



Volusia County Schools ART Curriculum Map

3-D STUDIO ART 1 (0101330)



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**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.

3-D STUDIO ART 1 (0101330)

Version Description: Students explore how space, mass, balance, and form combine to create aesthetic forms or utilitarian products and structures. Instruction may include, but is not limited to, content in green or industrial design, sculpture, ceramics, or building arts. Media may include, but are not limited to, clay, wood, plaster, and paper maché with consideration of the workability, durability, cost, and toxicity of the media used. Student artists consider the relationship of scale (i.e., hand-held, human, monumental) through the use of positive and negative space or voids, volume, visual weight, and gravity to create low/high relief or freestanding structures for personal intentions or public places. They explore sharp and diminishing detail, size, position, overlapping, visual pattern, texture, implied line, space, and plasticity, reflecting craftsmanship and quality in the surface and structural qualities of the completed art forms. Students in the 3-D art studio focus on use of safety procedures for process, media, and techniques. Student artists use an art criticism process to evaluate, explain, and measure artistic growth in personal or group works. This course incorporates hands-on activities and consumption of art materials.

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

HOW TO INTERPRET THE CURRICULUM MAP

Visual Art Curriculum Map

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

VISUAL ART – 0101330 3-D Studio Art 1

912

Q1

- **1st Quarter, Recommended Topic, Academic language, and Standard #** are all in white font on dark background for easier finding as noted by:

1st Quarter
Examine and revise...
VA.912.C.2.1

- **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 divided among the 4 quarters for recommended lessons/activities and artists per topic.
 - Integrated connections are listed per quarter for when language arts, math, science, and social studies are taught grade level.

Rubrics

- FAEA Rubric for completed 3D art work
- General Visual Art Rubric located in *Ceramics Preface*
- *Rubric for Language Arts/Conventions*

Florida Standards Required by Florida DOE for this Course

Course Number: 0101330 3-D Studio Art 1 w/ highlighted 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. Draw evidence from informational texts to support analysis, reflection, and research.

Mathematical Practices

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

Resources in Preface of each Curriculum Maps:
Artists, 3D Art Careers, 21st Century Skills

*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><u>RANGE 90 -100%</u> (A = 3.0 - 4.0) 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>4 Points A score of four is a response in which the student demonstrates a thorough understanding of visual art concepts and/or procedures embodied in the task. The student has responded correctly to the task, used artistically sound procedures, and provided clear and complete explanations and interpretations.</p>
<p>LEVEL 3</p>	<p><u>RANGE 80-89%</u> (B = 2.5 - 2.99) 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>3 Points A score of three is a response in which the student demonstrates an understanding of visual art concepts and/or procedures embodied in the task. The student's response to the task is essentially correct with the visual art procedures used and the explanations and interpretations provided demonstrating an essential but less than thorough understanding. The response may contain minor flaws that reflect inattentive execution of visual art procedures or indications of some misunderstanding of the underlying artistic concepts and/or procedures.</p>
<p>LEVEL 2</p>	<p><u>RANGE 70-79%</u> (C = 2.00-2.49) 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>2 Points A score of two indicates that the student has demonstrated only a partial understanding of visual arts concepts and/or procedures embodied in the task. Although the student may have used the correct approach to obtaining a solution or may have provided a correct solution, the student's work lacks an essential understanding of the underlying artistic concepts.</p>
<p>LEVEL 1</p>	<p><u>RANGE 60-69%</u> (D = 1.0 - 1.99) Makes form(s) which generally lack structure & 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>	<p>1 Point A score of one indicates that the student has demonstrated a very limited understanding of visual arts concepts and/or procedures embodied in the task. The student's response is incomplete and exhibits many flaws. Although the student's response has addressed some of the conditions of the task, the student reached an inadequate conclusion and/or provided reasoning that was faulty or incomplete. The response exhibits many flaws or may be incomplete.</p> <p>0 Point A score of zero indicates that the student has provided a completely incorrect or uninterpretable response or no response at all.</p>

Structural Elements of Art and Organizational Principles of Design

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

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

Elements of Art:

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

Principles of Design:

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

From FL DOE Item Specifications, 2014

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

4 Points

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

3 Points

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

2 Points

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

1 Point

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

Beginning Sculpture

- Career Profiles, p. T10

Sample Careers using 3D Skills

- Animator, 3D
- Architect,
 - Interior Designer
 - Landscape Architect
- Archaeologist
- Art Teacher
- Auto-body repair
- Ceramic engineer
- Civil engineer
- Designer
 - Architectural details, embellishments, home goods
 - Commemorative items
 - Decorative Tiles
 - Dinnerware – plates, cups, bowls, glasses, etc
 - Jewelry - molds, casting
 - Packaging
 - Store window dressing
- Drafter
- Engraver
- Glaze formulation
- Modeling
 - Dental lab technician
 - Foundry mold - casting
 - Molds
 - Plastic molds & casting
 - Prosthesis
 - Wax modeling
- Museum exhibit curator, technician, conservator
- Pattern maker – metal, plastic, wood
- Pewter caster
- Stage design and setup
- Studio Artist
 - Crafter – pottery, dolls
 - Sculptor using various 3D materials
- 3-D Model maker
 - Toys, airplanes, cars
- 3-D printer setter
- Tool & die maker
- Welding

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

3D ARTIST Birthdays - FIRST SEMESTER

LINKS LAST CHECKED 1.14.15 (YOUTUBE VIDEOS INCLUDED)

View all links for appropriateness before showing students

MONTH	DAY	ARTIST	Textbook Pages	M/F	Style/Medium	Culture	Notes
JULY 30		Henry Moore 7/30/1898 – 8/31/1986	BG-9,31,190 VE-83	M	Abstract, Surrealism sculpture	British	He returned again and again to the motifs of the mother and child, and the reclining figure, and often used abstract form to draw analogies between the human body and the landscape Related to his commitment to direct carving was a belief in the ethic of 'truth to materials.' This was the idea that the sculptor should respect the intrinsic properties of media like wood and stone, letting them show through in the finished piece. A material had its own vitality, Moore believed, "an intense life of its own," and it was his job to reveal it. http://www.theartstory.org/artist-moore-henry.htm
		http://www.henry-moore-fdn.co.uk/ http://www.bluffton.edu/~sullivanm/mooretoronto/mooretoronto.html http://www.artcyclopedia.com/artists/moore_henry.html https://www.google.com/search?safe=active&site=&tbm=isch&source=hp&biw=1280&bih=680&q=henry+moore+artwork&oq=henry+moore+art&gs_l=img_1.0.0i3j0i30i4j0i8i30i3.1687.5250.0.7295.15.13.0.2.2.0.102.1045.12j1.13.0....0...1ac.1.64.img.0.15.1055.iSRudrU9ed8			YouTube: http://www.nga.gov/exhibitions/mooreintro.shtm http://www.youtube.com/watch?v=IDyicHb-3bU http://www.youtube.com/watch?v=BZAde-PBoD8		
AUGUST 1		Thomas Mann 8/1/1947-today	N/A	M	Sculpture, jewelry, painting	American	Thomas Mann sees jewelry as a medium of artistic expression like painting or sculpture. He studied performing arts in college, but became a jeweler because he wanted a countercultural lifestyle that emphasized simplicity, equality, and pleasure in ones work. He makes collage and assemblage works from ordinary materials that everyone can afford. Since 1980, he has combined sentimental images like hands and old photographs with the industrial look of machine parts in an attempt to help humans become more comfortable with technology.
		http://americanart.si.edu/collections/search/artwork?id=35818 http://americanart.si.edu/collections/search/artwork?id=35819 http://americanart.si.edu/collections/search/artwork?id=35820 http://americanart.si.edu/collections/search/artwork?id=35821 http://www.artfulhome.com/artist/thomas-mann/108?refid=24771&qclid=COHI7_z7lsMCFZAvgQodmUIACO http://americanart.si.edu/collections/search/artwork?id=35822 http://www.thomasmann.com/jewelry.php			** https://www.youtube.com/watch?v=1G3ZrmtQd0 Related: JIM DAY – talks to kids https://www.youtube.com/watch?v=VCwJiOq8qY		
SEPTEMBER 1		Marvin B. Lipofsky 9/1/1938 - today	N/A	M	Glass	American	"Inflating a red hot mass of glass into a form to be pinched, punched, swung, twirled, pulled, flattened, molded, pressed, expanded, cut and tooled until its plastic properties are exploited to the maximum---this is an unparalleled creative experience!" Marvin Lipofsky, Lee Nordness Galleries, 1969
		http://americanart.si.edu/collections/search/artwork?id=14808 http://en.wikipedia.org/wiki/Marvin_Lipofsky http://en.wikipedia.org/wiki/Marvin_Lipofsky#mediaviewer/File:Marvin-Lipofsky.jpg http://www.aaa.si.edu/collections/interviews/oral-history-interview-marvin-lipofsky-12658#transcript http://www.museumsoflosgatos.org/site/2014/art-museum/hot-spot-bay-area-studio-glass/			http://herald-dispatchblogs04.blogspot.com/2007/05/marvin-lipofsky-glass-art-blenko.html YOUTUBE: related glass https://www.youtube.com/watch?v=88q7npEQRjs https://www.youtube.com/watch?v=GFSp5C5GF M		
OCTOBER 3		Edward Eberle 10/3/1944 - today	N/A	M	Ceramics	American	Trademark style consists of porcelain pots painted with terra sigillata, a clay-based black slip glaze. His paintings are not polished, but consist of quick gestural lines that suggest people, animals, plants, and geometric shapes. When throwing a pot, the artist does not have a specific idea in mind of how it will be painted. Instead, he allows the form of the pot and his own thoughts to guide him.
		http://americanart.si.edu/collections/search/artwork?id=35367 http://edeberle.com/			http://edeberle.com/pages/Video/video-01.html 3- minute teapot		
NOVEMBER 10		Robin Kranitzsky 11/10/1956- today	N/A	F	Jewelry	American	Their brooches are collage-like dioramas that often incorporate their fascinations with fairy tales, science fiction, surrealism, and theater.
		http://americanart.si.edu/collections/search/artwork?id=32551 http://www.kranitzky-overstreet.com/gallery/ https://www.artsy.net/artist/robin-kranitzky-and-kim-overstreet			http://www.kranitzky-overstreet.com/		
DECEMBER 17		Irvin J. Trujillo 12/17/1954 - today	VE-204	M	weaver	New Mexico	Engineering degree. "I try," he has remarked, "to capture the spirit of the old pieces while also expressing my own experience in the contemporary world."
		http://americanart.si.edu/collections/search/artwork?id=35127 http://arts.gov/honors/heritage/fellows/irvin-l-trujillo			** https://www.youtube.com/watch?v=TtRFWIIJ2eI		

3D ARTIST Birthdays- SECOND SEMESTER

LINKS LAST CHECKED 1.14.15 (YOUTUBE VIDEOS INCLUDED)

View all links for appropriateness before showing students

JANUARY 30	Betty Manygoats (Betty Barlow) 1/30/1945 - today	N/A	F	Ceramics	Native American Navajo artist	Manygoats exaggerates the shape and decoration of traditional Navajo pottery and in the late 1970s first added her trademark horned toads to the surface of the clay (Chuck and Jan Rosenak, <i>The People Speak: Navajo Folk Art</i> , 1994). She taught many of her children to make pottery, and today they create wedding vases, bowls, and jugs decorated with the distinctive horned toads.
	http://americanart.si.edu/collections/search/artwork/?id=36253 http://savvycollector.com/artists/484-betty-manygoats http://www.twinrocks.com/artists/71-betty-manygoats-biography.html http://4peaksgallery.com/pottery_navajo.htm					
FEBRUARY 27	Harold Garrison 2/27/1923- today	N/A	M	Wood Carving	American North Carolina	Most of Garrison's wood carvings, however, are traditional Appalachian split bark work or whittled forms of animals and flowers shaved from sticks.
	http://americanart.si.edu/collections/search/artwork/?id=8826 http://www.blouinartinfo.com/artists/68172-harold-garrison http://www.davidrumsey.com/amica/amico362964-115037.html					
MARCH 14	Jennifer Bartlett 3/14/1941 - today	VE: 204	F	Mixed –painting + dots	American	Bartlett is best known for her paintings and prints of mundane objects—especially houses—executing in a style that combines elements of both representational and abstract art.
	http://www.artcyclopedia.com/artists/bartlett_jennifer.html http://www.artnet.com/artist/2040/jennifer-bartlett.html http://en.wikipedia.org/wiki/Jennifer_Bartlett		http://www.artnet.com/Galleries/Artists_detail.asp?gid=111&aid=2040 http://www.youtube.com/watch?v=9vov-PFtAm4 = studio http://www.youtube.com/watch?v=aar18PS96mw = work			
APRIL 4	Doris Leeper 4/4/1929-4/11/2000		F	Sculptor, Painter Environmentalist	New Smyrna Beach, FL	Doris Leeper was a visionary artist and environmentalist. She was instrumental in the creation of the Canaveral National Seashore, established the Atlantic Center for the Arts in New Smyrna Beach and was a celebrated sculptor and painter.
	https://www.google.com/search?safe=active&site=&tbm=isch&source=hp&biw=1280&bih=680&q=doris+leeper+art&og=doris+leeper+art&gs_l=img.3..0i24.7067.10183.0.11376.16.10.0.6.6.0.88.757.10.10.0....0..1ac.1.64.img.0.16.783.KvM5DT52MrQ		http://www.cracker creek.com/articles/preserving-future-florida-doris-leeper/			
APRIL 18	Claire Zeisler 4/18/ 1903 – 9/30/1991	VE: 257, 276, 277	F	Sculptor Fiber artist	American	In the early 1960s Zeisler began to turn away from the loom in favor of knotting and wrapping the fibers. Her three-dimensional, freestanding works helped to create a fiber revolution by liberating the medium from its dependence on the weaving process. More discussion: http://mintwiki.pbworks.com/f/Zeisler.pdf
	http://americanart.si.edu/collections/search/artwork/?id=28360 http://en.wikipedia.org/wiki/Claire_Zeisler http://www.artic.edu/aic/collections/artwork/artist/Zeisler,+Claire http://www.nytimes.com/1991/10/01/arts/claire-zeisler-an-artist-collector-and-fiber-art-innovator-88.html http://gravelandgold.com/2013/04/claire-zeisler-working/		http://www.vdb.org/titles/claire-zeisler-fiber-artist http://www.google.com/search?q=Claire+Zeisler+artist&safe=active&sa=X&es_sm=93&biw=780&bih=639&tbm=isch&tbo=u&source=univ&ei=Ahe5VPwDa61sQS5jIHwCQ&ved=0CEIQ7Ak			
MAY 22	Marisol Escobar 5/22/1930 - today	VE: 264-5, 256	F	Sculpture mixed	Venezuela	Marisol concentrates her work on three dimensional portraits, using inspiration "found in photographs or gleaned from personal memories" (Gardner, p. 15).
	http://www.tfaoi.com/aa/2aa/2aa661.htm http://en.wikipedia.org/wiki/Marisol_Escobar http://www.artcyclopedia.com/artists/marisol.html		http://www.youtube.com/watch?v=zrzHiQjWg7Y = w/ 3 other women artists http://www.youtube.com/watch?v=zRFhHOXQypA = sculpture in motion			
JUNE 8	Frank Lloyd Wright 6/8/1867 – 4/9/1959	VE-138-9, 311	M	Architecture Prairie	American	Wright believed in designing structures that were in harmony with humanity and its environment, a philosophy he called organic architecture .
	http://www.franklloydwright.org/ http://www.delmars.com/wright/flw1.htm http://www.oprf.com/flw/bio/index.html		http://www.taliesinpreservation.org/ http://www.fisouthern.edu/flwctr/ http://www.youtube.com/watch?v=V3VmhLB7lqM = documentary			

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

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

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

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

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

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

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

21st Century Skills Definitions

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

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

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

Learning and Innovation Skills

CRITICAL THINKING AND PROBLEM SOLVING

Reason Effectively

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

Use Systems Thinking

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

Make Judgments and Decisions

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

Solve Problems

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

CREATIVITY AND INNOVATION

Think Creatively

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

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

Work Creatively with Others

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

Implement Innovations

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

COMMUNICATION AND COLLABORATION

Communicate Clearly

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

Collaborate with Others

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

VISUAL LITERACY

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

SCIENTIFIC AND NUMERICAL LITERACY

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

CROSS-DISCIPLINARY THINKING

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

BASIC LITERACY

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

Information, Media and Technology Skills

INFORMATION LITERACY

Access and Evaluate Information

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

Use and Manage Information

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

MEDIA LITERACY

Analyze Media

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

Create Media Products

- Understand and utilize the most appropriate media creation tools, characteristics, and conventions

- Understand and effectively utilize the most appropriate expressions and interpretations in diverse, multi-cultural environments

ICT (INFORMATION, COMMUNICATIONS AND TECHNOLOGY) LITERACY

Apply Technology Effectively

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

21st Century Themes

GLOBAL AWARENESS

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

FINANCIAL, ECONOMIC, BUSINESS, AND ENTREPRENEURIAL LITERACY

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

CIVIC LITERACY

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

HEALTH LITERACY

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

ENVIRONMENTAL LITERACY

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

Life and Career Skills

FLEXIBILITY AND ADAPTABILITY

Adapt to Change

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

Be Flexible

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

INITIATIVE AND SELF-DIRECTION

Manage Goals and Time

- Set goals with tangible and intangible success criteria
- Balance tactical (short-term) and strategic (long-term) goals
- Utilize time and manage workload efficiently

Work Independently

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

Be Self-directed Learners

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

SOCIAL AND CROSS-CULTURAL SKILLS

Interact Effectively with Others

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

Work Effectively in Diverse Teams

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

PRODUCTIVITY AND ACCOUNTABILITY

Manage Projects

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

Produce Results

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

LEADERSHIP AND RESPONSIBILITY

Guide and Lead Others

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

Be Responsible to Others

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

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

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

3. Adapted from the Environmental Literacy Council Framework.

<p>UNIT/ORGANIZING PRINCIPLE: COURSE INTRODUCTION: Organization of Thoughts to Create & Complete Visual Images - Attention to Processing and Sequencing of Ideas, Tools, and Materials</p>	<p>VISUAL ART – 0101330 3D Studio Art 1</p>	<p>1ST QUARTER PACING: WEEK 1-9</p>	<div style="border: 2px solid white; padding: 5px; display: inline-block; margin-right: 20px;"> Q1 </div> 912
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ESSENTIAL QUESTIONS	
<ul style="list-style-type: none"> • What is art? How are art objects described? What are the uses? Where is art found? • What are sources for art ideas? • How does personal interest affect how or why an artwork is created? • How are ideas chosen and integrated into the creative process? • What resources inspire personal decisions? • What art vocabulary is important to understand for art criticism? 	<ul style="list-style-type: none"> • How is the understanding of the structural elements used to improve artwork or skill safely? • Why are specific public art works important in the community? • Why is artwork continually revised throughout the creative process to the intended outcome? • Why are certain types of audience behaviors appropriate for selected arts venues?

<p>Text: <u>Experiencing Clay</u> (EC-Davis) <u>Beginning Sculpture</u> (BS-Davis) <u>The Visual Experience</u> (VE-Davis)</p>	<p><i>Overview of Curriculum</i></p> <p><u>BIG IDEAS – S, O: SKILLS, TECHNIQUES, PROCESSES, AND ORGANIZATION</u> The expectation during quarters 1, 2, and 3 is for the student to explore a range of sculptural methods including assemblage, carving, and modeling using various media (i.e., clay, papier mâché, wood, found objects, recycled items, fabrics, and /or plaster), and techniques to create representational, abstract, free-standing and/or relief sculpture that is utilitarian or aesthetic in nature. During quarter 4 the student selects or combines methods of construction to create artwork that demonstrates individualized 3-D goals.</p> <p><u>BIG IDEAS – C, H, F: COGNITION, HISTORICAL, and INNOVATION</u> The student employs 21st-century skills that include creativity, critical thinking, communication, flexibility, perseverance, and time management skills to focus on the completion of art concepts. Through the critique process, the student evaluates and responds to works of artists in historical context, student’s personal work, and works of peers, using appropriate art vocabulary.</p>	<p>DUE: Q1: September – Art Teachers’ Exhibit VCS Safety Poster Contest</p>
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TOPICS	INNOVATE ART: Includes Cognition, Engagement, Persistence, How to Think About, Create, and Reflect on Personal Art		ACADEMIC LANGUAGE <i>italics = integration</i> (text pages)
Qualities of 3D Subject Matter	NGSSS Visual Art STANDARDS Unpacking - Learning Targets	STANDARDS (* are repeated)	<p>Suggested Projects:</p> <ul style="list-style-type: none"> • Studio Experience, <i>Abstract Natural Objects</i>, 22-23 <p>Vocabulary: form, content, technique <u>The Visual Experience</u> Sketchbook Connection p. 23 Qualities of 3D</p>
	<p><u>Examine and revise artwork throughout the art-making process to refine work and achieve artistic objective.</u> Clarification: Describe ways to revise artwork during the art-making process to make work better and achieve artistic objectiveness. Conduct a class discussion during construction of sculpture</p>	<p><u>VA.912.C.2.1</u></p>	

<p>3D Vocabulary</p> <p>Sculpture vocabulary</p>	<ul style="list-style-type: none"> - Describe ways for students to revise artwork to result in improvement of artwork. - Use structural elements and organizational principles to affect composition of artwork <p><u>Beginning Sculpture</u></p> <ul style="list-style-type: none"> - Rubrics and Assessment in the Sculpture Studio p. T9 - What is subject matter? - What subject matter has been used in personal Artwork? <p>Example - Question : Page 4, Figure 1-2: What tells you it is humorous? Teacher Edition (left side), <i>Aesthetics</i>: Do you value a work of art that is humorous, such as the ceramic sculpture ...</p>		<div style="text-align: right; background-color: black; color: white; padding: 5px; font-weight: bold; font-size: 24px;">Q1</div> <ul style="list-style-type: none"> • Weight • Mass • Gravity • Balance • Form • Direction <p>Sculptural processes</p> <ul style="list-style-type: none"> • Carve p. 103-120 • Model, plasticity p. 27-54 • Mold p. 55-80 • Cast p. 81-102 • Assemblage p. 121-148 (module) • Installation p. 149-168 <p><u>Online Resource:</u></p> <ul style="list-style-type: none"> - Blog Resource: <i>Top Ten Ways to Improve Your Art</i> http://www.finearttips.com/2011/08/tips-top-10-tips-to-improve-your-art/
<p>Structures in 3D</p>	<p>Manipulate or synthesize established techniques as a foundation for individual style initiatives in two-, three-, and/or four-dimensional applications.</p> <p>Clarification: Establish an individual style by utilizing variations of established techniques.</p> <p>Example - Question : Page 9, Figure 1-11, What elements does Rodin use to express the mood of The Thinker? Page 9-10, Figure 1-10 & 1-11, Despite similar subject matter, how are the styles of these sculptures different?</p> <p>LAFS.910.WHST.3.9 Draw evidence from informational texts to support analysis, reflection, and research.</p> <p>MAFS.K12.MP.6: Attend to precision.</p>	<p>VA.912.F.1.2</p>	<p><u>Continued:</u></p> <p><u>Suggested Project:</u></p> <ul style="list-style-type: none"> • Studio Experience, <i>Abstract Natural Objects</i>, 22-23 <p><u>Vocabulary:</u></p> <p>Mobile Kinetic</p>
<p>Reference glossary of elements and principles of design in student's sketchbook</p> <p>Pretest: assess knowledge prior to activity.</p>	<p>Demonstrate effective and accurate use of art vocabulary throughout the art-making process.</p> <p>Clarification: Use the correct vocabulary terms to describe the art-making process</p> <ul style="list-style-type: none"> - <u>Beginning Sculpture</u> Ch. 1 - Introduction to Sculpture Abstract Natural Objects p. 22-23, <p>LAFS.910.RST.2.4 Determine the meaning of symbols, key terms, and other domain-specific words and phrases as they are</p>	<p>VA.912.S.1.4</p>	<p><u>Beginning Sculpture Vocabulary</u></p> <p>Sculpture Fundamentals:</p> <p>Form Content Technique</p> <p>Structural elements of art 12-14</p> <ul style="list-style-type: none"> • Form, shape, texture p. 12 • Space-positive/negative, line, color p. 13

	<p>used in a specific scientific or technical context relevant to grades 910 texts and topics.</p>		<p>Organizational principles of design 14-18</p> <p>Q1</p> <ul style="list-style-type: none"> • Balance— radial, symmetrical, asymmetrical 15 • Proportion, contrast p. 15 • Emphasis, unity, variety p. 16 • Pattern, movement p. 17 • Rhythm p. 18 <p>Sculpture concepts p. 18-19</p> <ul style="list-style-type: none"> - Representational - Abstraction - Free standing - Relief - Kinetic
<p>TOPICS</p>	<p>DEVELOP ART: Organizational Structures (Structural Elements of Art & Organizational Principles of Design); Proficiency in Skill, Media, Technique, Safety</p>	<p>ACADEMIC LANGUAGE <i>italics = integration</i></p>	
<p>Critiques</p> <ul style="list-style-type: none"> • modeling clay sculpture • use structural elements organizational prin. 	<p>Use the structural elements of art and the organizational principles of design in works of art to establish an interpretive and technical foundation for visual coherence.</p> <p>Clarification: Describe the structural elements of art and the organizational principles of design to have visual coherence in works of art.</p> <p>Example - Question : Page 25, Figure 1-43: What element of design has been emphasized in this sculpture?</p> <p>LAFS.910.SL.1.1 Initiate and participate effectively in a range of collaborative discussions</p> <p>MAFS.K12.MP.7: Look for and make use of structure.</p>	<p>* VA.912.O.1.1</p>	<p>Page 23, Rubric: Studio Assessment</p>
<p>Safety Procedures</p> <p><u>Beginning Sculpture</u> (Teacher Edition)</p> <p>Safety in the Sculpture Studio: T12</p>	<p>Review, discuss, and demonstrate the proper applications and safety procedures for hazardous chemicals and equipment during the art-making process.</p> <p>Clarification: Describe or explain the proper applications and safety procedures when using hazardous chemicals and/or equipment when making art.</p> <p>Explain & demonstrate safety procedures when</p>	<p>VA.912.S.3.3</p>	<p><u>Beginning Sculpture</u></p> <p>Safety Note (!)</p> <ul style="list-style-type: none"> ○ Ceramic Clay, p. 34 ○ Glazing, p. 41 ○ Kilns, p. 43 ○ Construction Tools p. 199 ○ Hand tools p. 200 ○ Power tools p. 201 ○ Adhesives p. 202

<p>Classroom rules & Procedures</p> <ul style="list-style-type: none"> • Safety, T12 • Using tools • Sharp tools • Location of dust masks, gloves, eye protection • Cleanup <ul style="list-style-type: none"> - personal - end of class • Clinic <p>Following directions on tool/equipment usage</p>	<p>using tools or equipment in the art room.</p> <ul style="list-style-type: none"> - Assistant Principal has MSDS information - Check and know labeling of materials http://www.acminet.org/ <p>AP – Approved Product seal – non toxic CP – Certified as properly labeled, to be used according to labels as cautions are listed in using, not safe for children</p> <p>Example - Question : What are two objects in the art room that could cause injury if you do not follow safety procedures? Which safety precaution should be practiced when mixing plaster? (or) Why should you wear a dust mask or respirator when mixing plaster?</p> <p>LAFS.910.SL.1.1 Initiate and participate effectively in a range of collaborative discussions</p>		<p>Paper p. 202-3 Labeling of materials</p> <ul style="list-style-type: none"> • AP • CP <div style="border: 1px solid black; background-color: black; color: white; padding: 5px; text-align: center; font-size: 2em; font-weight: bold;">Q1</div>
	<p>Use and maintain tools and equipment to facilitate the creative process. Clarification: Demonstrate the proper use of tools and equipment</p> <ul style="list-style-type: none"> - Clean tools after use - Store tools in designated labeled area - Use correct tool for technique, i.e., scissors do not snip/cut glass. Plaster tools not used on clay. Cleaning plaster, why rinse hands in bucket of water first? Ask students why? <p>Example – Question: Which tools should be used when carving plaster?</p> <p>MAFS.K12.MP.5: Use appropriate tools strategically.</p>	<p>VA.912.S.3.7</p>	<p>Modeling Clay tools: 32 Ceramic Tools: 36 Plaster Tools: 107</p> <p><u>Vocabulary</u> Chisel Mallet File Rifler Surform Shaver Sandpaper</p>
<p>Improve Art Skills</p> <p>Sketchbook</p> <ul style="list-style-type: none"> - Practice - Ideation - Maquette - Collect information 	<p>Develop skill in sketching and mark-making to plan, execute, and construct two-dimensional images or three-dimensional models. Clarification: Describe ways to sketch and mark-up plans to make 3D designs Sketch and plan out three-dimensional artwork</p>	<p>*VA.912.S.3.10</p>	<p><u>Beginning Sculpture</u></p> <ul style="list-style-type: none"> - Models and Modeling p. 28-30 - Sketchbook Connections p. 51 <p>Models and Modeling: page 28-30 Maquette</p>

<p>- Notes</p>	<p>Ruler vs. free hand Contour, cross contour, mass drawing Top, front, side views - Create maquette to develop ideas - Differences/advantages between sketching in 3-D and creating maquette</p> <p>Example - Question : Before you create an original work of art, what is an important planning tool?</p> <p>MAFS.K12.MP.5: Use appropriate tools strategically. MAFS.K12.MP.6: Attend to precision.</p>		<p><u>The Visual Experience</u></p> <ul style="list-style-type: none"> - The student handbook –planning p. 483-487 - Why Keep A Sketchbook? Downloadable booklet http://www.accessart.org.uk/whykeepasketchbook.pdf <div style="text-align: right; background-color: black; color: white; padding: 10px; font-size: 2em; font-weight: bold;">Q1</div>
<p>Storage of art materials</p> <p>Differences in materials</p> <p>Using/storing/clean up</p> <ul style="list-style-type: none"> - Ceramic clay - Glaze and underglaze - Plaster - Glues - Paints - Wire - Scissors 	<p>Store and maintain equipment, materials, and artworks properly in the art studio to prevent damage and/or cross-contamination.</p> <p>Clarification: Explain or describe the process of storing and maintaining equipment & materials in the art studio.</p> <ul style="list-style-type: none"> - Importance of storing plaster in sealed container away from moisture. <ul style="list-style-type: none"> o Sink is NOT used as disposal of extra plaster or plaster cleanup o Rinse hands and tools in bucket first - Tools are media specific; do not want to use plaster carving tools on clay <p>Example - Question: Why is it important not to mix plaster with water in the sink?</p> <p>MAFS.K12.MP.5: Use appropriate tools strategically.</p>	<p>VA.912.S.3.11</p>	<p>- Safety Notes</p> <p>Clay p. 34, 36, 43 Glazing p. 41</p> <p>Storing, usage, clean up for materials</p> <ul style="list-style-type: none"> o Plaster o Air-dry clay, ceramic clay o Paint, glazes o Glues o Tools
<p>TOPICS</p>	<p>CONNECT W/ ART: Context In Art Past to Present; Art Styles; Artist Integrity Copyright</p>		<p>ACADEMIC LANGUAGE <i>italics = integration</i> (text pages)</p>
<p>Audience Etiquette</p> <p>Sculpture Origins</p> <ul style="list-style-type: none"> o Emergence o Location o Function to society o Materials o Tools <p><u>Beginning Sculpture</u></p> <ul style="list-style-type: none"> o Timeline 192-8 	<p>Analyze the various functions of audience etiquette to formulate guidelines for conduct in different art venues.</p> <p>Clarification: Understand and follow guidelines for viewing and handling art in a public space.</p> <ul style="list-style-type: none"> - Decorum at museum concerning the following <ul style="list-style-type: none"> o Loudness o Food o Touching artwork 	<p>VA.912.H.1.2</p>	<p>Chapter 8, Preparing for Exhibition, 178-182</p> <p><u>Beginning Sculpture</u></p> <ul style="list-style-type: none"> o Preparing for Exhibition Ch.8, p. 178-182 o Documentation o Presentation o Labeling <p>Gallery, museum</p> <p>Provide examples of local art venues and appropriate behavior in each.</p>

<p>Protocols</p> <ul style="list-style-type: none"> o Art gallery o Museum visit 	<ul style="list-style-type: none"> o Moving in museum o Photography <p>- How to visit a museum, gallery</p> <p>Example - Question: What is proper museum etiquette? How should you speak when viewing art a museum?</p>		<p>Art Etiquette: http://www.artreachorlando.org/ - What not to do at a gallery – <i>behavioral blunders</i> http://artbusiness.com/art-gallery-opening-bad-behavior-etiquette-for-everyone.html</p>
<p>Personal Responsibility Plagiarism Ethics Integrity</p>	<p>Demonstrate personal responsibility, ethics, and integrity, including respect for intellectual property, when accessing information and creating works of art. Clarification: Develop integrity and use respect for intellectual property when researching & creating works of art.</p> <p>- Intellectual property</p> <ul style="list-style-type: none"> o Rights o Responsibilities o Using the Internet for ideas o Copyright o Appropriate consequences for art plagiarism o <p>- Utilize visual art resources in the classroom to demonstrate/explain differences in “inspiration” versus “plagiarism”</p> <p>Example - Question: What is it called if you copy another artist’s work & try to pass it off as your own?</p>	<p>VA.912.S.3.4</p>	<p>Beginning Sculpture p. T11</p> <ul style="list-style-type: none"> o Intellectual property <p>Importance of using personal ideas instead of making something that already exists</p> <p>National Art Competition For Plagiarism Online Article: <i>High School Student Disqualified</i> http://iamkoream.com/high-school-student-disqualified-from-national-art-competition-for-plagiarism/ Online Article: “High School Student Disqualified From National Art Competition For Plagiarism” http://iamkoream.com/high-school-student-disqualified-from-national-art-competition-for-plagiarism/</p>
<p>TOPICS</p>	<p>ASSESS ART: Ability to Discuss & Evaluate Personal Art and Art of Others in Various Contexts</p>		<p>ACADEMIC LANGUAGE <i>italics = integration</i> (text pages)</p>
<p>Inventory of content Analysis of Art</p> <p>Step by Step Art Criticism</p> <ul style="list-style-type: none"> • describe • analyze • interpret • evaluate 	<p>Apply art knowledge and contextual information to analyze how content and ideas are used in works of art. Clarification: Explain how content and ideas are used in works of three-dimensional art.</p> <p>- Common features in artworks</p> <p>- List of “self-critique” questions to assist in evaluating own work</p> <p>- Provide rubric on page 23 for students to evaluate artwork and integrate art vocabulary (structural elements)</p>	<p>VA.912.C.1.4</p>	<p>Aesthetic</p> <p>Art Criticism Step by Step: <i>Orb in Cradle</i>, <i>Visual Experience</i>, page 76</p> <p>The Visual Experience Ch. 2</p> <ul style="list-style-type: none"> o Philosophy of Art p. 14-15 o The Aesthetic Experience p. 16 o Intentions and Art p. 16 o The Art World p.17



	<p>and organizational principles)</p> <p>Example - Question: Describe the meaning or idea in this artwork and how the chosen material contributes to this idea. How should we look at art?</p> <p>LAFS.910.WHST.3.9 Draw evidence from informational texts to support analysis, reflection, and research.</p>		<div style="border: 1px solid black; background-color: black; color: white; padding: 10px; text-align: center; font-size: 2em; font-weight: bold;">Q1</div>
<p>Looking at art Why is “art” (sculpture) created?</p> <ul style="list-style-type: none"> • Personal expression • Problem solving • Money • Commission • Decoration aesthetic • Useful / Functional <p>Critiquing Art</p>	<p>Use descriptive terms and varied approaches in art analysis to explain the meaning or purpose of an artwork.</p> <p>Clarification: Describe the meaning or purpose of artwork by using descriptive terms and varied approaches to analysis in art.</p> <ul style="list-style-type: none"> - Communication of visual imagery in art - Describing art works <ul style="list-style-type: none"> Details described in artwork - Rubrics - Examples <ul style="list-style-type: none"> • <u>Beginning Sculpture</u> Abstracted Natural Objects, page 23 - Self Portrait Bust, page 51 • <u>The Visual Experience</u> p. 280, 318 <p>Example - Question: How is the description step used in the critical method?</p> <p>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>VA.91.C.3.1</p>	<p><u>The Visual Experience: Criticism and Critics,</u> - Critical Method (Description) p. 18-21</p> <p>Utilitarian (functional, useful) Decorative (aesthetic)</p>

Citation Skills for art	<p>Use appropriately cited sources to document research and present information on visual culture. Clarification: Identify how to cite sources in research when presenting information on visual culture.</p> <p>- Partner with English Department to present proper citation information: MLA format, etc.</p> <p>Example - Question: Which fact is important to include in all citations for works of art?</p> <p>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>LAFS.910.WHST.3.9 Draw evidence from informational texts to support analysis, reflection, and research.</p>	<p>VA.91.F.3.5</p>	<p>Citations include specific Information</p> <p>- Art Work</p> <ul style="list-style-type: none"> • Artist's name • Title of work • Year(s) created • Media • size • Location • Photographer/photo courtesy <p>- General Reference materials</p> <ul style="list-style-type: none"> • Author's name(s) • Year • Title • City/State of Publisher • Publishing company <p>For articles and Internet Sources, check MLA</p>
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**VISUAL ART – 0101330
3-D Studio Art 1****Florida Standards Required by Florida DOE
for this Course****Q1****Course Number: 0101330 3-D Studio Art 1*****Highlighted Florida Standards are included in this quarter***

LAFS.910.RST.2.4 Determine the meaning of symbols, key terms, and other domain-specific words and phrases as they are used in a specific scientific or technical context relevant to grades 910 texts and topics.

LAFS.910.SL.1.1 Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 910 topics, texts, and issues, building on others ideas and expressing their own clearly and persuasively. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas. Work with peers to set rules for collegial discussions and decision-making (e.g., informal consensus, taking votes on key issues, presentation of alternate views), clear goals and deadlines, and individual roles as needed. Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions. Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented.

LAFS.910.SL.1.2 Integrate multiple sources of information presented in diverse media or formats (e.g., visually, quantitatively, orally) evaluating the credibility and accuracy of each source.

LAFS.910.SL.1.3 Evaluate a speakers point of view, reasoning, and use of evidence and rhetoric, identifying any fallacious reasoning or exaggerated or distorted evidence.

LAFS.910.SL.2.4 Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.

LAFS.910.WHST.2.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

LAFS.910.WHST.3.9 Draw evidence from informational texts to support analysis, reflection, and research.

Mathematical Practices

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

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

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

*Florida Art Education Association -Annual Student Adjudicated Exhibit
Research Based HOLISTIC RUBRIC Grades 9-12 ASSESSMENT IN 3D Art
Aligned with Volusia County Report Card Grading*

General Visual Arts Rubric

<p>LEVEL 4</p>	<p><u>RANGE 90 -100%</u> (A = 3.0 - 4.0) 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>4 Points A score of four is a response in which the student demonstrates a thorough understanding of visual art concepts and/or procedures embodied in the task. The student has responded correctly to the task, used artistically sound procedures, and provided clear and complete explanations and interpretations.</p> <p>3 Points A score of three is a response in which the student demonstrates an understanding of visual art concepts and/or procedures embodied in the task. The student's response to the task is essentially correct with the visual art procedures used and the explanations and interpretations provided demonstrating an essential but less than thorough understanding. The response may contain minor flaws that reflect inattentive execution of visual art procedures or indications of some misunderstanding of the underlying artistic concepts and/or procedures.</p> <p>2 Points A score of two indicates that the student has demonstrated only a partial understanding of visual arts concepts and/or procedures embodied in the task. Although the student may have used the correct approach to obtaining a solution or may have provided a correct solution, the student's work lacks an essential understanding of the underlying artistic concepts.</p> <p>1 Point A score of one indicates that the student has demonstrated a very limited understanding of visual arts concepts and/or procedures embodied in the task. The student's response is incomplete and exhibits many flaws. Although the student's response has addressed some of the conditions of the task, the student reached an inadequate conclusion and/or provided reasoning that was faulty or incomplete. The response exhibits many flaws or may be incomplete.</p> <p>0 Point A score of zero indicates that the student has provided a completely incorrect or uninterpretable response or no response at all.</p>
<p>LEVEL 3</p>	<p><u>RANGE 80-89%</u> (B = 2.5 - 2.99) 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><u>RANGE 70-79%</u> (C = 2.00-2.49) 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><u>RANGE 60-69%</u> (D = 1.0 - 1.99) Makes form(s) which generally lack structure & 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

<p><i>UNIT/ORGANIZING PRINCIPLE</i> CREATIVE PROCESS: Higher Order Thinking & Reasoning Innovation, Intention, Focus, and Practice</p>	<p>VISUAL ART – 0102330 3D Studio Art 1</p>	<p>2nd QUARTER PACING: WEEK 10-18</p>	<p>Q2 912</p>
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ESSENTIAL QUESTIONS

- | | |
|---|---|
| <ul style="list-style-type: none"> • Is media manipulated with confidence, safety, and competence? • What is the importance of sequential procedures in creating art? • How are visual differences compared in the art criticism process? • How do artists affect the world in which we live? | <ul style="list-style-type: none"> • How does meaning in the creative process document a personal voice? • How do problem solving skills communicate personal visual ideas? |
|---|---|

<p>Text: <u>Experiencing Clay</u> (EC-Davis) <u>Beginning Sculpture</u> (BS-Davis) <u>The Visual Experience</u> (VE-Davis)</p>	<p><u>Overview of Curriculum</u></p>	<p>DUE: November:</p> <ul style="list-style-type: none"> • Halifax Art Festival • Volusia County Fair • DeLand Fall Festival
<p><u>BIG IDEAS – S, O: SKILLS, TECHNIQUES, PROCESSES, AND ORGANIZATION</u></p> <p>The expectation during quarters 1, 2, and 3 is for the student to explore a range of sculptural methods including assemblage, carving, and modeling using various media (i.e., clay, papier mâché, wood, found objects, recycled items, fabrics, and /or plaster), and techniques to create representational, abstract, free-standing and/or relief sculpture that is utilitarian or aesthetic in nature. During quarter 4 the student selects or combines methods of construction to create artwork that demonstrates individualized 3-D goals.</p> <p><u>BIG IDEAS – C, H, F: COGNITION, HISTORICAL, and INNOVATION</u></p> <p>The student employs 21st-century skills that include creativity, critical thinking, communication, flexibility, perseverance, and time management skills to focus on the completion of art concepts. Through the critique process, the student evaluates and responds to works of artists in historical context, student’s personal work, and works of peers, using appropriate art vocabulary.</p>		

TOPICS	<p>INNOVATE ART: Includes Cognition, Engagement, Persistence, How to Think About, Create, and Reflect on Personal Art</p>	<p>ACADEMIC LANGUAGE <i>italics = integration</i> (text pages)</p>
	<p>NGSSS Visual Art STANDARDS Unpacking - Learning Targets</p>	<p>STANDARDS (* are repeated)</p>

<p>Comparing artwork</p> <p>How does technology affect the creative process of construction?</p> <ul style="list-style-type: none"> • Post & Lintel VE300 • Arch VE301; flying buttress • Dome VE302 • Frame VE308 • Steel Frame VE3 • ferroconcrete VW310 	<p><u>Compare artwork, architecture, designs, and/or models to understand how technical and utilitarian components impact aesthetic qualities.</u></p> <p>Clarification: Compare and describe architecture, designs, and/or models to understand how technical and utilitarian components impact aesthetic qualities</p> <p><u>Example - Question:</u> Compare images in Visual Experience 11-39 & 11-41. How are these buildings different?</p> <ul style="list-style-type: none"> • How does function affect design? • How does design affect our taste and selection of clothing, cars, 	<p><u>VA.912.C.2.8</u></p>	<p>The Visual Experience:</p> <ul style="list-style-type: none"> -3D Media (Pottery, Jewelry) p.254-295, Ch. 10 - Architecture-P. 296-325, Ch.11 - Architecture: Reliefs on buildings VE320 Eiffel Tower VE308 Environmental art VE268 Installation art VE270 Frank Lloyd Wright VE317 Maya Lin VE318, 324 Vietnam
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<p>Art Skills</p>	<p>and homes? <ul style="list-style-type: none"> How does packaging design affect our choices? <p>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>		<p><i>Veterans Memorial, Wave Field</i></p> <div style="border: 1px solid black; padding: 5px; display: inline-block; background-color: black; color: white; font-size: 2em; font-weight: bold;">Q2</div>
<p>Importance of Practice</p> <ul style="list-style-type: none"> skill development ease of material usage combine new techniques problem solving through perseverance <p>Well-known artists:</p> <ul style="list-style-type: none"> skills teach the how then students practice 	<p>Develop competence and dexterity, through practice, in the use of processes, tools, and techniques for various media.</p> <p>Clarification: Describe the processes, tools, and techniques for various art media to develop competence and dexterity.</p> <ul style="list-style-type: none"> Importance of refocusing, making adjustments, practicing to improve what is not working and perseverance to complete the project. Teacher developed projects will result in the student demonstrating learning gains within the clay hand building process. Describe the aesthetic qualities in a piece of sculpture vs. a constructed building <p><i>Example - Question</i> How does focusing on one specific art material improve your technique?</p> <p>MAFS.K12.MP.5: Use appropriate tools strategically.</p>	<p>VA.912.S.3.12</p>	<ul style="list-style-type: none"> Utilitarian – designed to be useful or practical rather than attractive. Aesthetic- the theory of perceiving and enjoying something for its beauty and pleasurable qualities <p>Project Suggestion: Paper Clay Japanese Tea Bowl (Ceramic)</p>
<p>TOPICS</p>	<p>DEVELOP ART: Organizational Structures (Structural Elements of Art & Organizational Principles of Design); Proficiency in Skill, Media, Technique, Safety</p>		<p>ACADEMIC LANGUAGE <i>italics = integration</i></p>
<p>Art Processes</p> <ul style="list-style-type: none"> sequential order? does variation in following directions help or hurt outcome? is working space organized for optimum outcome? 	<p>Demonstrate organizational skills to influence the sequential process when creating artwork</p> <p>Clarification: Use organizational and sequential processes when creating artwork</p> <p>Example: demonstrate coil-building techniques to emphasize process and building success</p> <p>Example - Question: Why is it important to follow directions</p>	<p>*VA.912.S.2.1</p>	<p>Project Suggestion: An Expressive Self-Portrait Bust, page 50</p> <p>REVIEW:</p> <ul style="list-style-type: none"> Location – classroom rules, gloves, dust masks, clean-up materials Procedures- using sharp tools, going to the clinic, clean-up

	when working with time-sensitive materials such as plaster or clay?		Q2
Every student knows and understands Safety Procedures when using chemicals and equipment	<p>Review, discuss, and demonstrate the proper applications and safety procedures to use hazardous chemicals and equipment during the art-making process.</p> <ul style="list-style-type: none"> - Clarification of benchmark: The student will explain & demonstrate safety procedures when using tools or equipment in the art room. - Review safety procedures for using equipment, handling chemicals, and storing items that may change with each new project. <p>LAFS.910.SL.1.1 Initiate and participate effectively in a range of collaborative discussions</p>	* VA.912.S.3.3	See Quarter 1 for safety procedures Toxic – any material that is poisonous or injurious to the health of any student.
Improving Art Skills	<p>Develop skill in sketching and mark-making to plan, execute, and construct two-dimensional images or three-dimensional models.</p> <p>Clarification of benchmark: The student will describe & use ways to sketch and plan out a three-dimensional artwork</p> <ul style="list-style-type: none"> - Development of an idea through sketching, making diagrams, and <ul style="list-style-type: none"> Maquettes - Sketch and plan out three-dimensional artwork <ul style="list-style-type: none"> Ruler vs. free hand Contour, cross contour, mass drawing Show multiple views in 3D works - Top, front, side views - Create maquette to develop ideas - Differences/advantages between sketching in 3-D and creating maquette <p>For your Sketchbook EC-18, 167-168</p> <p>Example - Question:</p> <ul style="list-style-type: none"> • How can working in a sketchbook or creating a maquette help develop an art idea? • Why is creating a maquette more helpful than only sketching out a design? • What details should be included in a sketch of an idea? 	*VA.912.S.3.10	<ul style="list-style-type: none"> - Models and Modeling BS28-30 - Sketchbook Connections BS51 - Models and Modeling: BS28-30 <ul style="list-style-type: none"> Maquette small, quick preliminary sculptural “3D sketches” in clay - The student handbook – planning VE483-487 - Why Keep A Sketchbook? <p>Downloadable booklet http://www.accessart.org.uk/whykeepas_ketchbook.pdf</p>

TOPICS	CONNECT w/ ART: Context In Art Past to Present; Art Styles; Artist Integrity Copyright		ACADEMIC LANGUAGE <i>italics = integration</i> (text pages)	Q2
Significance of major artists	<p>Describe the significance of major artists, architects, or masterworks to understand their historical influences.</p> <p>Clarification: Analyze and evaluate the contributions and influences of well-known artists, architects, or masterworks.</p> <p>Example - Question:</p> <ul style="list-style-type: none"> • What did Frank Lloyd Wright's contributions to art history/ architecture include? • How do major artists reflect the era and the world in which they lived? <p>LAFS.910.WHST.3.9 Draw evidence from informational texts to support analysis, reflection, and research.</p>	VA.912.H.1.9	<p>The Visual Experience: Features: Artist Biographies, page xiii</p> <p>Marisol VE 264</p> <p>Jesús Moroles VE 280 Frank Lloyd Wright VE 317 Maya Lin VE 318, 324 <i>Vietnam Veterans Memorial, Wave Field</i></p>	
Visuals communicate Art content: <ul style="list-style-type: none"> • symbolism in art • personal experiences • philosophical viewpoint • historical references • narratives • 	<p>Create works of art that include symbolism, personal experiences, or philosophical view to communicate with an audience.</p> <p>Clarification: Use symbolism, personal experience, or philosophical view to communicate with an audience.</p> <ul style="list-style-type: none"> - Work is meaningful to student, yet be interpreted/read successfully by a viewer. - Expressing personal views in artwork. - Artists use symbolism that is personal and/or reflects culture or the times in which the art is created. <p>Example - Question:</p> <ul style="list-style-type: none"> • What do you think this artwork is trying to communicate with an audience? VE, Figure 4-40, <i>Isamu Noguchi, Great Rock of Inner Seeking</i> 	VA.912.O.3.1	<p>Suggested Project: Family Structure in Abstract Sculpture, VE, pages 82-83 Or</p> <p>Relief Sculpture Collaboration, VE, pages 84-85 Or</p> <p>River Stone Sculpture Garden, VE, 288</p>	

TOPICS	ASSESS ART: Ability to Discuss & Evaluate Personal Art and Art of Others in Various Contexts		ACADEMIC LANGUAGE <i>italics = integration</i> (text pages)	Q2
Art critique process <ul style="list-style-type: none"> • describe • analyze • interpret • evaluate Structural Elements of Art Organizational Principles of Design critique BS-12-18	<p>Use descriptive terms and varied approaches in art analysis to explain the meaning or purpose of an artwork.</p> <p>Clarification: Describe the meaning or purpose of artwork by using descriptive terms and varied approaches to analysis in art.</p> <ul style="list-style-type: none"> • Peer reviews • Classroom critiques • Student written analysis • Student statement <p>Example - Question:</p> <ul style="list-style-type: none"> • What are the four steps in art criticism? • Why is it important to critique a work of art in the order of “describe, interpret, analyze, evaluate”? • How can practicing the critical method help students notice details in artwork? <p>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 9-10 texts and topics.</p>	<p>*VA.912.C.3.1</p>	<p>The Visual Experience:</p> <p><i>Features: Art Criticism Step by Step</i>, page xiv <i>Learn by Analyzing</i>: page xxiii <i>Art Criticism Step by Step: A Monumental Public Sculpture</i>, pg 280</p> <p>Steps in Aesthetic Scanning Self Assignment LI 35 VE (26-27) LI (154-155)</p> <p>Vocabulary elements/principles critique BS-12-18</p> <p>Method of Art Criticism:</p> <ul style="list-style-type: none"> • Describe • Analyze • Interpret • Evaluate 	

**VISUAL ART – 0101330
3-D Studio Art 1**

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

Course Number: 0101330 3-D Studio Art 1

Highlighted Florida Standards are included in this quarter.

Q2

LAFS.910.RST.2.4 Determine the meaning of symbols, key terms, and other domain-specific words and phrases as they are used in a specific scientific or technical context relevant to grades 910 texts and topics.

LAFS.910.SL.1.1 Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 910 topics, texts, and issues, building on others ideas and expressing their own clearly and persuasively. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas. Work with peers to set rules for collegial discussions and decision-making (e.g., informal consensus, taking votes on key issues, presentation of alternate views), clear goals and deadlines, and individual roles as needed. Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions. Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented.

LAFS.910.SL.1.2 Integrate multiple sources of information presented in diverse media or formats (e.g., visually, quantitatively, orally) evaluating the credibility and accuracy of each source.

LAFS.910.SL.1.3 Evaluate a speakers point of view, reasoning, and use of evidence and rhetoric, identifying any fallacious reasoning or exaggerated or distorted evidence.

LAFS.910.SL.2.4 Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.

LAFS.910.WHST.2.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

LAFS.910.WHST.3.9 Draw evidence from informational texts to support analysis, reflection, and research.

Mathematical Practices

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

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

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

*Florida Art Education Association -Annual Student Adjudicated Exhibit
Research Based HOLISTIC RUBRIC Grades 9-12 ASSESSMENT IN 3D Art
Aligned with Volusia County Report Card Grading*

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<p><i>UNIT/ORGANIZING PRINCIPLE</i> INDIVIDUAL EXPRESSION: Curiosity, Creativity, & Risk-taking - Managing Ideas, Objectives, and Information</p>	<p>VISUAL ART – 0102330 3D Studio Art 1</p>	<p>3rd QUARTER PACING: WEEK 19-27</p>	<div style="border: 2px solid black; padding: 5px; display: inline-block;"> <p>Q3 912</p> </div>
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ESSENTIAL QUESTIONS

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|---|--|
| <ul style="list-style-type: none"> What inspires people to create? How do similar symbols have different meaning in different countries? What 21st Century Skills are needed to complete art tasks on time? How are art materials and tools used in a safe manner? | <ul style="list-style-type: none"> Why do communities install public art? What is the difference between installations and environmental art? How do artists keep ideation and work “fresh?” How is time used differently in creating with clay vs. plaster? |
|---|--|

<p>Text: <u>Experiencing Clay</u> (EC-Davis) <u>Beginning Sculpture</u> (BS-Davis) <u>The Visual Experience</u> (VE-Davis)</p>	<p><i>Overview of Curriculum</i></p>	<p>DUE: Beginning Feb.: <i>Volusia Students Create adjudication</i> February: ATC’s Due Feb/March: Volusia Select (grades 10-12) March: Youth Art Month March: CrimeStoppers Posters due</p>
<p>BIG IDEAS – S, O: SKILLS, TECHNIQUES, PROCESSES, AND ORGANIZATION</p> <p>The expectation is that during quarters 1, 2, and 3 the students explore a range of three sculptural methods , i.e., assemblage, carving, and modeling through various media which may include clay, papier mâché, wood, found objects, recycled items, fabrics, and /or plaster to create representational, abstract, free-standing and/or relief sculpture that is utilitarian or aesthetic in nature. During quarter 4 each student selects or combines methods of construction to create an artwork that demonstrates individualized 3-D goals.</p> <p>BIG IDEAS – C, H, F: COGNITION, HISTORICAL CONNECTIONS, and INNOVATION</p> <p>Students employ 21st-century skills that include creativity, critical thinking, communication, flexibility, perseverance, and time management skills to focus on the completion of art concepts. Through the critique process, students evaluate and respond to works of artists in historical context, students’ own work, and works of peers, using appropriate art vocabulary.</p>		

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	<p>NGSSS Visual Art STANDARDS Unpacking - Learning Targets</p>	<p>STANDARDS (* are repeated)</p>

<p>Construct New Meaning</p> <p>Personal visual language</p>	<p style="background-color: #e0e0ff; padding: 2px;">Construct new meaning through shared language, ideation, expressive content, and unity in the creative process.</p> <p>Clarification: Use expressive content & language to create art that expresses a clear meaning</p> <ul style="list-style-type: none"> - Art works and symbols reflect different cultures and meaning. - Developing ideas to keep from “artist block” <p style="background-color: #ffff00; padding: 2px;">Example - Question:</p> <ul style="list-style-type: none"> Why do some symbols convey different meanings in different cultures? What are important topics for students to use for inspiration 	<p style="background-color: #e0e0ff; padding: 2px;">VA.912.O.2.1</p> <p>Experience Clay: “Finding Inspiration”, Pages 167-168</p> <p>Online Article: “Where do artists get their ideas?” http://www.sophia.org/inspiration-in-visual-art-where-do-artists-get-the-tutorial</p>
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Q3

	<ul style="list-style-type: none"> How to overcome “artist’s block”? <p>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>MAFS.K12.MP.7: Look for and make use of structure.</p>		
TOPICS	DEVELOP ART: Organizational Structures (Structural Elements of Art & Organizational Principles of Design); Proficiency in Skill, Media, Technique, Safety		ACADEMIC LANGUAGE <i>italics = integration</i> (text pages)
<p>21st century skills for the workplace</p> <ul style="list-style-type: none"> Preface pg. 11-13 Following directions Time management in the arts Collaboration 	<p>Follow directions and use effective time-management skills to complete the art-making process and show development of 21st-century skills.</p> <p>Clarification: Explain why following directions and using effective time-management skills are important in completing art in the 21st century.</p> <p>Example - Question:</p> <ul style="list-style-type: none"> How does time affect workability of clay? Why is it important to monitor time when mixing plaster? Why is firing too fast bad for the ware being fired? (EC, 170) <p>MAFS.K12.MP.6 Attend to precision.</p>	VA.912.F.3.4	<p>Mixing Plaster, BS58-60</p> <p>Molds making BS61-66</p> <p>Press mold BS67</p> <p>Plaster Casting: Note It, BS87</p> <p>- Review “Goal Setting” in regards to the art-making process LI (115-124)</p> <p>- Review 21st century skills in Preface, p. 10-13</p>
<p>Space vs. scale</p> <ul style="list-style-type: none"> Earthworks environmental sculpture Installation <p>Form vs. shape</p> <p>Creating illusion in 3D</p> <p>Art Structures to create 3D</p> <ul style="list-style-type: none"> assemblage modeling 	<p>Investigate the use of space, scale, and environmental features of a structure to create three-dimensional form or the illusion of depth and form.</p> <p>Clarification: Describe and explain the use of space, scale, and environmental features in construction of three-dimensional form or illusion of depth and form.</p> <p>Example - Question::</p> <ul style="list-style-type: none"> How is negative space incorporated into a sculptural work? How does space and structure change in environmental vs. installation art? What process(s) are used to make this sculpture? (Show BS, pg 147, Fig 6-44) <p>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</p>	VA.912.O.1.5	<p>The Visual Experience:</p> <ul style="list-style-type: none"> Space in Our Environment, pages 120-121. Space in 3-D Art, Pages 122-123 Environmental and Site Specific Art, Page 268 Installation Art, Page 152-153, 270 <p>Suggested Artists: Sandy Skoglund VE152 Jesús Morales VE 154, 166 Judy Chicago VE157</p>

<ul style="list-style-type: none"> • casting • carving 	<p>scientific or technical context relevant to grades 910 texts and topics.</p>		<div style="background-color: black; color: white; padding: 10px; display: inline-block; font-size: 2em; font-weight: bold;">Q3</div>
<p>Safety Procedures</p> <ul style="list-style-type: none"> • Location – classroom rules, gloves, dust masks, clean-up materials • Procedures- using sharp tools, going to the clinic, clean-up • Review Q1 Resources as necessary 	<p>Review, discuss, and demonstrate the proper applications and safety procedures to use hazardous chemicals and equipment during the art-making process.</p> <p>Clarification: Describe or explain the proper applications and safety procedures when using hazardous chemicals and/or equipment when making art.</p> <p>Example - Question:</p> <ul style="list-style-type: none"> • What equipment could easily burn you in the art room? <p>LAFS.910.SL.1.1 Initiate and participate effectively in a range of collaborative discussions</p> <p>MAFS.K12.MP.5: Use appropriate tools strategically.</p>	<p>* VA.912.S.3.3</p>	<p>See Quarter 1 for safety procedures</p> <p>Toxic – any material that is poisonous or injurious to health.</p>
<p>Review necessity of improving art skills</p> <p>Sketchbook</p> <ul style="list-style-type: none"> - Practice - Ideation - Maquette - Collect information - Notes <p>Visual note taking</p>	<p>Develop skill in sketching and mark-making to plan, execute, and construct two-dimensional images or three-dimensional models.</p> <p>Clarification: Describe ways to sketch and mark-up plans to make 3D designs</p> <ul style="list-style-type: none"> - Development of an idea through sketching, making diagrams, and Maquettes - Sketch and plan out three-dimensional artwork Ruler vs. free hand Contour, cross contour, mass drawing Show multiple views in 3D works - Top, front, side views - Create maquette to develop ideas - Differences/advantages between sketching in 3-D and creating maquette <p>For your Sketchbook EC-18, 167-168</p> <p>MAFS.K12.MP.6: Attend to precision.</p>	<p>*VA.912.S.3.10</p>	<ul style="list-style-type: none"> - Models and Modeling BS28-30 - Sketchbook Connections BS51 - Models and Modeling: BS28-30 <p>Maquette small, quick preliminary sculptural “3D sketches” in clay</p> <ul style="list-style-type: none"> - The student handbook – planning VE483-487 - Why Keep A Sketchbook? Downloadable booklet http://www.accessart.org.uk/whykeepasetchbook.pdf
TOPICS	<p>CONNECT W/ ART: Context In Art Past to Present; Art Styles; Artist Integrity Copyright</p>		<p>ACADEMIC LANGUAGE <i>italics = integration</i> (text pages)</p>
<p>Art history</p> <ul style="list-style-type: none"> • Classifying Art • Important 	<p>Classify artworks, using accurate art vocabulary and knowledge of art history to identify and categorize movements, styles, techniques, and materials.</p> <p>Clarification: Identify or describe types of artwork using knowledge of art history & art vocabulary</p>	<p>VA.912.C.2.4</p>	<p>Resources:</p> <p><i>Non-Western Art VE 352-409</i></p> <p><i>Western Art History VE410-478</i></p> <p>-3D depiction of the figure</p>

<p>movements for 3D</p> <ul style="list-style-type: none"> • Technology changes art materials • Religious vs. personal purpose • Importance of patrons • Importance of local materials • Funding issues 	<p>Example - Question:</p> <ul style="list-style-type: none"> • Can artwork be identified by time, style, or era just by looking at it? • What clues tell you when an artwork was made? • Where is public art in our area? • What does public art tell visitors about our area? <p>LAFS.910.WHST.3.9 Draw evidence from informational texts to support analysis, reflection, and research.</p> <p>Sculpture Timeline, BS192-198 Artworks reflect culture and religious beliefs</p> <ul style="list-style-type: none"> - Egypt: artistic activities inspired by the gods, strict artistic formula; relief sculpture is formal and static - Eastern art: Buddhas as testimony to power of Buddha, - African: art in rituals and ancestor worship, cult figures, ritual masks, reliefs, headdresses, and objects connected to kingship sculpted in wood, ivory, bronze - Native American: deep respect in nature, art inspired by plants, animals, land around them; pictographic symbolism - High Renaissance: shift from religious concepts to more realistic, scientific and human concepts. <i>DaVinci, Michelangelo</i> - Impressionism: captured outdoor light and color at a particular time. <i>Rodin</i> - Early abstract art: themes of future, fantasy, and change; shapes often fractured then locked together so a picture includes many points of view. <i>Duchamp, Picasso</i> - Abstract Expressionism: feelings and emotions are emphasized; accident and chance are stressed rather than accurate representation of subject matter. <i>Calder, Moore</i> - New Concepts & Ideas: assembled items for installations, video. <i>Osorio</i> - Present/Future: Answering <i>What is Art?</i> Performance, conceptual, environmental art expands Dadaist idea that art can be an event in time not just an object. <i>Skoglund</i> 		<p>changes over time.</p> <ul style="list-style-type: none"> - Belief systems are reflected in Artwork. - Realistic representation <div style="text-align: right; border: 1px solid black; padding: 5px; width: 50px; margin: 10px auto;"> <p>Q3</p> </div> <p>Suggested Projects:</p> <ul style="list-style-type: none"> • The Soul of Japan: Mixed Media Umbrella Form (VE, 374) • Expressing Personality in a Mask Form (VE, 404) • Symbolic Sculpture: A Contemporary Totem Pole (406-407)
<p>Career Choice</p> <ul style="list-style-type: none"> • Pleasure vs. profit • Part-time vs. full-time • Technology providing new resources and directions 	<p>Examine career opportunities in the visual arts to determine requisite skills, qualifications, supply-and-demand, market location, and potential earnings.</p> <p>Clarification: Identify career opportunities in the visual arts to determine skills and qualifications that are needed.</p> <p>Example - Question:</p> <ul style="list-style-type: none"> • How can artistic skills be used in a future career? • What are the differences between a fine art & design career? • What are the skills and responsibilities of creative careers? • How is maintaining a portfolio beneficial to a student? • List a career that relates to three-dimensional design and the skills that would be required 	<p>VA.912.F.2.1</p>	<p>Resources:</p> <ul style="list-style-type: none"> • Visual Experience DVD on Art Careers • Careers VE326 • Careers in Sculpture BS186-7 • Career Exploration EC151 • (BS-T10)-Teacher Ed.: <i>Teaching Careers with Beginning Sculpture</i> • <i>For Your Portfolio BS53</i> • <i>Career Profile, Carole Feuerman, BS78</i> <p>Online Article: "Nine Reasons to Study Art in High School" http://www.studentartguide.com/articles/reasons-</p>

<p>Public art vs. private art</p> <p>Discussion: Importance of public art?</p> <ul style="list-style-type: none"> • Test of time • Lasting materials • Well known work and artist • Well crafted • Message in content-expressive, literal, formal, symbolic 	<p>Research the history of art in public places to examine the significance of the artwork and its legacy for the future. Clarification: Describe the significance of art in public places by researching the significance and its legacy for the future.</p> <p>Example - Question:</p> <ul style="list-style-type: none"> • What is the purpose of public art? • What does this sculpture tell us about the culture depicted? (BS, pg 2, 1-1) • Why do you think the artist chose the title he did for this piece? (BS, pg 13, fig 1-19) • What idea is this public sculpture expressing? (BS, pg 16, fig 1-25) <p>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>VA.912.H.2.4</p>	<p>to-study-art</p> <p>Online Article: "Best Creative Jobs" http://money.usnews.com/careers/best-jobs/rankings/best-creative-jobs</p> <p>Q3</p> <p>BS Chapter 7 Activity: Teacher's Editi 161: For your sketchbook Vocabulary:</p> <ul style="list-style-type: none"> • Installation Art • Site specific • earthworks • Public Art • Call for artists • Commissioned works • Patron <p>Resources:</p> <p>- Public Art Examples in Volusia County:</p> <ul style="list-style-type: none"> • <i>DeLand Sculpture Walk</i> • <i>NSB Doris Leeper Sculpture in front of City Hall</i> • <i>Ormond Memorial Art Museum War Memorials</i> <p>- Listing of Art in Public Places in Volusia County: http://celebratingculture.com/view.htm</p> <p>- National Assembly for States Arts Agencies http://www.nasaa-arts.org/Research/Key-Topics/Public-Art/State-Percent-for-Art-Programs.php</p> <p>- Philadelphia – Association for Public Art http://associationforpublicart.org/public-art-gateway/what-is-public-art/</p> <p>- Public Art Toolkit (MN) http://forecastpublicart.org/toolkit/didactic.html</p>
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<p>Art related to other disciplines:</p> <ul style="list-style-type: none"> • Science <ul style="list-style-type: none"> * Earthworks - environmental * Still life sculpture - Botany * Animals – biology * Human structures- anatomy * Aesthetic circuitry for clothing/drawing robots – STEM * Styles of pottery – archeology * Abstract forms that balance – physics – * Forms in motion - kinetic energy 	<p>Use materials, ideas, and/or equipment related to other content areas to generate ideas and processes for the creation of works of art.</p> <p>Clarification: Identify materials, ideas, or equipment used in other content areas to create ideas and processes in works of art</p> <p><i>Side note:</i> Albert Einstein once wrote: “The most beautiful thing we can experience is the mysterious. It is the source of all true art and all science. So the unknown, the mysterious, is where art and science meet.”</p> <p>Example - Question:</p> <ul style="list-style-type: none"> • How would knowledge of plants and the environment be helpful for an artist making an earthwork like these? (BS, pg 153, Fig 7-8, 7-9, 7-10) • By studying which branch of science would help a student make these sculptures successful? (VE, page 283, Fig 10-50, 10-51) 	<p>VA.912.H.3.3</p>	<p style="text-align: right;">Q3</p> <p>Resources</p> <ul style="list-style-type: none"> - Incorporate science history, fashion, or literacy in a 3D sculpture • Mathematics: Helaman Ferguson – sculptures based on calculus equations - http://helasculpt.com/ • Science and art discussion of early cave paintings at http://www.npr.org/2011/04/08/135241869/connecting-science-and-art Science and art - over time http://www.artic.edu/aic/education/sciarttech/2a1.html • Literacy and art: result of teaching literacy through art at the Guggenheim http://www.guggenheim.org/new-york/education/school-educator-programs/learning-through-art/research-studies/teaching-literacy-through-art 	
<p>TOPICS</p>		<p>ASSESS ART: Ability to Discuss & Evaluate Personal Art and Art of Others in Various Contexts</p>		<p>ACADEMIC LANGUAGE <i>italics = integration (text pages)</i></p>
<p>Art Analysis The Critique</p> <ul style="list-style-type: none"> • Describe • Analyze • Interpret • Evaluate <p>Class Analysis</p> <ul style="list-style-type: none"> • group • peers • individual • sharing • comparison • reflection • 	<p>Use descriptive terms and varied approaches in art analysis to explain the meaning or purpose of an artwork.</p> <p>Clarification: Describe the meaning or purpose of artwork by using descriptive terms and varied approaches to analysis in art.</p> <p>Review from previous quarters of study as necessary.</p> <p>Example - Question:</p> <ul style="list-style-type: none"> • What are the four steps in art criticism? • Why is it important to critique a work of art in the order of “describe, analyze, interpret, evaluate”? • How can practicing the critical method help students notice details in artwork? • How should artwork be described? • What details should be included when describing artwork? 	<p>*VA.912.C.3.1</p>	<p><u>The Visual Experience: Criticism and Critics - Critical Method (Description) p. 18-21</u></p> <p>Utilitarian (functional, useful) Decorative (aesthetic)</p> <ul style="list-style-type: none"> - Communication of visual imagery in art - Describing art works - Details described in artwork - Rubrics - Examples • <u>Beginning Sculpture</u> <ul style="list-style-type: none"> - Abstracted Natural Objects, page 23 - Self Portrait Bust, page 51 • <u>The Visual Experience</u> p. 280, 318 	

VISUAL ART – 0101330
3-D Studio Art 1**Florida Standards Required by Florida DOE**
for this Course**Course Number: 0101330 3-D Studio Art 1****Highlighted Florida Standards are included in this quarter.****Q3**

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

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

*Florida Art Education Association -Annual Student Adjudicated Exhibit
Research Based HOLISTIC RUBRIC Grades 9-12 ASSESSMENT IN 3D Art
Aligned with Volusia County Report Card Grading*

General Visual Arts Rubric

<p>LEVEL 4</p>	<p><u>RANGE 90 -100%</u> (A = 3.0 - 4.0) 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>4 Points A score of four is a response in which the student demonstrates a thorough understanding of visual art concepts and/or procedures embodied in the task. The student has responded correctly to the task, used artistically sound procedures, and provided clear and complete explanations and interpretations.</p> <p>3 Points A score of three is a response in which the student demonstrates an understanding of visual art concepts and/or procedures embodied in the task. The student's response to the task is essentially correct with the visual art procedures used and the explanations and interpretations provided demonstrating an essential but less than thorough understanding. The response may contain minor flaws that reflect inattentive execution of visual art procedures or indications of some misunderstanding of the underlying artistic concepts and/or procedures.</p> <p>2 Points A score of two indicates that the student has demonstrated only a partial understanding of visual arts concepts and/or procedures embodied in the task. Although the student may have used the correct approach to obtaining a solution or may have provided a correct solution, the student's work lacks an essential understanding of the underlying artistic concepts.</p> <p>1 Point A score of one indicates that the student has demonstrated a very limited understanding of visual arts concepts and/or procedures embodied in the task. The student's response is incomplete and exhibits many flaws. Although the student's response has addressed some of the conditions of the task, the student reached an inadequate conclusion and/or provided reasoning that was faulty or incomplete. The response exhibits many flaws or may be incomplete.</p> <p>0 Point A score of zero indicates that the student has provided a completely incorrect or uninterpretable response or no response at all.</p>
<p>LEVEL 3</p>	<p><u>RANGE 80-89%</u> (B = 2.5 - 2.99) 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><u>RANGE 70-79%</u> (C = 2.00-2.49) 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><u>RANGE 60-69%</u> (D = 1.0 - 1.99) Makes form(s) which generally lack structure & 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

<p><i>UNIT/ORGANIZING PRINCIPLE</i> VISUAL SOLUTION: Prioritizing, Planning, and Managing for Results Presentation, Reflection, and Evaluation</p>	<p>VISUAL ART – 0102330 3D Studio Art 1</p>	<p>4th QUARTER PACING: WEEK 28-36</p>	<div style="border: 2px solid black; padding: 5px; display: inline-block; font-size: 2em; font-weight: bold;">Q4</div> <div style="font-size: 3em; font-weight: bold; margin-left: 20px;">912</div>
<p>ESSENTIAL QUESTIONS</p>			
<ul style="list-style-type: none"> • How is artistic growth measured? • How is craftsmanship refined? • Why are ethical standards required in the visual arts? • How are the structural elements or art analyzed and organized to achieve a creative outcome? 		<ul style="list-style-type: none"> • How are various construction methods combined to create new work? • How does analysis and peer reviews help improve personal work? • Why is it important to cite references and use conventions appropriately? • What is an artist’s statement? 	
<p>Text: <u>Experiencing Clay</u> (EC-Davis) <u>Beginning Sculpture</u> (BS-Davis) <u>The Visual Experience</u> (VE-Davis)</p>	<p><i>Overview of Curriculum</i></p> <p><u>BIG IDEAS – S, O: SKILLS, TECHNIQUES, PROCESSES, AND ORGANIZATION</u> The expectation is that during quarters 1, 2, and 3 the students explore a range of three sculptural methods , i.e., assemblage, carving, and modeling through various media which may include clay, papier mâché, wood, found objects, recycled items, fabrics, and /or plaster to create representational, abstract, free-standing and/or relief sculpture that is utilitarian or aesthetic in nature. During quarter 4 each student selects or combines methods of construction to create an artwork that demonstrates individualized 3-D goals.</p> <p><u>BIG IDEAS – C, H, F: COGNITION, HISTORICAL CONNECTIONS, and INNOVATION</u> Students employ 21st-century skills that include creativity, critical thinking, communication, flexibility, perseverance, and time management skills to focus on the completion of art concepts. Through the critique process, students evaluate and respond to works of artists in historical context, students’ own work, and works of peers, using appropriate art vocabulary.</p>		<p>DUE: March/April: CrimeStoppers Posters May/June: School-based end-of -year displays</p>
<p>TOPICS</p>	<p><u>INNOVATE ART:</u> Includes Cognition, Engagement, Persistence, How to Think About, Create, and Reflect on Personal Art</p> <p>NGSSS Visual Art STANDARDS Unpacking - Learning Targets</p>		<p>ACADEMIC LANGUAGE <i>italics = integration</i> (text pages)</p>
<p>Manipulate Materials</p> <ul style="list-style-type: none"> • combine different clay bodies or different techniques • repeat steps w/ overlays • use in different but safe 	<p><u>Manipulate materials, techniques, and processes through practice and perseverance to create a desired result in two- and/or three-dimensional artworks.</u> Clarification: Use specific tools, techniques, and processes to create works of art</p>	<p>VA.912.S.3.1</p>	<p>Modeling Clay BS27-53 Molding BS55-79 Casting BS81-101 Carving BS104-119</p>

<p>ways</p> <ul style="list-style-type: none"> • use different scale throughout • use specific color theory <p>Plan, practice, and persevere throughout the ideation, construction, and finishing phases</p>	<p>Example - Question:</p> <ul style="list-style-type: none"> • Why is modeling clay an ideal material for a beginning art student? • What are the proper tools for carving plaster? • How are these tools different than carving tools for wood or stone? • What art materials would be ideal to use to add color for an outdoor ceramic sculpture? <p>MAFS.K12.MP.5: Use appropriate tools strategically.</p>		<div style="border: 1px solid black; padding: 5px; display: inline-block; background-color: #333; color: white; font-weight: bold; font-size: 2em;">Q4</div> <ul style="list-style-type: none"> - Review sketches and previous work w/ materials and processes. - Ideate for selecting 2 methods of construction for combination into personal 3D statement - Practice construction methods
TOPICS	DEVELOP ART: Organizational Structures (Structural Elements of Art & Organizational Principles of Design); Proficiency in Skill, Media, Technique, Safety		ACADEMIC LANGUAGE <i>italics = integration</i> (text pages)
<p>Space vs. scale</p> <ul style="list-style-type: none"> • Earthworks • environmental sculpture • Installation <p>Form vs. shape</p> <p>Creating illusion in 3D</p> <p>Art Structures to create 3D</p> <ul style="list-style-type: none"> • assemblage • modeling • casting • carving 	<p>Investigate the use of space, scale, and environmental features of a structure to create three-dimensional form or the illusion of depth and form.</p> <p>Clarification: Describe and explain the use of space, scale, and environmental features in construction of 3/D form or illusion of depth and form.</p> <p>Example - Question:</p> <ul style="list-style-type: none"> • How are installations different than free-standing sculpture? • How do installations create an environment for the viewer to experience? • <p>LAFS.910.SL.1.1 Initiate and participate effectively in a range of collaborative discussions</p> <p>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>*VA.912.O.1.5</p>	<p>A Student Installation, Page 156</p> <ul style="list-style-type: none"> - Review and develop ways with students to incorporate space, scale, and environmental features in personal works. - Select media best suited for ideation / plan personal work
<p>Review Procedures</p> <ul style="list-style-type: none"> • Location of necessary materials and safety supplies • Procedures- specific tools, clinic, & clean-up • Q1 Resources as 	<p>Review, discuss, and demonstrate the proper applications and safety procedures to use hazardous chemicals and equipment during the art-making process.</p> <p>Clarification: Describe or explain the proper applications and safety procedures when using hazardous chemicals and/or equipment when making art.</p>	<p>* VA.912.S.3.3</p>	<p>Activity: Review Locations</p> <ul style="list-style-type: none"> • Classroom rules, gloves, dust masks, clean-up materials • Procedures- using sharp tools, going to the clinic, clean-up • Review safety procedures for using

<p>necessary</p>	<p>Example - Question:</p> <ul style="list-style-type: none"> • How should plaster dust be cleaned up in the classroom? • Which art materials should not be washed down the drain? • <p>MACC.K12.MP.5 Use appropriate tools strategically.</p>		<p>equipment, handling chemicals, and storing items that may change with each new project.</p> <ul style="list-style-type: none"> • See Quarter 1 for additional safety procedures <p>Q4</p> <p>Vocabulary: Toxic – any material that is poisonous or injurious to the health.</p>
	<p>Develop skill in sketching and mark-making to plan, execute, and construct two-dimensional images or three-dimensional models.</p> <p>Clarification: Describe ways to sketch and mark up plans to make 2D or 3D designs</p> <p>Example - Question: Before you create an original work of art, what is an important planning tool?</p> <p>MAFS.K12.MP.5: Use appropriate tools strategically. MAFS.K12.MP.6: Attend to precision.</p>	<p>*VA.912.S.3.10</p>	<ul style="list-style-type: none"> • Models and Modeling BS28-30 • Sketchbook Connections BS51 • Models and Modeling: BS28-30 • For your Sketchbook EC-18, 167-168 <p>Vocabulary: Maquette: small, quick preliminary sculptural “3D sketches” in clay</p> <p>- The student handbook – planning VE483-487 - Why Keep A Sketchbook? Downloadable booklet http://www.accessart.org.uk/whykeepasketchbook.pdf</p>
<p>TOPICS</p>	<p>CONNECT W/ ART: Context In Art Past to Present; Art Styles; Artist Integrity Copyright</p>		<p>ACADEMIC LANGUAGE <i>italics = integration</i> (text pages)</p>
<p>Research and Critique</p> <ul style="list-style-type: none"> • Art Structure • Art Citation Skills <p>What is visual culture?</p>	<p>Use appropriately cited sources to document research and present information on visual culture.</p> <p>Clarification: identify how to cite sources in research when presenting information on visual culture.</p> <p>Example - Question:</p> <ul style="list-style-type: none"> • What facts are important to include in all citations for works of art? <p>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</p>	<p>VA.912.F.3.5</p>	<p>Activity:</p> <ul style="list-style-type: none"> - Create an artist’s statement following completion of personal work. Include influences and inspiration to document research & give credit as needed. - Provide background information concerning related artists and historical and environmental perspectives prior to creating personal work. - Cite references appropriately in discussion

	<p>or distorted evidence.</p>		<p>Use "General Rubric for Assessment of Conventions of Spelling, Punctuation and Grammar" found in the Preface and/or General Rubric for Assessment of Conventions of General Rubric for Assessment of Text-based Writing</p> <div style="border: 1px solid black; padding: 5px; display: inline-block; background-color: black; color: white; font-weight: bold; font-size: 24px; margin-top: 10px;">Q4</div> <p><i>Tip for the Teacher:</i></p> <ul style="list-style-type: none"> * Partner with your English Department to present proper citation information: MLA format, etc.
<p>TOPICS</p>	<p>ASSESS ART: Ability to Discuss & Evaluate Personal Art and Art of Others in Various Contexts</p>		<p>ACADEMIC LANGUAGE <i>italics = integration</i> (text pages)</p>
<p>Challenges</p> <ul style="list-style-type: none"> • Unexpected outcomes • How to accept or change • Unintended consequences of not following sequence and/or directions • Brainstorm solutions to structural problems • Find Internet sites that confirm solutions • Bottom line: ideation, skill and perseverance solve problems 	<p>Analyze the challenges and identify solutions for three-dimensional structural problems. Clarification: Identify and describe solutions for 3D structural problems</p> <p><i>Example - Question:</i> After a bisque fire, you notice a crack in your functional piece of pottery. What is an acceptable solution?</p> <p>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>VA.912.C.1.7</p>	<p>Resources: Glazing Problems and Solutions, EC 147 Firing Problems and Solutions, EC 170 Article: "Adding strength to your clay work with paperclay" http://ceramicartsdaily.org/ceramic-supplies/pottery-clay/adding-strength-to-your-clay-work-with-paperclay/</p> <p><i>Tips for the Teacher:</i></p> <ul style="list-style-type: none"> - Conduct a peer review to understand how others view personal artwork. - Learn what confuses peers or causes them to question image, construction, content, and/or purpose. - Analyze what works and what doesn't work in personal art construction in order to identify problems and solutions to improve work. - Use rubrics at the end of each quarter to evaluate work.

VISUAL ART – 0101330
3-D Studio Art 1

Florida Standards Required by Florida DOE
for this Course

Course Number: 0101330 3-D Studio Art 1

Highlighted Florida Standards are included in this quarter.

Q4

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

Mathematical Practices

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

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

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

Florida Art Education Association -Annual Student Adjudicated Exhibit
Research Based HOLISTIC RUBRIC Grades 9-12 ASSESSMENT IN 3D Art
Aligned with Volusia County Report Card Grading

General Visual Arts Rubric

<p>LEVEL 4</p>	<p><u>RANGE 90 -100%</u> (A = 3.0 - 4.0) 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>4 Points A score of four is a response in which the student demonstrates a thorough understanding of visual art concepts and/or procedures embodied in the task. The student has responded correctly to the task, used artistically sound procedures, and provided clear and complete explanations and interpretations.</p> <p>3 Points A score of three is a response in which the student demonstrates an understanding of visual art concepts and/or procedures embodied in the task. The student's response to the task is essentially correct with the visual art procedures used and the explanations and interpretations provided demonstrating an essential but less than thorough understanding. The response may contain minor flaws that reflect inattentive execution of visual art procedures or indications of some misunderstanding of the underlying artistic concepts and/or procedures.</p> <p>2 Points A score of two indicates that the student has demonstrated only a partial understanding of visual arts concepts and/or procedures embodied in the task. Although the student may have used the correct approach to obtaining a solution or may have provided a correct solution, the student's work lacks an essential understanding of the underlying artistic concepts.</p> <p>1 Point A score of one indicates that the student has demonstrated a very limited understanding of visual arts concepts and/or procedures embodied in the task. The student's response is incomplete and exhibits many flaws. Although the student's response has addressed some of the conditions of the task, the student reached an inadequate conclusion and/or provided reasoning that was faulty or incomplete. The response exhibits many flaws or may be incomplete.</p> <p>0 Point A score of zero indicates that the student has provided a completely incorrect or uninterpretable response or no response at all.</p>
<p>LEVEL 3</p>	<p><u>RANGE 80-89%</u> (B = 2.5 - 2.99) 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><u>RANGE 70-79%</u> (C = 2.00-2.49) 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><u>RANGE 60-69%</u> (D = 1.0 - 1.99) Makes form(s) which generally lack structure & 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 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