="list-style-type: none"> • Picasso - Printmaking <ul style="list-style-type: none"> • Relief printing • Intaglio • Monotype • Lithography • Silkscreen 	<p>CONNECT w/ ART: Context In Art Past to Present; Art Styles; Artist Integrity Copyright</p>			
	<p>Follow directions and use effective time-management skills to complete the art-making process and show development of 21st-century skills.</p> <ul style="list-style-type: none"> - Spend an appropriate amount of time on preliminary formative work to allow time for execution of finished works. - Document and organize work in a digital portfolio. - Share work with peers and defend the choices that were made. 	<p>VA.912.F.3.4</p>	<ul style="list-style-type: none"> - Shahzia Sikander on www.pbs.org/art21 <u>Drawing: A Contemporary Approach</u> - Francesco Clemente "Codice" 	
	<p>Investigate the use of technology and media design to reflect creative trends in visual culture.</p> <ul style="list-style-type: none"> - Find examples of popular imagery from various cultures and times. - Discuss how technology has allowed people to access it. - Question how the accessibility of visual art has affected changes in societies. - Analyze how different styles of art are consumed by different groups within society. 	<p>VA.912.H.1.5</p>	<p><u>The Visual Experience</u></p> <ul style="list-style-type: none"> - Non-Western Art History p. 352-402 - Garth Erasmus "The Muse 3" p.402 	
	<p>Apply the critical-thinking and problem-solving skills used in art to develop creative solutions for real-life issues.</p> <ul style="list-style-type: none"> - Create artworks that could be applied to industrial or graphic design. - Create artworks to educate or persuade. - Create works to communicate personal ideas about significant 	<p>VA.912.H.3.2</p>	<p><u>The Visual Experience</u> p.329-346</p>	

	issues		
- Postmodernism	ASSESS ART: Ability to Discuss & Evaluate Personal Art and Art of Others in Various Contexts		
- Metaphor	<p>Identify transitions in art media, technique, and focus to explain how technology has changed art throughout history.</p> <p>- Examine the history of printmaking and how current technologies are transforming, reproducing, and dispersing visual information.</p>	VA.912.H.2.1	<p><u>The Visual Experience</u></p> <p>- Printmaking p. 226</p> <p>- Student handbook p. 490</p> <p>- Art criticism step-by-step</p> <ul style="list-style-type: none"> • A Postmodern Painting p.432
	<p>Demonstrate effective and accurate use of art vocabulary throughout the art-making process.</p> <p>- Use appropriate methods of construction/materials to complete a project</p> <p>- Progress, critique, checks requires accurate vocabulary.</p>	*VA.912.S.1.4	<p>(181)</p> <p>Teacher check list</p> <p>Rubric</p> <p>Observation of work in progress</p> <p>Quiz</p>

Q4

VISUAL ART – 0101300
2D Studio Art 1

**Florida Standards Required by Florida DOE
for this Course**

Course Number: 0101300 2D Studio Art 1

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From FL DOE Item Specifications, 2014

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