

# Curriculum Framework for Visual Arts

School: Sussex Academy of Arts and Sciences

Curricular Tool: NA

Course: Art I

Standards Alignment	Unit Concept Big Ideas	Essential Questions Student Learning Targets	Assessments
<b>Unit One: Essentials of Drawing Balance/Composition</b> <b>Timeline : 3 weeks</b>			
<p><b>1.1 (E)</b> Select and use different media, techniques and processes that are used to create works of art</p> <p><b>1.4 (E)</b> Demonstrate how a single medium or technique can be used to create multiple effects in works of art</p> <p><b>2.1 (E)</b> Identify the elements of art</p> <p><b>2.2 (E)</b> Select and use the elements of art in works of art</p> <p><b>2.3 (E)</b> Identify the principles of design</p> <p><b>2.8 (E)</b> Select and apply the knowledge of the elements of art and principles of design to convey ideas in works of art</p> <p><b>5.1 (E)</b> Discuss how individual experiences influence personal works of art</p> <p><b>5.3 (E)</b> Describe personal responses to selected works of art</p>	<p><b>Concepts:</b> Basics of drawing shapes, contour lines, and shading.</p> <p>Composition</p> <p><b>Big Ideas:</b> Artists create works of art employing both conscious and intuitive thought.</p> <p>Art may be created solely to fulfill a need to create.</p>	<p><b>Essential Questions:</b> What is art?</p> <p>What makes art more or less authentic?</p> <p>To what extent can media be manipulated using a variety of techniques and processes?</p> <p><b>Learning Targets:</b> Students will create works of art that use specific principles to solve visual problems.</p> <p>Students will demonstrate skill in observation from real life to present convincing, accurately rendered objects or subject matter</p> <p>Students will understand the difference of contrast in a drawing.</p> <p>Students will be able to use different shading techniques to create one drawing.</p>	<p><b>Suggested Formative Assessment:</b> Self evaluation Participation in oral class discussions Vocabulary splash</p> <p><b>Suggested Summative Assessment:</b> Quizzes Participation readings Rubrics Sketchbook entries</p> <p><b>Art Project:</b> Student will create a 3 day long still life drawing, starting with contour lines. Students will use shading to create depth</p> <p><b>Art Project:</b> Students will create a contour line drawing of objects using the overlapping techniques. Students will use pen to go back in over top of pencil.</p> <p><b>Sketchbook options:</b> * Illustrate your favorite poem * Draw the contents of a trash can * Drawing of a house * Draw an object with a surface texture. * Draw tools used in certain professions * Draw a tennis shoe * Draw a large jar and fill it up with something (candy, toys, rock, etc) * Design a school desk</p>

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			<ul style="list-style-type: none"> <li>* Draw your favorite snack food</li> <li>* Draw an object melting</li> <li>* Draw a bowl of fruit, shade it.</li> <li>* Draw hands holding something</li> <li>* Draw a mechanical object</li> <li>* word picture: select a word that brings to mind a mental picture, draw the word as the shape of the object, such as the word apple in the shape of an apple, or apples spelling out the word.</li> <li>* Draw popcorn</li> <li>* Keyhole: what would you see through a key hole?</li> </ul>
<b>Unit Two: Line</b> <b>Timeline: 2 weeks</b>			
<p><b>1.1 (E)</b> Select and use different media, techniques and processes that are used to create works of art</p> <p><b>1.2 (E)</b> Use selected two dimensional and three-dimensional media to communicate ideas</p> <p><b>1.4 (E)</b> Demonstrate how a single medium or technique can be used to create multiple effects in works of art</p> <p><b>2.1 (E)</b> Identify the elements of art</p> <p><b>2.2 (E)</b> Select and use the elements of art in works of art</p> <p><b>2.3 (E)</b> Identify the principles of design</p>	<p><b>Concepts:</b> contour lines</p> <p>Blind contours</p> <p>Principles of perspective</p> <p>Vanishing points</p> <p>Vertical, parallel, perpendicular lines</p> <p><b>Big Ideas:</b> Artists must understand media, techniques and process as tools to communicate</p> <p>Artists consider multiple approaches to visual problems</p> <p>Form and function may or may not be</p>	<p><b>Essential Questions:</b> Why is perspective important in creating a drawing?</p> <p>To what extent can media be manipulated using a variety of techniques and processes?</p> <p>How can lines express emotion?</p> <p>Why is value an important part of the line design?</p> <p>To what extent does good design integrate form with function?</p> <p><b>Learning Targets:</b> Students will be able to create a piece using different types of lines</p>	<p><b>Suggested Formative Assessment:</b> Self evaluation Participation in oral class discussion Participation in readings Vocabulary splash</p> <p><b>Suggested Summative Assessment:</b> Quizzes Presentation rubrics Sketchbook entries</p> <p><b>Art Project:</b> Students will create a line design using lines to create movement, and pattern. Students will also look at rectangle patterns to create this piece. Students will need to create balance with black and white, and have depth.</p> <p><b>Art Project:</b> Students will create a 2 point drawing</p>

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<p><b>2.9 (E)</b> Plan, design and execute multiple solutions to challenging visual arts problems</p>	<p>related one to the other</p> <p>Pieces of work have personality and mood.</p>	<p>while using black ink.</p> <p>Students will be able to create still life line drawings t using contour lines.</p> <p>Students will be able to include perspective-two point into their composition</p> <p>Interpret the effect line structures have on a piece.</p>	<p>using just implied lines. Students will create a mini city using 2 point perspective.</p> <p><b>Sketchbook options:</b></p> <p>Students will journal daily with the following suggestions for sketches and only instruction that work must be solely created using lines:</p> <ul style="list-style-type: none"> <li>* Illustrate your favorite poem</li> <li>* Draw the contents of a trash can</li> <li>* Drawing of a house</li> <li>* Draw an object with a surface texture.</li> <li>* Draw tools used in certain professions</li> <li>* Draw a tennis shoe</li> <li>* Draw a large jar and fill it up with something (candy, toys, rock, etc)</li> <li>* Design a school desk</li> <li>* Draw your favorite snack food</li> <li>* Draw an object melting</li> <li>* Draw a bowl of fruit, shade it.</li> <li>* Draw hands holding something</li> <li>* Draw a mechanical object</li> <li>* word picture: select a word that brings to mind a mental picture, draw the word as the shape of the object, such as the word apple in the shape of an apple, or apples spelling out the word.</li> <li>* Draw popcorn</li> <li>* Keyhole: what would you see through a key hole?</li> </ul>
<p><b>Unit Three: Color/Value</b> <b>Timeline: 3 weeks</b></p>			
<p><b>2.2 (E)</b> Select and use the elements of art in works of art</p>	<p><b>Concepts:</b> Color wheel</p>	<p>How has art changed through time?</p> <p>Why is understanding the color</p>	<p><b>Suggested Formative Assessment:</b> Self evaluation Participation in oral discussion</p>

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<p><b>2.3 (E)</b> Identify the principles of design</p> <p><b>2.5 (E)</b> Evaluate works of art in terms of structure and function</p> <p><b>4.4 (E)</b> Speculate on how history and culture give meaning to a work of art</p> <p><b>4.7 (D/P)</b> Describe how the visual arts influence history and cultures</p> <p><b>5.4 (E)</b> Analyze works of art to speculate why they were created</p>	<p>Tint</p> <p>Tone</p> <p>Shade</p> <p>Monochromatic, analogous and complimentary colors</p> <p><b>Big Ideas:</b> Form and function may or may not be related one to the other.</p> <p>Art is a form of expression that employs a system of visual symbols.</p> <p>Subject matter, symbols and ideas are all rooted in culture.</p> <p>Reflection, assessment and refinement are key steps in the process of creating art.</p>	<p>wheel an important part of art?</p> <p><b>Learning Targets:</b> Students will be able to: mix colors and create color relationships based on the color wheel.</p> <p>Students will understand the value scale of monochromatic colors, tones, complimentary, warm, and cool</p> <p>Students will experiment with painting styles based on impressionist and post-impressionist examples</p> <p>Students will paint an abstract composition from realistic still-life images</p> <p>Students will verbalize about color theory in a critical format</p>	<p>Participation in readings Vocabulary splash</p> <p><b>Suggested Summative Assessment:</b> Quizzes Presentation rubrics</p> <p><b>Art Project:</b> Students will create a color scheme portrait piece. Students will draw a portrait of either themselves from a photograph or someone famous. Their choice. Once they are done drawing the portrait, they will then break the paper into quadrants. Each quadrant will be a different color scheme.</p> <p><b>Art Project:</b> Students will learn about Matisse and working with bright colors, and balance. Students will create a Fauvist piece using foreground, Middle-ground and background.</p> <p>To understand color, make your own creative color wheel using the primary secondary and tertiary colors.</p>
<p><b>Unit Four: Pattern/Rhythm/Movement</b> <b>Timeline: 3 weeks</b></p>			
<p><b>1.1 (E)</b> Select and use different media, techniques and processes that are used to create works of art</p> <p><b>1.6 (E)</b> Identify different media, techniques and processes that are used to create works of art</p>	<p><b>Concepts:</b> focal point</p> <p>visual tempo</p> <p><b>Big Ideas:</b> Artists make thoughtful choices in creating works of art.</p>	<p><b>Essential Questions:</b> How can movement be created without sacrificing unity and elements in the design?</p> <p>How are symbols used to influence a piece of art?</p> <p><b>Learning Targets:</b></p>	<p><b>Suggested Formative Assessment:</b> Self evaluation Participation in oral class discussions Participation readings Vocabulary splash Sketchbook entries</p> <p><b>Suggested Summative Assessment:</b></p>

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<p><b>2.2 (E)</b> Select and use the elements of art in works of art</p> <p><b>2.7 (E)</b> Select and use the principles of design in works of art</p> <p><b>3.1 (E)</b> Identify subject matter, symbols and ideas in works of art</p> <p><b>3.2 (E)</b> Integrate a variety of sources for subject matter, symbols and/ or ideas which best communicate an intended meaning in works of art</p>	<p>Artists use a variety of techniques and processes to manipulate media to achieve desired effects.</p> <p>Artists must understand media, techniques and process as tools to communicate.</p> <p>Art is a form of expression that employs a system of visual symbols.</p> <p>Art is a universal symbol system that transcends language barriers.</p>	<p>Students will be able to define unit vocabulary and identify its use in art.</p> <p>Students will be able to integrate rhythm and movement into pattern</p> <p>Students will create movement through placement of motion</p>	<p>Quizzes Presentation rubrics</p> <p><b>Art Project:</b> For this project, you will first design 15-20 motifs that fit inside a 1 inch square. Next, you will choose your favorite 5-7 motifs to repeat. These combined motifs will form your pattern by the interaction of the positive and negative spaces. The pattern will be created with black sharpie marker or colored pencils on white or colored paper.</p> <p>Model an animal in clay using a geometric form. Add head tail and large features as well as details and textures.</p>
<p><b>Unit Five: Shape/contrast/balance</b> <b>Timeline: 3 weeks</b></p>			
<p><b>1.1 (E)</b> Select and use different media, techniques and processes that are used to create works of art</p> <p><b>1.5 (E)</b> Compare and contrast the different effects created by various two-dimensional and three-dimensional works of art</p> <p><b>1.6 (E)</b> Identify different media, techniques and processes that</p>	<p><b>Concepts:</b> types of shapes shapes and form</p> <p>balanced composition</p> <p><b>Big Ideas:</b> The process of choosing and evaluating subject matter, symbols and ideas may be deliberate or intuitive. Art is a form of expression that</p>	<p><b>Essential Questions:</b> How has Pop and op art influenced our society?</p> <p><b>Learning Targets:</b> Students will create a composition creating the illusion of a 3D form on a 2D surface.</p> <p>Students will create a piece defining the difference between shape and form</p>	<p><b>Suggested Formative Assessment:</b> Self evaluation Participation in oral class discussions Participation in readings Vocabulary splash Sketchbook entries</p> <p><b>Suggested Summative Assessment:</b> Quizzes Presentation rubrics</p> <p><b>Art Project:</b></p>

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<p>are used to create works of art</p> <p><b>2.1 (E)</b> Identify the elements of art</p> <p><b>2.4 (E)</b> Analyze the elements of art</p> <p><b>2.5 (E)</b> Evaluate works of art in terms of structure and function</p> <p><b>3.1 (E)</b> Identify subject matter, symbols and ideas in works of art</p>	<p>employs a system of visual symbols.</p> <p>Artists create works of art employing both conscious and intuitive thought.</p>		<p>Students will create their own personal mandala. Students will look at work from John DeMarco and base their designs off of symmetry.</p> <p>Your design must exhibit symmetry, either rotational or bilateral or both, and you must be able to explain the type of symmetry used. The colors and other elements you use to fill in the areas of the design do not necessarily have to be symmetrical. You can use different colors, with balance to create your different sections.</p>
<p><b>Unit Six: The Golden Mean to an End (DOE Model Unit)</b> <b>Timeline: 4 weeks</b></p>			
<p><b>1.1 (E)</b> Select and use different media, techniques and processes that are used to create works of art</p> <p><b>1.2(E)</b> Use selected two dimensional and three-dimensional media to communicate ideas</p> <p><b>2.3 (E)</b> Identify the principles of design</p> <p><b>2.5 (E)</b> Evaluate works of art in terms of structure and function</p> <p><b>2.6 (E)</b> Analyze the principles of design</p> <p><b>2.7 (E)</b> Select and use the principles of design in works of art</p>	<p>Design is inherent in nature.</p>	<p><b><u>Essential Questions:</u></b></p> <p>To what extent does good design integrate form with function?</p> <p>How is design expressed in the natural and human-made environment?</p> <p>What makes a great work of art?</p> <p>How might science and art be related?</p>	<p><b><u>Suggested Formative Assessment:</u></b></p> <p>Self evaluation Participation in oral class discussion Participation in readings Vocabulary splash Sketchbook entries</p> <p><b><u>Suggested Summative Assessment:</u></b></p> <p>Quizzes Presentation rubrics Figure Drawing/Portraiture Rubrics Portfolio Review Written Responses to WebQuest</p>

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<p><b>2.9 (E)</b> Plan, design and execute multiple solutions to challenging visual arts problems</p> <p><b>3.2 (E)</b> Integrate a variety of sources for subject matter, symbols and/ or ideas which best communicate an intended meaning in works of art</p> <p><b>4.1 (E)</b> Identify historical and cultural characteristics of works of art</p> <p><b>4.2 (E)</b> Describe how the arts and artists influence each other across history and cultures</p> <p><b>4.3 (E)</b> Compare the purpose of works of art and design in history and cultures</p> <p><b>4.4 (E)</b> Speculate on how history and culture give meaning to a work of art</p> <p><b>4.5 (E)</b> Describe and differentiate the roles of artists in society across history and cultures</p> <p><b>5.2 (E)</b> Identify ways the visual arts are used as communication</p> <p><b>5.3 (E)</b> Describe personal responses to selected works of art</p> <p><b>6.3 (E)</b> Describe and/or demonstrate how skills transfer</p>			

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between the visual arts and other disciplines			
<b>Unit Seven: 3D arts</b> <b>Timeline: 4 weeks</b>			
<p><b>1.1 (E)</b> Select and use different media, techniques and processes that are used to create works of art</p> <p><b>1.2 (E)</b> Use selected two dimensional and three-dimensional media to communicate ideas</p> <p><b>2.1 (E)</b> Identify the elements of art</p> <p><b>2.9 (E)</b> Plan, design and execute multiple solutions to challenging visual arts problems</p> <p><b>2.10 (P/E)</b> Analyze how the elements of art and principles of design applied through various media, techniques and processes produce different effects</p> <p><b>3.2 (E)</b> Integrate a variety of sources for subject matter, symbols and/ or ideas which best communicate an intended meaning</p> <p><b>4.1 (E)</b> Identify historical and cultural characteristics of works of art</p>	<p><b><u>Concepts:</u></b> figurative art</p> <p>Free standing</p> <p>sculpture in the round</p> <p><b><u>Big Ideas:</u></b> Artists use a variety of techniques and processes to manipulate media to achieve desired effects.</p> <p>Form and function may or may not be related one to the other.</p> <p>The process of choosing and evaluating subject matter, symbols and ideas may be deliberate or intuitive.</p>	<p><b><u>Essential Questions:</u></b> How does art influence culture?</p> <p>What design and technical considerations are necessary for successful work with clay?</p> <p><b><u>Learning Targets:</u></b> Students will be able to create a standing 3d sculpture.</p> <p>Students will demonstrate the coil, pinch and drape techniques when working with clay.</p>	<p><b><u>Suggested Formative Assessment:</u></b> Self evaluation Participation in oral discussion Participation readings Sketchbook entries</p> <p><b><u>Suggested Summative Assessment:</u></b> Quizzes Presentation rubrics</p> <p><b>Art Project:</b> Students will create a linear toothpick structure. Students will use 100 toothpicks and Styrofoam to create a sculpture in the round. Once you create a sculpture of toothpicks you will then be able to spray paint the toothpicks.</p> <p><b>Art Project:</b> Students will be able to create a series of clay pieces using the coil, pinch, and drape techniques. Students will create one each.</p> <p>Participate in a Web Museum Tour and take particular attention to paintings of people. Select a painting of a person and write several paragraphs about that person using your imagination. Try to describe what the person is feeling or thinking about. Imagine what it might be like to live during the period of the</p>



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<p><b>5.7 (E)</b> Describe how a work of art can convey a voice of one or a voice of many in works of art</p>			<p>painting. Include the organization of the painting as it relates to the elements of art.</p> <p>To understand applied arts, create a functional piece of art work from clay. By your choice of decoration, make the piece pleasing to the viewer.</p>
<p><b>Unit Eight: Printmaking</b> <b>Timeline: 4 weeks</b></p>			
<p><b>1.1 (E)</b> Select and use different media, techniques and processes that are used to create works of art</p> <p><b>1.2 (E)</b> Use selected two-dimensional and three-dimensional media to communicate ideas</p> <p><b>1.4 (E)</b> Demonstrate how a single medium or technique can be used to create multiple effects in works of art</p> <p><b>2.1 (E)</b> Identify the elements of art</p> <p><b>2.9 (E)</b> Plan, design and execute multiple solutions to challenging visual arts problems</p> <p><b>2.10 (P/E)</b> Analyze how the elements of art and principles of design applied through various media, techniques and processes produce different effects</p>	<p><b>Concepts:</b> Positive/Negative Space</p> <p>Storytelling</p> <p>Value</p> <p>mark making</p> <p><b>Big Ideas:</b> Art may be created solely to fulfill a need to create.</p> <p>Art is a universal symbol system that transcends language barriers.</p> <p>Every work of art has a point of view.</p> <p>Artists must understand media, techniques and process as tools to communicate.</p>	<p><b>Essential Questions:</b> What makes printmaking different from drawings?</p> <p>What determines good craftsmanship in a print?</p> <p><b>Learning Targets:</b> Students will be able to create a print using multiple techniques such as chincolet, mono print, and stencils.</p> <p>Students will visualize and demonstrate concepts through printmaking.</p> <p>Students will use critical and analytical methods of problem solving to visualize their concepts via various printmaking techniques</p> <p>Students will demonstrate an understanding of figure-ground relationships.</p>	<p><b>Suggested Formative Assessment:</b> Self evaluation Discussion Participation in readings Sketchbook entries</p> <p><b>Suggested Summative Assessment:</b> Quizzes Presentation rubrics</p> <p><b>Art Project:</b> Students will create an illustration through a block print. Students will come up with a social idea and transfer to a block. They will then print the block onto block printing paper.</p> <p>Students will learn about Andy Warhol and Roy Lichenstein. Students will create a block print, using positive/negative space and the concept of Pop Art. Students' piece will be bright and multiple colors. Students will also use the chincolet technique in their blocks that they print.</p>

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<b>3.4 (E)</b> Select and use subject matter, symbols and ideas to communicate meaning in works of art			

# Curriculum Framework for Visual Arts

School: Sussex Academy of Arts and Sciences

Curricular Tool: NA

Course: Art II

Standards Alignment	Unit Concept Big Ideas	Essential Questions Student Learning Targets	Assessments
<b>Unit One: Balance and Composition</b> <b>Timeline : 3 weeks</b>			
<p><b>1.2 (E)</b> Use selected two-dimensional and three-dimensional media to communicate ideas</p> <p><b>1.4 (E)</b> Demonstrate how a single medium or technique can be used to create multiple effects in works of art.</p> <p><b>1.7 (E)</b> Describe how media and techniques are used to create two-dimensional and three</p> <p><b>2.1(E)</b> Identify the elements of art</p> <p><b>2.3 (E)</b> Identify the principles of design</p> <p><b>5.1 (E)</b> Discuss how individual experiences influence personal works of art</p> <p><b>5.2 (E)</b> Identify ways the visual arts are used as communication</p> <p><b>6.4 (E)</b> Describe how learning in the visual arts helps develop essential skills for life and the workplace dimensional works of art</p>	<p><b>Concepts:</b> Cubism</p> <p>Working with value with color pencils, pastels, and oil pastels</p> <p>Still Life</p> <p>Collage</p> <p>Balance in Composition</p> <p><b>Big Ideas:</b> Artists create works of art employing both conscious and intuitive thought.</p> <p>Art may be created solely to fulfill a need to create.</p>	<p><b>Essential Question:</b> How do I draw objects in proper proportion to objects around them?</p> <p><b>Learning Targets:</b> Students will develop different points of view of an idea.</p> <p>Students will determine the structures and values of a composition with thumb nail sketches.</p> <p>Students will compare the effects of various line placements.</p> <p>Students will plan overall balance in a composition.</p> <p>Students will justify best color scheme to use through thumb nail sketches.</p> <p>Students will use measuring techniques to establish placement and relative proportions.</p> <p>Students will investigate ways to incorporate texture in a work</p>	<p><b>Suggested Formative Assessment:</b> Self evaluation Participation in oral discussion Sketchbooks Participation in readings</p> <p><b>Suggested Summative Assessment:</b> Quizzes Presentation rubrics</p> <p><b>Art Projects:</b> Students will create a still life drawing using different value pencils. Students will break the drawing up, and change the light and darks. Students will change the positive and negative space.</p> <p>Students will learn about Chuck Close. Students will create a piece based around the concept of Chuck Close, and use colored pencils to create lines and texture.</p>

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<b>Unit Two: Line/texture and value (See Attached unit Lines and Texture)</b> <b>Timeline: 3 weeks</b>			
<p><b>2.2 (E)</b> Select and use the elements of art in works of art</p> <p><b>2.3 (E)</b> Identify the principles of design</p> <p><b>2.7 (E)</b> Select and apply the knowledge of the elements of art and principles of design to convey ideas in works of art.</p> <p><b>3.4 (E)</b> Select and use subject matter, symbols and ideas to communicate meaning in works of art.</p> <p><b>4.6 (D/P)</b> Describe how history and cultures influence the visual arts</p> <p><b>5.4 (E)</b> Analyze works of art to speculate why they were created</p> <p><b>6.1 (E)</b> Compare and contrast relationships and characteristics between the visual arts and other disciplines</p>	<p><b>Concepts:</b> Foreground and Background</p> <p>Use of space</p> <p>Dominance through texture, line &amp; shape</p> <p><b>Big Ideas:</b> Artists must understand media, techniques and process as tools to communicate.</p> <p>Artists consider multiple approaches to visual problems.</p> <p>Form and function may or may not be related one to the other</p>	<p><b>Essential Questions:</b> How can the illusion of texture be created in a drawing?</p> <p>How can texture be manipulated to help create a dominant area in a work of art?</p> <p><b>Learning Targets:</b> Students will produce a simulated texture collage where textures are used out of context.</p> <p>Students will be able to use mixed media to create a portrait piece using lines and texture.</p>	<p><b>Suggested Formative Assessment:</b> Self evaluation Participation in oral discussion Sketchbooks Participation readings</p> <p><b>Suggested Summative Assessment:</b> Quizzes Presentation rubrics</p> <p><b>Art Projects:</b> Students will create a morphed drawing. Students will take two photographs and morph them together. Once they are done the drawing, the students will use pen and ink to complete the drawing.</p> <p>Students will learn about Surrealism, and the master painters. Students will learn about Dali, Magritte, and Bev Doolittle. Students will create a Surrealist piece using one of these artists as a guide. Students will then use colored pencil to complete the drawing.</p>
<b>Unit Three: Color</b> <b>Timeline: 3 weeks</b>			
<p><b>2.2 (E)</b> Select and use the elements of art in works of art</p> <p><b>2.3 (E)</b> Identify the principles of design</p>	<p><b>Concepts:</b> values of a hue</p> <p>Split complimentary</p> <p>Warm and cool colors</p>	<p><b>Essential Questions:</b> Why is it important to understand how to create layers while painting?</p> <p><b>Learning Targets:</b> Students will be able to associate</p>	<p><b>Suggested Formative Assessment:</b> Self evaluation Participation in oral discussion Sketchbooks Participation in readings</p> <p><b>Suggested Summative Assessment:</b></p>

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<p><b>2.5 (E)</b> Evaluate works of art in terms of structure and function</p> <p><b>3.2 (E)</b> Integrate a variety of sources for subject matter, symbols and/or ideas which best communicate an intended meaning in works of art</p> <p><b>4.4 (E)</b> Speculate on how history and culture give meaning to a work of art</p> <p><b>4.7 (D/P)</b> Describe how the visual arts influence history and cultures</p> <p><b>5.4 (E)</b> Analyze works of art to speculate why they were created</p>	<p><b>Big Ideas:</b> Form and function may or may not be related one to the other.</p> <p>Art is a form of expression that employs a system of visual symbols.</p> <p>Subject matter, symbols and ideas are all rooted in culture.</p> <p>Reflection, assessment and refinement are key steps in the process of creating art.</p>	<p>colors to the historical styles of art in terms of color application. Students will produce a work of art that transmits a message through the use of color symbolism.</p> <p>Students will use skills used in perspective to create an abstract painting.</p> <p>Students will demonstrate use of acrylic paint mixing and application to the canvas through the completed project.</p>	<p>Quizzes Presentation rubrics</p> <p>Use tempera or acrylic to paint a line drawing of features in Greek architecture. Use analogous colors. Use contrasting values to emphasize the interesting or important parts of the painting. Create a mood such as pleasant and inviting or somber and forbidding.</p>
<p><b>Unit Four: Pattern/Rhythm/Movement</b> <b>Timeline: 3 weeks</b></p>			
<p><b>1.2 (E)</b> Use selected two-dimensional and three-dimensional media to communicate ideas</p> <p><b>1.4 (E)</b> Demonstrate how a single medium or technique can be used to create multiple effects in works of art</p> <p><b>1.6 (E)</b> Identify different media, techniques and processes that are used to create works of art</p> <p><b>2.2 (E)</b> Select and use the elements of art in works of art</p>	<p><b>Concepts:</b> Kinetic Art</p> <p>Implied movement</p> <p>Tactile</p> <p>Pan</p> <p>Zoom</p> <p><b>Big Ideas:</b> Artists make thoughtful choices in creating works of art.</p> <p>Artists use a variety of techniques and</p>	<p>How can I use the elements to help create the principle of movement?</p> <p><b>Learning Targets:</b> Students will be able to explore and understand prospective content for works of art select and choose subject matter, symbols, and ideas to communicate meaning.</p> <p>Students will be able to create a piece in kinetic art with the understanding of mobiles.</p> <p>Students will understand and create thumbnail sketches and pieces using</p>	<p><b>Suggested Formative Assessment:</b> Self evaluation Participation in oral discussion Sketchbooks Participation in readings</p> <p><b>Suggested Summative Assessment:</b> Quizzes Presentation rubrics</p> <p><b>Art Project:</b> Students will learn about Alexander Calder’s Mobiles, and metals jewelry. Students will first draw out ideas for a linear mobile. Students need to figure out what materials would be used in their</p>

Standards Alignment	Unit Concept Big Ideas	Essential Questions Student Learning Targets	Assessments
<p><b>2.7 (E)</b> Select and use the principles of design in works of art</p> <p><b>3.1 (E)</b> Identify subject matter, symbols and ideas in works of art</p> <p><b>3.2 (E)</b> Integrate a variety of sources for subject matter, symbols and/ or ideas which best communicate an intended meaning in works of art</p> <p><b>4.1 (E)</b> Identify historical and cultural characteristics of works of art</p>	<p>processes to manipulate media to achieve desired effects.</p> <p>Artists must understand media, techniques and process as tools to communicate.</p> <p>Art is a form of expression that employs a system of visual symbols.</p> <p>Art is a universal symbol system that transcends language barriers.</p>	<p>Alexander Calder’s work as a guide.</p>	<p>product. Students would then go on to build their own Mobile from metals.</p> <p><b>Art Project:</b> Students will use lines to create motion. They will create an optical illusion that spirals and moves in and out with either using black and white, or two contrasting colors. The lines will bend. Use the idea of thick and thin lines to create motion.</p> <p>Create a pointillism painting by choosing a simple outdoor object as your subject. Study the subject carefully in different light situations or at different times of the day. Paint the object in a variety of ways.</p> <p>Working in small groups design a mural for your school that makes a strong visual statement about your community.</p>
<p><b>Unit Five: Shape/contrast/balance</b> <b>Timeline: 4 weeks</b></p>			
<p><b>1.1 (E)</b> Select and use different media, techniques and processes that are used to create works of art</p> <p><b>1.5 (E)</b> Compare and contrast the different effects created by various two-dimensional and three-dimensional works of art</p> <p><b>1.6 (E)</b> Identify different media, techniques and processes that are used to create works of art</p> <p><b>2.1 (E)</b> Identify the elements of art</p>	<p><b>Concepts:</b> Shapes</p> <p>Forms</p> <p>Positive shapes &amp; negative shapes</p> <p>Size constancy</p> <p>Foreshortening</p> <p>Open form</p> <p><b>Big Ideas:</b></p>	<p><b>Essential Questions:</b> What is the difference between positive and negative space?</p> <p>How does one go about creating open form in 2D art?</p> <p><b>Learning Targets:</b> Students will be able to create a piece using figure-ground relationships in graphic art.</p> <p>Students will create compositions that use contrast the concept of</p>	<p><b>Suggested Formative Assessment:</b> Self evaluation Participation in oral discussion Participation in readings</p> <p><b>Suggested Summative Assessment:</b> Quizzes Presentation rubrics</p> <p><b>Art Project:</b> Students will produce foreshortened shapes using ellipses and trapezoids. Students will also use organic and geometric shapes and forms, and open &amp;</p>

Standards Alignment	Unit Concept Big Ideas	Essential Questions Student Learning Targets	Assessments
<p><b>2.4 (E)</b> Analyze the elements of art</p> <p><b>2.5 (E)</b> Evaluate works of art in terms of structure and function</p> <p><b>3.1 (E)</b> Identify subject matter, symbols and ideas in works of art</p>	<p>The process of choosing and evaluating subject matter, symbols and ideas may be deliberate or intuitive.</p> <p>Art is a form of expression that employs a system of visual symbols.</p> <p>Artists create works of art employing both conscious and intuitive thought.</p>	foreshortening	<p>closed forms.</p> <p>Students will create a pen and ink drawing using foreshortening, and shapes to create positive and negative space. Students will draw their ideas with the shapes on paper first. Once approved students will then use pen and ink to fill in the areas. Students will use the concept of overlapping shapes and using different sizes to have a foreground, middle ground and background.</p> <p>Create a negative shape painting by painting a large branch where most but not all the leaves have been removed. Make sure the leaves and branches run off the paper. Use tempera or acrylic and paint only the negative shapes. Use a variety of 2 complementary colors. Follow the art critique system of “describe, analyze, interpret and judge”</p>
<p><b>Unit Six: Artistic Baggage (see attached unit)</b> <b>Timeline: 5 weeks</b></p>			
<p><b>4.1 (E)</b> Identify historical and cultural characteristics of works of art</p> <p><b>4.2 (E)</b> Describe how the arts and artists influence each other across history and cultures</p> <p><b>4.3 (E)</b> Compare the purpose of works of art and design in history and cultures</p> <p><b>4.4 (E)</b> Speculate on how history and culture give meaning to a</p>	<p>Art has been created by all peoples, in all times and in all places.</p> <p>Art preserves and depicts history in ways words cannot.</p> <p>Art celebrates the unique characteristics of all cultures.</p> <p>Subject matter, symbols and ideas are all rooted in culture.</p> <p>Natural resources have influenced the creation of indigenous art forms.</p>	<p><b>Essential Questions:</b></p> <p>Why do artists select one medium over another?</p> <p>To what extent is a work of art dependent upon the point of view of the artist?</p> <p>To what extent is a work of art dependent upon the point of view of the viewer?</p> <p>How and why is art used as a vehicle</p>	<p><b>Suggested Formative Assessment:</b></p> <p>Sketchbook tasks</p> <p>Vocabulary splash</p> <p>Experiments with creating texture</p> <p>Teacher observation</p> <p>Design Charts for self, peer and artist assessment</p> <p><b>Suggested Summative Assessment:</b></p> <p>Students to write an entry in their sketchbooks about their personal emotional baggage. If they wish for this</p>

Standards Alignment	Unit Concept Big Ideas	Essential Questions Student Learning Targets	Assessments
<p>work of art</p> <p><b>4.5 (E)</b> Describe and differentiate the roles of artists in society across history and cultures</p> <p><b>4.6 (D/P)</b> Describe how history and cultures influence the visual arts</p> <p><b>4.7 (D/P)</b> Describe how the visual arts influence history and cultures</p> <p><b>5.1 (E)</b> Discuss how individual experiences influence personal works of art</p> <p><b>5.2 (E)</b> Identify ways the visual arts are used as communication</p> <p><b>5.3 (E)</b> Describe personal responses to selected works of art</p> <p><b>5.4 (E)</b> Analyze works of art to speculate why they were created</p> <p><b>5.5 (E)</b> Evaluate the artist's intent and effectiveness in communicating ideas and emotions in works of art</p> <p><b>5.6 (E)</b> Apply visual arts vocabulary when reflecting upon and assessing works of art</p> <p><b>5.7 (E)</b> Describe how a work of art can convey a voice of one or a voice of many</p>	<p>Timeless works of art are deemed important for a number and variety of reasons.</p> <p>Reflection, assessment and refinement are key steps in the process of creating art.</p> <p>The means to create art always changes.</p> <p>Artists make thoughtful choices in creating works of art</p> <p>Artists create works of art employing both conscious and intuitive thought</p> <p>Art is a form of expression that employs a system of visual symbols.</p> <p>Art may be created solely to fulfill a need to create.</p> <p>Art is a universal symbol system that transcends language barriers.</p> <p>Art draws upon all aspects of human experience.</p> <p>The process of choosing and evaluating subject matter, symbols and ideas may be deliberate or intuitive.</p>	<p>for communication?</p> <p>What is art?</p> <p>How does the use of specific symbols influence the meaning of a work of art?</p> <p>What makes art more or less authentic?</p> <p><b><u>Learning Targets:</u></b> Compare, analyze, and discuss works of art.</p> <p>Use technology to locate and access resources.</p> <p>Talk about and critique their personal work</p> <p>Organize visual information.</p>	<p>to be considered “private” they may put a cover sheet over the page indicating so.</p> <p>Students will choose poems that represents them in different states of emotion, and illustrate themselves in that state: where are you, what are your surroundings, are you alone or surrounded by others?, etc. Through the use of this working definition of “emotional baggage” and the daily journaling through both sketching and writings/reflections, the students will have a plethora of sources from where they can draw inspiration for their final products in this unit.</p> <p>Students create thumbnail sketches of their “emotional baggage” and use these sketches to create repeated patterns, unity and variety and a sense of movement on their suitcases.</p> <p>Portfolio selections with summary of the processes used to complete selected work</p> <p>Artist study</p> <p>Vocabulary quiz</p>



Standards Alignment	Unit Concept Big Ideas	Essential Questions Student Learning Targets	Assessments
<p><b>6.1 (E)</b> Compare and contrast relationships and characteristics between the visual arts and other disciplines</p> <p><b>6.2 (E)</b> Compare the use of technology, media and processes of the visual arts with other disciplines</p> <p><b>6.3 (E)</b> Describe and/or demonstrate how skills transfer between the visual arts and other disciplines</p> <p><b>6.4 (E)</b> Describe how learning in the visual arts helps develop essential skills for life and the workplace</p>			
<b>Unit Seven: Unity and Harmony</b> <b>Timeline: 4 weeks</b>			
<p><b>1.2 (E)</b> Use selected two dimensional and three-dimensional media to communicate ideas</p> <p><b>1.4 (E)</b> Demonstrate how a single medium or technique can be used to create multiple effects in works of art</p> <p><b>1.5 (E)</b> Compare and contrast the different effects created by various two-dimensional and three-dimensional works of art</p>	<p><b>Big Ideas:</b> Artists consider multiple approaches to visual problems.</p> <p>Art is a form of expression that employs a system of visual symbols.</p> <p>Art is a universal symbol system that transcends language barriers.</p> <p>Art draws upon all aspects of human experience.</p> <p>Art preserves and depicts history in ways words cannot.</p>	<p><b>Essential Question:</b> Why is unity important in a composition?</p> <p><b>Learning Targets:</b> Students will be able to create a piece that uses the art principles.</p> <p>Students will be able create a painting in a landscape form</p> <p>Analyze works of art for use of unity and harmony</p> <p>Organize visual elements of produce</p>	<p><b>Suggested Formative Assessment:</b> Self evaluation Participation in oral discussion Sketchbook Participation in readings</p> <p><b>Suggested Summative Assessment:</b> Quizzes Presentation rubrics</p> <p><b>Art Projects:</b> Browse the Classical section of North Carolina Museum of Art Web and choose one Greek or Roman piece in the collection. After examining the artwork,</p>

Standards Alignment	Unit Concept Big Ideas	Essential Questions Student Learning Targets	Assessments
<p><b>2.2 (E)</b> Select and use the elements of art in works of art</p> <p><b>2.3 (E)</b> Identify the principles of design</p> <p><b>2.7 (E)</b> Select and use the principles of design in works of art</p> <p><b>2.10 (P/E)</b> Analyze how the elements of art and principles of design applied through various media, techniques and processes produce different effects</p> <p><b>3.5 (E)</b> Describe and differentiate the origins of specific subject matter, symbols and ideas in works of art</p> <p><b>4.2 (E)</b> Describe how the arts and artists influence each other across history and cultures</p> <p><b>5.6 (E)</b> Apply visual arts vocabulary when reflecting upon and assessing works of art</p>	<p>Timeless works of art are deemed important for a number and variety of reasons.</p>	<p>unity in a work of art</p> <p>Manipulate unity while still maintaining variety</p>	<p>describe and analyze the artist’s use of elements and principles. Explain the idea you think the artist was trying to communicate. Identify the elements used in these styles of art that create the idea of unity and/or harmony. Once students feel they have analyzed the piece for the effective communicative elements, they mimic those elements in a Greek or Roman inspired piece of their own creation, clearly indicating which elements they chose to use from their chosen style.</p>
<p><b>Unit Eight: Portrait Study</b> <b>Timeline: 4 weeks</b></p>			
<p><b>1.1 (E)</b> Select and use different media, techniques and processes that are used to create works of art</p> <p><b>1.2 (E)</b> Use selected two dimensional and three-dimensional media to</p>	<p><b>Big Ideas:</b> Reflection, assessment and refinement are key steps in the process of creating art.</p> <p>Subject matter, symbols and ideas are all rooted in culture.</p>	<p><b>Essential Questions:</b> Why is it important to get facial features proportionately accurate?</p> <p><b>Learning Targets:</b> Students will be able to create a portrait study that is realistic.</p>	<p><b>Suggested Formative Assessment:</b> Self evaluation Participation in oral discussion Sketchbook Participation in readings</p> <p><b>Suggested Summative Assessment:</b> Quizzes</p>

Standards Alignment	Unit Concept Big Ideas	Essential Questions Student Learning Targets	Assessments
<p>communicate ideas</p> <p><b>2.1 (E)</b> Identify the elements of art</p> <p><b>2.9 (E)</b> Plan, design and execute multiple solutions to challenging visual arts problems</p> <p><b>2.10 (P/E)</b> Analyze how the elements of art and principles of design applied through various media, techniques and processes produce different effects</p> <p><b>3.2 (E)</b> Integrate a variety of sources for subject matter, symbols and/ or ideas which best communicate an intended meaning in works of art</p> <p><b>4.1 (E)</b> Identify historical and cultural characteristics of works of art</p> <p><b>5.7 (E)</b> Describe how a work of art can convey a voice of one or a voice of many</p>	<p>Art draws upon all aspects of human experience.</p> <p>Every work of art has a point of view.</p> <p>Artists create works of art employing both conscious and intuitive thought.</p>	<p>Students will be able to create a portrait study from a photograph and morph it into something new.</p> <p>Students will discuss works of art which portray a variety of people and facial expression</p> <p>Students will accurately portray forms and features of the face</p> <p>Experiment with color/techniques of drawing portraits</p>	<p>Presentation rubrics</p> <p><b>Art Projects:</b> Students will create a portrait from a photograph. Students will use multiple photographs to add people to create a portrait collage in a drawing form. Students will look at Realist painters. Students will use charcoal to create a high contrast finished product. All in realist form.</p> <p>Investigate the work of Kandinsky. Choose an emotion you can visually communicate. Pick a medium and create the emotion as a painting or visual message.</p>
<p><b>Unit Nine: Printmaking</b> <b>Timeline: 4 weeks</b></p>			
<p><b>1.1 (E)</b> Select and use different media, techniques and processes that are used to create works of art</p> <p><b>1.2 (E)</b> Use selected two-dimensional and three-dimensional media to communicate ideas</p>	<p><b>Concepts:</b> Intaglio Printing</p> <p>Produce a multi-color reduction print.</p> <p>Monoprint</p> <p>Chinco Let</p>	<p><b>Essential Questions:</b> What makes good craftsmanship in a print?</p> <p>How is Pop Art influential?</p> <p><b>Learning Targets:</b> Students will be able to create</p>	<p><b>Suggested Formative Assessment:</b> Self evaluation Participation in oral discussion Sketchbook Participation in readings</p> <p><b>Suggested Summative Assessment:</b> Quizzes</p>

Standards Alignment	Unit Concept Big Ideas	Essential Questions Student Learning Targets	Assessments
<p><b>1.4 (E)</b> Demonstrate how a single medium or technique can be used to create multiple effects in works of art</p> <p><b>2.1 (E)</b> Identify the elements of art</p> <p><b>2.9 (E)</b> Plan, design and execute multiple solutions to challenging visual arts problems</p> <p><b>2.10 (P/E)</b> Analyze how the elements of art and principles of design applied through various media, techniques and processes produce different effects</p> <p><b>3.4 (E)</b> Select and use subject matter, symbols and ideas to communicate meaning in works of art</p> <p><b>4.2 (E)</b> Describe how the arts and artists influence each other across history and cultures</p> <p><b>4.7 (D/P)</b> Describe how the visual arts influence history and cultures</p>	<p>Silk Screening</p> <p>Etching</p> <p><b>Big Ideas:</b></p> <p>Art may be created solely to fulfill a need to create.</p> <p>Art is a universal symbol system that transcends language barriers.</p> <p>Every work of art has a point of view.</p> <p>Artists must understand media, techniques and process as tools to communicate.</p>	<p>multiple prints with each technique.</p> <p>Students will be able to choose a style from the Pop Art movement and create a multiple piece project from each technique.</p>	<p>Presentation rubrics</p> <p><b>Art Projects:</b></p> <p>Students will be working with different printing techniques. Students will watch an Andy Warhol documentary. They will sketch out a piece in the Pop Culture style.</p> <p>Students will create a monoprint from their sketches. Students will then create an etching, and print the Pop art from the etching. Students will create t-shirts with silk screening.</p>
<p><b>Unit Ten: Cartooning and Illustration</b> <b>Timeline: 4 weeks</b></p>			
<p><b>1.1 (E)</b> Select and use different media, techniques and processes that are used to create works of art</p> <p><b>1.6 (E)</b> Identify different media,</p>		<p><b>Essential Questions:</b></p> <p>How are comics different than storytelling?</p> <p>How have comics and illustration changed through history?</p>	<p><b>Suggested Formative Assessment:</b></p> <p>Self evaluation</p> <p>Participation in oral discussion</p> <p>Sketchbook</p> <p>Participation in readings</p>

Standards Alignment	Unit Concept Big Ideas	Essential Questions Student Learning Targets	Assessments
<p>techniques and processes that are used to create works of art</p> <p><b>2.2 (E)</b> Select and use the elements of art in works of art</p> <p><b>2.7 (E)</b> Select and use the principles of design in works of art</p> <p><b>2.8 (E)</b> Select and apply the knowledge of the elements of design to convey ideas in works of art</p> <p><b>3.4 (E)</b> Select and use subject matter, symbols and ideas to communicate meaning in works of art</p> <p><b>3.6 (E)</b> Analyze how the use of subject matter, symbols and ideas are used in works of art</p> <p><b>4.5 (E)</b> Describe and differentiate the roles of artists in society across history and cultures</p>		<p><b><u>Learning Targets:</u></b> Students will create a cartoon reflecting today’s society.</p> <p>Students will analyze illustrations from various books.</p> <p>Students will be able to construct an illustration to explain or teach.</p> <p>Students will be able to design an illustration for a specific purpose</p> <p>Compare comics to storytelling</p> <p>Create an original character</p> <p>Analyze and compare cartoons historically</p>	<p><b><u>Suggested Summative Assessment:</u></b> Quizzes Presentation rubrics</p> <p><b>Art Project:</b> Students will look at newspapers and magazines to compare and contrast political and comedic cartoons. Students will use color pencil to sketch their own cartoon. They will come up with a storyboard, and present the storyboard. Once approved students will then use illustration board to create their cartoon. When completed cartoon on story board, they will then blow up one part of the cartoon onto matte board, and create a painting of that piece of the cartoon.</p>

*Delaware Model Unit*  
*Design Art – The Golden Mean to an End*

**Unit Title: The Golden Mean to an End**

**Designed by: Don Golacinski**

**District: Sussex Technical School District**

**Content Area: Design Art**

**Grade Levels: 9–12**

**Time Frame: 8 to 10 Classes**

**Searchable Key Words:** Golden Mean, Golden Ratio, Golden Spiral, Phi, The Divine Proportion, Fibonacci Numbers, Parthenon, Vitruvian Man

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**Summary of Unit**

This unit of instruction is designed to guide students through the interesting applications of the Golden Mean by uncovering the geometry inherent in nature and apply these principles to design and creation of art. We will explore how artists use this Golden Ratio as a means of organizing a work of art to create masterpieces throughout history. Students will be introduced to the mathematical properties of the Golden Mean and select patterns from nature to inspire original compositions. Students will begin by searching how the Golden Ratio appears in everyday objects with which they come in contact. The unit will explore examples found in nature and how the ancient Egyptians, the Mayans, and Greeks incorporated it into their art, architecture, and designs. Lessons and activities within the unit are adapted from work by Dr. David L. Narain (2001), <http://cuip.uchicago.edu/~dlnarain/golden/>, of Chicago Public Schools and Grace Hall, <http://www.princetonol.com/groups/iad/lessons/high/Grace-golden.htm> (source is Princeton Online), of Wilkes Central High School, Wilkesboro, North Carolina.

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**Charter School Unit Modification**

**Guiding Questions**

1. Why was this model unit of instruction selected as part of your schools' curricular submission?

This unit of instruction was selected as part of the Sussex Preparatory Academy's curricular submission because it is an exemplary unit of instruction, integrating visual arts, English language arts, mathematics and social studies seamlessly into one unified unit of instruction. There is built in instruction as well as performance tasks that cater to the needs of a diverse set of learners with a diverse set of skills and provides opportunities for all learners to become interested and feel successful throughout the course of the unit.

2. What modifications have been made to the model unit of instruction to meet the specific needs of the student population your school serves?

No modifications have been made to this unit of instruction.

3. What modifications have been made to the model unit of instruction that reflect the resources (human, time, building, technology etc.) available to your school?

No modifications have been made to this model unit of instruction. The resources at the Sussex Preparatory Academy are appropriate for an effective delivery of this unit as is.

4. Describe any other modifications that have been made to the model unit of instruction that will assist in the curricular review for your school.

There were no modifications made to this unit of instruction.

## **Stage 1 – Desired Results** (What students will know, do, and understand)

### **Delaware Content Standards**

- Include those addressed in Stage 3 and assessed in Stage 2.

### **Primary Standards and PLEs**

#### ***Visual Art***

- Standard 1: Understanding and applying media, techniques and process.
  - 1.1 – Select and use different media, technologies and processes that are used to create works of art.
  - 1.2 – Use selected two-dimensional and three-dimensional media to communicate ideas.
- Standard 2: Using knowledge of structures and functions.
  - 2.3 – Identify the principles of design.
  - 2.5 – Evaluate works of art in terms of structure and function.
  - 2.6 – Analyze the principles of design.
  - 2.7 – Select and use the principles of design in a work of art.
  - 2.9 – Plan, design and execute multiple solutions to challenging visual art problems.
- Standard 3: Choosing and evaluating a range of subject matter, symbols and ideas.
  - 3.2 – Integrate a variety of sources for subject matter, symbols and/or ideas which communicate an intended meaning in a work of art.

### **Secondary Standards and PLEs**

#### ***Visual Art Standards and PLEs***

- Standard 4: Understanding the visual arts in relation to history and cultures – 4.1, 4.2, 4.3, 4.4, 4.5.
- Standard 5: Reflecting upon and assessing the characteristics and merits of their works of others – 5.2, 5.3.
- Standard 6: Making connections between visual arts and other disciplines – 6.3.

#### ***English Language Arts Standards and GLEs***

- Standard 1: Use written and oral English appropriate for various purposes and audiences.
  - 1.3 (9–12) – Writers will produce examples that illustrate the following discourse classifications: by the completion of the grade, writers will be able to write persuasive, informative and expressive pieces.

### **Mathematics Standards and GLEs**

- Standard 7: Communication (Grades 9-12) - Students will be able to organize and consolidate their mathematical thinking through communication.
- Standard 8: Connections (Grades 9-12) - Students will be able to recognize and use connections among mathematical ideas; Students will be able to recognize and apply mathematics in contexts outside of mathematics.

### **History Standards and GLEs**

- Standard 1: Grades 9-12 - Students will analyze historical materials to trace the development of an idea or trend across space or over a prolonged period of time in order to explain patterns of historical continuity and change.
- Standard 2: Grades 9-12 - Students will develop and implement effective research strategies for investigating a given historical topic.

### **Big Idea**

- Transferable core concepts, principles, theories, and processes from the Content Standards.
- Design is inherent in nature.

### **Unit Enduring Understandings**

- Full-sentence, important statements, or generalizations that specify what students should understand from the Big Ideas(s) and/or Content Standards and that are transferable to new situations.

Students will understand that:

- Design is a plan and process.
- Artists make thoughtful choices in creating works of art.
- Form and function may or may not be related to one another.
- Art is a universal symbol system that transcends language barriers.
- Timeless works of art are deemed important for a variety of reasons.
- Reflection, assessment, and refinement are key steps in the process of creating art.
- There is a relationship between mathematics and visual art.
- Design is thinking creatively.

### **Unit Essential Questions**

- Open-ended questions designed to guide student inquiry and learning.
- How is design expressed in the natural and human-made environment?
- To what extent does good design integrate form with function?
- What makes a great work of art?
- How might science and art be related?

### **Knowledge and Skills**

- Needed to meet Content Standards addressed in Stage 3 and assessed in Stage 2.

#### **Students will know...**

- The Golden Mean as a means of organizing a work of art.
- How artists have used the Golden Mean to create masterpieces throughout history.
- Art vocabulary: Golden Mean, Golden Ratio, Golden Spiral, Phi, The Divine Proportion, Fibonacci Numbers, Parthenon, Vitruvian Man.
- Historic information about art relating to the Golden Mean.



**Students will be able to...**

- Compare, analyze, and discuss works of art.
- Design and complete compositions based upon the Golden Mean.
- Organize visual information.
- Use technology to locate and access resources.
- Talk about and critique their personal work.
- Identify works of art that illustrate the Golden Mean.

## Stage 2 – Assessment Evidence

(Evidence that will be collected to determine whether or not Desired Results are achieved)

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### Suggested Performance/Transfer Tasks

- Performance/transfer tasks as evidence of student proficiency.

An effective assessment for ALL students should be designed to include:

- Complex, real-world, authentic applications.
- Assessment(s) for student understanding of the Stage 1 elements (Enduring Understandings, Essential Questions, Big Ideas) found in the Content Standards.
- Demonstration of high-level thinking with one or more facets of understanding (e.g., explain, interpret, apply, empathize, have perspective, self-knowledge).

### Performance Task #1

#### ***Designing and Creating a Work of Art Based Upon the Golden Mean***

<http://www.princetonol.com/groups/iad/lessons/high/Grace-golden.htm> (work created by Grace Hall, Wilkes Central High School in Wilkesboro, North Carolina; source is Princeton Online)

Students will analyze and compare examples in nature with artworks created by man then demonstrate properties of the Golden Mean. Students will use information from the analysis to generate ideas to design a composition using the Golden Mean and inspired by nature. These concepts will carry over to a series of drawings exploring how the Golden Mean is used in figure drawing and portraiture.

We have examined how geometry and math are related to design. These mathematical properties appear throughout nature. We will design a composition based upon the Golden Mean and inspired by a pattern from nature. This work should include the following guidelines:

- Students will choose a pattern from nature that is created through the phenomenon of the Golden Mean such as the pattern in a Nautilus Shell or the pattern from the seedpod of a sunflower to inspire an original design.
- Students will use the layouts provided on the transparencies to create an original work of art for the composition. The solutions to this problem are infinite.
- Show students books and magazines with patterns from nature and suggest ways they could use them. Allow them to use the Internet to further research natural patterns.
- Have students select a background color for the entire painting and paint that color within the masking taped area, overlapping enough to create a straight edge when the tape is removed.
- Using the Golden Ratio pattern that they chose, they must determine what part of the design will be the center of interest and place it in the section of the pattern of the Golden Ratio.
- Students will use chalk or pencil to draw the composition.
- Upon the due date, conclude the lesson with a critique using the rubric as a foundation for the discussion.
- Allow students to make changes to their work based on suggestions during the critique before grading or displaying the work.

## Rubrics

- Scoring guide to evaluate performance/transfer tasks used as evidence of student proficiency.

An effective scoring guide should:

- Measure what is appropriate for the Content Standard that is assessed.
- Provide opportunities for differentiation of the performance/transfer tasks used as evidence of student proficiency.

### *Art Production Rubric for the Golden Mean Project*

Student Name \_\_\_\_\_ Section \_\_\_\_\_ Date \_\_\_\_\_

	<b>Consistently Evident</b>	<b>Evident</b>	<b>Somewhat Evident</b>	<b>Not Evident</b>		
<b>CATEGORY</b>	<b>4</b>	<b>3</b>	<b>2</b>	<b>1</b>	<b>Your Score</b>	<b>Teacher Score</b>
Design is original	Student has taken the technique being studied and applied it in a way that is his/her own. The student's personality/voice comes through.	Student has taken the technique being studied and has used limited personal experience.	There is little evidence of creativity, but the student has finished the assignment.	Student has not made much attempt to meet the requirements of the assignment.		
Design inspired by a pattern from nature	Design reflects specific patterns from nature.	Design shows a general pattern.	Design shows little use of pattern in nature.	Design does not use a pattern from nature.		
Composition demonstrates knowledge of space as an element of design	Student applies design principles such as unity, space, balance, movement with great skill.	Student applies design principles such as unity, space, balance, movement with some skill.	Student applies little design principles in unskillful manner.	There is little to no design principles evident in student's work.		
Technical craftsmanship	Artwork is clean, neat, and well taken care of. Student has taken pride in appearance of the overall composition.	Artwork is presentable. Student needs to spend a little more time polishing final results.	Artwork appears unorganized. Student appears to have hurried to complete it.	Artwork is sloppy, torn, mishandled. Student did not care about his/her artwork.		
Project completed in a timely manner	Class time was used wisely. Much time and effort went into planning and design of drawing.	Class time was used well. Student could have put extra time and effort in.	Class time was not always used well and put in no additional effort.	Class time was not used well and student put in zero effort.		

Student Comments:

Total \_\_\_\_\_

Final Score/Grade \_\_\_\_\_

Teacher Comments:

## **Other Evidence**

- Varied evidence that checks for understanding (e.g., tests, quizzes, prompts, student work samples, observations, and supplements the evidence provided by the task).
- Portfolio reviews.
- Written responses to Web Quest about historical uses of Golden Mean.
- Artistic process—teacher observation of technique, work habits, and procedures.
- Thumbnail sketches.
- Worksheets on the Greek Golden Face, constructing a Golden Spiral and Golden Rectangle.
- The Golden Ratio quiz.
- Class discussion—description on the Golden Ratio found in everyday objects.

## **Student Self-Assessment and Reflection**

- Opportunities for self-monitoring learning ( e.g., reflection journals, learning logs, pre- and post-tests, self-editing—based on ongoing formative assessments).
- Student self-critique of project defending decisions made about media and composition. During critique, students will offer suggestions about work.
- Complete the Group Participation Rubric.
- Journal entries – Students will keep “artist’s statements” as a part of journaling.
- Student comments on entry of rubrics. All rubrics include student self-evaluation.

## *The Golden Ratio Quiz*

**Please use the text to demonstrate your understanding of the Golden Ratio.**

1. What is the Golden Ratio to three decimal places? Answer: \_\_\_\_\_
2. What are the first ten integers in the Fibonacci sequence? \_\_\_\_\_
3. Name an everyday object that exhibits the Golden Ratio. Please explain.  
\_\_\_\_\_
4. Name a building that exhibits the Golden Ratio in its construction.  
\_\_\_\_\_
5. How does the Golden Ratio appear in the building you named?  
\_\_\_\_\_
6. Name a painting by Leonardo da Vinci that exhibits the Golden Ratio.  
\_\_\_\_\_
7. Describe how the Golden Ratio appears in the painting you named?  
\_\_\_\_\_
8. Name a place where the Golden Spiral appears in nature.  
\_\_\_\_\_
9. How does the Golden Ratio appear in the object you just named? Please explain.  
\_\_\_\_\_
10. In your personal opinion, why do you think the Golden Ratio appears in so many places, both naturally and otherwise? Please explain your thinking.  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

## Stage 3 – Learning Plan

(Design learning activities to align with Stage 1 and Stage 2 expectations)

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### Key Learning Events Needed to Achieve Unit Goals

- Instructional activities and learning experiences needed to align with Stage 1 and Stage 2 expectations.

Include these instructional elements when designing an effective and engaging learning plan for ALL students:

- Align with expectations of Stage 1 and Stage 2
- Scaffold in order to acquire information, construct meaning, and practice transfer of understanding
- Include a wide range of research-based, effective, and engaging strategies
- Differentiate and personalize content, process, and product for diverse learners
- Provide ongoing opportunities for self-monitoring and self-evaluation

### Lesson One – Discovering the Golden Mean

- <http://cuip.uchicago.edu/~dlnarain/golden/activity1.htm> (work created by Dr. David L. Narain of Chicago Public Schools, 2001)

Students will use the Internet to discover how the Golden Mean appears in everyday objects. They will move on to examining different works of art and finding the Golden Means imbedded within them. They will then use a search engine to find different Leonardo da Vinci masterpieces, download them, and dissect them to discover how he incorporated the Golden Mean into his work. Students will also construct their own Golden Rectangles and Golden Spirals. They will then examine the Golden Mean in nature. Finally, they will examine the faces of different celebrities to see if there is a connection between the Golden Mean and human attraction. Those who are more artistically inclined may choose to sketch a portrait that exhibits Golden Mean characteristics.

Schedule – These four activities will occur over 6 to 7 (90-minute) periods.

#### **Preparations:**

1. Pre-assess students' understanding of the Golden Mean using examples in the room.
2. Clearly identify the goals of the unit of instruction including the Big Idea, Enduring Understandings, and Essential Questions as well as the criteria for evaluation.
3. Outline expectations for journaling and self-assessment.
4. Collect tools needed for activities for list.
5. Cite examples of Golden Mean located in classroom.
6. Hand out instruction plan for the five activities. Review the Golden Ratio site and assign teams of three students to computers.

#### **Procedure:**

##### *Activity One – The Golden Mean in Everyday Objects*

1. Begin by handing out measuring tools.
2. Discuss the Fibonacci number and its origin. Review how the Egyptians, Mayans, and Greeks discovered the Golden Means.
3. On board, show the basic rectangles. Which one is more appealing?
4. Have teams visit website in Activity One.
5. Using tools have students measure the three rectangles and answer on computer which is more appealing.
6. Using suggestions measure and enter ratio in journal.

### Activity Two – The Golden Mean in Art

1. Have students examine Leonardo da Vinci's works.
2. Have them Google his works.

List of paintings to look for:

- *The Annunciation*
- *Madonna with Child and Saints*
- *The Mona Lisa*
- *St. Jerome*

If you are having difficulty finding the images, try a search using the words "da Vinci" and "art gallery" together or narrow your search using "advanced search."

- Directions for finding evidence of the Golden Ratio in each painting:

*The Annunciation* – Using the left side of the painting as a side, create a square on the left of the painting by inserting a vertical line. Notice that you have created a square and a rectangle. The rectangle turns out to be a Golden Rectangle, of course. Also, draw in a horizontal line that is 61.8% of the way down the painting (.618 – the inverse of the Golden Ratio). Draw another line that is 61.8% of the way up the painting. Try again with vertical lines that are 61.8% of the way across both from left to right and from right to left. You should now have four lines drawn across the painting. Notice that these lines intersect important parts of the painting, such as the angel, the woman, etc. Coincidence? I think not!

*Madonna with Child and Saints* – Draw in the four lines that are 61.8% of the way from each edge of the painting. These lines should mark off important parts of the painting, such as the angels and the baby Jesus in the center.

*The Mona Lisa* – Measure the length and the width of the painting itself. The ratio is, of course, Golden. Draw a rectangle around Mona's face (from the top of the forehead to the base of the chin, and from left cheek to right cheek) and notice that this, too, is a Golden rectangle.

*St. Jerome* – Draw a rectangle around St. Jerome. Conveniently, he just fits inside a Golden rectangle. What is the significance of this?

**Conclusions** – Leonardo da Vinci's talent as an artist may well have been outweighed by his talents as a mathematician. He incorporated geometry into many of his paintings, with the Golden Ratio being just one of his many mathematical tools. Why do you think he used it so much? Experts agree that he probably thought that Golden measurements made his paintings more attractive. Maybe he was just a little too obsessed with perfection. However, he was not the only one to use Golden properties in his work.

### Activity Three – Constructing a Golden Rectangle

1. You will need a piece of paper, a pencil, and a protractor to complete this activity.
2. Teams will visit: <http://cuip.uchicago.edu/~dlnarain/golden/activity4.htm>.
3. Follow instruction to create a Golden Rectangle.

### Activity Four – The Perfect Face

1. Have teams visit: <http://cuip.uchicago.edu/~dlnarain/golden/activity8.htm>.
2. Do these faces seem attractive to you? Many people seem to think so, but why? Is there something specific in each of their faces that attracts us to them, or is our attraction governed by one of Nature's rules? Does this have anything to do with the Golden Ratio? I think you already know the answer to that question. Let's try to analyze these faces to see if the Golden Ratio is present or not.

3. Choose a different famous face, then go to Lycos Multimedia and do a search on your person's full name. Be sure to click on "Pictures" as a search criterion. When you find the image you want, click on it to make it larger and then save it to your computer. Click on any of the images above to get a larger version. You may print this picture if you like.
4. Here is how we are going to conduct our search for the Golden Ratio: we will measure certain aspects of each person's face. Then we will compare their ratios. We will need the following measurements, to the nearest tenth of a centimeter:
  - a = Top-of-head to chin = \_\_\_\_\_ cm
  - b = Top-of-head to pupil = \_\_\_\_\_ cm
  - c = Pupil to nose tip = \_\_\_\_\_ cm
  - d = Pupil to lip = \_\_\_\_\_ cm
  - e = Width of nose = \_\_\_\_\_ cm
  - f = Outside distance between eyes = \_\_\_\_\_ cm
  - g = Width of head = \_\_\_\_\_ cm
  - h = Hairline to Pupil = \_\_\_\_\_ cm
  - i = Nose tip to chin = \_\_\_\_\_ cm
  - j = Lips to chin = \_\_\_\_\_ cm
  - k = Length of lips = \_\_\_\_\_ cm
  - l = Nose tip to lips = \_\_\_\_\_ cm
5. Now, find the following ratios:
  - a/g = \_\_\_\_\_ cm
  - b/d = \_\_\_\_\_ cm
  - i/j = \_\_\_\_\_ cm
  - i/c = \_\_\_\_\_ cm
  - e/l = \_\_\_\_\_ cm
  - f/h = \_\_\_\_\_ cm
  - k/e = \_\_\_\_\_ cm
6. Did any of these ratios come close to being Golden? If not, then maybe this face is not so perfect after all. Of the face above, who has the most "Golden" one? Try finding a face that you find attractive and see how Golden it is.

## Lesson Two – The Golden Mean to an End

<http://www.princetonol.com/groups/iad/lessons/high/Grace-golden.htm> (work created by Grace Hall, Wilkes Central High School in Wilkesboro, North Carolina; source is Princeton Online)

### Schedule

This lesson may extend over multiple class periods.

### Preparations:

1. Download the PowerPoint Presentation, review it, and research the topic to become familiar with how the Golden Mean connects with art.
2. Collect materials needed from the list above.
3. Make transparencies with the four different styles of the Golden Mean by either tracing them on transparencies or by using a copy machine.



**Procedure:**

1. Begin by posing the first essential question for the class and discuss the ideas they present. Conclude by sharing the theory of the Golden Mean with students.
2. Use the PowerPoint Presentation to instruct students on the background of the Golden Mean.
3. The presentation concludes with the activity, including the rubric, that will be used to assess the final product.
4. Begin the activity.
5. Set a due date, depending on the class, and provide students one to two weeks to complete the unit.
6. Conclude with a group critique discussing issues included in the rubric.
7. Allow students to revise if necessary.
8. Display the artwork for the class or the school including a brief description of the goal of the assignment.

**Activity:**

1. In this assignment, students will choose a pattern from nature which is created through the phenomenon of the Golden Mean, such as the pattern in a Nautilus Shell or the pattern from the seedpod of a sunflower to inspire an original design.
2. Students will use the layouts provided on the transparencies to create an original work of art for the composition. The solutions to this problem are infinite.
3. Show students books and magazine models with patterns from nature and suggest ways they might use them. Allow them to use the Internet to further research natural patterns.
4. Demonstrate how students are to tape down their canvas paper to leave an even white border around the edge of the paper.
5. Have students select a background color for the entire painting and paint that color within the masking taped area, overlapping enough to create a straight edge when the tape is removed.
6. Demonstrate using the overhead projector to project one of the Golden Mean transparencies over the background and trace it in chalk over the background.
7. Using the Golden Ratio pattern that they chose, they must determine what part of the design will be the center of interest and place it in the section of the pattern of the Golden Ratio.
8. Students will use chalk or pencil to draw in the composition.
9. If students have not used acrylic paint before, a discussion of the nature, care, and cleaning of acrylics should be discussed, including the fact that acrylics dry fast and that they will harden in the brushes and at the bottom of the sink. Acrylics may be used transparently by adding an acrylic medium or water. Alternately, by adding gesso they may also become more opaque. Acrylics will not come out of clothes unless they are removed while still wet and that is not guaranteed. Acrylics can be covered with plastic wrap in order to keep them moist for the next day.
  - a. Instruct students on the importance of good craftsmanship and technical accuracy.
  - b. Circulate to be sure students understand the concept and are using the paints appropriately.
  - c. When the paintings are finished, have students sign their work in one of the lower corners of the painting and carefully remove the masking tape to reveal the white border around the painting.

- d. Upon the due date, conclude the lesson with a critique using the rubric as a foundation for the discussion.
- e. Allow students to make changes to their work based on suggestions during the critique before grading or displaying the work.

### Resources and Teaching Tips

- A variety of resources are included (texts, print, media, web links).
- Help in identifying and correcting student misunderstandings and weaknesses.

### Primary Resources:

- Work by Dr. David L. Narain of Chicago Public Schools: <http://cuip.uchicago.edu/~dlnarain/golden/>
- Work by Grace Hall of Wilkes Central High School in Wilkesboro, North Carolina (source is Princeton Online): <http://www.princetonol.com/groups/iad/lessons/high/Grace-golden.htm>

### Additional Resources:

- The Golden Webquest: [http://members.tripod.com/mropfer/the\\_golden\\_webquest.htm](http://members.tripod.com/mropfer/the_golden_webquest.htm)
- The Golden Ratio Activity: <http://cuip.uchicago.edu/~dlnarain/golden/activity>
- The Golden Section: <http://goldennumber.net/goldsect.htm>
- Golden Ratio Activity: [http://www.markwahl.com/golden\\_ratio.htm](http://www.markwahl.com/golden_ratio.htm)
- The Golden Ratio Quiz: <http://cuip.uchicago.edu/~dlnarain/golden/quiz/htm>
- The Human Face: <http://goldennumber.net/face.htm>
- Examples of Art: [http://facultystaff.vwc.edu/~trfanney/golden\\_mean\\_wovslides/gm10o.html](http://facultystaff.vwc.edu/~trfanney/golden_mean_wovslides/gm10o.html)
- Thinkquest on the Golden Ratio: <http://www.goldenmeangauge.co.uk/index.html>
- The Golden Proportion through a Dentist's Eyes: <http://www.goldenmeangauge.co.uk/index.html>
- \*Golden Ratio in the Arts: <http://www.mikkeli.fi/opetus/myk/pv/comenius/kultainen.htm>

### Differentiation

- Stage 2 and 3 allow students to demonstrate understanding with choices, options, and/or variety in the products and performances without compromising the expectations of the Content Standards.
- Instruction is varied to address differences in readiness, interest, and/or learning profiles.
- Accommodations and differentiation strategies are incorporated in the design of Stage 2 and 3.

This unit of instruction (process) provides for teacher flexibility in how learning activities are implemented based on knowledge of a student's abilities and interests. This can be determined through a pre-assessment of students prior to beginning the unit of instruction. Students should be formatively assessed throughout the unit of instruction (quizzes, exit cards, observations) to determine areas of focus and to guide teacher's instruction.

The performance tasks for transfer of knowledge and skills found in Stage 2 of the unit provide opportunities for students to choose how they might demonstrate their knowledge, new skills, and understanding in the context of a commemorative object or the adaptations of new design function for an existing building.

<b>Academic Adaptations</b>	<b>Description</b>
<ul style="list-style-type: none"> <li>• Re-read directions.</li> <li>• Read and clarify.</li> <li>• Varied text and materials.</li> <li>• Oral reading.</li> <li>• Text summary.</li> <li>• Present material in small chunks.</li> <li>• Highlight notes.</li> <li>• Modified lesson. ⇒</li> </ul>	<p>I have students in my Design Art classroom who have IEPs. Therefore, the academic adaptations are provided to the entire class.</p> <p>Lesson modifications include: reduced length, chunking information, enlarged font.</p>
<b>Behavioral Adaptations</b>	<b>Description</b>
<ul style="list-style-type: none"> <li>• Preferential seating.</li> <li>• Re-focus attention.</li> <li>• Organizational skills.</li> <li>• Monitor use of agenda.</li> <li>• Group work.</li> <li>• Pre-writing.</li> <li>• Graphic organizers.</li> </ul>	<p>The behavioral adaptations are provided to the entire class.</p>
<b>Materials/Support</b>	<b>Description</b>
<ul style="list-style-type: none"> <li>• Techademic Coaching.</li> <li>• Computer.</li> <li>• Teacher observation.</li> </ul>	<p>The materials and supports are provided to the entire class.</p>

### Design Principles

- At least one of the design principles below is embedded within unit design.

- **Information Literacy** – the ability to know when there is a need for information and to identify, locate, evaluate, and effectively use that information for understanding an issue or solving a problem.
- **21<sup>st</sup> century Knowledge and Skills** – the ability to meet the demands of the global community and tomorrow’s workplace.
- **International Education** – the ability to appreciate the richness of our own cultural heritage and that of other cultures in order to provide cross-cultural communicative competence.
- **Universal Design for Learning** – development of the unit focused on students acquiring and demonstrating knowledge in multiple ways as well as providing opportunities for students to express themselves in multiple ways.

The design principle embedded within the unit is Information Literacy. Students demonstrate knowledge of when there is a need for information and identify, locate, evaluate, and effectively use that information to gain understanding of the Golden Mean.

- Standard 1: The student who is information literate accesses information efficiently and effectively.
- Standard 2: The student who is information literate evaluates information critically and competently.

- Standard 3: The student who is information literate uses information accurately and creatively.

### **Technology Integration**

Students make extensive use of computer skills and Internet research throughout this unit. Each activity is directed through the Internet and the online assessment allows the students to self-critique. Through the Internet, students are encouraged to visit museum websites from around the world to problem-solve answers.

### **Content Connections**

- Content Standards integrated within instructional strategies

Alignment of instruction addressing content standards in Visual Art, Social Studies, Mathematics, English Language Arts, and Information Literacy indicates the diverse nature of this unit of instruction.

## Delaware Model Unit Gallery Template

This unit has been created as an exemplary model for teachers in (re)design of course curricula. An exemplary model unit has undergone a rigorous peer review and jurying process to ensure alignment to selected Delaware Content Standards.

**Unit Title:** Artistic “Baggage”  
**Designed by:** Betsy DiJulio  
**Adapted by:** Rhonda Hill  
**For:** Innovative Schools  
**Content Area:** Visual Arts  
**Grade Level(s):** 9-12

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### Summary of Unit

This Creative Challenge invites students to express something about their personal "emotional baggage" in a poetic and somewhat ambiguous way using drawings of common objects on top of prepared grounds. Photocopies of luggage drawings (whole pieces and details) are submerged in grounds prepared with newsprint and ink washes. On top, students draw and paint objects that, in themselves and through their relationships with each other, symbolize what lies at the crux of each student's "emotional baggage." Lessons and activities within the unit are adapted from Betsy DiJulio, M.A.,ED.S., retrieved from <http://thebloomingpalette.blogspot.com>

### Stage 1 – Desired Results

What students will know, do, and understand

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#### Delaware Content Standards

- 4.1E Identify historical and cultural characteristics of works of art
- 4.2E Describe how the arts and artists influence each other across history and cultures
- 4.3E Compare the purpose of works of art and design in history and cultures
- 4.4E Speculate on how history and culture give meaning to a work of art
- 4.5E Describe and differentiate the roles of artists in society across history and cultures
- 4.6E Describe how history and cultures influence the visual arts
- 4.7E Describe how the visual arts influence history and cultures
- 5.1E Discuss how individual experiences influence personal works of art
- 5.2E Identify ways the visual arts are used as communication
- 5.3E Describe personal responses to selected works of art
- 5.4E Analyze works of art to speculate why they were created
- 5.5E Evaluate the artist's intent and effectiveness in communicating ideas and emotions in works of art
- 5.6E Apply visual arts vocabulary when reflecting upon and assessing works of art

- 5.7E** Describe how a work of art can convey a voice of one or a voice of many
- 6.1E** Compare and contrast relationships and characteristics between the visual arts and other disciplines
- 6.2E** Compare the use of technology, media and processes of the visual arts with other disciplines
- 6.3E** Describe and/or demonstrate how skills transfer between the visual arts and other disciplines
- 6.4E** Describe how learning in the visual arts helps develop essential skills for life and the workplace

### **Big Idea(s)**

Art has been created by all peoples, in all times and in all places.  
Art preserves and depicts history in ways words cannot.  
Art celebrates the unique characteristics of all cultures.  
Subject matter, symbols and ideas are all rooted in culture.  
Natural resources have influenced the creation of indigenous art forms.  
Timeless works of art are deemed important for a number and variety of reasons.  
Reflection, assessment and refinement are key steps in the process of creating art.  
The means to create art always changes.

### **Unit Enduring Understanding(s)**

Artists make thoughtful choices in creating works of art  
Artists create works of art employing both conscious and intuitive thought  
Art is a form of expression that employs a system of visual symbols.  
Art may be created solely to fulfill a need to create.  
Art is a universal symbol system that transcends language barriers.  
Art draws upon all aspects of human experience.  
The process of choosing and evaluating subject matter, symbols and ideas may be deliberate or intuitive.

### **Unit Essential Questions(s)**

Why do artists select one medium over another?  
To what extent is a work of art dependent upon the point of view of the artist?  
To what extent is a work of art dependent upon the point of view of the viewer?  
How and why is art used as a vehicle for communication?  
What is art?  
How does the use of specific symbols influence the meaning of a work of art?  
What makes art more or less authentic?

## **Knowledge and Skills**

### **Students will know...**

- How to use a sketchbook to practice with modeling techniques (hatching, cross-hatching, stippling, cross-contour marks, etc.)
- What a "weighted line" (widened and tapered line) is and how varied line quality can affect a composition.
- Knowledge of a value scale
- Basic understanding of composition and Elements and Principles of Design

### **Students will be able to...**

- Compare, analyze, and discuss works of art.
- Use technology to locate and access resources.
- Talk about and critique their personal work
- Organize visual information.

## Evidence that will be collected to determine whether or not Desired Results are achieved

### Suggested Performance/Transfer Task(s)

- Performance/Transfer tasks as evidence of student proficiency

An effective assessment for ALL students should be designed to include:

- \*Complex, real-world, authentic applications
- \*Assessment(s) for student understanding of the Stage 1 elements (Enduring Understandings, Essential Questions, Big Ideas) found in the Content Standards
- \*Demonstration of high-level thinking with one or more facets of understanding (e.g., explain, interpret, apply, empathize, have perspective, self-knowledge)

#### Performance Task #1

- Students to write an entry in their sketchbooks about their personal emotional baggage. If they wish for this to be considered “private” they may put a cover sheet over the page indicating so.
- Students will choose poems that represents them in different states of emotion, and illustrate themselves in that state: where are you, what are your surroundings, are you alone or surrounded by others?, etc. Through the use of this working definition of “emotional baggage” and the daily journaling through both sketching and writings/reflections, the students will have a plethora of sources from where they can draw inspiration for their final products in this unit.
- Students can view the student chosen work samples that are online at <http://thebloomingpalette.blogspot.com> to identify with student work from other areas, although the possibilities for what exactly is included in their “baggage” is endless and completely up to student interpretation.

### Rubric(s)

See attached.

### Other Evidence

- Sketchbook tasks
- Vocabulary splash
- Experiments with creating texture
- Teacher observation
- Portfolio selections with summary of the processes used to complete selected work
- Artist study



- Vocabulary quiz
- Design Charts for self, peer and artist assessment

### **Student Self-Assessment and Reflection**

- Self-reflection
- Opportunities for reflection and revision

## **Stage 3 – Learning Plan**

(Design learning activities to align with Stage 1 and Stage 2 expectations)

### **Key learning events needed to achieve unit goals**

- Instructional activities and learning experiences needed to align with Stage 1 and Stage 2 expectations

Include these instructional elements when designing an effective and engaging learning plan for ALL students:

- \*Align with expectations of Stage 1 and Stage 2
- \*Scaffold in order to acquire information, construct meaning, and practice transfer of understanding
- \*Include a wide range of research-based, effective, and engaging strategies
- \*Differentiate and personalize content, process, and product for diverse learners
- \*Provide ongoing opportunities for self-monitoring and self-evaluation

### **Class 1**

1. Discuss definition of "emotional baggage"— ideas, beliefs, or practices retained from one's previous life experiences, especially insofar as they affect a new situation in which they may be no longer relevant or appropriate.

2. Students to write an entry in their sketchbooks about their personal emotional baggage. (If you want to give them the option of keeping it private, have them tape a "cover sheet" over it.) 3. Students make a series of approximately six 5-minute gesture drawings of whole suitcases or details, aka "the baggage," at a series of drawing stations—suitcases set on tables with a few chairs gathered around. (We used white drawing paper and thick graphite sticks, but you could use whatever you prefer.)

4. Students choose their favorite two drawings for teacher to photocopy, if using photocopies. (Whole pieces and details are used); students are asked to choose their best two so small, medium and large copies of each). Note: If you prefer to save time and paper, students can use their actual drawings, but copies in different sizes are nice for unity.
5. Homework: students bring objects from home to symbolize their emotional baggage (or they can scavenge them from still-life storage).

### **Class 2: Prepared Grounds**

1. Students tape edges of their paper (they should stick masking tape on their clothes to remove a little of the adhesive and then lay along edges of paper).
2. Using matte medium or glue with a drop or two of water, students adhere 3 pieces of newsprint to their paper support, by brushing under and on top of newsprint. Small sponge brushes work well.
3. Next, students wash over their ground with a medium ink wash.
4. Then, students cut out their suitcase drawings and, using matte medium or very slightly diluted glue, adhere them in an interesting way to their support to create movement, repetition, unity and variety.
5. While grounds are drying, students should be working on their thumbnail sketches. The tricky part is helping students draw a thumbnail in which they indicated the lines and shapes established in their prepared grounds.
6. If desired, students can practice modeling the objects they have chosen.

### **Classes 3-6 : Developing Compositions**

1. To begin building up drawings on their grounds, students may block out areas with black ink to create separation between object and ground and, once dry, work on top. Or, they may work directly on the ground and add later add a black ink halo for separation.
2. In either case, to create objects, students lightly sketch the contours first in whatever media will show up and then paint the silhouettes solid white. Once dry,

students use Ebony pencil to model the form of the objects, striving for drama through a wide range of values.

### **Classes 6-9: Color**

1. Students choose complementary colors of acrylic and dry brush them on to create additional layers of movement, unity, variety and emphasis.
2. As a finishing touch, students use embroidery thread in one or both colors—or even twist them together—and stitch into their pieces using restraint to develop the movement, unity, variety and emphasis even further. (They can use any type of stitching they choose, though mimicking that of the luggage can be effective and is, in fact, what inspired the use of thread.)
3. Finally, students may work back into compositions, if desired, to make any adjustments using any of the materials used so far plus, e.g. white and colored pencils.

### **Student Extension—Group Critique:**

Prior to the critique, students put their names in a box and then draw a name other than their own. Then they fill out a [Critique Form](#) (Attached) based on the work created by the student whose name they drew. They will refer to this form during the Critique. (This ensures that the critique moves along with no one grasping for something to say.) Next, students and teacher sit in a circle for the Critique during which each student, in turn, addresses at least 3 aspects of the work s/he critiqued, preferably a balance between "glows" (strengths) and "grows" (areas of improvement). After each student presents, the student whose work was critiqued is given an opportunity to address aspects of his or her work. Similarly, other students may comment.

## Resources and Teaching Tips

### GLOSSARY

- "ish" colors--colors that cannot be named, e.g. pinkish-goldish-bronzish; colors that are layered or mixed for greater complexity and sophistication (credit: teaching artist, Nicole Brisco)
- Compositional Strategies--specific pictorial devices artists use to enhance compositions (see below for specifics)
- Dirty Water Wash--a wash created by mixing tiny amounts of warm and cool pigments (e.g. acrylic or tempera) to create a "dirty" neutral color/value
- Extended Lines--extending lines from edges of objects to link positive space with negative and to imbue artwork with the subtle look and feel of an architectural drawing (credit: teaching artist, Nicole Brisco)
- Prepared Ground--painting, collaging or otherwise altering the ground or surface on which you plan to draw or paint; lends a sense of "history and mystery"
- Two Glows and a Grow--a mini critique in which students trade artwork and comment constructively on at least two strengths and one area of improvement (credit: teaching artist, Nicole Brisco)
- Weighted Lines--contour lines that widen and taper to create volume, depth and general dynamism in a drawing or painting

<http://thebloomingpalette.blogspot.com>

#### **Differentiation**

- Stage 2 allows students to work with poetry of their choice. This open-endedness allows for students to choose works with which they can feel confident in their understanding of.
- Instruction is student driven, from the working definition of “emotional baggage” all the way to the critique protocol at the end of the unit.

## Design Principles for Unit Development

At least one of the design principles below is embedded within unit design

- **International Education** - the ability to appreciate the richness of our own cultural heritage and that of other cultures in to provide cross-cultural communicative competence.
- **Universal Design for Learning** - the ability to provide multiple means of representation, expression and engagement to give learners various ways to acquire and demonstrate knowledge.
- **21<sup>st</sup> Century Learning** – the ability of to use skills, resources, & tools to meet the demands of the global community and tomorrow’s workplace. (1) Inquire, think critically, and gain knowledge, (2) Draw conclusions make informed decisions, apply knowledge to new situations, and create new knowledge, (3) Share knowledge and participate ethically and productively as members of our democratic society, (4) Pursue personal and aesthetic growth.(AASL,2007)

This unit integrates the 21<sup>st</sup> century skills of collaboration and critical thinking. Students are asked to think creatively and critically about accurate representations of their pieces created in class. They collaborate with each other in small groups during the critique process, where critique protocols are well known and part of the classroom culture. Through the use of this critique protocol, students learn to both give and receive helpful, succinct, specific feedback that aids them in the refining and revision of their own work to increase their work quality and allow them to grow personally in communication and self reflection.

## Technology Integration

The ability to responsibly use appropriate technology to communicate, solve problems, and access, manage, integrate, evaluate, and create information

## Content Connections

Content Standards integrated within instructional strategies

## Artwork Critique Form

QUESTIONS	Write your ideas here. Give first impressions. Make guesses. Say what you see, do <b>not</b> say what you like, or don't like. <b>Do not judge.</b> Describe, analyze, and interpret.
1. What stands out the most when you first see it?	
2. Explain the reason you notice the thing you mention in number 1.	
3. As you keep looking, what else seems important?	
4. Why does the thing you mention in number 3 seem important?	
5. How has contrast been used?	
6. What leads your eye around from place to place?	
7. What tells you about the style used by this artist?	
8. What seems to be hiding in this composition?	
9. Why do you think this was partially hidden?	
10. Imagine the feelings and meanings this artwork represents?	
11. What titles could you give this artwork?	
12. What other things interest you about this artwork?	
form © Marvin Bartel, 2002	<a href="http://www.goshen.edu/art/ed/critiqueform.html">http://www.goshen.edu/art/ed/critiqueform.html</a> May be printed and copied for non profit classroom use.

CRITERIA	A	B	C	D	E
<b>Concept</b>	Fully grasped teacher-driven concept OR choose a concept that demonstrates thoughtfulness, richness, and/or evocativeness, personal relevance and investment	Mostly grasped teacher-driven concept OR choose a concept that demonstrates some thoughtfulness, richness and/or evocativeness, personal relevance and investment.	Partially grasped teacher-driven concept OR choose a concept that demonstrates little thoughtfulness, richness and/or evocativeness, personal relevance and investment	Largely failed to grasp teacher-driven concept OR chose a concept that demonstrates almost no thoughtfulness and/or evocativeness, personal relevance and investment	Fails to meet minimum standard
<b>Communication of Concept</b>	1. Approach to concept is effectively innovative and/or unique; avoids clichés, triteness and immature imagery and ideas 2. Communicates intended meaning clearly 3. Imagery is “poetic”	1. Approach to concept has some effective innovation and/or uniqueness; avoid most clichés and trite or immature imagery and ideas. 2. Communicated intended meaning somewhat clearly 3. Imagery is somewhat “poetic”	1. Approach to concept largely lacks effective innovation or uniqueness; relies somewhat on clichés and trite or immature imagery and ideas. 2. Communicates intended meaning with little clarity 3. Imagery largely lacks “poetry”	1. Approach to concept is not effectively innovative and/or unique, relies almost exclusively on clichés and trite or immature imagery or ideas 2. Largely fails to communicate intended meaning. 3. Imagery is not “poetic”	Fails to meet minimum standard
<b>Composition</b>	1. Composition is appropriately complex 2. Composition demonstrates mastery of all or nearly all of the “Principles of Design”	1. Composition is somewhat appropriately complex 2. Composition demonstrates mastery of most “Principles of Design”	1. Composition is only moderately, appropriately complex 2. Composition demonstrates mastery of some “Principles of Design”	1. Composition lacks sufficient appropriate complexity. 2. Composition demonstrates mastery of very few “Principles of Design”	Fails to meet minimum standard
<b>Craftmanship/Technical Skill</b>	1. Craftmanship and attention to detail is excellent 2. Student’s technical skill/mastery of media is excellent according to goals of assignment.( e.g. realism, expressionism, abstraction) 3. Use of materials may be appropriately innovative	1. Craftmanship and attention to detail is very good 2. Student’s technical skill/mastery of media is very good according to the goals of assignment. (e.g. realism, expressionism, abstraction)	1. Craftmanship and attention to detail is average with some areas that are sloppy. 2. Student’s technical skill/mastery of media is average according to goals of assignment. ( e.g. realism, expressionism, abstraction)	1. Craftmanship and attention to detail is poor. 2. Student’s technical skill/ mastery of media is poor according to goals of assignment. (e.g. realism, expressionism, abstraction)	Fails to meet minimum standard
<b>Contrast</b>	Possesses a wide range of values that fully enhance composition	Possesses a range of values that largely enhances composition OR possesses a wide range of values but they may detract somewhat from the composition	Possesses a moderate range of values(values may be all too light, all too dark or all too mid-range) OR possesses a range of values but they may detract significantly from composition	Possesses a very limited range of values OR possesses a moderate range of values that largely detract from composition	Fails to meet minimum standard
<b>Color</b>	1. Demonstrates strong knowledge of color theory 2. Color is complex (layered/mixed) unless otherwise specified 3. Color is appropriately neutralized; not muddy	1. Demonstrates good knowledge of color theory 2. Color is somewhat complex (layered/mixed) unless otherwise specified 3. Color is mostly appropriately neutralized; may verge toward muddiness	1. Demonstrates some knowledge of color theory 2. Color lacks much complexity (layered/mixed) unless otherwise specified. 3. Color is only somewhat appropriately neutralized, may be somewhat muddy	1. Demonstrates little knowledge of color theory 2. Color is not complex (layered/mixed) unless otherwise specified 3. Color is not appropriately neutralized; may be very muddy.	Fails to meet minimum standard
<b>Class Ethics/Effort/Commitment/Participation</b>	This is a holistic, somewhat objective grade. An “A” is expected and assumed of all students, hence, this grade is not assigned unless a student earns a “B” or lower based on negative behavior and/or lack of effort, commitment, or participation during a particular Creative Challenge or assignment. Negative behaviors include disruptions to teaching and learning, disrespect, inappropriate language, poor attitude, talking over the teacher, excessive tardies, etc.				
<b>Comments:</b>					

## Delaware Model Unit Gallery Template

This unit has been created as an exemplary model for teachers in (re)design of course curricula. An exemplary model unit has undergone a rigorous peer review and jurying process to ensure alignment to selected Delaware Content Standards.

**Unit Title:** Lines and Texture

**Designed by:** Diana Rossi

**Content Area:** Art

**Grade Level(s):** 9-12

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### Summary of Unit

Students will learn about how to incorporate lines into designs. Students will understand implied lines, with simulated texture.

## Stage 1 – Desired Results

What students will know, do, and understand

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### Delaware Content Standards

- 1.1 select and use different media, techniques and processes that are used to create works of art
- 1.2 use selected two-dimensional and three-dimensional media to communicate ideas
- 1.4 demonstrate how a single medium or technique can be used to create multiple effects in works of art
- 1.7 describe how media and techniques are used to create two-dimensional and three dimensional works of art
- 2.1 identify the elements of art
- 2.2 select and use the elements of art in works of art
- 2.3 identify the principles of design
- 2.5 evaluate works of art in terms of structure and function
- 2.9 plan, design and execute multiple solutions to challenging visual arts problems
- 4.7 describe how the visual arts influence history and cultures
- 5.4 analyze works of art to speculate why they were create

### Big Idea(s)

Perspective

Movement

Contrast



### **Unit Enduring Understanding(s)**

Artists must understand media, techniques and process as tools to communicate

Artists consider multiple approaches to visual problems

Form and function may or may not be related one to the other

### **Unit Essential Questions(s)**

To what extent can media be manipulated using a variety of techniques and processes?

How can lines express emotion?

Why is value an important part of the line design?

To what extent does good design integrate form with function?

### **Knowledge and Skills**

#### **Students will know...**

- Vocabulary terms:            perspective  
   contrast  
   Value with lines  
   Texture  
   Movement  
   Rhythm
- how to create a design from lines
- what it means to create movement from lines
- how to use perspective
- 2 point perspective
- horizon line
- vanishing point
- implied lines
- different types of lines
- who Jackson Pollock, Willem DeKooning, and Piet Mondrian are

#### **Students will be able to...**

- create a line drawing using different types of lines, using charcoal, pencil and black markers.
- create a piece consisting of contrast, movement and rhythm.
- create balance between their lights and darks.
- create 2-point perspective buildings drawing using all implied lines to imply texture.
- evaluate and discuss their pieces and pieces of their peers using a critique protocol and rubric.
- analyze artist's work and thoughts on why they created their pieces and their use of lines.

## Stage 2 – Assessment Evidence

Evidence that will be collected to determine whether or not Desired Results are achieved

### Suggested Performance/Transfer Task(s)

-Students will be working on a line pattern design. They will have a 9x12 piece paper, and worksheets on different types of lines. The designs will create movement and value with black and white.

-Students will be working with 9x12 paper and working with 2 point perspective. Students will practice in their sketchbooks creating two point perspective buildings.

Once completed they will work on a cityscape using only two point and using line designs to create texture and implied lines.

### Rubric

Drawing Assessment Rubric					
<b>Student Name:</b>					
Circle the number in pencil that best shows how well you feel that you completed that criterion for the assignment.	Excellent	Good	Average	Needs Improvement	Teacher's Rating
Criteria 1 – Student drew from observation and drew with correct proportions and balance	10	9 – 8	7	6 or less	
Criteria 2 – Accurate line drawing of still life objects	10	9 – 8	7	6 or less	
Criteria 3 – Student understands the concept of value in art, and can use a pencil to express a full range of values from black to light gray. Completed drawing shows that range.	10	9 – 8	7	6 or less	
Criteria 4 – Effort: took time to develop idea & complete project? (Didn't rush.) Good use of class time?	10	9 – 8	7	6 or less	
Criteria 5 – Craftsmanship – Neat, clean & complete? Skillful use of the art tools & media?	10	9 – 8	7	6 or less	
Total: 50 x2 (possible points)	Grade:				Teacher Total
Student Comments:					
Teacher Comments:					

### **Other Evidence**

- oral participation in class discussions

-Students will journal daily with the following suggestions for sketches and the only instruction that the work must be solely created through the use of lines:

- \* Illustrate your favorite poem
- \* Draw the contents of a trash can
- \* Drawing of a house plant (real or artificial)
- \* Draw an object with a surface texture.
- \* Draw tools used in certain professions
- \* Draw a tennis shoe
- \* draw a grouping of leaves
- \* Draw something you might find in a department store display
- \* Draw a large jar and fill it up with something (candy, toys, rock, etc)
- \* Design a school desk
- \* Draw your favorite snack food
- \* Draw an object melting
- \* Draw a bowl of fruit, shade it.
- \* Draw hands holding something
- \* Draw a mechanical object
- \* word picture: select a word that bring to mind a mental picture, draw the word as the shape of the object, such as the word apple in the shape of an apple, or apples spelling out the word.
- \* Draw popcorn
- \* Keyhole: what would you see through a key hole

### **Student Self-Assessment and Reflection**

- Pre-test
- Post test
- Critique, written

## **Stage 3 – Learning Plan**

(Design learning activities to align with Stage 1 and Stage 2 expectations)

### **Key learning events needed to achieve unit goals**

- What is a line?
- How do lines create movement?
- Students will learn what lines are. Students will learn how lines create movement.
- Students will create a chart of lines in their sketchbooks so they have an understanding of the different types of lines.
- Students will learn what Zentangle means.
- Students will look at examples of different types of Zentangle patterns in order for them to create their own Zentangle.
- Students will create a piece using the lines worksheet, and the zentangle patterns.
- Students will learn the concept of vanishing point, horizon line and perspective.
- Students will complete exercises in their sketchbooks on perspective.
- Students will create a drawing in two-point perspective. Once students have done the drawing, they will go back and imply windows and doors by using only lines

## Resources and Teaching Tips

- DeKooning: A Retrospective, by Jim Coddington, [John Elderfield](#) and Willem de Kooning (Hardcover - Sep 30, 2011)
- Jackson Pollock, by Ellen Landua April 2010
- Picasso Line drawings and prints (Dover Fine art, History of Art) by Pablo Picasso 1982
- Line and Shading in drawing, (Drawing Academy) by Gabriel Martin I Roig (2005)
- Basic Zentangle
- Zentangle 2
- Zentangle 3
- Perspective drawing handbook, (Dover art instruction) by Joseph D'Amelio (May 2004)
- Perspective drawing for beginners (Len a Doust)

## Differentiation

- Change the size of the paper
- Along for longer time on project, provide assistance when requested
- Allow students to look at different patterns and use those patterns to create their design.

## Design Principles for Unit Development

At least one of the design principles below is embedded within unit design

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(Briefly explain how design principle(s) are embedded within the unit design.)

Universal Design for learning: Students will learn balance between the artist’s work and their own work. Students will examples of other’s work, and other ways of solving problems and finding a different solution.

## Technology Integration

The ability to responsibly use appropriate technology to communicate, solve problems, and access, manage, integrate, evaluate, and create information

Projector

Elmo

Demonstration from the Elmo onto the board so everyone can see demonstration

Laptop for images