



# Volusia County Schools **ART** Curriculum Map

## **2D STUDIO ART 2** **(0101310)**



**The School Board of Volusia County**

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Updated 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 2 (0101310)

## VERSION DESCRIPTION

Students develop and refine technical skills and create 2-D compositions with a variety of media in drawing, painting, printmaking, collage, and/or design. Student artists sketch, manipulate, and refine 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.

## GENERAL NOTES

### English Language Development ELD Standards Special Notes Section:

Teachers are required to provide listening, speaking, reading and writing instruction that allows English language learners (ELL) to communicate for social and instructional purposes within the school setting. For the given level of English language proficiency and with visual, graphic, or interactive support, students will interact with grade level words, expressions, sentences and discourse to process or produce language necessary for academic success. The ELD standard should specify a relevant content area concept or topic of study chosen by curriculum developers and teachers which maximizes an ELL's need for communication and social skills. To access an ELL supporting document which delineates performance definitions and descriptors, please click on the following link: <http://www.cpalms.org/uploads/docs/standards/eld/SI.pdf>

- Respect is shown for the artwork of peers and copyrighted works of others.
- *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,*
- *21<sup>st</sup>-century skills and the importance of concepts involving learning and the brain such as cognition, sequencing, filtering, and delayed gratification.*
- *The Florida Standards are incorporated into every Volusia County Artcourse.*

# HOW TO INTERPRET THE CURRICULUM MAP

## Visual Art Curriculum Map

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

**VISUAL ART – 0101310**

**2D Studio Art 2**

**912**

**Q1**

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

**1<sup>st</sup> QUARTER**

**VA.912.F.3.2**

**Examine the rationale**

### MAP:

- Standards and assessed content to be addressed per quarter have white background, and are in either in yellow highlight or under yellow filled columns.**
- Resources and recommended or suggested content is located in columns with grey backgrounds.**

### 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.

### Rubrics

- FAEA Rubric for completed 2D art work
- General Visual Art Rubric
- Rubric for Language Arts/Conventions*
- General Rubric for Assessment of Text based Response

### Resources in this curriculum map:

Discovering Drawing – Drawing Assessment – Rubrics; Artists; 2D Careers; 21<sup>st</sup> Century Skills

## Florida Standards Required by Florida DOE for this Course

**Course Number: 0101310 2D Studio Art 2** w/ highlighted Florida Standards per quarter

ELD.K12.ELL.SI.1 English language learners communicate for social and instructional purposes within the school setting.

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.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 3D Art  
Aligned with Volusia County Report Card Grading*

## General Visual Arts Rubric

LEVEL 4	<p><b><u>RANGE 90 -100% (A = 3.0 - 4.0)</u></b>            Makes form(s) which vary in height, width and depth            Provides excellent informative detail(s)            Shows excellent variety in surface treatment(s)            Shows excellent evidence of thought and decision making in developing form(s)            Shows excellent use of principles and elements of design            Shows excellent control of media            Uses excellent observation skills, imagination or personal expression</p>	<p><b>4 Points</b>            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><b>3 Points</b>            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><b>2 Points</b>            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><b>1 Point</b>            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><b>0 Point</b>            A score of zero indicates that the student has provided a completely incorrect or uninterpretable response or no response at all.</p>
LEVEL 3	<p><b><u>RANGE 80-89% (B = 2.5 - 2.99)</u></b>            Makes form(s) which vary in height, width and depth            Provides effective informative detail(s)            Shows effective variety in surface treatment(s)            Shows effective evidence of thought and decision making in developing form(s)            Shows effective use of principles and elements of design            Shows effective control of media            Uses effective observation skills, imagination or personal expression</p>	
LEVEL 2	<p><b><u>RANGE 70-79% (C = 2.00-2.49)</u></b>            Makes form(s) that have moderate variety in structure and dimension            Provides moderate informative detail(s)            Shows moderate variety in surface treatment(s)            Shows moderate evidence of thought and decision making in developing form(s)            Shows moderate use of principles and elements of design            Shows moderate control of media            Uses moderate observation skills, imagination or personal expression</p>	
LEVEL 1	<p><b><u>RANGE 60-69% (D = 1.0 - 1.99)</u></b>            Makes form(s) which generally lack structure &amp; dimension            Provides little or no informative details            Shows little or no variety in surface treatment(s)            Shows little or no thought and decision making in developing form(s)            Shows little or no use of principles and elements of design            Shows little or no control of media            Uses little or no observation skills, imagination or personal expression</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

<b>Page</b>	<b>Drawing Assessments Rubrics</b>	<b>Media Use</b>	<b>Work Process</b>
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](https://secure.okcollegestart.org/ExternalScripts/Oklahoma/Career_Center/Career_Lists/career_alpha_list.asp)



# 2D - ARTIST Birthdays - FIRST SEMESTER

LINKS LAST CHECKED 7.7 .2015 (YOUTUBE VIDEOS INCLUDED)

View all links for appropriateness before showing students

MONTH	DAY	ARTIST	Pages	M/F	Style/Medium	Culture	Notes
AUGUST 4	<b>John Henry Twachtman</b> 8/4/1853-1/1/1902			M	American Impressionism	American	Impressionist landscapes, though his painting style varied widely through his career. Art historians consider Twachtman's style of American Impressionism to be among the more personal and experimental of his generation.
	<a href="http://www.johnhenrytwachtman.org/Enchanted-Pool.html">http://www.johnhenrytwachtman.org/Enchanted-Pool.html</a> <a href="https://en.wikipedia.org/wiki/John_Henry_Twachtman">https://en.wikipedia.org/wiki/John_Henry_Twachtman</a> <a href="http://www.britannica.com/biography/John-Henry-Twachtman">http://www.britannica.com/biography/John-Henry-Twachtman</a> <a href="http://www.phillipscollection.org/research/american_art/bios/twachtman-bio.htm">http://www.phillipscollection.org/research/american_art/bios/twachtman-bio.htm</a>			<a href="https://www.youtube.com/watch?v=KvMcSU-lsu8">https://www.youtube.com/watch?v=KvMcSU-lsu8</a> <a href="https://www.youtube.com/watch?v=DgLECeT7PGc">https://www.youtube.com/watch?v=DgLECeT7PGc</a> <a href="https://www.youtube.com/watch?v=ZuZz5h25iSY">https://www.youtube.com/watch?v=ZuZz5h25iSY</a> <a href="https://www.youtube.com/watch?v=dyqlljPfE-E">https://www.youtube.com/watch?v=dyqlljPfE-E</a>			
SEPTEMBER 27	<b>George Cruikshank</b> 9/27/1792-2/1/1878			M	Sociopolitical caricatures and illustrations	British	British caricaturist and book illustrator, praised as the "modern Hogarth" during his life. His book illustrations for his friend Charles Dickens, and many other authors, reached an international audience.
	<a href="http://cruikshankart.com/index.html">http://cruikshankart.com/index.html</a> <a href="http://www.artcyclopedia.com/artists/cruikshank_george.html">http://www.artcyclopedia.com/artists/cruikshank_george.html</a> <a href="https://en.wikipedia.org/wiki/George_Cruikshank">https://en.wikipedia.org/wiki/George_Cruikshank</a>			<a href="https://www.youtube.com/watch?v=2A9m3FqHuQ">https://www.youtube.com/watch?v=2A9m3FqHuQ</a> <a href="https://www.youtube.com/watch?v=O-lc8JHjZVI">https://www.youtube.com/watch?v=O-lc8JHjZVI</a> <a href="https://www.youtube.com/watch?v=67hTyMyZGw0">https://www.youtube.com/watch?v=67hTyMyZGw0</a> <a href="https://www.youtube.com/watch?v=mjq6VH6eG0Y">https://www.youtube.com/watch?v=mjq6VH6eG0Y</a> <a href="https://www.youtube.com/watch?v=iVCLvW1lpPw">https://www.youtube.com/watch?v=iVCLvW1lpPw</a>			
OCTOBER 19	<b>Peter Max</b> 10/19/1937 -Today			M	Pop Artist American Illustrator Graphic artist	German born	... known for the use of psychedelic shapes and color palettes as well as spectra in his work. At first, works in this style appeared on posters and were seen on the walls of college dorms across America. Max then became fascinated with new printing techniques that allowed for four-color reproduction on product merchandise.
	<a href="http://petermax.com/">http://petermax.com/</a> <a href="http://www.petermax.com/bio.html">http://www.petermax.com/bio.html</a> <a href="https://en.wikipedia.org/wiki/Peter_Max">https://en.wikipedia.org/wiki/Peter_Max</a>			++ <a href="https://www.youtube.com/watch?v=ay23gsh5liw">https://www.youtube.com/watch?v=ay23gsh5liw</a> <a href="https://www.youtube.com/watch?v=PduT_skGET0">https://www.youtube.com/watch?v=PduT_skGET0</a> <a href="https://www.youtube.com/watch?v=51kW_rUzui4">https://www.youtube.com/watch?v=51kW_rUzui4</a> <a href="https://www.youtube.com/watch?v=punS9XAjMJ8">https://www.youtube.com/watch?v=punS9XAjMJ8</a>			
NOVEMBER 21	<b>Rene Magritte</b> 11/21/1898 – 8/15/1967			M	Surrealism	Belgium	known for a number of witty and thought-provoking images that fall under the umbrella of surrealism. His work is known for challenging observers' preconditioned perceptions of reality.
	<a href="http://renemagritte.com/">http://renemagritte.com/</a> <a href="http://www.theartstory.org/artist-magritte-rene.htm">http://www.theartstory.org/artist-magritte-rene.htm</a> <a href="http://www.encyclopedia.com/topic/Rene_Magritte.aspx">http://www.encyclopedia.com/topic/Rene_Magritte.aspx</a> <a href="http://totallyhistory.com/rene-magritte/">http://totallyhistory.com/rene-magritte/</a>			<a href="https://www.youtube.com/watch?v=DRlpD-iEnMQ">https://www.youtube.com/watch?v=DRlpD-iEnMQ</a> <a href="https://www.youtube.com/watch?v=zr3oDz7CDMo">https://www.youtube.com/watch?v=zr3oDz7CDMo</a> delete distracting music <a href="https://www.youtube.com/watch?v=-bX9cFGKm1o">https://www.youtube.com/watch?v=-bX9cFGKm1o</a>			
DECEMBER 12	<b>Helen Frankenthaler</b> 12/12/1928 – 12/27/2011			F	Abstract expressionist painter	American	.. major contributor to the history of postwar American painting. ...spanned several generations of abstract painters while continuing to produce vital and ever-changing new work. ..exhibited large-scale abstract expressionist paintings in contemporary museums and galleries in the early 1950s. She was included in the 1964 Post-Painterly Abstraction exhibition curated by Clement Greenberg that introduced a newer generation of abstract painting that came to be known as <b>Color Field</b> .
	<a href="https://en.wikipedia.org/wiki/Helen_Frankenthaler">https://en.wikipedia.org/wiki/Helen_Frankenthaler</a> <a href="http://www.theartstory.org/artist-frankenthaler-helen.htm">http://www.theartstory.org/artist-frankenthaler-helen.htm</a> <a href="http://www.frankenthalerfoundation.org/">http://www.frankenthalerfoundation.org/</a> <a href="http://arthistory.about.com/od/famous_names/a/Artists-Quotes-Helen-Frankenthaler.htm">http://arthistory.about.com/od/famous_names/a/Artists-Quotes-Helen-Frankenthaler.htm</a> <a href="http://www.gregkucera.com/frankenthaler.htm">http://www.gregkucera.com/frankenthaler.htm</a> <a href="http://www.brainyquote.com/quotes/authors/h/helen_frankenthaler.html">http://www.brainyquote.com/quotes/authors/h/helen_frankenthaler.html</a>			++ <a href="https://www.youtube.com/watch?v=i9kfufFMRvg">https://www.youtube.com/watch?v=i9kfufFMRvg</a> <a href="https://www.youtube.com/watch?v=yFjX2Nbf-HM">https://www.youtube.com/watch?v=yFjX2Nbf-HM</a> <a href="http://www.bing.com/videos/search?q=Helen+Frankenthaler+Art+21&amp;FORM=RESTAB#view=detail&amp;mid=9092D2429C136A0012E29092D2429C136A0012E2">http://www.bing.com/videos/search?q=Helen+Frankenthaler+Art+21&amp;FORM=RESTAB#view=detail&amp;mid=9092D2429C136A0012E29092D2429C136A0012E2</a> <a href="https://www.youtube.com/watch?v=t344_pgk2EA">https://www.youtube.com/watch?v=t344_pgk2EA</a> <a href="https://www.youtube.com/watch?v=00A1R06iLa8">https://www.youtube.com/watch?v=00A1R06iLa8</a>			

## 2D - ARTIST Birthdays- SECOND SEMESTER - *View all links for appropriateness before showing students*

JANUARY 19	<b>Sophie Taeuber-Arp</b> 1/19/1889 - 1/13/1943		F	Painter, sculptor, dancer	Swiss	... considered one of the most important artists of geometric abstraction of the 20th century.
	<a href="http://www.moma.org/collection/artist.php?artist_id=5777">http://www.moma.org/collection/artist.php?artist_id=5777</a> <a href="http://nmwa.org/explore/artist-profiles/sophie-taeuber-arp">http://nmwa.org/explore/artist-profiles/sophie-taeuber-arp</a> <a href="https://www.artsy.net/artist/sophie-taeuber-arp">https://www.artsy.net/artist/sophie-taeuber-arp</a> <a href="https://en.wikipedia.org/wiki/Sophie_Taeuber-Arp">https://en.wikipedia.org/wiki/Sophie_Taeuber-Arp</a>		++	<a href="https://www.youtube.com/watch?v=UGr2MrPE85Q">https://www.youtube.com/watch?v=UGr2MrPE85Q</a> <a href="https://www.youtube.com/watch?v=XViiNxyPvL4">https://www.youtube.com/watch?v=XViiNxyPvL4</a> distracting music		
FEBRUARY 2	<b>José Guadalupe Posada</b> 2/1/1852 – 1/20/1913		M	Political printmaker & engraver	Mexican	work has influenced many Latin American artists and cartoonists because of its satirical acuteness and social engagement. He used skulls, calaveras, and skeletons to make political and cultural critiques.
	<a href="http://publicdomainreview.org/collections/the-calaveras-of-jose-guadalupe-posada/">http://publicdomainreview.org/collections/the-calaveras-of-jose-guadalupe-posada/</a> <a href="http://www.moma.org/collection/artist.php?artist_id=4707">http://www.moma.org/collection/artist.php?artist_id=4707</a> <a href="http://www.artspawn.com/artists/Jose_Guadalupe_Posada/">http://www.artspawn.com/artists/Jose_Guadalupe_Posada/</a> <a href="http://www.mexican-folk-art-guide.com/jose-guadalupe-posada.html#.VZw3K8vJBdg">http://www.mexican-folk-art-guide.com/jose-guadalupe-posada.html#.VZw3K8vJBdg</a>		++	<a href="https://www.youtube.com/watch?v=YzrsR8iSIM4">https://www.youtube.com/watch?v=YzrsR8iSIM4</a> <a href="https://www.youtube.com/watch?v=IDYOpNnpraw">https://www.youtube.com/watch?v=IDYOpNnpraw</a>		
MARCH 1	<b>Theresa Bernstein</b> <a href="http://theresabernstein.newmedialab.cuny.edu/3/1/1890-2/13/2002">http://theresabernstein.newmedialab.cuny.edu/3/1/1890-2/13/2002</a> (111 years old)		F	Artist, painter, writer	Amer.	
	<a href="http://www.gc.cuny.edu/About-the-GC/Building-Venues-Particulars/James-Gallery/Theresa-Bernstein-A-Century-in-Art">http://www.gc.cuny.edu/About-the-GC/Building-Venues-Particulars/James-Gallery/Theresa-Bernstein-A-Century-in-Art</a> <a href="http://www.nytimes.com/2014/08/29/arts/design/a-theresa-bernstein-retrospective-in-philadelphia.html?_r=0">http://www.nytimes.com/2014/08/29/arts/design/a-theresa-bernstein-retrospective-in-philadelphia.html?_r=0</a> <a href="https://en.wikipedia.org/wiki/Theresa_Bernstein">https://en.wikipedia.org/wiki/Theresa_Bernstein</a>			<a href="https://www.youtube.com/watch?v=v2a4EtwkQQM">https://www.youtube.com/watch?v=v2a4EtwkQQM</a> <a href="https://www.youtube.com/watch?v=SQ83QMvPnPI">https://www.youtube.com/watch?v=SQ83QMvPnPI</a> <a href="https://www.youtube.com/watch?v=m0a574YPNhl">https://www.youtube.com/watch?v=m0a574YPNhl</a> <a href="https://www.youtube.com/watch?v=iHP5HEQPJdA">https://www.youtube.com/watch?v=iHP5HEQPJdA</a>		
APRIL 15	<b>Elizabeth Catlett Mora</b> 4/15/1915 – 4/2/2012		F	Graphic Artist, sculptor	African-American	best known for her depictions of the African-American experience in the 20th century, which often had the female experience as their focus.
	<a href="http://www.rogallery.com/Catlett_Elizabeth/catlett_bio.htm">http://www.rogallery.com/Catlett_Elizabeth/catlett_bio.htm</a> <a href="http://www.nytimes.com/2012/04/04/arts/design/elizabeth-catlett-sculptor-with-eye-on-social-issues-dies-at-96.html?_r=0">http://www.nytimes.com/2012/04/04/arts/design/elizabeth-catlett-sculptor-with-eye-on-social-issues-dies-at-96.html?_r=0</a> <a href="http://www.thehistorymakers.com/biography/elizabeth-catlett-41">http://www.thehistorymakers.com/biography/elizabeth-catlett-41</a> <a href="https://teamoneart276.wordpress.com/2013/04/20/elizabeth-catlett-mora/">https://teamoneart276.wordpress.com/2013/04/20/elizabeth-catlett-mora/</a> <a href="http://elizabethcatlett.net/">http://elizabethcatlett.net/</a>			<a href="https://www.youtube.com/watch?v=ql5o3cqrBb0">https://www.youtube.com/watch?v=ql5o3cqrBb0</a> <a href="https://www.youtube.com/watch?v=mnpu6sk1NL0">https://www.youtube.com/watch?v=mnpu6sk1NL0</a> all pics...distracting music <a href="https://www.youtube.com/watch?v=EAI9xr5dbx8">https://www.youtube.com/watch?v=EAI9xr5dbx8</a>		
MAY 17	<b>A. J. Casson</b> 5/17/1898 – 2/20/1992		M	Landscape Painter	Canadian	... member of the Canadian group of artists known as the Group of Seven. ... best known for his depictions of landscapes, forests and farms of southern Ontario, and for being the youngest member of the Group of Seven.
	<a href="https://en.wikipedia.org/wiki/A._J._Casson">https://en.wikipedia.org/wiki/A._J._Casson</a> <a href="http://groupofsevenart.com/AJ-Casson-Group-Of-Seven-Art">http://groupofsevenart.com/AJ-Casson-Group-Of-Seven-Art</a> <a href="http://www.artcountrycanada.com/group-of-seven-casson4.htm">http://www.artcountrycanada.com/group-of-seven-casson4.htm</a>			<a href="https://www.youtube.com/watch?v=zOx0WoC20iQ&amp;list=PLkVVOty3LEWPbvJfLbLimXRkzHSIiDTru">https://www.youtube.com/watch?v=zOx0WoC20iQ&amp;list=PLkVVOty3LEWPbvJfLbLimXRkzHSIiDTru</a> <a href="https://www.youtube.com/watch?v=XJlc9r59M24">https://www.youtube.com/watch?v=XJlc9r59M24</a> <a href="https://www.youtube.com/watch?v=dVv8Jtb_OWc">https://www.youtube.com/watch?v=dVv8Jtb_OWc</a> paintings w/ music + <a href="https://www.youtube.com/watch?v=dVv8Jtb_OWc">https://www.youtube.com/watch?v=dVv8Jtb_OWc</a> + music		
JUNE 16	<b>Jim Dine</b> 6/16/1935 - TODAY		M	Pop Art	American	American pop artist. He is sometimes considered to be a part of the Neo-Dada movement.
	<a href="http://www.rogallery.com/Dine_Jim/dine_biography.htm">http://www.rogallery.com/Dine_Jim/dine_biography.htm</a> <a href="https://en.wikipedia.org/wiki/Jim_Dine#Further_reading">https://en.wikipedia.org/wiki/Jim_Dine#Further_reading</a> <a href="http://www.moma.org/collection/artist.php?artist_id=1547">http://www.moma.org/collection/artist.php?artist_id=1547</a>			Texture <a href="https://www.youtube.com/watch?v=hefDhfFp5xM">https://www.youtube.com/watch?v=hefDhfFp5xM</a> <a href="https://www.youtube.com/watch?v=8N5TdIAK9QQ">https://www.youtube.com/watch?v=8N5TdIAK9QQ</a> <a href="https://www.youtube.com/watch?v=7iNfGWCCFlk">https://www.youtube.com/watch?v=7iNfGWCCFlk</a> <a href="https://www.youtube.com/watch?v=Wl04dA_uews">https://www.youtube.com/watch?v=Wl04dA_uews</a> conversation		
JULY 30	<b>Käthe Kollwitz</b> 7/8/1867 – 4/22/1945		F	Expressionist painter, printmaker, sculptor	German	... searing account of the human condition, and the tragedy of war, in the first half of the 20th cent. , empathy for the less fortunate, embraced the victims of poverty, hunger, and war. Initially her work was grounded in Naturalism, and later took on Expressionistic qualities
	<a href="http://www.rogallery.com/Kollwitz/Kollwitz-bio.htm">http://www.rogallery.com/Kollwitz/Kollwitz-bio.htm</a> <a href="http://www.moma.org/collection/artist.php?artist_id=3201">http://www.moma.org/collection/artist.php?artist_id=3201</a> <a href="http://www.wikiart.org/en/kathe-kollwitz/not_detected_235977">http://www.wikiart.org/en/kathe-kollwitz/not_detected_235977</a>			<a href="https://www.youtube.com/watch?v=d3IXZyuSYPQ">https://www.youtube.com/watch?v=d3IXZyuSYPQ</a> works +music <a href="https://www.youtube.com/watch?v=AzabzZft6WQ">https://www.youtube.com/watch?v=AzabzZft6WQ</a> <a href="https://www.youtube.com/watch?v=Ou08HU3LM60">https://www.youtube.com/watch?v=Ou08HU3LM60</a> -film on life		

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

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

- Y Check out “Above & Beyond” animation concerning the 4C's <http://www.p21.org/tools-and-resources/above-aamp-beyond-animation>
- Y 4C's poster <http://www.p21.org/storage/documents/4csposter.pdf>
- Y Core Subjects and 21st Century Themes at [http://www.p21.org/storage/documents/1\\_p21\\_framework\\_2-pager.pdf](http://www.p21.org/storage/documents/1_p21_framework_2-pager.pdf)

### Y **21<sup>st</sup> Century Skills are embedded in NGSSS Visual Art**

- Y <http://www.arteducators.org/research/21st-century-skills-arts-map> for general information
- Y 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](http://www.p21.org)).
- Y The Partnership for 21<sup>st</sup> 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 4<sup>th</sup> grade, 8<sup>th</sup> grade, and 12<sup>th</sup> grade levels. [http://www.p21.org/storage/documents/P21\\_arts\\_map\\_final.pdf](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](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.<sup>1</sup>

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-made<sup>2</sup>

### **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 issues<sup>3</sup>

## **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](http://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](http://www.ivla.org/org_what_vis_lit.htm)).

3. Adapted from the Environmental Literacy Council Framework

<p><b>UNIT/ORGANIZING PRINCIPLE:</b>  <b>COURSE INTRODUCTION:</b>          Organization of Thoughts to Create &amp; Complete Visual Images - Attention to Processing and Sequencing of Ideas, Tools, and Materials</p>	<p align="center"><b>VISUAL ART – 0101310</b>  <b>2D Studio Art 2</b></p>	<p align="center">1<sup>ST</sup> QUARTER          PACING: WEEK 1-9</p>	<div style="border: 2px solid black; padding: 5px; display: inline-block;"> <p align="center">Q1</p> </div> <p align="center" style="font-size: 2em; font-weight: bold;">912</p>
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**ESSENTIAL QUESTIONS**

- |   |  |
|---|--|
| <ul style="list-style-type: none"> <li>• What is a 2D design and why are they created?</li> <li>• How are design skills developed by students and artists?</li> <li>• How is value created in a composition?</li> <li>• What are the Structural Elements of Art and Organizational Principles of Design?</li> </ul> | <ul style="list-style-type: none"> <li>• How are the Structural Elements and Organizational Principles combined to achieve an intended result?</li> <li>• How can the illusion of depth be achieved in a picture plane?</li> <li>• What are the differences in colors of light and pigment?</li> <li>• Why are classroom and safety procedures important for all to follow?</li> <li>• How can art be analyzed and evaluated?</li> </ul> |
|---|--|

<p><b>Text:</b> _____  <u>Discovering Drawing</u> (DD-Davis) _____  <u>The Visual Experience</u> (VE-Davis)</p>	<p><i>Overview of Curriculum</i></p> <p><b>BIG IDEAS – S, O: SKILLS, TECHNIQUES, PROCESSES, and ORGANIZATION</b>          The expectation is that during quarters 1 - 4 the student investigates visual concepts that refine compositional skills based on perception and expression, altered space, closure, proportion, perspective, and color theory. The study of art, artists, styles, and periods, including the Bauhaus School and Art Nouveau, provides inspiration for in-depth manipulation of media and techniques and the creation of two-dimensional (2-D) design images. Continued practice, sketching, and ideation improve compositional skills organized by the principles of design. The creation of work based on a series of images is introduced.</p> <p><b>BIG IDEAS – C, S: COGNITION, HISTORICAL</b>          The student employs 21st-century skills that include creativity, critical thinking, flexibility, communication, perseverance, and time management to focus on advanced art concepts and the selection of personal work for a portfolio. Through the critique process, students analyze, evaluate, and respond to works of artists, their own art, and artwork of peers.</p>	<p><b>DUE:</b>  <b>September</b></p> <ul style="list-style-type: none"> <li>• Art Teachers' Exhibit A ArtHaus, Port Orange</li> <li>• Volusia County Schools – Safety Poster Contest</li> </ul> <p><b>October</b></p> <ul style="list-style-type: none"> <li>• FAEA Conference</li> <li>• Volusia County Fair</li> </ul> <p align="center"><b>Fall Art Festivals</b></p>
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	<p><b>INNOVATE ART</b> <i>includes Cognition, Engagement, Persistence, How to</i></p>	
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<p><b>TOPICS</b></p>	<p><b>Think About, Create, and Reflect on Personal Art</b></p>	<p><b>ACADEMIC LANGUAGE</b>  <i>italics = integration</i></p>
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<p>- Conceptualize</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Refinement of drawing</li> <li><input type="checkbox"/> Practice</li> <li><input type="checkbox"/> Sketchbook or journal practice</li> </ul>	<p align="center"><b>Examine the rationale for using procedural, analytical, and divergent thinking to achieve visual literacy.</b></p> <p align="center"><b>NGSSS Visual Art STANDARDS</b>  <b>Unpacking - Learning Targets</b></p> <p>- Use descriptive language to investigate qualities of a visual experience or object (such as a tree).</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Complete sketches that examine these ideas visually and representing organizational principles (such as balance, pattern, space, and movement)</li> <li><input type="checkbox"/> Planning: Collage and mixed media</li> </ul>	<p align="center"><b>VA.912.F.3.2 STANDARDS</b>          (* are repeated)</p>	<p align="center">(text pages)</p> <p>Concept vs. themes          Sketchbook          Abstraction, simplification          Mixed media          Contrast  <u>Discovering Drawing</u>          that can be analyzed.</p>
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- Compare observational sketches with symbolic interpretations as well as drawings from memory.

- Size vs. placement vs. overlapping fig 3-13, 3-14; p.58



<ul style="list-style-type: none"> <li>o Reflection on images through compare and contrast</li> <li>- Aesthetic:             <ul style="list-style-type: none"> <li>• Identify qualities</li> <li>• Success of one image vs. another</li> <li>• Aesthetics/beauty of one image vs. another</li> </ul> </li> <li>- Types of drawings             <ul style="list-style-type: none"> <li>• Abstract symbols</li> <li>• From memory</li> <li>• Direct observation</li> </ul> </li> <li>- Comparison of subject matter and themes in design</li> </ul>	<ul style="list-style-type: none"> <li>• Explore the use of and repetition of basic shapes such as circles, rectangles, and triangles to create design as well as analyze the structure of more complex objects such as chairs, paint bottles, or stacks of books.</li> <li>• Practice in sketchbook should show a procedural use of this technique to connect shapes to forms realistically.</li> </ul> <p>Sketchbook ideas: Students should plan original artworks that demonstrate unique and divergent answers to a common question.</p> <ul style="list-style-type: none"> <li>• Example: "How can scale transform the way we interpret an image?" or "How can positive-negative space influence the effect of an image?"</li> <li>- Use collage as a planning tool in sketchbook.</li> <li>- Explore how design concepts can be arranged and re-arranged in the collage medium.</li> <li>- Create drawings made as abstract symbols, memory, and/or direct observation.</li> </ul>		<p>- Sketchbook usage p. 18</p>  <p><u>Visual Experience</u> 2D media – p. 208-209, 211</p>
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<b>TOPICS</b>	<b>DEVELOP ART 2: Organizational Structures (Structural Elements of Art &amp; Organizational Principles of Design); Proficiency in Skill, Media, Technique, Safety</b>		<b>ACADEMIC LANGUAGE</b> <i>italics = integration (text pages)</i>
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<p><b>REVIEW</b> Structural elements</p> <ul style="list-style-type: none"> <li>• Value</li> <li>• Space             <ul style="list-style-type: none"> <li>o Figure/ground</li> <li>o Overlapping</li> </ul> </li> <li>• Line             <ul style="list-style-type: none"> <li>o Contour</li> <li>o Descriptive Markings</li> </ul> </li> <li>• Shape and Form             <ul style="list-style-type: none"> <li>o Geometric</li> <li>o Organic</li> </ul> </li> <li>• Color             <ul style="list-style-type: none"> <li>o Descriptive terms</li> <li>o Mixing</li> <li>o Interactions</li> <li>o Properties</li> </ul> </li> <li>- Organizational Principles of Design             <ul style="list-style-type: none"> <li>• Compositional format</li> <li>• Variations</li> <li>• Scale</li> </ul> </li> <li>- Technique/media</li> </ul>	<p><b>Apply rules of convention to create purposeful design.</b></p> <ul style="list-style-type: none"> <li>- Know how to use Structural Elements and Organizational Principles</li> <li>- Compose and execute finished artworks that demonstrate an awareness of design characteristics balance, emphasis, space, movement.</li> <li>- Potential design solutions:             <ul style="list-style-type: none"> <li>• Conventional techniques - Rule of Thirds</li> <li>• Conventional techniques - Golden Mean</li> <li>• Use with purpose.</li> </ul> </li> <li>- Use color and collage as a method for demonstration of design concepts</li> <li>- Discuss how artists use concept and media for expression</li> </ul> <p><b>Bauhaus</b> <a href="http://www.theartstory.org/movement-bauhaus.htm">http://www.theartstory.org/movement-bauhaus.htm</a> Bauhaus artists:</p> <ul style="list-style-type: none"> <li>• Wassily Kandinsky – relation between color and form_ <a href="http://www.theartstory.org/artist-kandinsky-wassily.htm">http://www.theartstory.org/artist-kandinsky-wassily.htm</a></li> <li>• Josef Albers – interaction w/ color –Homage to the Square. <a href="http://www.theartstory.org/artist-albers-josef.htm">http://www.theartstory.org/artist-albers-josef.htm</a></li> </ul>	<p><b>VA.912.F.3.10</b></p>	<p>Review:</p> <ul style="list-style-type: none"> <li>- Structural Elements of Art</li> <li>- Organizational principles of Design</li> <li>- Figure/ground</li> <li>- Organic vs. geometric</li> </ul> <p><b>Bauhaus School / Movement</b> <a href="http://www.theartstory.org/movement-bauhaus.htm">http://www.theartstory.org/movement-bauhaus.htm</a> Bauhaus artists:</p> <ul style="list-style-type: none"> <li>• Wassily Kandinsky</li> <li>• Josef Albers</li> <li>• Laszlo Moholy-Nagy</li> <li>• Paul Klee</li> <li>• Johannes Itten</li> <li>• Lionel Feininger</li> </ul>
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<input type="checkbox"/> Collage/ Montage <b>- Materials</b> Types and purpose of materials <ul style="list-style-type: none"> <li>Paper – multi-purpose,</li> </ul> <input type="checkbox"/> Media specific <input type="checkbox"/> Wet media <input type="checkbox"/> Dry media <input type="checkbox"/> Smooth vs. rough (tooth) <input type="checkbox"/> Paper vs. canvas	<input type="checkbox"/> Laszlo Moholy-Nagy - qualities of space, time, light, photogram_ <a href="http://www.theartstory.org/artist-moholy-nagy-laszlo.htm">http://www.theartstory.org/artist-moholy-nagy-laszlo.htm</a> <ul style="list-style-type: none"> <li>Paul Klee – expressive use of color, use of design, pattern, color, and miniature sign systems <a href="http://www.theartstory.org/artist-quee-paul.htm">http://www.theartstory.org/artist-quee-paul.htm</a></li> <li>Johannes Itten – basis of material characteristics, composition, color; “color sphere”_ <a href="https://en.wikipedia.org/wiki/Johannes_Itten">https://en.wikipedia.org/wiki/Johannes_Itten</a></li> <li>Lionel Feininger – Expressionism, caricaturist and comic stripartist <a href="https://en.wikipedia.org/wiki/Lyonel_Feininger">https://en.wikipedia.org/wiki/Lyonel_Feininger</a></li> </ul> <p><b>Example – Question</b>  How did the Bauhaus School distinguish between fine and applied crafts?  How did they use the structural elements in a new and modern way?  How was the outcome simplified?  What was their purpose in art?</p> <p><b>Florida Standards</b>  ELD.K12.ELL.SI.1 English language learners communicate for social and instructional purposes within the school setting.</p>		<div style="border: 1px solid black; padding: 5px; width: 40px; margin: auto;">Q1</div>
<b>- Design media</b> <input type="checkbox"/> Graphite <input type="checkbox"/> Charcoal <input type="checkbox"/> Oil pastel <input type="checkbox"/> Pen <input type="checkbox"/> Marker - fine <input type="checkbox"/> Colored pencil <input type="checkbox"/> Acrylic paint <input type="checkbox"/> Watercolor paint	<p><b>Review, discuss, and demonstrate the proper applications and safety procedures for hazardous chemicals and equipment during the art-making process.</b></p> <ul style="list-style-type: none"> <li>- Demonstrate proper usage and explain hazards of materials.</li> <li>- Review health labeling information.</li> </ul> <p><b>Example – Question</b>  Why is safety a concern for artists?</p> <p><b>Florida Standards</b>  ELD.K12.ELL.SI.1 English language learners communicate for social and instructional purposes within the school setting.</p>	<b>VA.912.S.3.3</b>	Review class procedures on safety notes through Q4 from Q1 and/or when necessary <p style="text-align: center;"><b>VA.912.S.3.7</b> <b>VA.912.S.3.11</b></p> <input type="checkbox"/> MSDS Sheets info_ <a href="http://dickblick.com/msds">http://dickblick.com/msds</a> <input type="checkbox"/> Art Safety Guide_ <a href="http://web.princeton.edu/sites/ehs/artsafety/">http://web.princeton.edu/sites/ehs/artsafety/</a> <input type="checkbox"/> The Art & Creative Materials Institute, Inc. <a href="http://www.acminet.org/">http://www.acminet.org/</a> <input type="checkbox"/> Safety Tips_ <a href="http://www.acminet.org/index.php?option=com_safetytips&amp;view=safetytips&amp;Itemid=64">http://www.acminet.org/index.php?option=com_safetytips&amp;view=safetytips&amp;Itemid=64</a>
<b>Classroom organization</b> <input type="checkbox"/> Safety Review <input type="checkbox"/> Material handling <input type="checkbox"/> Cleanup procedures	<p><b>Use and maintain tools and equipment to facilitate the creative process.</b></p> <ul style="list-style-type: none"> <li>- Use a range of materials to execute original artworks.</li> <li>- Physical tools, introduce appropriate use of tools in classroom for advanced level courses.</li> <li>- Review class procedures and safety notes from Q1 through Q4</li> <li>- Review appropriate storage or materials and artwork and organization of tools for each media when necessary</li> </ul> <p><b>Example – Question</b></p>	<b>VA.912.S.3.7</b>	<b>The Visual Experience</b> <input type="checkbox"/> 2D media p.208-229 <b>Discovering Drawing</b> <input type="checkbox"/> Tools - viewfinder p. 220 <input type="checkbox"/> Technique - drawing p. 221 <ul style="list-style-type: none"> <li>Media – watercolor p.223</li> </ul> <b>- Tools</b> <ul style="list-style-type: none"> <li>Scissors</li> <li>Rulers</li> <li>Viewfinders</li> <li>Glue</li> </ul>

	<p>Why is maintaining tools and equipment a concern for artists?</p> <p>Florida Standards                  ELD.K12.ELL.SI.1 English language learners communicate for social and instructional purposes within the school setting.</p>		<ul style="list-style-type: none"> <li>• Brush</li> </ul> <div style="border: 1px solid black; padding: 5px; display: inline-block; background-color: black; color: white; font-weight: bold; font-size: 1.2em;">Q1</div>
<p>Color Wheel                  - Pigment: Y-R-B                  - Light: R-G-B</p> <p>Visual Experience Fauves p. 445  <a href="http://metmuseum.org/toah/hd/fauv/hd_fauv.htm">http://metmuseum.org/toah/hd/fauv/hd_fauv.htm</a></p> <p><a href="http://metmuseum.org/toah/hd/fauv/hd_fauv.htm">http://metmuseum.org/toah/hd/fauv/hd_fauv.htm</a></p> <p>Die Brücke                  Der Blaue Reiter</p> <p>Color as expression                  Matisse p. 19  <a href="http://www.henri-matisse.net/">http://www.henri-matisse.net/</a></p> <p>Create multiple images of same design using different color scheme for different emotional effect.</p>	<p><b>Develop color-mixing skills and techniques through application of the principles of heat properties and color and light theory.</b></p> <ul style="list-style-type: none"> <li>- Focus on the property of color intensity and the interaction of complementary colors by mixing bright hues (such as blue and orange) to create different temperatures of neutral tones in paint as well as dry media.</li> <li>- Complete an artwork demonstrating color intensity.</li> <li>- Experiment in creating cool and warm colors.</li> <li>- Experiment with how colors are toned down.</li> </ul> <p>About color - <a href="http://emptyeasel.com/art-tutorials/color-theory/">http://emptyeasel.com/art-tutorials/color-theory/</a>                  Artists, color, theory, technique, pigments, and how to's (make pigments etc.)  <a href="http://realcolorwheel.com/1artists.htm">http://realcolorwheel.com/1artists.htm</a>                  Color Field painting <a href="https://en.wikipedia.org/wiki/Color_Field">https://en.wikipedia.org/wiki/Color_Field</a>                  Munsell Color Theory                  Pantone Color Matching System</p> <p><b>Example – Question</b>                  How is the knowledge of color theory necessary for an artist?                  How does the use the artist use color for expression?                  Which colors reflect specific moods? Are other structural elements needed to complete the intended mood or expressive content?</p> <p>Florida Standards –                  LAFS.910.WHST.3.9 Draw evidence from informational texts to support analysis, reflection, and research.                  MAFS.K12.MP.6: Attend to precision.                  MAFS.K12.MP.7: Look for and make use of structure</p>	<p><b>VA.912.S.3.8</b></p>	<p><u>The Visual Experience</u>                  Color p. 90-103</p> <ul style="list-style-type: none"> <li>• Primary</li> <li>• Secondary</li> <li>• Intermediate</li> <li>• Hue</li> <li>• Intensity</li> <li>• Value</li> <li>• Desaturation</li> <li>• Warm/cool colors</li> <li>• Visible spectrum</li> </ul> <p><u>Discovering Drawing</u>                  - Color p.222                  - Techniques</p> <ul style="list-style-type: none"> <li>• Drawing – shading p. 221</li> </ul> <p>Properties of color                  Color Theories</p> <ul style="list-style-type: none"> <li>• Munsell Color Theory a little physics for the artist - <a href="http://www.classicalatelierathome.com/munsell-101-for-the-artist">http://www.classicalatelierathome.com/munsell-101-for-the-artist</a></li> <li>• Modern Color Theory applications <a href="http://www.handprint.com/HP/WCL/color18a.html">http://www.handprint.com/HP/WCL/color18a.html</a></li> </ul> <p><input type="checkbox"/> Color Schemes  <a href="http://www.tigercolor.com/color-lab/color-theory/color-theory-intro.htm">http://www.tigercolor.com/color-lab/color-theory/color-theory-intro.htm</a></p> <p>Pantone Color Matching System</p> <ul style="list-style-type: none"> <li>• <a href="http://www.pantone.com/pages/pantone/index.aspx">http://www.pantone.com/pages/pantone/index.aspx</a></li> </ul>
<ul style="list-style-type: none"> <li><input type="checkbox"/> Sketching</li> <li><input type="checkbox"/> Ideation</li> <li><input type="checkbox"/> Plan</li> <li><input type="checkbox"/> Practice</li> <li><input type="checkbox"/> Mark making</li> <li><input type="checkbox"/> Collage</li> <li><input type="checkbox"/> Various approaches</li> </ul>	<p><b>making to plan, execute, and construct two-dimensional images or three-dimensional models.</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Various techniques</li> </ul>	<p><b>VA.912.S.3.10</b></p>	<ul style="list-style-type: none"> <li>- Sketchbook work done daily, weekly, or as needed.</li> <li>- Give guidelines for time</li> </ul>

management  
while executing  
these sketches  
- Use sketchbooks  
to explore range of  
effects created  
with

- Ideation
- Framing
- Collage
- Color Theory Discovering Drawing
  - Sketchbook p.18-19; 217
  - Delacroix's Moroccan p. 19
  - Samples p. 25

<ul style="list-style-type: none"> <li><input type="checkbox"/> Various materials</li> <li><input type="checkbox"/> Various tools</li> <li>- Tools</li> <li><input type="checkbox"/> Scissors</li> <li><input type="checkbox"/> Rulers</li> <li><input type="checkbox"/> Viewfinders</li> <li><input type="checkbox"/> Glue</li> <li>- Brushes</li> <li><input type="checkbox"/> Flat</li> <li><input type="checkbox"/> Round</li> <li><input type="checkbox"/> Brite</li> <li><input type="checkbox"/> Natural vs. synthetic bristles Brush</li> <li>-Time management</li> </ul>	<p>various marking tools</p> <ul style="list-style-type: none"> <li>- Introduce collage and mixed media approaches to sketchbook activities.</li> </ul> <p><b>Example – Question</b> How does the artist use mark-making in drawing, painting or printmaking to show expressive content?</p> <p><b>Florida Standards</b> LAFS.910.WHST.3.9 Draw evidence from informational texts to support analysis, reflection, and research. MAFS.K12.MP.6: Attend to precision. MAFS.K12.MP.7: Look for and make use of structure</p>		<ul style="list-style-type: none"> <li>- 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</li> </ul> <div style="background-color: black; color: white; padding: 5px; text-align: center; font-weight: bold; font-size: 1.2em;">Q1</div> <p>21<sup>st</sup> Century Skills (MAP 11-14)</p> <ul style="list-style-type: none"> <li>o Time management</li> </ul> <ul style="list-style-type: none"> <li><input type="checkbox"/> P21 Skills Art Map. <a href="http://p21.org/storage/documents/P21_arts_map_final.pdf">http://p21.org/storage/documents/P21_arts_map_final.pdf</a></li> </ul>
<ul style="list-style-type: none"> <li>- Review art room procedures</li> </ul>	<p><b>Store and maintain equipment, materials, and artworks properly in the art studio to prevent damage and/or cross-contamination.</b></p> <ul style="list-style-type: none"> <li>- Understand that certain materials and tools can be used appropriately to reduce risk of damage or destruction (example: brush choice, cleaning, and storage)</li> <li>- Students are required to show appropriate care in the handling and storage of their own artworks and the work of their peers.</li> </ul>	<p><b>VA.912.S.3.11</b></p>	<p>The Visual Experience-</p> <ul style="list-style-type: none"> <li>- Making a Portfolio for Your Artwork (by end of course) p.49</li> <li>- Displaying Your Artwork p.495</li> </ul>
<p><b>TOPICS</b></p>	<p><b>CONNECT w/ ART C</b> <i>Context In Art Past to Present; Art Styles; Artist Integrity</i></p>		<p><b>ACADEMIC LANGUAGE</b></p> <p><i>italics = integration</i> (text pages)</p>
<p>Identify and define periods of art</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Significance of the work from those periods.</li> </ul> <p><b>Bauhaus School / Movement</b> <a href="http://www.theartstory.org/movement-bauhaus.htm">http://www.theartstory.org/movement-bauhaus.htm</a></p> <p>Identify and discuss the work of artists</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Qualities relevant to the technical and visual concepts being used.</li> </ul> <p>Original imagery</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Ethical standard</li> <li><input type="checkbox"/> Necessity for the individual creative growth</li> </ul>	<p><b>Make connections between timelines in other content areas and timelines in the visual arts.</b></p> <ul style="list-style-type: none"> <li>- Historical, literary, technological, geographic, and cultural connections should be made to give contextual relevance to the work of artists and illuminate the artist’s perspective on the time in which he or she lived.</li> <li>- Explore artists in the Bauhaus movement for their contributions to design</li> </ul> <p><b>Example – Question</b> What historical events influenced the Bauhaus movement?</p> <p><b>Florida Standards</b> LAFS.910.WHST.3.9 Draw evidence from informational texts to support analysis, reflection, and research. MAFS.K12.MP.7: Look for and make use of structure</p>	<p><b>VA.912.C.3.5</b></p>	<p><b>Bauhaus School / Movement</b> <a href="http://www.theartstory.org/movement-bauhaus.htm">http://www.theartstory.org/movement-bauhaus.htm</a></p> <p><u>Visual Experience</u></p> <p><i>Kandinsky p. 460</i> <i>Albers p. 7, 16, 23</i> <i>Moholy-Nagy p. 283</i></p>

<ul style="list-style-type: none"> <li>- Why ethics</li> <li>- Why copyright laws</li> </ul>	<p><b>Demonstrate personal responsibility, ethics, and integrity, including respect for intellectual property, when accessing information and creating works of art.</b></p> <ul style="list-style-type: none"> <li>- Identify how artists have used and referenced the work of others in their creations.</li> <li>- Discuss the ethical and legal responsibilities of artists when they use the work of others.</li> <li>- Give opportunities to demonstrate proper citation of sources.</li> </ul> <p><b>Example – Question</b> How has another's artwork been appropriated if used?</p> <p>Florida Standards MAFS.K12.MP.6: Attend to precision. MAFS.K12.MP.7: Look for and make use of structure</p>	<p><b>VA.912.S.3.4</b></p>	<ul style="list-style-type: none"> <li><input type="checkbox"/> Plagiarism</li> <li><input type="checkbox"/> Source Citation <a href="http://www.library.cornell.edu/resrch/citmanage/mla">http://www.library.cornell.edu/resrch/citmanage/mla</a></li> <li>• Appropriation</li> <li>• Context</li> <li>• Re-contextualize <a href="http://www.artsconnected.org/collection/120598/artists-and-appropriation?print=true#(1)">http://www.artsconnected.org/collection/120598/artists-and-appropriation?print=true#(1)</a></li> </ul> <div style="border: 1px solid black; padding: 5px; display: inline-block;">Q1</div>
<p><b>TOPICS</b></p> <p><b>ASSESS ART Ability to Discuss &amp; Evaluate Personal Art and Art of Others in Various Contexts</b></p>		<p><b>ACADEMIC LANGUAGE</b> <i>italics = integration</i> (next pages)</p>	
<ul style="list-style-type: none"> <li>- Styles and genre of artworks</li> <li>- Compare artworks             <ul style="list-style-type: none"> <li><input type="checkbox"/> Diverse styles</li> <li><input type="checkbox"/> Different time periods</li> <li><input type="checkbox"/> Different cultures</li> <li><input type="checkbox"/> Meaning</li> </ul> </li> <li>- Use and identify expressive content in art works</li> </ul>	<p><b>Evaluate the technical skill, aesthetic appeal, and/or social implication of artistic exemplars to formulate criteria for assessing personal work.</b></p> <ul style="list-style-type: none"> <li>- Discuss the value of technical skill, aesthetics, and social implications in artworks by comparing works conceptualized and executed in different ways.             <ul style="list-style-type: none"> <li><input type="checkbox"/> Example: compare works of Klee and Kandinsky</li> <li><input type="checkbox"/> Compare: the color usage in portraits by Van Gogh and Warhol</li> <li><input type="checkbox"/> Apply similar investigation and descriptive language to execute self-analysis of original works.</li> </ul> </li> </ul>	<p><b>VA.912.C.1.3</b></p>	<ul style="list-style-type: none"> <li>- Expressive content</li> <li>- Design</li> <li>- Aesthetic Experience</li> <li>- Intentions</li> </ul> <p><u>The Visual Experience</u></p> <ul style="list-style-type: none"> <li>- What is Art? p. 2-11             <ul style="list-style-type: none"> <li><input type="checkbox"/> Traditional</li> <li><input type="checkbox"/> Non-Traditional</li> <li><input type="checkbox"/> Medium</li> <li><input type="checkbox"/> Subject</li> </ul> </li> <li>- Philosophy of Art p.14-17</li> </ul>
<ul style="list-style-type: none"> <li>- Critical analysis of art work             <ul style="list-style-type: none"> <li>• Descriptive language</li> <li>• Divergent thinking</li> <li>• Diverse viewpoints</li> <li>• Connections</li> <li>• Meaning</li> <li>• Purpose</li> <li>• Viewpoints</li> </ul> </li> <li>- Structural Elements of Art</li> <li>- Organizational Principles</li> </ul>	<p><b>Use appropriately cited sources to document research and present information on visual culture.</b></p> <p>Select 2D works for eastside Halifax Art Festival which traditionally takes place during the first weekend in November. Westside festival is weekend before Thanksgiving</p> <ul style="list-style-type: none"> <li>- Students should research artists and artworks independently using a range of appropriate sources which are accurately cited.             <ul style="list-style-type: none"> <li>• Answers essential questions about visual culture in different times and places.</li> <li>• Viewpoints</li> <li>• Divergent thinking</li> <li>• Identify symbolism</li> <li>• Identify expressive content</li> </ul> </li> <li>- Analyze connections between formal elements present in the work and the meaning or purpose of the work.</li> </ul>	<p><b>VA.912.F.3.5</b></p>	<ul style="list-style-type: none"> <li>- Philosophy of Art p.14-17</li> </ul> <p>Resources:</p> <ul style="list-style-type: none"> <li>- Scholastic Art Magazine</li> <li>- <u>Discovering Drawing</u> (Davis)</li> <li>- <u>The Visual Experience</u> (Davis)</li> <li>- Art 21 video series at <a href="http://www.pbs.org/art21/">www.pbs.org/art21/</a></li> <li>- Source Citation <a href="http://www.library.cornell.edu/resrch/citmanage/mla">http://www.library.cornell.edu/resrch/citmanage/mla</a></li> <li>- Artist statement</li> <li>- Divergent thinking</li> <li>- Viewpoints</li> <li>- Self-Analysis</li> <li>- Art Criticism Method - Inventory, Describe,</li> </ul>

Analyze, Interpret,  
Judge

## Florida Standards Required by Florida DOE for this Course

Q1

### VISUAL ART – 0101310 2D Studio Art 2

#### Course Number: 0101310 2D Studio Art 2 w/ highlighted Florida Standards per quarter

**ELD.K12.ELL.SI.1** English language learners communicate for social and instructional purposes within the school setting.

**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.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 3D Art  
Aligned with Volusia County Report Card Grading*

## General Visual Arts Rubric

<p>LEVEL 4</p>	<p><b><u>RANGE 90 -100%</u> (A = 3.0 - 4.0)</b>            Makes form(s) which vary in height, width and depth            Provides excellent informative detail(s)            Shows excellent variety in surface treatment(s)            Shows excellent evidence of thought and decision making in developing form(s)            Shows excellent use of principles and elements of design            Shows excellent control of media            Uses excellent observation skills, imagination or personal expression</p>	<p><b>4 Points</b>            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><b>3 Points</b>            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><b>2 Points</b>            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><b>1 Point</b>            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><b>0 Point</b>            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><b><u>RANGE 80-89%</u> (B = 2.5 - 2.99)</b>            Makes form(s) which vary in height, width and depth            Provides effective informative detail(s)            Shows effective variety in surface treatment(s)            Shows effective evidence of thought and decision making in developing form(s)            Shows effective use of principles and elements of design            Shows effective control of media            Uses effective observation skills, imagination or personal expression</p>	
<p>LEVEL 2</p>	<p><b><u>RANGE 70-79%</u> (C = 2.00-2.49)</b>            Makes form(s) that have moderate variety in structure and dimension            Provides moderate informative detail(s)            Shows moderate variety in surface treatment(s)            Shows moderate evidence of thought and decision making in developing form(s)            Shows moderate use of principles and elements of design            Shows moderate control of media            Uses moderate observation skills, imagination or personal expression</p>	
<p>LEVEL 1</p>	<p><b><u>RANGE 60-69%</u> (D = 1.0 - 1.99)</b>            Makes form(s) which generally lack structure &amp; dimension            Provides little or no informative details            Shows little or no variety in surface treatment(s)            Shows little or no thought and decision making in developing form(s)            Shows little or no use of principles and elements of design            Shows little or no control of media            Uses little or no observation skills, imagination or personal expression</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 Text-based Writing

**4** The response provides thorough and convincing support, citing evidence for the controlling idea or main idea that includes the effective use of sources, facts, and details. The response includes most of the following:

- Smoothly integrated, thorough, and relevant evidence, including precise references to sources
- Effective use of a variety of elaborative techniques (including but not limited to definitions, quotations, and examples), demonstrating an understanding of the topic and text
- Clear and effective expression of ideas, using precise language
- Academic and domain-specific vocabulary clearly appropriate for the audience and purpose

**3** The response provides adequate support, citing evidence for the controlling idea or main idea that includes the use of sources, facts, and details. The response includes most of the following:

- Generally integrated and relevant evidence from sources, though references may be general or imprecise
- Adequate use of some elaborative techniques
- Adequate expression of ideas, employing a mix of precise and general language
- Domain-specific vocabulary generally appropriate for the audience and purpose

**2** The response provides uneven, cursory support/evidence for the controlling idea or main idea that includes partial use of sources, facts, and details. The response may include the following:

- Weakly integrated evidence from sources; erratic or irrelevant references or citations
- Repetitive or ineffective use of elaborative techniques
- Imprecise or simplistic expression of ideas
- Some use of inappropriate domain-specific vocabulary

**1** The response provides minimal support/evidence for the controlling idea or main idea, including little if any use of sources, facts, and details. The response may include the following:

- Minimal, absent, erroneous, or irrelevant evidence from the source material
- Expression of ideas that is vague, unclear, or confusing
- Limited and often inappropriate language or domain specific vocabulary.

**NIT/ORGANIZING PRINCIPLE:**  
**CREATIVE PROCESS:**  
 Higher Order Thinking & Reasoning –  
 Innovation, Intention, Focus, and Practice

**VISUAL ART – 0101310**  
**2D Studio Art 2**

Q2 **912**

**ESSENTIAL QUESTIONS**

- How does culture/history play a role in the direction art takes?
- What can be taken from the Bauhaus School that could be reworked into new imagery with new criteria?
- How does perseverance improve ideation?
- What kinds of marks can be made to create the illusion of depth in a picture plane?

- How are the Structural Elements and Organizational Principles combined to achieve depth?
- How can art be analyzed and evaluated?
- How is expressive content included in imagery?
- How is meaning created through form and surface embellishment?

**Text:**  
Drawing (D-Davis)  
The Visual Experience  
 (VE-Davis)

**Overview of Curriculum**

**BIG IDEAS – S, O: SKILLS, TECHNIQUES, PROCESSES, and ORGANIZATION**  
 The expectation is that during quarters 1 - 4 the student investigates visual concepts that refine compositional skills based on perception and expression, altered space, closure, proportion, perspective, and color theory. The study of art, artists, styles, and periods, including the Bauhaus School and Art Nouveau, provides inspiration for in-depth manipulation of media and techniques and the creation of two-dimensional (2-D) design images. Continued practice, sketching, and ideation improve compositional skills organized by the principles of design. The creation of work based on a series of images is introduced.

**BIG IDEAS – C, S: COGNITION, HISTORICAL**  
 The student employs 21st-century skills that include creativity, critical thinking, flexibility, communication, perseverance, and time management to focus on advanced art concepts and the selection of personal work for a portfolio. Through the critique process, students analyze, evaluate, and respond to works of artists, their own art, and artwork of peers.

**DUE:**  
**October**  
 - Volusia County Fair

**November:**  
 - Halifax Art Festival – East side  
 - DeLand Fall Festival – West side  
 - Scholastic Art Submission – TBD  
 Before Thanksgiving - Florida Fair  
 Submission (senior portfolios; grades 10-12)

**TOPICS**

**INNOVATE ART** *cludes Cognition, Engagement, Persistence, How to Think About, Create, and Reflect on Personal Art*

**NGSSS Visual Art STANDARDS**  
**Topics - Unpacking - Learning Targets**

**STANDARDS**  
 (\* are repeated)

**ACADEMIC LANGUAGE**  
*italics =*  
 integration (text pages)

<p>- Choices</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Structural Elements of</li> <li><input type="checkbox"/> Organizational Principles of Design</li> <li><input type="checkbox"/> Change meaning and impact of an image</li> </ul> <p>- Symbolism-</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Personal systems of symbolic language develop by artists</li> <li><input type="checkbox"/> Abstract symbolism</li> </ul> <p>- Perspective</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Linear</li> <li><input type="checkbox"/> Aerial/atmospheric</li> <li><input type="checkbox"/> Create intended psychological reaction from viewer</li> </ul> <p>- Depicting change</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Futurism</li> <li><input type="checkbox"/> Dynamism</li> </ul> <p>- Approaches to the portrait as an expressive subject</p>	<p><b>Use divergent thinking, abstract reasoning, and various processes to demonstrate imaginative or innovative solutions for art problems.</b></p> <ul style="list-style-type: none"> <li>- Use the principles of design to organize visual concepts in multiple ways before executing them in an artwork.</li> <li>- Imagine how a common question can be answered successfully in a multitude of diverse ways.             <ul style="list-style-type: none"> <li>• Example:                 <ul style="list-style-type: none"> <li>○ How can one represent movement in a still image?</li> <li>○ How can the illusion of depth enhance the psychological impact of a drawing?</li> <li>○ What abstract and figurative factors can influence the expressive effect of a portrait?</li> </ul> </li> </ul> </li> <li>- How did futurists approach and execute artworks to depict movement and dynamic change</li> </ul>	<p><b>VA.912.F.1.1</b></p>	<p><b>Discovering Drawing</b></p> <ul style="list-style-type: none"> <li>• Creating Contrast with varied mark-making and contrast in all structural elements p. 37</li> <li>• Line, Stroke, and Tone p.70-71</li> <li>• Defining Forms with Value p.73</li> </ul>
	<p><b>Develop competence and dexterity, through practice, in the use of processes, tools, and techniques for various media</b></p> <ul style="list-style-type: none"> <li>- Active sketchbook work that emphasizes observational drawing skills through multiple repeated practices and trials.</li> <li>- A scheduled regiment of timed drawings should be conducted to help students improve through formative activities.</li> <li>- Students see the values of “sketches” and how they may differ in quality and style of execution from fully realized artworks.</li> <li>- The sketchbook is used as a workspace for experimentation and practice with materials to try a broad range of possible applications..</li> </ul>	<p><b>VA.912.S.3.12</b></p>	<p><b>Discovering Drawing</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Portrait as illustration and exploration p.136</li> <li><input type="checkbox"/> Expressions, clip file, how to Draw Facial Expressions p.152-153.</li> <li><input type="checkbox"/> The Expressive Language Chapter 10 p.200</li> </ul>
<p><b>TOPICS</b></p>	<p><b>DEVELOP ART F: Organizational Structures (Structural Elements of Art &amp; Organizational Principles of Design); Proficiency in Skill, Media, Technique, Safety</b></p>		<p><b>ACADEMIC LANGUAGE</b> <i>italics = integration (text pages)</i></p>
<p>- Artists</p> <ul style="list-style-type: none"> <li>• Dynamism – Balla</li> <li><input type="checkbox"/> Perspective - Anselm Kiefer</li> </ul> <p><b>FOCUS</b></p> <p>- Observational Drawing</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Proportional relationships - still life</li> <li><input type="checkbox"/> Details of forms create illusion of volume and surface</li> <li><input type="checkbox"/> Forms defined in</li> </ul>	<p><b>Demonstrate organizational skills to influence the sequential process when creating artwork.</b></p> <ul style="list-style-type: none"> <li>- Begin observational drawing             <ul style="list-style-type: none"> <li>• Multitude of sketches of a form</li> <li>• From direct observation</li> <li>• Compose a dynamic drawing that implies movement or change of that form through repetition, overlap, or distortion.</li> </ul> </li> <li>- Prepare works for <u>westside</u> Deland Fall Festival traditionally held during the 3<sup>rd</sup> weekend of November.</li> <li>- Use linear perspective to accurately draw geometric forms that can be observed             <ul style="list-style-type: none"> <li>○ Correct use of eye level (horizon</li> <li>○ Techniques of light and shade, contrast, color temperature control,</li> </ul> </li> </ul>	<p><b>VA.912.S.2.1</b></p>	<ul style="list-style-type: none"> <li>- Proportional relationships</li> <li>- Overlap</li> <li>- Placement</li> <li>- Foreshortening</li> <li>- Creating Volume</li> <li>- Sighting</li> <li>- Intuitive perspective</li> </ul> <p><b>Discovering Drawing</b></p> <ul style="list-style-type: none"> <li>- Organizing - Constructions in Space</li> </ul>

<p>space through</p> <ul style="list-style-type: none"> <li>o Overlapping</li> <li>o Proportional scale</li>   <li>o Placement in the frame</li> <li>o Foreshortening</li> </ul> <p><input type="checkbox"/> Geometric forms from observation</p> <ul style="list-style-type: none"> <li>o Use sighting</li> <li>o Use intuitive perspective</li> <li>o Accuracy through Linear perspective</li> </ul> <p>- Review safety procedures</p>	<p>and detail complexity to create the illusion of depth line), vanishing points, and sight lines.</p> <p><b>Review, discuss, and demonstrate the proper applications and safety procedures for hazardous chemicals and equipment during the art-making process.</b></p> <p>- Know use and care of tools and materials. - Demonstrate ongoing responsible use of tools and materials.</p> <p><b>Example – Question</b> Why is safety a concern for artists?</p> <p>Florida Standards ELD.K12.ELL.SI.1 English language learners communicate for social and instructional purposes within the school setting.</p> <p><b>Skills and techniques through application of the principles of heat properties and color and light theory.</b></p> <p>- Use a range of color media to develop original artworks that demonstrate an understanding of the following properties:</p> <ul style="list-style-type: none"> <li>• Color</li> <li>• Color mixing</li> <li>• Interactions of colors in a planned scheme</li> </ul> <p>- Use color to enhance the expressive qualities of a portrait – Matisse “Woman with the Green Stripe” <a href="http://www.artionado.com/Matisse/Matisse%20fauve%20works%205.html">http://www.artionado.com/Matisse/Matisse%20fauve%20works%205.html</a>.</p> <p>Explore the color actually seen on the surface of the skin as well as the effects of mood created when those colors are altered.</p> <p>- Create the illusion of depth by using techniques for:</p> <ul style="list-style-type: none"> <li>• Light and shade</li> <li>• Contrast</li> <li>• Color temperature control</li> <li>• Detail complexity</li> </ul> <p><b>Example – Question</b> How is the knowledge of color theory necessary for an artist? How does the use of different colors in the same image change the mood of the image? Compare Andy Warhol self-portrait <a href="http://www.moma.org/learn/moma_learning/andy-warhol-self-portrait-1966">http://www.moma.org/learn/moma_learning/andy-warhol-self-portrait-1966</a> to Van Gogh self-portrait</p>	<p><b>VA.912.S.3.3</b></p> <p><b>VA.912.S.3.8</b></p>	<p style="text-align: right;"><b>Q2</b></p> <p>p. 112-113 <u>The Visual Experience</u></p> <p>- Rhythm and Movement p. 178-181 - Umberto Boccioni “Unique Forms of Continuity in Space” p. 180 - Sequence- p. 181</p> <p>Review class procedures on safety notes through Q4 from Q1 and/or when necessary <b>VA.912.S.3.11</b></p> <p>- MSDS Sheets info_ <a href="http://dickblick.com/msds">http://dickblick.com/msds</a> - Art Safety Guide_ <a href="http://web.princeton.edu/sites/ehs/artsafety/">http://web.princeton.edu/sites/ehs/artsafety/</a> - The Art &amp; Creative Materials Institute, Inc. <a href="http://www.acminet.org/">http://www.acminet.org/</a> - Safety Tips_ <a href="http://www.acminet.org/index.php?option=com_safetytips&amp;view=safetytips&amp;Itemid=64">http://www.acminet.org/index.php?option=com_safetytips&amp;view=safetytips&amp;Itemid=64</a></p> <p>- Color mixing schemes - review</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Monochromatic</li> <li><input type="checkbox"/> Analogous</li> <li><input type="checkbox"/> Complementary etc.,</li> <li><input type="checkbox"/> Properties (Hue, Intensity, Value) Temperature</li> <li><input type="checkbox"/> Expressive use of color</li> </ul> <p>- Perspective</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Sighting, sight lines</li> <li><input type="checkbox"/> Intuitive perspective</li> <li><input type="checkbox"/> One-point linear perspective</li> <li><input type="checkbox"/> Eye level</li> <li><input type="checkbox"/> Horizon line</li> <li><input type="checkbox"/> Eye level</li> <li><input type="checkbox"/> Geometric forms</li> <li><input type="checkbox"/> Vanishing point</li> </ul> <p><u>The Visual Experience</u></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Color and Value p. 88-103</li> </ul> <p>Discovering Drawing</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Still Life p. 68-77</li> <li><input type="checkbox"/> Organizing Constructions in Space p. 112-113</li> <li><input type="checkbox"/> How to use One Point Perspective</li> </ul>
<p>- Color theory</p> <p>- Color mixing</p> <p>- Artists:</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Franz Marc <a href="http://www.ibiblio.org/wm/paint/auth/marc/">http://www.ibiblio.org/wm/paint/auth/marc/</a></li> <li><input type="checkbox"/> Mark Rothko <a href="http://www.markrothko.org/">http://www.markrothko.org/</a></li> <li><input type="checkbox"/> Josef Albers_ <a href="http://www.moma.org/collection/artists/97">http://www.moma.org/collection/artists/97</a></li> </ul> <p><b>FOCUS</b></p> <p>- Observational Drawing</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Proportional relationships in still life objects.</li> <li><input type="checkbox"/> Details</li> <li><input type="checkbox"/> Illusion of volume</li> <li><input type="checkbox"/> Perspective</li> <li><input type="checkbox"/> Horizon -Eye level</li> <li><input type="checkbox"/> Vanishing point</li> <li><input type="checkbox"/> Geometric forms</li> <li><input type="checkbox"/> Angles</li> <li><input type="checkbox"/> Practice</li> </ul>	<p>and detail complexity to create the illusion of depth line), vanishing points, and sight lines.</p> <p><b>Review, discuss, and demonstrate the proper applications and safety procedures for hazardous chemicals and equipment during the art-making process.</b></p> <p>- Know use and care of tools and materials. - Demonstrate ongoing responsible use of tools and materials.</p> <p><b>Example – Question</b> Why is safety a concern for artists?</p> <p>Florida Standards ELD.K12.ELL.SI.1 English language learners communicate for social and instructional purposes within the school setting.</p> <p><b>Skills and techniques through application of the principles of heat properties and color and light theory.</b></p> <p>- Use a range of color media to develop original artworks that demonstrate an understanding of the following properties:</p> <ul style="list-style-type: none"> <li>• Color</li> <li>• Color mixing</li> <li>• Interactions of colors in a planned scheme</li> </ul> <p>- Use color to enhance the expressive qualities of a portrait – Matisse “Woman with the Green Stripe” <a href="http://www.artionado.com/Matisse/Matisse%20fauve%20works%205.html">http://www.artionado.com/Matisse/Matisse%20fauve%20works%205.html</a>.</p> <p>Explore the color actually seen on the surface of the skin as well as the effects of mood created when those colors are altered.</p> <p>- Create the illusion of depth by using techniques for:</p> <ul style="list-style-type: none"> <li>• Light and shade</li> <li>• Contrast</li> <li>• Color temperature control</li> <li>• Detail complexity</li> </ul> <p><b>Example – Question</b> How is the knowledge of color theory necessary for an artist? 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	<p><a href="http://www.vangoghgallery.com/misc/selfportrait.html">http://www.vangoghgallery.com/misc/selfportrait.html</a>  <b>Florida Standards</b>                  MAFS.K12.MP.6: Attend to precision.                  MAFS.K12.MP.7: Look for and make use of structure</p>		<p>p. 113</p> <div style="border: 1px solid black; padding: 5px; text-align: center; width: 40px; float: right;"><b>Q2</b></div>
<p>- Sketching</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Understanding illusion of space</li> <li><input type="checkbox"/> Psychological response                         <ul style="list-style-type: none"> <li><input type="checkbox"/> Fear</li> <li><input type="checkbox"/> Confusion</li> <li><input type="checkbox"/> Dissonance</li> <li><input type="checkbox"/> Delight</li> <li><input type="checkbox"/> Restriction</li> <li><input type="checkbox"/> Other</li> </ul> </li> </ul>	<p><b>Develop skill in sketching and mark-making to plan, execute, and construct two-dimensional images or three-dimensional models.</b></p> <ul style="list-style-type: none"> <li>- Create sketches that show the illusion of depth</li> <li>- The style of mark-making should be consistent and thoughtfully developed to serve the purpose of the work.</li> </ul> <p><b>Example</b> — <b>Question</b>                  How has the sketchbook supported qualities of good design through practice in mark-making?</p> <p>Florida Standards                  LAFS.910.WHST.3.9 Draw evidence from informational texts to support analysis, reflection, and research.                  MAFS.K12.MP.6: Attend to precision.                  MAFS.K12.MP.7: Look for and make use of structure</p>	<p><b>VA.912.S.3.10</b></p>	<p>Psychological Reactions</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Fear,</li> <li><input type="checkbox"/> Confusion</li> <li><input type="checkbox"/> Dissonance</li> <li><input type="checkbox"/> Delight</li> <li><input type="checkbox"/> Restriction</li> </ul> <p><u>A Guide to Drawing</u> by Mendelowitz, Faber, and Wakeham (Thomson and Wadsworth)</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Expressive Use of Texture p. 136-137</li> <li><input type="checkbox"/> Perspective and Forms in Space p.161</li> <li><input type="checkbox"/> Fixed Viewpoint</li> <li><input type="checkbox"/> Picture Plane</li> <li><input type="checkbox"/> Horizon Line, Ground Plane</li> <li><input type="checkbox"/> Vanishing Point</li> <li><input type="checkbox"/> Scale and Distance</li> <li>• Joseph Paxton, "The Crystal Palace" p.172</li> <li>• Thomas Eakins, "Perspective Drawing for</li> </ul>
<p><b>TOPICS</b></p>	<p><b>CONNECT w/ ART F: C</b>  <b>Context In Art Past to Present; Art Styles; Artist Integrity-Copyright</b></p>		<p><b>ACADEMIC LANGUAGE</b>  <i>italics = integration</i></p>
<p>- Drawing/design solutions</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Concerns of the Italian Futurists VE-p. 499 . Contrast Futurists with Bauhaus Movement</li> <li><input type="checkbox"/> Perspective and psychological effects</li> <li><input type="checkbox"/> Renaissance masterworks                         <ul style="list-style-type: none"> <li><input type="checkbox"/> Masaccio "The Trinity"</li> </ul> </li> <li><input type="checkbox"/> Modern and/or contemporary works                         <ul style="list-style-type: none"> <li><input type="checkbox"/> Perspective/design in work of Al Held</li> </ul> </li> </ul> <p>Alphabet paintings</p>	<p><b>Describe community resources to preserve, restore, exhibit, and view works of art.</b></p> <ul style="list-style-type: none"> <li>- Visit a local museum, gallery, art show or art exhibit on line during the first semester.</li> <li>- Write a reflection or critique of the work viewed and include response to commentary from a docent or website..</li> </ul>	<p><b>VA.912.F.2.8</b></p>	<p>- Purpose of a places that display art</p> <ul style="list-style-type: none"> <li>• Museum</li> <li>• Gallery</li> <li>• Art Festival</li> <li>• On-Line sites</li> </ul> <p>Volusia County Map of Arts Venues:</p>
	<p><b>Describe the significance of major artists, architects, or masterworks to understand their historical influences.</b></p> <ul style="list-style-type: none"> <li>- Identify and discuss relevant historic and contemporary artists who have worked in styles and subject matter covered during this quarter.</li> <li>- Artists provide ideas and inspiration to students in approaching personal work.                         <ul style="list-style-type: none"> <li>• Examples:</li> </ul> </li> </ul>	<p><b>VA.912.H.1.9</b></p>	<p>museums and galleries  <a href="http://celebratingculture.com/artsmap.htm">http://celebratingculture.com/artsmap.htm</a></p> <ul style="list-style-type: none"> <li>- Significance of image to artist</li> <li>- Relationship to culture, history</li> </ul> <p><u>The Visual Experience</u></p> <ul style="list-style-type: none"> <li>- Umberto Boccioni, "Unique Forms of Continuity in Space" p. 180</li> <li>- Pablo Picasso "The Old Guitarist" p.102</li> </ul>

<p><a href="http://www.heimread.com/exhibitions/2013-02-28_al-held">http://www.heimread.com/exhibitions/2013-02-28_al-held</a></p> <ul style="list-style-type: none"> <li>o Anselm Kiefer <a href="http://www.moma.org/collection/artists/3086">http://www.moma.org/collection/artists/3086</a></li> </ul> <p>- Create personal art to include</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Abstract and figurative symbolism that conveys a personal message through 2D design</li> <li><input type="checkbox"/> Include ideas from Futurists, perspective</li> </ul> <p><u>Visual Experience</u></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> day-night landscape p. 120-121</li> <li><input type="checkbox"/> Hockney p. 92</li> <li>• Piranesi – gloomy imaginary p. 125</li> </ul>	<ul style="list-style-type: none"> <li>o Discuss philosophies of the Futurists and how they are aligned with aesthetic evidence in their works. Compare with Bauhaus movement.</li> <li>o Investigate works causing emotional or psychological reactions such as the work of Anselm Kiefer's frequent use of linear perspective.</li> <li>o Reflect on works of portraiture that use color, texture, lighting, distortion and/or exaggeration such as             <ul style="list-style-type: none"> <li>• Picasso</li> <li>• Van Gogh</li> <li>• Kokoschka compare painting style w/ Kiefer</li> <li>• Matisse</li> <li>• Modigliani - <a href="https://en.wikipedia.org/wiki/Amedeo_Modigliani">https://en.wikipedia.org/wiki/Amedeo_Modigliani</a> (nudes incl.)</li> </ul> </li> </ul>		<p>- Pablo Picasso "Woman in White" p.94</p> <div style="text-align: right; background-color: black; color: white; padding: 5px; width: 50px; margin-left: auto;">Q2</div>
	<p><b>Create works of art that include symbolism, personal experiences, or philosophical view to communicate with an audience.</b></p> <p>- Use abstract and figurative symbolism to convey a personal message through a work of art.</p> <ul style="list-style-type: none"> <li>• Conceptual goal may be accomplished through thoughtful integration into any of the artworks being created for technical practice.</li> <li>• Compare this communicative goal with those of other artists presented during this quarter</li> </ul> <p><b>Example – Question</b> What makes art work appealing to the public?</p>	<p><b>VA.912.O.3.1</b></p>	<p>- Symbolism</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Abstract</li> <li><input type="checkbox"/> Figurative</li> </ul> <p>- Conceptual</p> <p>- Visual communication</p> <p><u>The Visual Experience</u></p> <ul style="list-style-type: none"> <li>- Edvard Munch "The Scream" p.178</li> <li>- German Expressionism p.459</li> <li>- Abstract Expressionism p. 465</li> </ul>
<p style="text-align: center; font-weight: bold; font-size: 1.2em;">TOPICS</p>	<p style="text-align: center; font-weight: bold;">ASSESS ART: <i>Ability to Discuss &amp; Evaluate Personal Art and Art of Others in Various Contexts</i></p>		<p style="text-align: center; font-weight: bold; font-size: 1.2em;">ACADEMIC LANGUAGE</p> <p style="text-align: center; font-size: 0.8em;"><i>italics = integration (text pages)</i></p>
<p>- Review Art Criticism Process</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Description</li> <li><input type="checkbox"/> Analysis</li> <li><input type="checkbox"/> Interpretation</li> <li><input type="checkbox"/> Evaluation</li> </ul> <p>- Use of</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Structural Elements of Art</li> <li><input type="checkbox"/> Organizational Principles of Design</li> </ul>	<p><b>Use critical-thinking skills for various contexts to develop, refine, and reflect on an artistic theme.</b></p> <ul style="list-style-type: none"> <li>- As sketches develop, make critical assessments of diverse approaches to the theme being explored.</li> <li>- Discuss in reflective writing or with peers, the process of editing ideas and the criteria used to decide on the most successful.</li> <li>- Choose individual artworks or a portfolio of original works for entry to the Florida State Fair as well as the Scholastic Art and Writing Awards</li> </ul> <p><b>Example – Question</b> How does color emphasized emotional qualities?</p> <p><b>How does color emphasized perspective?</b></p>	<p><b>VA.912.C.1.2</b></p>	<ul style="list-style-type: none"> <li>- Description</li> <li>- Analysis</li> <li>- Interpretation</li> <li>- Evaluation</li> </ul> <p><u>Discovering Drawing</u></p> <ul style="list-style-type: none"> <li>- Rubric-Studio Assessment for portraiture p. 155</li> </ul>
	<p><b>Identify rationale for aesthetic choices in recording visual media.</b></p> <ul style="list-style-type: none"> <li>- Interpret and evaluate artworks for meaning, purpose, and significance.</li> <li>- Write or present a critique of the artwork of an artist studied in class.</li> <li>- Write or present a self-criticism of an artwork created during this</li> </ul>	<p><b>VA.912.C.1.6</b></p>	<p><u>The Visual Experience</u></p> <ul style="list-style-type: none"> <li>- Art Criticism Step by Step p.470-471</li> </ul> <p><u>Discovering Drawing</u></p> <ul style="list-style-type: none"> <li>- Writing p.157</li> </ul> <div style="text-align: right; background-color: black; color: white; padding: 5px; width: 50px; margin-left: auto;">Q2</div>
	<p>quarter.</p> <p>- About Art (comparing Kathe Kollwitz portraits on page 141)</p>		

## Florida Standards Required by Florida DOE for this Course

Q2

### VISUAL ART – 0101310 2D Studio Art 2

#### Course Number: 0101310 2D Studio Art 2 w/ highlighted Florida Standards per quarter

**ELD.K12.ELL.SI.1** English language learners communicate for social and instructional purposes within the school setting.

**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.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 3D Art  
Aligned with Volusia County Report Card Grading*

## General Visual Arts Rubric

<p>LEVEL 4</p>	<p><b>RANGE 90 -100% (A = 3.0 - 4.0)</b>            Makes form(s) which vary in height, width and depth            Provides excellent informative detail(s)            Shows excellent variety in surface treatment(s)            Shows excellent evidence of thought and decision making in developing form(s)            Shows excellent use of principles and elements of design            Shows excellent control of media            Uses excellent observation skills, imagination or personal expression</p>	<p><b>4 Points</b>            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><b>3 Points</b>            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><b>2 Points</b>            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><b>1 Point</b>            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><b>0 Point</b>            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><b>RANGE 80-89% (B = 2.5 - 2.99)</b>            Makes form(s) which vary in height, width and depth            Provides effective informative detail(s)            Shows effective variety in surface treatment(s)            Shows effective evidence of thought and decision making in developing form(s)            Shows effective use of principles and elements of design            Shows effective control of media            Uses effective observation skills, imagination or personal expression</p>	
<p>LEVEL 2</p>	<p><b>RANGE 70-79% (C = 2.00-2.49)</b>            Makes form(s) that have moderate variety in structure and dimension            Provides moderate informative detail(s)            Shows moderate variety in surface treatment(s)            Shows moderate evidence of thought and decision making in developing form(s)            Shows moderate use of principles and elements of design            Shows moderate control of media            Uses moderate observation skills, imagination or personal expression</p>	
<p>LEVEL 1</p>	<p><b>RANGE 60-69% (D = 1.0 - 1.99)</b>            Makes form(s) which generally lack structure &amp; dimension            Provides little or no informative details            Shows little or no variety in surface treatment(s)            Shows little or no thought and decision making in developing form(s)            Shows little or no use of principles and elements of design            Shows little or no control of media            Uses little or no observation skills, imagination or personal expression</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 Text-based Writing

**4** The response provides thorough and convincing support, citing evidence for the controlling idea or main idea that includes the effective use of sources, facts, and details. The response includes most of the following:

- Smoothly integrated, thorough, and relevant evidence, including precise references to sources
- Effective use of a variety of elaborative techniques (including but not limited to definitions, quotations, and examples), demonstrating an understanding of the topic and text
- Clear and effective expression of ideas, using precise language
- Academic and domain-specific vocabulary clearly appropriate for the audience and purpose

**3** The response provides adequate support, citing evidence for the controlling idea or main idea that includes the use of sources, facts, and details. The response includes most of the following:

- Generally integrated and relevant evidence from sources, though references may be general or imprecise
- Adequate use of some elaborative techniques
- Adequate expression of ideas, employing a mix of precise and general language
- Domain-specific vocabulary generally appropriate for the audience and purpose

**2** The response provides uneven, cursory support/evidence for the controlling idea or main idea that includes partial use of sources, facts, and details. The response may include the following:

- Weakly integrated evidence from sources; erratic or irrelevant references or citations
- Repetitive or ineffective use of elaborative techniques
- Imprecise or simplistic expression of ideas
- Some use of inappropriate domain-specific vocabulary

**1** The response provides minimal support/evidence for the controlling idea or main idea, including little if any use of sources, facts, and details. The response may include the following:

- Minimal, absent, erroneous, or irrelevant evidence from the source material
- Expression of ideas that is vague, unclear, or confusing
- Limited and often inappropriate language or domain specific vocabulary.

**UNIT/ORGANIZING PRINCIPLE:**  
**INDIVIDUAL EXPRESSION:**  
 Curiosity, Creativity, & Risk-taking - Managing Ideas, Objectives, and Information

**VISUAL ART – 0101310**  
**2D Studio Art 2**

3<sup>rd</sup> QUARTER  
 PACING: WEEK 19-27

**Q3**

**912**

**ESSENTIAL QUESTION**

- How does peer review improve revisions throughout the creative process to the intended outcome?
- Why is the sketchbook still a viable tool for ideation and improvement of skill and technique?
- How do concept, media, and technique integrate to create diversity and personal expression?
- What is the importance of observational drawing to create representational, figurative and/or abstract imagery?
- How is positive – negative space designed and balanced?
- How are lines and shapes used in positive – negative design?
- How do textural qualities of line create form and surface?
- How are the Structural Elements and Organizational Principles combined to a highlighted or reflective surface?
- What art careers support the merchandizing of art?
- How do aesthetics align with personal expression?
- How can art be analyzed and evaluated?
- How do resources and perseverance contribute to new ideas?
- How is a “series of work” developed?

**Text:**  
Drawing (D-Davis)  
The Visual Experience (VE-Davis)

Overview of Curriculum

**BIG IDEAS – S, O: SKILLS, TECHNIQUES, PROCESSES, and ORGANIZATION**  
 The expectation is that during quarters 1 - 4 the student investigates visual concepts that refine compositional skills based on perception and expression, altered space, closure, proportion, perspective, and color theory. The study of art, artists, styles, and periods, including the Bauhaus School and Art Nouveau, provides inspiration for in-depth manipulation of media and techniques and the creation of two-dimensional (2-D) design images. Continued practice, sketching, and ideation improve compositional skills organized by the principles of design. The creation of work based on a series of images is introduced.

**BIG IDEAS – C, S: COGNITION, HISTORICAL**  
 The student employs 21st-century skills that include creativity, critical thinking, flexibility, communication, perseverance, and time management to focus on advanced art concepts and the selection of personal work for a portfolio. Through the critique process, students analyze, evaluate, and respond to works of artists, their own art, and artwork of peers.

- Due January**
- Florida State Fair Accepted Works sent to Tampa
  - Scholastics: submit digital entries
  - Late January: Volusia Student Create Adjudication; art teacher sends 10 unmatted, unframed works
- February**
- Volusia Select (grades 10-12)
  - ATC's due for School Board Meeting Room Display
  - Florida State Fair All State Art Exposition, Tampa

**TOPICS**

**INNOVATE ART** includes Cognition, Engagement, Persistence, How to Think About, Create, and Reflect on Personal Art

**ACADEMIC LANGUAGE**

- Structural Elements of Art
- Texture
  - o Implied
  - o Actual
  - o Frottage –

**Process and apply constructive criticism as formative assessment for continued growth in art-making skills.**

- o Max Ernst

**VA.912.C.2.3**

*Italics = integration*

**Learning Targets – Standards**

**STANDARDS**  
 (\* are repeated)

- Discuss and formulate a system of criticism that students can use to provide feedback to other students, and apply to sel

- f assessments.
- Conduct peer assessments and self-assessments as a large

Peer assessment\_

The Visual Experience

- Four steps of art criticism

p. 19-27

- Describe
- Analyze
- Interpret

- o Durer
- o Georges Braque
- Textural marking
- Positive – negative space
- Escher VE 63, 141,
  
- 87
- Blending
  - o Modeling forms shading complexity
  - o Gradients
    - Value
    - Color

group, in small groups, or one on one.

**Use information resources to develop concepts representing diversity and effectiveness for using selected media and techniques in a sketchbook or journal.**

- The processes for developing finished works should be worked out with a range of possible outcomes that show a range of effective solutions.
- Analyze complex surfaces and abstract appearances.
- Draw what is seen and not what is known.

**VA.912.S.2.4**

- Evaluate

**Q3**

- Solutions
- Drawing details

Discovering Drawing

- Defining forms in space, line, stroke, tone, collage p. 70-79

**TOPICS**

**DEVELOP ART Organizational Structures (Structural Elements of Art & Organizational Principles of Design) – Proficiency in Skill, Media, Technique, Safety**

**ACADEMIC LANGUAGE**

- Design
  - Positive – negative
  - Color vs. black and white space
- Drawing techniques
  - Stippling
  - Hatching
  - Crosshatching
  - Contour Lines
  - Scribbling
  - Blending
  - Gradients
- Reflection
  - Shine
  - Transparent
  - Translucent
- Media
  - Pen and ink
  - Colored pencil
  - Watercolor
  - Acrylic

**Use innovative means and perceptual understanding to communicate through varied content, media, and art techniques**

- Demonstrate perceptual understanding by rendering complex surface qualities of light and shade on reflective objects.
- Use a wide range of media to experiment with textural effects that can be achieved on a range of surfaces.
- Use drawings of the human figure to achieve qualities of emotional expression.
- Prepare works for Volusia Creates (K-12) and Volusia Select (10-12) Exhibits which are traditionally juried during the third grading period. Works include titles and artist statements written for selected works.
- Begin work on a **series**

**Art Nouveau artists**

- Gustav Klimt – decorative painter <http://www.theartstory.org/artist-klimt-gustav.htm>
- Aubrey Beardsley - influenced by Japanese print [https://en.wikipedia.org/wiki/Aubrey\\_Beardsley](https://en.wikipedia.org/wiki/Aubrey_Beardsley)
- Arthur Heygate Mackmurdo – foliage motifs, book jacket [https://en.wikipedia.org/wiki/Arthur\\_Heygate\\_Mackmurdo](https://en.wikipedia.org/wiki/Arthur_Heygate_Mackmurdo)
- Walter Crane - <http://moniquespassions.com/art-nouveau/art-nouveau-walter-crane/>

- Ephraim Moses Lilien - [https://en.wikipedia.org/wiki/Ephraim\\_Moses\\_Lilien](https://en.wikipedia.org/wiki/Ephraim_Moses_Lilien)

*italics = integration*  
(text pages)

**VA.912.S.1.1**

Implied

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- Reflection  
- Transparent  
- Translucent  
- Opaque

**Art Nouveau** – Visual Experience p. 444, 457

- Both organic and geometric forms, evolving elegant designs that united flowing, natural forms with more angular contours. <http://www.theartstory.org/movement-art-nouveau.htm>
- The practitioners of Art Nouveau sought to revive good workmanship, raise the status of craft, and produce genuinely modern design. <http://www.theartstory.org/movement-art->

	<ul style="list-style-type: none"> <li>Margaret Macdonald Mackintosh- Glasgow style_ <a href="https://en.wikipedia.org/wiki/Margaret_Macdonald_Mackintosh">https://en.wikipedia.org/wiki/Margaret_Macdonald_Mackintosh</a></li> <li>Elenore Abbot – book illustrator <a href="https://en.wikipedia.org/wiki/Elenore_Abbott">https://en.wikipedia.org/wiki/Elenore_Abbott</a></li> </ul>		<a href="#">nouveau.htm</a> <div style="border: 1px solid black; padding: 5px; display: inline-block; margin-top: 10px;">Q3</div>
<p>Influence of Japanese prints <u>VE</u> -p. 55</p> <p>Linoleum block printing _____  <u>Discovering Drawing</u> p. 101  – foam printing plate</p> <p>History of woodcuts  <a href="http://www.artoftheprint.info/relief.html">http://www.artoftheprint.info/relief.html</a>  Albrecht Durer woodcut samples for sale  <a href="http://www.masterworksfineart.com/inventory/durer">http://www.masterworksfineart.com/inventory/durer</a></p>	<p><b>Demonstrate use of perceptual, observational, and compositional skills to produce representational, figurative, or abstract imagery.</b></p> <ul style="list-style-type: none"> <li>- Demonstrate technical ability to draw 3-dimensional form using black ink/marker only on white paper</li> <li>- Apply the black and white spaces (positive-negative concept) in relief printmaking for design</li> </ul> <p><i>Example – Question</i>  How does an understanding of positive - negative space assist with the design qualities in a relief print?  How did the influence of the Japanese print change ideas about creating art?  How is positive- negative space used in the Art Nouveau style?  Which structural elements are most evident in Art Nouveau?</p>	<p><b>VA.912.S.2.5</b></p>	<p>Positive – negative space  <b>Relief printmaking</b></p> <ul style="list-style-type: none"> <li>printing plate – wood, linoleum, foam</li> <li><input type="checkbox"/> brayer/roller; baren</li> <li><input type="checkbox"/> tools, printing press</li> <li><input type="checkbox"/> ink - water/oil based</li> <li>Video – origin (MOMA)_ <a href="https://www.youtube.com/watch?v=IR8yK_aKb2Q">https://www.youtube.com/watch?v=IR8yK_aKb2Q</a></li> <li>Video – historical and process (MOMA)_ <a href="https://www.youtube.com/watch?v=Bjymxow3TVQ">https://www.youtube.com/watch?v=Bjymxow3TVQ</a></li> <li><input type="checkbox"/> Video on relief printing_ <a href="https://www.youtube.com/watch?v=O0skLw_aFpn0">https://www.youtube.com/watch?v=O0skLw_aFpn0</a></li> </ul>
<p>Review safety procedures</p> <p>Linoleum cutting tools</p>	<p><b>Review, discuss, and demonstrate the proper applications and safety procedures for hazardous chemicals and equipment during the art-making process.</b></p> <ul style="list-style-type: none"> <li>- Proper usage of all materials should be explained and repeated as needed.</li> </ul> <p><i>Example – Question</i>  What new concerns arise when using multiple media?  How are printing inks and oil paints and solvents stored properly?</p> <p>Florida Standards  ELD.K12.ELL.SI.1 English language learners communicate for social and instructional purposes within the school setting.</p>	<p><b>VA.912.S.3.3</b></p>	<p>Review class procedures on safety notes through Q4 from Q1 and/or when necessary</p> <p><b>VA.912.S.3.7</b>  <b>VA.912.S.3.11</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> MSDS Sheets info_ <a href="http://dickblick.com/msds">http://dickblick.com/msds</a></li> <li><input type="checkbox"/> Art Safety Guide_ <a href="http://web.princeton.edu/sites/ehs/artsafety/">http://web.princeton.edu/sites/ehs/artsafety/</a></li> <li><input type="checkbox"/> The Art &amp; Creative Materials Institute, Inc., <a href="http://www.acminet.org/">http://www.acminet.org/</a></li> <li><input type="checkbox"/> Safety Tips_ <a href="http://www.acminet.org/index.php?option=com_safetytips&amp;view=safetytips&amp;Itemid=64">http://www.acminet.org/index.php?option=com_safetytips&amp;view=safetytips&amp;Itemid=64</a></li> </ul>
<ul style="list-style-type: none"> <li><input type="checkbox"/> Color harmonies</li> <li><input type="checkbox"/> Glazing</li> </ul>	<p><b>Develop color-mixing skills and techniques through application of the principles of heat properties and color and light theory.</b></p> <ul style="list-style-type: none"> <li>- Effectively and realistically depict color as it appears on the surfaces of reflective objects. Notice how the surface hue affects the properties of reflected colors.</li> </ul>	<p><b>VA.912.S.3.8</b></p>	<p>- Perspective</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Sighting, sight lines</li> <li><input type="checkbox"/> Intuitive perspective</li> <li><input type="checkbox"/> One-point linear perspective</li> <li><input type="checkbox"/> Eye level</li> <li><input type="checkbox"/> Horizon line</li> <li><input type="checkbox"/> Eye level</li> <li><input type="checkbox"/> Geometric forms</li> <li><input type="checkbox"/> Vanishing point</li> </ul>

Refer to Q1 and Q2 information on color theory review

	<p><b>Example – Question</b> How does light affect the “look” of objects?</p>		<p><b>Discovering Drawing</b> - Meaningful color p. 210 - Understanding Color p. 222</p>
<p>- Continues ideation activities - Sketching for Solutions - Sketches for <b>series</b> - View a <b>series</b> of works by an artist that exhibit a progression (such as Piet Mondrian’s progressive movement from realistic representation toward abstracted representation and non-objective geometric abstraction.)</p>	<p><b>Develop skill in sketching and mark-making to plan, execute, and construct two-dimensional images or three-dimensional models.</b> - Sketch subjects at a speed and in a quantity appropriate for the development of skills toward the realization finished artwork.</p> <p><b>Example – Question</b> What contemporary artists specifically use mark-making in their art? Is it expressive, directional, or non-objective?</p> <p><b>Florida Standards</b> LAFS.910.WHST.3.9 Draw evidence from informational texts to support analysis, reflection, and research. MAFS.K12.MP.6: Attend to precision. MAFS.K12.MP.7: Look for and make use of structure</p>	<p><b>VA.912.S.3.10</b></p>	<p>- Sketch review • Ideation to final image</p> <p><b>Discovering Drawing</b> - Sketchbooks p. 18-19</p> <p style="text-align: right;"><b>Q3</b></p>
<p><b>TOPICS</b></p>	<p><b>CONNECT w/ ART C</b> <b>Context In Art Past to Present; Art Styles; Artist Integrity Copyright</b></p>		<p><b>ACADEMIC LANGUAGE</b> <i>italics = integration (text pages)</i></p>
<p>- Drawings in various periods and styles of Art History as applied to examples and quarter coursework</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Perspective - linear, aerial, foreshortening</li> <li><input type="checkbox"/> The self portrait</li> <li><input type="checkbox"/> Modern: Surrealism             <ul style="list-style-type: none"> <li>o Metamorphosis</li> <li>o Juxtaposition</li> <li>o Multiplicity</li> <li>o Scale</li> <li>o Levitation</li> <li>o Anthropomorphism</li> </ul> </li> </ul>	<p><b>Examine a broad spectrum of art-related careers to identify potential employment opportunities that involve construction, management, and/or sale of aesthetic or utilitarian objects..</b></p> <p>- Discuss the broad application of skills learned through the study of visual arts. - Identify the difference between aesthetic and utilitarian objects. - Explain required training and education for art related careers. - Discuss lucrative commercial opportunities within artistic fields of study.</p> <p><b>Florida Standards</b> 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.</p>	<p><b>VA.912.F.2.2</b></p>	<p><u>The Visual Experience</u> Careers Chapter 12 p.326-349</p> <p>- View Appendix for listing</p>
<p>- Art careers</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Categories</li> <li><input type="checkbox"/> Examples of work</li> <li><input type="checkbox"/> Significance of</li> </ul>	<p><b>Use materials, tools, and/or equipment related to other content areas to generate ideas and processes for the creation of works of art.</b></p> <p>- Use metaphors and symbolic language to describe and interpret the meaning of expressive figure drawings.</p>	<p><b>VA.912.H.3.3</b></p>	<p>Ideate resources</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Language Arts</li> <li><input type="checkbox"/> Science</li> <li><input type="checkbox"/> Social Studies</li> <li><input type="checkbox"/> Math</li> </ul>



<p>“drawing” as an essential skill for all careers in visual art. - Close Reading</p>	<p>- Learn about the science of light and color perception.</p>	<p><u>Discovering Drawing</u> William Blake “Queen Katherine’s Dream” p. 63 • Works - <a href="http://www.blakearchive.org/blake/indexworks.htm">http://www.blakearchive.org/blake/indexworks.htm</a> Compare style to paintings of Kokoschka and Kiefer</p> <p><u>The Visual Experience</u> - Color p. 96-97 - Reflected Light - Spectrum - Primary and secondary colors of light compared to pigments</p>
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<h2 style="margin: 0;">TOPICS</h2>	<p><b>ASSESS ART</b>: <i>A ability to Discuss &amp; Evaluate Personal Art and Art of Others in Various Contexts</i></p>	<h2 style="margin: 0;">ACADEMIC LANGUAGE</h2> <p><i>italics = integration (text pages)</i></p>
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<p>- Written analysis</p> <ul style="list-style-type: none"> <li>• Describe</li> <li>• Analyze</li> <li>• Interpret</li> <li>• Evaluate</li> </ul> <p>Criteria - <b>series</b></p>	<p><b>Develop and apply criteria to determine how aesthetic works are aligned with a personal definition of “art.”</b></p> <ul style="list-style-type: none"> <li>- In personal reflection write about what qualifies something as beautiful and what qualities are perceived as unattractive.</li> <li>- Reflect on how these personal opinions seem to align with or diverge from the popular culture’s current aesthetic tastes.</li> <li>- Identify artworks that have been presented as significant and successful artworks that may defy personal aesthetic standards for art.</li> <li>- Investigate the cultural value of works that may seem to possess anti-aesthetic qualities.</li> <li>- Develop criteria for personal series of work</li> </ul> <p><i>Example</i> – <i>Question</i> How is a series a complete idea or is it just an experiment? Is it a narrative? What is the impact of black – white only or color only in the series? What emotional qualities are evident in the series? How do the black-white/positive-negative attributes of a relief print or Art Nouveau-style design balance for emphasis and understanding?</p>	<p><b>VA.912.C.3.2</b></p> <p><u>The Visual Experience</u> How Should We Look at Art p. 12-19</p> <ul style="list-style-type: none"> <li>• Philosophy of Art</li> <li>• Formalism</li> <li>• Expressionism</li> <li>• Instrumentalism</li> <li>• Imitation</li> <li>• Aesthetic experience</li> <li>• Description</li> <li>• Analysis,</li> <li>• Interpretation</li> <li>• Evaluation</li> </ul>
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## Florida Standards Required by Florida DOE for this Course

Q3

### VISUAL ART – 0101310 2D Studio Art 2

#### Course Number: 0101310 2D Studio Art 2 w/ highlighted Florida Standards per quarter

**ELD.K12.ELL.SI.1** English language learners communicate for social and instructional purposes within the school setting.

**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.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 3D Art  
Aligned with Volusia County Report Card Grading*

## General Visual Arts Rubric

<p>LEVEL 4</p>	<p><b><u>RANGE 90 -100%</u> (A = 3.0 - 4.0)</b>            Makes form(s) which vary in height, width and depth            Provides excellent informative detail(s)            Shows excellent variety in surface treatment(s)            Shows excellent evidence of thought and decision making in developing form(s)            Shows excellent use of principles and elements of design            Shows excellent control of media            Uses excellent observation skills, imagination or personal expression</p>	<p><b>4 Points</b>            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><b>3 Points</b>            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><b>2 Points</b>            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><b>1 Point</b>            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><b>0 Point</b>            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><b><u>RANGE 80-89%</u> (B = 2.5 - 2.99)</b>            Makes form(s) which vary in height, width and depth            Provides effective informative detail(s)            Shows effective variety in surface treatment(s)            Shows effective evidence of thought and decision making in developing form(s)            Shows effective use of principles and elements of design            Shows effective control of media            Uses effective observation skills, imagination or personal expression</p>	
<p>LEVEL 2</p>	<p><b><u>RANGE 70-79%</u> (C = 2.00-2.49)</b>            Makes form(s) that have moderate variety in structure and dimension            Provides moderate informative detail(s)            Shows moderate variety in surface treatment(s)            Shows moderate evidence of thought and decision making in developing form(s)            Shows moderate use of principles and elements of design            Shows moderate control of media            Uses moderate observation skills, imagination or personal expression</p>	
<p>LEVEL 1</p>	<p><b><u>RANGE 60-69%</u> (D = 1.0 - 1.99)</b>            Makes form(s) which generally lack structure &amp; dimension            Provides little or no informative details            Shows little or no variety in surface treatment(s)            Shows little or no thought and decision making in developing form(s)            Shows little or no use of principles and elements of design            Shows little or no control of media            Uses little or no observation skills, imagination or personal expression</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 Text-based Writing

**4** The response provides thorough and convincing support, citing evidence for the controlling idea or main idea that includes the effective use of sources, facts, and details. The response includes most of the following:

- Smoothly integrated, thorough, and relevant evidence, including precise references to sources
- Effective use of a variety of elaborative techniques (including but not limited to definitions, quotations, and examples), demonstrating an understanding of the topic and text
- Clear and effective expression of ideas, using precise language
- Academic and domain-specific vocabulary clearly appropriate for the audience and purpose

**3** The response provides adequate support, citing evidence for the controlling idea or main idea that includes the use of sources, facts, and details. The response includes most of the following:

- Generally integrated and relevant evidence from sources, though references may be general or imprecise
- Adequate use of some elaborative techniques
- Adequate expression of ideas, employing a mix of precise and general language
- Domain-specific vocabulary generally appropriate for the audience and purpose

**2** The response provides uneven, cursory support/evidence for the controlling idea or main idea that includes partial use of sources, facts, and details. The response may include the following:

- Weakly integrated evidence from sources; erratic or irrelevant references or citations
- Repetitive or ineffective use of elaborative techniques
- Imprecise or simplistic expression of ideas
- Some use of inappropriate domain-specific vocabulary

**1** The response provides minimal support/evidence for the controlling idea or main idea, including little if any use of sources, facts, and details. The response may include the following:

- Minimal, absent, erroneous, or irrelevant evidence from the source material
- Expression of ideas that is vague, unclear, or confusing
- Limited and often inappropriate language or domain specific vocabulary.

**UNIT/ORGANIZING PRINCIPLE:****VISUAL SOLUTION:**

Prioritizing, Planning, and Managing for Results – Presentation, Reflection, and Evaluation

## VISUAL ART – 0101310

### 2D Studio Art 2

# 912

- |  |   |
|--|---|
| <ul style="list-style-type: none"> <li><input type="checkbox"/> Why does innovation and ideation require flexibility and adaptability?</li> <li><input type="checkbox"/> Why is practice and perseverance important for growth?</li> <li><input type="checkbox"/> How are aesthetic problems resolved through convergent and divergent thinking?</li> <li><input type="checkbox"/> How do color schemes and other properties of color theory help express ideas?</li> <li><input type="checkbox"/> How is tension expressed in art work?</li> <li>• How is personal interpretation compared to other artists' works?</li> <li><input type="checkbox"/> How do art skills support community initiatives, and/or social and cultural awareness?</li> </ul> | <ul style="list-style-type: none"> <li><input type="checkbox"/> How can different media represent the same idea?</li> <li><input type="checkbox"/> What art trends are found on the Internet?</li> <li><input type="checkbox"/> How can artwork be created to show personal ideas reflecting past art, culture, society, etc.?</li> <li><input type="checkbox"/> What are the aesthetic needs of utilitarian/non-utilitarian artworks?</li> <li><input type="checkbox"/> How does an artist defend personal choices for the creation of art?</li> <li><input type="checkbox"/> How do aesthetics align with personal expression?</li> <li><input type="checkbox"/> How can art of others be analyzed and evaluated?</li> <li><input type="checkbox"/> How is positive and negative space used to create relief prints?</li> <li>• How are works in a "series" developed?</li> </ul> |
|--|---|

**Text:**

Drawing (D-Davis)  
The Visual Experience  
(VE-Davis)

**BIG IDEAS – S, O: SKILLS, TECHNIQUES, PROCESSES, and ORGANIZATION**

The expectation is that during quarters 1 - 4 the student investigates visual concepts that refine compositional skills based on perception and expression, altered space, closure, proportion, perspective, and color theory. The study of art, artists, styles, and periods, including the Bauhaus School and Art Nouveau, provides inspiration for in-depth manipulation of media and techniques and the creation of two-dimensional (2-D) design images. Continued practice, sketching, and ideation improve compositional skills organized by the principles of design. The creation of work based on a series of images is introduced.

**BIG IDEAS – C, S: COGNITION, HISTORICAL**

The student employs 21st-century skills that include creativity, critical thinking, flexibility, communication, perseverance, and time management to focus on advanced art concepts and the selection of personal work for a portfolio. Through the critique process, students analyze, evaluate, and respond to works of artists, their own art, and artwork of peers.

**INNOVATE ART**

***includes Cognition, Engagement, Persistence, How to Think About, Create, and Reflect on Personal Art***

### NGSSS Visual Art STANDARDS

#### Topics - Unpacking - Learning Targets

### STANDARDS



(\* are repeated)

- Compositional sketches

**DUE:****March/April**

- March is Youth Art Month, Volusia Students Create K-12 Adjudicated Exhibit;
- Due: CrimeStoppers Posters Scholastics Exhibit, Jacksonville

Contrast 3D vs. 3D flat color-shapes \_\_\_\_\_  
The Visual Experience-p.476

	<b>2</b>	4 <sup>th</sup> QUARTER PACING: WEEK 28-36	
	 //		
	<b>Demonstrate flexibility and adaptability throughout the innovation process to focus and re-focus on an idea, deliberately delaying closure to promote creative risk-taking.</b>	<b>VA.912.F.1.3</b>	

<ul style="list-style-type: none"> <li><input type="checkbox"/> Pentimenti (sketch marks)</li> <li><input type="checkbox"/> Figure/ ground relationship</li> <li>- Written reflection</li> <li><input type="checkbox"/> Sketchbook/journal on evolution of images and concepts.</li> <li>• Artist's Statement that declares the intent of a work or body of work</li> </ul>	<ul style="list-style-type: none"> <li>- Create an image that can be translated as an aspect of a more complex composition through re-drawing, printing, collage, or other method of application.</li> <li>- Plan a composite image that requires multiple stages of planning, modes of creation, and/or layers of additive or subtractive markings.             <ul style="list-style-type: none"> <li>• Examples:</li> <li>• Reduction print</li> <li>• Mixed media work</li> <li>• Layered drawing of some type.</li> </ul> </li> </ul>		<p>Terry Priest. p. 476 p.480-481-"I Am Dancing as Fast as I Can" Miriam Shapiro p.470 – how is humor evident? A Contemporary Triptych Compare decorative embellishment or patterns in shapes with flat shapes in work of Jacob Lawrence <a href="http://collection.whitney.org/artist/759/JacobLawrence">http://collection.whitney.org/artist/759/JacobLawrence</a></p>
<ul style="list-style-type: none"> <li>- Process</li> <li><input type="checkbox"/> Charcoal reduction drawing             <ul style="list-style-type: none"> <li>o Vine Charcoal</li> <li>o Compressed</li> </ul> </li> <li>Charcoal</li> <li><input type="checkbox"/> Planning a relief (reduction) print</li> <li><input type="checkbox"/> Work in series</li> </ul>	<p style="background-color: yellow;"><b>Solve aesthetic problems, through convergent and divergent thinking, to gain new perspectives.</b></p> <ul style="list-style-type: none"> <li>- Draw from a common model or arrangement as a whole class with the goal of converging on a level of representation, or technical mastery.</li> <li>- Create a series of sketches from multiple points of view that demonstrate a wide range of unique possibilities for compositions based on a common object such as a plant or a musical instrument.</li> </ul> <p style="background-color: yellow;"><i>Example</i> – <i>Question</i> How is divergent thinking different from convergent thinking? How is either evident in artwork? Can both divergent and convergent thinking be evident in the same artwork? How is humor used (VE 470) by M. Louise Stanley? How is humor a form of visual expression?</p> <p style="background-color: yellow;">Florida Standards MAFS.K12.MP.6: Attend to precision. MAFS.K12.MP.7: Look for and make use of structure</p>	<p><b>VA.912.O.2.2</b></p>	<div style="background-color: black; color: white; padding: 5px; display: inline-block; font-weight: bold;">Q4</div> <p><b>Discovering Drawing</b> - Still Life p. 69-87 - Charcoal p. 13</p> <p>A Guide to Drawing (Thompson and Wadsworth) - Irving Tepper, "Third Cup of Coffee" p.156</p> <p>How to Create a charcoal reduction drawing on YouTube <a href="http://www.youtube.com/watch?v=N6LZuoJmORk">http://www.youtube.com/watch?v=N6LZuoJmORk</a></p> <p>Drawing with charcoal - Additive and reductive drawings <a href="http://www.youtube.com/watch?v=A-ph2jVJoCA">http://www.youtube.com/watch?v=A-ph2jVJoCA</a></p>
<p><b>TOPICS</b></p>	<p><b>DEVELOP ART</b> <i>rganizational Structures (Structural Elements of Art &amp; Organizational Principles of Design): Proficiency in Skill, Media, Technique</i></p> <p style="background-color: blue; color: white;"><b>Review, discuss, and demonstrate the proper applications and safety procedures for hazardous chemicals and equipment during the art-making process.</b></p> <ul style="list-style-type: none"> <li>- Safety</li> <li>- Material usage</li> </ul>	<p><b>VA.912.S.3.3</b></p>	<p><b>ACADEMIC LANGUAGE</b></p> <p><i>Italics = integration (text pages)</i></p>

- Safety

- Tool usage

### The Visual Experience

- As new tools are introduced, demonstrate proper handling and

- Relief Print instructions p. 490 Review class procedures on safety notes through Q4 from



	<p>care to promote personal safety and preservation of equipment.</p> <p><b>Example – Question</b>                  What new concerns arise when using multiple media?                  How are printing inks and oil paints and solvents stored properly?</p> <p>Florida Standards                  ELD.K12.ELL.SI.1 English language learners communicate for social and instructional purposes within the school setting.</p>		<p>Q1 and/or when necessary</p> <p><b>VA.912.S.3.7</b>  <b>VA.912.S.3.11</b></p> <p><b>Q4</b></p> <ul style="list-style-type: none"> <li><input type="checkbox"/> MSDS Sheets info <a href="http://dickblick.com/msds">http://dickblick.com/msds</a></li> <li><input type="checkbox"/> Art Safety Guide_ <a href="http://web.princeton.edu/sites/ehs/artsafety/">http://web.princeton.edu/sites/ehs/artsafety/</a></li> <li><input type="checkbox"/> The Art &amp; Creative Materials Institute, Inc. <a href="http://www.acminet.org/">http://www.acminet.org/</a></li> <li><input type="checkbox"/> Safety Tips_ <a href="http://www.acminet.org/index.php?option=com_safetytips&amp;view=safetytips&amp;Itemid=64">http://www.acminet.org/index.php?option=com_safetytips&amp;view=safetytips&amp;Itemid=64</a></li> </ul>
<ul style="list-style-type: none"> <li>- Instrumentalism a tool for                         <ul style="list-style-type: none"> <li><input type="checkbox"/> Social or Cultural Change</li> <li><input type="checkbox"/> Education</li> <li><input type="checkbox"/> Propaganda</li> <li><input type="checkbox"/> Advocacy</li> </ul> </li> <li>-Mixed-Media                         <ul style="list-style-type: none"> <li><input type="checkbox"/> Reduction Printing</li> </ul> </li> <li>- Closure in Composition</li> <li>- Work in series</li> <li>Gradations                         <ul style="list-style-type: none"> <li><input type="checkbox"/> Value changes</li> <li>Light - dark</li> <li>• Color to color</li> <li>Bright – dull</li> </ul> </li> </ul>	<p><b>Develop color-mixing skills and techniques through application of the principles of heat properties and color and light theory.</b></p> <ul style="list-style-type: none"> <li>- 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.</li> <li>- In the development of a multi-color print from one or several plates it is necessary to carefully plan the order and arrangement of these layers with an awareness of the interactions that will take place as the opacity of certain colors of ink may vary greatly.</li> </ul> <p>Analyze artists' works that use color, line, mood; effects of changing daylight                  Monet –                  series of haystacks <a href="http://www.artic.edu/aic/resources/resource/380">http://www.artic.edu/aic/resources/resource/380</a>                  series of cathedrals <a href="http://www.theartwolf.com/monet_cathedral.htm">http://www.theartwolf.com/monet_cathedral.htm</a></p> <p><b>Example – Question</b>                  Which color mixing theories result in specific moods in landscapes, portraits, and/or non-representational works?</p> <p>Florida Standards                  LAFS.910.WHST.3.9 Draw evidence from informational texts to support analysis, reflection, and research.                  MAFS.K12.MP.6: Attend to precision.                  MAFS.K12.MP.7: Look for and make use of structure</p>	<p><b>VA.912.S.3.8</b></p>	<p><u>The Visual Experience-Color schemes for Mixing Paint p.488</u></p> <p>Mixed media                  Work in series</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Visual changes</li> <li><input type="checkbox"/> Changes in use of structural element</li> <li><input type="checkbox"/> changes media with same subject</li> </ul> <p>Work in series – with similar</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> theme</li> <li><input type="checkbox"/> media</li> <li><input type="checkbox"/> technique</li> <li><input type="checkbox"/> concept</li> <li><input type="checkbox"/> content</li> <li><input type="checkbox"/> other</li> </ul>
<p>Continued practice</p> <ul style="list-style-type: none"> <li>- Figure studies</li> </ul>	<p><b>making to plan, execute, and construct two-dimensional images or three-dimensional models.</b></p>	<p><b>VA.912.S.3.10</b></p>	<p><u>Discovering Drawing-</u></p> <p>- Career Profile- Lee Bontecou</p>

<ul style="list-style-type: none"> <li><input type="checkbox"/> Gestural</li> <li><input type="checkbox"/> Detail/shading</li> <li><input type="checkbox"/> Observational</li> <li><input type="checkbox"/> Anatomical</li> <li><input type="checkbox"/> Visual record</li> <li>- Drapery</li> <li>- Continued Ideating</li> </ul>	<ul style="list-style-type: none"> <li>- Surface and material compatibility will be explored as mediums are combined in a mixed media composition.</li> <li>- Tension, variety, and unity are considered and used with effective purpose as a work is planned through multiple sketched trials.</li> <li>- The gouging tools used to carve linoleum or woodblock are tested and used effectively to create desired types of marks that support the integrity of detail and texture planned for the print.</li> </ul> <p>Florida Standards 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.</p>		<p>p. 218</p> <p><u>A Guide to Drawing</u> - Mixed Media and Its Expression p. 347-368</p> <p><u>The Visual Experience-</u> - Elizabeth Catlett, "Singing Their Songs" p. 208</p> <p>- Mixed Media p. 236-237.</p> <p><u>Discovering Drawing</u> Elizabeth Catlett, "Sharecropper" p.17</p> <div style="border: 1px solid black; padding: 2px; display: inline-block; font-weight: bold; font-size: 1.2em;">Q4</div>
<h2 style="margin: 0;">TOPICS</h2>	<p><b>CONNECT w/ ART : Context In Art Past to Present; Art Styles; Artist Integrity Copyright</b></p>		<h2 style="margin: 0;">ACADEMIC LANGUAGE</h2> <p style="font-size: 0.8em; margin: 0;"><i>italics = integration (text pages)</i></p>
<ul style="list-style-type: none"> <li>- Street Art</li> <li>- Galleries</li> <li>- Museums</li> <li>- The printing press</li> <li>- Art in the Age of Mechanical Reproduction</li> <li>- Installation art</li> <li>- Art on the Internet</li> <li>- Printmaking <u>Visual Experience</u> Procedure – p. 490-491</li> <li><input type="checkbox"/> Relief printing p. 211</li> <li>Dürer p. 226</li> <li><input type="checkbox"/> Intaglio</li> <li><input type="checkbox"/> Monotype</li> <li><input type="checkbox"/> Lithography, VE-228-9</li> <li><input type="checkbox"/> Silkscreen</li> </ul>	<p><b>Use technology applications and art skills to promote social and cultural awareness regarding community initiatives and/or concerns.</b></p> <ul style="list-style-type: none"> <li>- Study artworks from other cultures to inspire the style or subject matter of an artwork.             <ul style="list-style-type: none"> <li>• (Literatura de Cordel from Brazil, Aboriginal Dream paintings, Miniature style Paintings from India artists Ambreen Butt and Shazia Sihkander)</li> </ul> </li> <li>- Promote an image concerning an issue that is important to a community using technological applications, and discuss the effects of this action.</li> <li>- Study artists who have used art as a tool to communicate social, political or cultural ideas to a community of viewers.             <ul style="list-style-type: none"> <li>• Shepard Fairey, Barbara Kruger, Sue Coe, Jaune Quick-to-See Smith</li> </ul> </li> </ul> <p>Florida Standards LAFS.910.WHST.2.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.</p>	<p><b>VA.912.F.3.1</b></p>	<ul style="list-style-type: none"> <li>- Humanism</li> <li>- Idealism</li> </ul> <p><u>The Visual Experience</u> - Ambreen Butt, "Untitled" from the series "I Must Utter What Comes to My Lips" p.372</p> <ul style="list-style-type: none"> <li>- Propaganda_ <a href="http://www.obeygiant.com/">http://www.obeygiant.com/</a> Shepard Fairey</li> </ul> <p><u>The Visual Experience-</u> p. 401 Jaune Quick-to-See Smith, "Flathead Dress"</p>
<ul style="list-style-type: none"> <li>- Humanism</li> </ul>	<p><b>Apply background knowledge and personal interpretation to discuss cross-cultural connections among various artworks and the individuals, groups, cultures, events, and/or traditions they reflect.</b></p>	<p><b>VA.912.H.1.4</b></p>	<p><u>The Visual Experience</u> p. 9- Robert Rauschenberg, Monogram</p>
<ul style="list-style-type: none"> <li>- Idealism</li> </ul>	<ul style="list-style-type: none"> <li>- After creating an artwork that reflects a personal message about a</li> </ul>		

	<p>significant personal, cultural, or social issue compare it to the works of one or more artist from a different cultural background.</p> <ul style="list-style-type: none"> <li>- Identify similarities and differences between the works of these artists and your own work.             <ul style="list-style-type: none"> <li>• Example: Compare the work of Jaune Quick-to-See-Smith and the work of Robert Rauschenberg. Then compare these artists' works with your own mixed media work.</li> </ul> </li> </ul> <p><b>Example</b> – <b>Question</b>              How do the personal experiences and surroundings (indoors/outdoors) support an artist's personal meaning and visual message?</p>		<div style="border: 1px solid black; padding: 5px; text-align: center; width: 40px; margin: auto;">Q4</div>
	<p><b>Investigate the use of technology and media design to reflect creative trends in visual culture.</b></p> <ul style="list-style-type: none"> <li>- Find examples of popular imagery from various cultures and times. Discuss how technology has allowed people to access it.</li> <li>- Question how the accessibility of visual art has affected changes in societies.</li> <li>- Analyze how different styles of art are consumed by different groups within society.</li> </ul> <p><b>Florida</b> <b>Standards</b>              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.</p>	<p><b>VA.912.H.1.5</b></p>	<p><u>The Visual Experience</u>              - Non-Western Art History p. 352-402              - Garth Erasmus "The Muse 3" p.402</p>
	<p><b>Analyze the capacity of the visual arts to fulfill aesthetic needs through artwork and utilitarian objects.</b></p> <ul style="list-style-type: none"> <li>- In the creation of original artworks, explore how visual elements, their organization, materials, and applications can effectively represent concepts and ideals of a culture or individual.</li> <li>- Students should identify works of art that satisfy an aesthetic need that they have. They should question what they desire to see in visual art and investigate the personal and cultural forces that have informed and perpetuated the aesthetic ideals that seem to lead to communicative success.</li> <li>- Study examples of different styles of art from history to examine how that work fulfilled aesthetic needs.</li> </ul>	<p><b>VA.912.H.2.2</b></p>	<p><u>The Visual Experience</u>              Aesthetics p. 171              Western Art History 1 p.410</p> <ul style="list-style-type: none"> <li>- Ancient Cave Paintings</li> <li>- Ancient Egyptian Art</li> <li>- Classical Greece</li> </ul>
<p>- Review art Processes</p> <ul style="list-style-type: none"> <li><input type="checkbox"/> Advantages</li> <li><input type="checkbox"/> Disadvantages</li> </ul>	<p><b>Compare the aesthetic impact of images created with different media to evaluate advantages or disadvantages within the art process.</b></p> <p><input type="checkbox"/> Mark making</p>	<p><b>VA.912.S.1.5</b></p>	

explore similar  
themes and  
subjects  
through

The Visual Experience  
2D Media Chapter 9 p.208 [www.moma.org](http://www.moma.org)

<p>qualities</p>	<p>a range of different media. Jasper Johns and Chuck Close would be good examples of this.                  - Recreate an image in two or more different media to compare the effectiveness of the markings and material qualities between them.</p>		<div style="border: 1px solid black; padding: 5px; display: inline-block;">Q4</div>
<p><b>TOPICS</b></p>	<p><b>ASSESS ART</b> <i>Ability to Discuss &amp; Evaluate Personal Art and Art of Others in Various Contexts</i></p>		<p><b>ACADEMIC LANGUAGE</b>  <i>italics = integration</i></p>
<p>Philosophy</p> <ul style="list-style-type: none"> <li>- Formalist</li> <li>- Imitationalist</li> <li>- Expressionist</li> <li>- Instrumentalist</li> </ul> <p>Criteria</p> <p>Artist's Intention</p> <ul style="list-style-type: none"> <li>• Style</li> <li>• Individuality and Originality</li> </ul>	<p><b>Assess the works of others, using established or derived criteria, to support conclusions and judgments about artistic progress.</b></p> <ul style="list-style-type: none"> <li>- Derive a set of criteria to evaluate a work of art based on a philosophy of art such as imitationalism, formalism, expressionism, instrumentalism.</li> <li>- Question the successes of such progressions by assessing them through the criteria of an established philosophy.</li> <li>- Evaluate personal work and select images for a portfolio.</li> </ul> <p>Florida Standards                  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.</p>	<p><b>VA.912.C.2.2</b></p>	<p>(text pages)</p> <p><u>The Visual Experience</u></p> <ul style="list-style-type: none"> <li>- Piet Mondrian, "Tree" p.323</li> <li>- "Composition in White, Black, and Red" p. 126</li> </ul> <ul style="list-style-type: none"> <li>- Formalism and Expressiveness p.27</li> <li>- A Critical Method p.20-27</li> </ul>
<p>Choices</p> <ul style="list-style-type: none"> <li>• Deliberate</li> <li>• Intuitive</li> <li>• Media considerations</li> </ul>	<p><b>Use and defend the choice of creative and technical skills to produce artworks.</b></p> <ul style="list-style-type: none"> <li>- Assess the possible outcomes of a range of optional approaches to producing artworks.</li> <li>- Make informed decisions that can be defended about the skills that are used in production of a work. (example question: If a contour line drawing such as Matisse's "The Swan" was to be enhanced with greater detail, shading to describe form, or textural surfacing would it be a needed improvement to the work?)</li> <li>- Defend opinions about this matter by citing visual evidence in the artwork.</li> <li>- The artist's intention should be known or speculated to give reasoning to the defense of their choices.</li> <li>- This type of assessment should be conducted of the student's own work as well as the work of relevant artists.</li> </ul> <p><b>Example – Question</b></p> <p>How was the series created?</p> <p>What was the change between images in the series?</p> <p>Why do positive-negative areas appear flat or 3d?</p> <p>Why were specific images selected for a personal portfolio?</p> <p>Florida Standards                  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.</p>	<p><b>VA.912.O.1.2</b></p>	<p><u>Discovering Drawing</u></p> <ul style="list-style-type: none"> <li>- Henri Matisse, "The Swan" p. 50</li> <li>- Albrecht Durer, "Hare" p.182</li> </ul> <p><u>A Guide to Drawing</u> (Thmpson and Wadsworth)</p> <ul style="list-style-type: none"> <li>- The Specificity of Materials p. 352</li> <li>- Choices that Define Creativity p.336</li> <li>- Art is More Than Technique p.338</li> </ul>

## Florida Standards Required by Florida DOE for this Course

Q4

### VISUAL ART – 0101310 2D Studio Art 2

#### Course Number: 0101310 2D Studio Art 2 w/ highlighted Florida Standards per quarter

**ELD.K12.ELL.SI.1** English language learners communicate for social and instructional purposes within the school setting.

**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.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 3D Art  
Aligned with Volusia County Report Card Grading*

## General Visual Arts Rubric

<p>LEVEL 4</p>	<p><b>RANGE 90 -100% (A = 3.0 - 4.0)</b>            Makes form(s) which vary in height, width and depth            Provides excellent informative detail(s)            Shows excellent variety in surface treatment(s)            Shows excellent evidence of thought and decision making in developing form(s)            Shows excellent use of principles and elements of design            Shows excellent control of media            Uses excellent observation skills, imagination or personal expression</p>	<p><b>4 Points</b>            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><b>3 Points</b>            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><b>2 Points</b>            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><b>1 Point</b>            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><b>0 Point</b>            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><b>RANGE 80-89% (B = 2.5 - 2.99)</b>            Makes form(s) which vary in height, width and depth            Provides effective informative detail(s)            Shows effective variety in surface treatment(s)            Shows effective evidence of thought and decision making in developing form(s)            Shows effective use of principles and elements of design            Shows effective control of media            Uses effective observation skills, imagination or personal expression</p>	
<p>LEVEL 2</p>	<p><b>RANGE 70-79% (C = 2.00-2.49)</b>            Makes form(s) that have moderate variety in structure and dimension            Provides moderate informative detail(s)            Shows moderate variety in surface treatment(s)            Shows moderate evidence of thought and decision making in developing form(s)            Shows moderate use of principles and elements of design            Shows moderate control of media            Uses moderate observation skills, imagination or personal expression</p>	
<p>LEVEL 1</p>	<p><b>RANGE 60-69% (D = 1.0 - 1.99)</b>            Makes form(s) which generally lack structure &amp; dimension            Provides little or no informative details            Shows little or no variety in surface treatment(s)            Shows little or no thought and decision making in developing form(s)            Shows little or no use of principles and elements of design            Shows little or no control of media            Uses little or no observation skills, imagination or personal expression</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 Text-based Writing

**4** The response provides thorough and convincing support, citing evidence for the controlling idea or main idea that includes the effective use of sources, facts, and details. The response includes most of the following:

- Smoothly integrated, thorough, and relevant evidence, including precise references to sources
- Effective use of a variety of elaborative techniques (including but not limited to definitions, quotations, and examples), demonstrating an understanding of the topic and text
- Clear and effective expression of ideas, using precise language
- Academic and domain-specific vocabulary clearly appropriate for the audience and purpose

**3** The response provides adequate support, citing evidence for the controlling idea or main idea that includes the use of sources, facts, and details. The response includes most of the following:

- Generally integrated and relevant evidence from sources, though references may be general or imprecise
- Adequate use of some elaborative techniques
- Adequate expression of ideas, employing a mix of precise and general language
- Domain-specific vocabulary generally appropriate for the audience and purpose

**2** The response provides uneven, cursory support/evidence for the controlling idea or main idea that includes partial use of sources, facts, and details. The response may include the following:

- Weakly integrated evidence from sources; erratic or irrelevant references or citations
- Repetitive or ineffective use of elaborative techniques
- Imprecise or simplistic expression of ideas
- Some use of inappropriate domain-specific vocabulary

**1** The response provides minimal support/evidence for the controlling idea or main idea, including little if any use of sources, facts, and details. The response may include the following:

- Minimal, absent, erroneous, or irrelevant evidence from the source material
- Expression of ideas that is vague, unclear, or confusing
- Limited and often inappropriate language or domain specific vocabulary.