

Center for Visual Arts & Museum Studies

Curriculum Contents

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Roanoke County's Mission Statement for the Specialty Schools

- ✓ It is the mission of Roanoke County Public Schools to ensure that all students participate in quality learning necessary to grow, adapt, and meet the challenges of a changing world.

Specialty Centers offer talented and motivated students the opportunity to pursue a specific interest while completing a rigorous academic program. The curriculum provides practical applications and develops real world experiences. Roanoke County teachers and individuals from the community and higher education institutions create curriculum for the specialty centers, which encourage higher level thinking in order to enrich the student's knowledge of and appreciation of the specialty center area.

Center for Visual Arts Mission

To:

- ✓ Establish a strong foundation for enriched artistic experiences that integrate studio work, research, critique, aesthetics and career opportunities.
- ✓ Immerse students in creative, intensive visual art experiences.
- ✓ Provide students with a specific understanding of the impact of visual arts upon the world, past and present.
- ✓ Introduce and cultivate the development of critical analysis, problem solving, and design skills.
- ✓ Provide mentorship opportunities for students with professional individuals and businesses to enhance the quality of learning in the visual arts.

Four-Year Scope & Sequence

(Year 1) Visual Arts I through Cultures 2 credits

The students will learn in an accelerated environment about visual art styles, techniques, and materials from prehistoric times through the Renaissance, including the art of some non-Western cultures. They will understand the connection between art, culture, and society in both their studio and art history lessons and in their cohort World History class, monthly field trips, and interactions with visiting artists. They will also begin to explore careers in the arts. Students will keep sketchbook/research journals and art portfolios to record their learning.

(Year 2) Visual Arts II through Styles 2 credits

The students will expand their knowledge of studio techniques and art history through contemporary times, studying in depth, the styles and techniques of artists in the last 150 years. They will continue exploring careers and taking part in field trips and talking to visiting artists. They will continue keeping sketchbook/research journals and art portfolios.

(Year 3) Visual Arts III through Self 2 credits

The students will focus on the development of their own personal styles as artists. They will engage in an in-depth exploration of influential cultures and artists that relate to their individual areas of concentration. Correspondence will take place with professionals in the students' chosen fields in the visual. The students will produce work suitable for exhibiting and will be responsible for all aspects of organizing and setting up a professional student art show. They will continue building their portfolios and sketchbook/research journals. Students will also start researching college and grant opportunities.

(Year 4) Visual Arts IV through Careers 2 credits

The students will participate in an internship under the direction of a professional in a chosen visual arts field while continuing their focused studio work. The students will also select other related elective classes that would require inquiry, research, and writing in their chosen areas. They will prepare applications and slide portfolios and essays for college and grants. The students' completed sketchbook/research journals and art portfolios will be presented as a final evaluation.

Introduction

This intention of this curriculum is to integrate studio skills, art history, aesthetics and criticism for students who have enrolled in the first year of The Center for Visual Arts. The art history component connects with the 9th grade curriculum in world history and serves as an organizing element for the year.

A majority of class time will be spent on studio work with a strong emphasis on the Elements of Art and the Principles of Design. Interpretation, description, analysis, and judgment will be an integral part of the overall art class. All students will be required to keep a research journal/sketchbook in which they record ideas and drawings.

Scope and Sequence of Components

<u>Art History</u>	<u>Studio</u>	<u>Suggested Time Frame</u>
Prehistoric	Drawing from memory and imagination using chalk, charcoal and pastels on brown paper Introduction to drawing from observation (contour, modified contour, spatial relation, gesture)	(Semester 1) Week 1 Week 2 and 3
Egyptian	Drawing the human figure in proportion Mixing paint practice Painting using symbolism and stylized subject matter with acrylics	Week 4 Week 5 and 6 Week 7 and 8
Greek	Drawing figures idealistically and realistically Figurative sculpture in plaster Introduction to wheel-thrown pottery	Week 9 Week 10 and 11 Week 12 and 13
Roman	Clay portrait busts Drawing using value tones and textures for area of emphasis.	Week 14 Week 15 and 16
Byzantium, Islamic and Early Christian	Mosaics	Week 17 and (Semester 2) Week 1
African	Masks Fabric dying	Week 2 and 3 Week 4
Middle Ages	Calligraphy and illumination	Week 5 and 6
Renaissance	Value-tone drawings Painting realistically in oils Renaissance Faire costumes and props Drawing in one, two and three-point perspective	Week 7 Week 8 and 9 Ongoing from beginning of semester Week 10
Asian	Block printing Hand-made paper and	Week 11 Week 12 and 13

	bookbinding Coil pottery (Jomon)	Week 14
Pre-Columbian	Stylized mola Oaxacan –inspired sculpture or Huichol-inspired bead or yarn painting	Week 15 Week 16, 17

Additional Projects and Requirements throughout Year

Readings and Research

- ✓ textbook: *Discovering Art History*
- ✓ art elements and principles of design binder
- ✓ non-fiction or fiction book of student's choosing that is based on the Renaissance
- ✓ research on specific projects, using web via lap tops, or books

Sketchbook/Journals

- ✓ due every two weeks, except exam time

Includes:

- ✓ summary, personal response, and sketches from readings and research (see above), as well as field trips, visiting artists and projects
- ✓ compositions emphasizing specific art elements and principles of design (paired with reading from art elements and principles of design binder)
- ✓ observation drawings (contour, modified contour, spatial relation, value tone) with written explanations
- ✓ mixed-media collage
- ✓ sketches of creative ideas
- ✓ brainstorm sketches and notes for projects, whether classroom or individual
- ✓ art criticisms
- ✓ other sketches, or responses to questions proposed by teacher

Creative Projects

- ✓ due every nine weeks
- ✓ based on concept/theme given by teacher (Examples: self-portrait, symbolic monument to a friend, art hat, altered chairs)

- ✓ discussion of suggested ways to approach project with exemplars, if available, or suggested research
- ✓ student chooses media and approach
- ✓ critique on day due (Students are encouraged to “hide” their project until critique to add to the excitement.)
- ✓ purpose is to allow students to experiment with media and techniques that are not explored in class, so that they don’t feel we are limiting them, and to push their problem-solving skills

Field Trips, Visiting Artists and College Reps

- ✓ a minimum of one per month
- ✓ field trips are after school or on Saturday and are not required, but extra credit
- ✓ purpose is to open minds about wide range of art categories, techniques, styles as well as career options
- ✓ examples: VWCC gallery, downtown galleries, Art Museum of Western Virginia, Hollins University Gallery, Washington, D.C., New York City

UNIT 1: ART DURING THE PALEOLITHIC AND NEOLITHIC TIMES and DRAWING TECHNIQUES

Content Standards of Learning

Art: AI.1 AI.3 AI.7 AI.12 AI.15 AI.17-22 AI.26, AI.31
NA-VA.9-12.1, NA-VA.9-12.3, NA-VA.9-12.4, NA-VA.9-12.5

World History I: WHI.1, WHI.2

English: E9.4, 9.6

Enduring Understandings

Students will understand that

- ✓ Humans found a need to make art at least 30,000 years ago when civilization was just beginning.
- ✓ Drawing is a basic and global human skill that anyone can learn.
- ✓ Drawings, paintings and sculpture from imagination and memory are important cultural achievements throughout history and the world.

Essential Questions

- ✓ What is art and what is its significance?
- ✓ How do our lives compare to Paleolithic and Neolithic humans?
- ✓ What was the impact of the environment on these people?
- ✓ How have we obtained information about this era?
- ✓ What are the stories behind Lascaux, Altamira and other significant caves?
- ✓ What are the stories behind Stonehenge?
- ✓ What effects do these discoveries have on the societies that discovered them?
- ✓ What are the theories related to these discoveries? Does everyone agree with these theories?
- ✓ Do the theories change?
- ✓ What other art forms and crafts did these people create?
- ✓ How did they communicate with each other?

UNIT 1: ART DURING THE PALEOLITHIC AND NEOLITHIC TIMES and DRAWING TECHNIQUES

- ✓ Why do humans draw?
- ✓ What drawing styles would we use to document an important event with only our memory or imagination as a guide?
- ✓ How does development of our brain relate to our drawing skills?
- ✓ How have drawing styles evolved over time?

Key Knowledge and Skills

Students will know

- ✓ Art is a fundamental tool of civilization.
- ✓ Art is strongly influenced by the condition of civilization.
- ✓ There are many styles and purposes of art.
- ✓ There are limitations to drawing from memory and imagination but these allow us to explore ideas not present in our daily lives.
- ✓ Archeologists are still making discoveries about this era and theories are changing.
- ✓ Drawing is a learned skill
- ✓ Drawing from observation, especially contour, is a valuable exercise for all artists to improve their ability to see, *i.e.* to notice the details in the world around them.
- ✓ The different methods of drawing.

Students will be able to

- ✓ Discuss drawings, paintings, and sculptures from imagination and memory from different eras.
- ✓ Draw events from memory and imagination.
- ✓ Draw from observation using contour, modified contour and spatial relation techniques.

Evidence of Understanding

Performance Tasks

Students will

- ✓ Discuss LCD slide show/lecture about prehistoric art.
- ✓ Draw an event from memory and imagination, using black, white, and sepia, chalk on large pieces of brown paper, etc.
- ✓ Compare drawings and paintings from imagination and memory to those from other eras (example: Chagall, Dali, Escher).
- ✓ Draw objects and models from observation (contour, modified contour, spatial relation).
- ✓ Critique and discuss drawings.

UNIT 1: ART DURING THE PALEOLITHIC AND NEOLITHIC TIMES and DRAWING
TECHNIQUES

Other evidence

- ✓ Sketchbook/journal with personal response to textbook reading, slide show and studio project.

Other Suggested Activities

- ✓ Before slide show and lecture have students make part I of Chart of Misconceptions (knowledge at beginning of unit compared to knowledge at end of unit) about prehistoric art as well as drawing, and then complete it and discuss at end of unit.
- ✓ Show images of cave art and tell stories of the caves' discoveries and the affect the discoveries had on late 19th century society.
- ✓ Ask students to brainstorm and present theories about specific aspects of prehistoric art and then share professional theories (some are very surprising). (Example: Was art important to prehistoric people?)
- ✓ Discuss the societal myths about drawing skills.
- ✓ Brainstorm and discuss theories of Stonehenge.
- ✓ Visit websites about prehistoric art.
- ✓ Invite an archeologist or art historian to talk on the subject.

UNIT 2: ART OF ANCIENT NEAR EAST AND EGYPT and SYMBOLISM IN ART

Content Standards of Learning

Art: AI.1, AI.3, AI.7, AI.12, AI.15, AI.17-22, AI.26, AI.31 NA-VA. 9-12. 1
through 4

World History: WHI.1, WHI. 3

English: E.9.2-4, E9.6-8

Enduring Understandings

Students will understand

- ✓ Art is an important form of communication and can tell complex stories, spread propaganda, and preserve mythology.
- ✓ That the development of mythology and religion strongly influenced the art from these times, and the environment strongly influenced that mythology.
- ✓ Symbolism is an important element of art throughout history and the world.

Essential Questions

- ✓ What are the environmental characteristics that influenced Egyptian culture?
- ✓ What are the differences between Egyptian civilization and the civilizations of Mesopotamia, Assyria, and Babylon? What caused the differences?
- ✓ What are some of the basics of Egyptian mythology?
- ✓ How is the mythology represented in Egyptian art?
- ✓ What was daily life like for both the royalty and the lower classes?
- ✓ What was the hierarchy of Egyptian culture?
- ✓ How have the 19th century, 20th century and contemporary societies reacted to discoveries of ancient Egypt and are archeologists still making discoveries?
- ✓ What are the significant artifacts of this time?
- ✓ What are common characteristics of Egyptian art and reasons for their style of representation?
- ✓ How does Egyptian art compare to art from other eras?
- ✓ How do we interpret the symbolism in Egyptian art?
- ✓ What role does symbolism play in art?
- ✓ What makes art “stylized”?

UNIT 2: ART OF ANCIENT NEAR EAST AND EGYPT and SYMBOLISM IN ART

Key Knowledge and Skills

Students will know

- ✓ Styles in art are a reflection of all aspects of a civilization, from mythology to environment, geography, politics and economics.
- ✓ Symbolism in art can tell complex stories and has been used in many eras.
- ✓ Some societies preferred stylized art instead of naturalistic art.
- ✓ Art teaches us about other cultures and time periods.
- ✓ Archeologists are still making discoveries about this era and theories are changing.
- ✓ Some of the significant works of art and archeology from this period.
- ✓ Ornamentation (jewelry and makeup) are two of the oldest forms of art and has survived for thousands of years.
- ✓ Some different approaches to composition in 2D art.
- ✓ Intermediate theories on mixing colors.

Students will be able to

- ✓ Discuss the unique style of Egyptian art and architecture.
- ✓ Interpret some Egyptian hieroglyphics and Egyptian symbols.
- ✓ Draw the human figure in proper proportion in a variety of poses.
- ✓ Use visual symbolism to communicate ideas.
- ✓ Create a unified composition incorporating symbols.
- ✓ Mix hues, neutrals, tints and shades from warm and cool primary colors.

Evidence of Understanding

Performance Tasks

Students will

- ✓ Discuss slide show/ lecture.
- ✓ Record their research of symbols from many cultures and eras in their sketchbook/journal.
- ✓ Draw the human figure in proportion using gesture and modified contour.
- ✓ Mix hues, neutrals, tints and shades on charts using warm and cool primary colors.
- ✓ Compose and create a decorative, symbolic painting based on symbolism.
- ✓ Critique paintings.
- ✓ Create bracelets using safety pins and beads.

Other evidence

- ✓ Sketchbook/journal with personal response to textbook reading, slide show and studio project.

Other Suggested Activities

- ✓ Discuss contemporary movies based on Egyptian culture.
- ✓ Create total body plaster cast, Egyptian-style sculpture in teams.
- ✓ Build and decorate own coffin.
- ✓ Create clay cartouche with hieroglyphics.
- ✓ Invite archeologist or art historian to discuss this time period.
- ✓ Read and discuss an excerpt from *The Epic of Gilgamesh. (Art and Civilization)*
- ✓ Watch the video about the discovery of Tutankhamen's tomb.
- ✓ Compare Egyptian paintings and sculpture to paintings and sculpture from other time periods.
- ✓ Discuss the different theories of how the pyramids were built.
- ✓ Students will research and present part of art history presentation/slide show.
- ✓ Visit the Virginia Museum of Art in Richmond.
- ✓ Discuss mandalas (another form of stylized, symbolic art).

UNIT 3: ART OF ANCIENT GREECE and IDEALISM IN ART

Content Standards

Art: AI.1 AI.3 AI.7 AI.12 AI.15 AI.17-22 AI.26, AI.31 NA-VA.9-12.1-6

World History I: WHI.1, WHI.5

English: E. 9.2-4, E.9.6-8

Enduring Understandings

Students will understand

- ✓ Greek society gave birth to a new consciousness of human thinking that was reflected in their art, writing, philosophy, politics, drama, architecture, science, sport, and mathematics that is still part of Western Civilization.
- ✓ Greek art was, at times, like the Egyptians, more interested in depicting people idealistically instead of realistically.
- ✓ Rendering realistically is a learned skill involving the intellect and requiring practice.

Essential Questions

- ✓ What are the roots of Greek culture?
- ✓ How is mythology represented in Greek art?
- ✓ What was daily life like in Greece?
- ✓ What did Greeks think about being human, and how was that different from previous cultures?
- ✓ How is Greek philosophy reflected in its sculpture and architecture?
- ✓ What important contributions to sculpture and architecture did the Greeks make?
- ✓ How did Greek sculpture evolve and change?
- ✓ What evidence of Greek architecture can we see in Roanoke? in Virginia? In Washington, DC?
- ✓ What role did the Greek vases play in Greek society?
- ✓ What was the Greek attitude towards education? towards health?
- ✓ What are the processes of rendering realistically and idealistically?

Key Knowledge and Skills

Students Will Know

- ✓ That a society's philosophy about life is reflected in its art and aesthetics.
- ✓ Art is not separate from other aspects of society and often reflects deep scholarly thought.
- ✓ Drawing realistically is a practiced and learned skill.
- ✓ We can learn about Greek mythology and society by interpreting and analyzing its artwork.
- ✓ The advancements made in sculpture and architecture during this time.
- ✓ Understand the difference between rendering idealistically and realistically.

Students Will Be Able to

- ✓ Discuss the connections between Greek philosophies, mythology, drama, society and art.
- ✓ Interpret the images on a Greek Vase.
- ✓ Draw a human figure using modified contour drawing, spatial relation drawing, and drawing with value tones.
- ✓ Throw a basic pot on the wheel.

Evidence of Understanding

Performance Tasks

Students will

- ✓ Choose an important aspect of Greek art, research it and record that research in their sketchbook/journal, present its story to class and engage in discussion about it.
- ✓ Draw the human figure using several drawing methods with emphasis on proportion and positive and negative space. Also try drawing realistically and idealistically and discuss the different experiences and products.
- ✓ Create figurative sculptures using wire armatures and plaster craft.
- ✓ Practice and succeed at making a pot on the wheel.
- ✓ Critique drawings and sculptures.

Other evidence

- ✓ Sketchbook/journal with personal response to textbook reading, slide show and studio project.

Other Suggested Activities

- ✓ Discuss Greek philosophy that relates to aesthetics (idea of beauty, etc.) and compare to present-day aesthetics.
- ✓ Compare Greek sculpture from one period to another, showing its evolution.
- ✓ Compare to other figurative sculpture throughout art history.
- ✓ Create life-size plaster molded figurative sculptures that can relate together in a theme, example: the arts, a battle, sports, etc. (Can be freestanding or frieze relief)
- ✓ Make coil Greek amphoras, according to shapes of that era, and use black and brick underglaze and Sgraffito to illustrate a Greek myth.
- ✓ Discuss the roll of war in Greek society, economics and art.
- ✓ Create a small illustrated book summarizing a Greek myth.
- ✓ Discuss advent of theater and drama.
- ✓ Invite guest expert.
- ✓ Review briefly the Greek ideal of beauty and the Roman ideal of realism and compare with contemporary ideals.
- ✓ Have students read pages 36-39, as well as 172-189 in textbook.

UNIT 4: ART OF ROMAN EMPIRE and REALISM IN ART

Content Standards

Art: AI.1 AI.3 AI.7 AI.12 AI.15 AI.17-22 AI.26, AI.31 NA-VA.9-12.1-6

World History I: WHI.1, WHI.6

English: E.9.2-4, E.9.6-8

Enduring Understandings

Students will understand

- ✓ The Roman Empire made significant contributions in sculpture, architecture and mosaics that still influence today's art and design.
- ✓ That philosophy and societal conditions are reflected in Ancient Roman art.

Essential Questions

- ✓ What part of Greek culture did Romans absorb?
- ✓ What were the political and geographic aspects of the Roman Empire?
- ✓ In what way was the Roman interest in mathematics expressed in its architecture?
- ✓ What important contributions to architecture did Ancient Rome make?
- ✓ What was daily life like in the Roman Empire?
- ✓ How were Roman philosophy and societal beliefs expressed in Roman sculpture?
- ✓ What evidence of Roman architecture can we see in Roanoke? in Virginia? In Washington, DC, and throughout the world?
- ✓ What evidence of Roman sculpture can we see in Roanoke? In Virginia? In Washington DC? In New York?

Key Knowledge and Skills

Students will know

- ✓ That a society's philosophy about life is reflected in its art and aesthetics.

- ✓ Architecture combines an enthusiasm for mathematics, as well as aesthetics.
- ✓ The advancements made in sculpture and architecture during this time.

Students will be able to

- ✓ Discuss the expression of mathematics in Roman sculpture.
- ✓ Recognize Roman architectural and sculpture influences still existing in our world today.
- ✓ Create detailed clay portrait busts.
- ✓ Create an area of emphasis in a drawing by adding value tones and texture in one area.

Evidence of Understanding

Performance Tasks

Students will

- ✓ Create a clay bust inspired by Roman busts.
- ✓ Discuss slide show and David McCauley's *Roman City*.
- ✓ Critique their portrait busts.
- ✓ Create a drawing from observation that is about line and emphasis using modified contour drawing, with an area of value tones and textures as the area of emphasis. (Based on reading chapters on Line and Emphasis from *Design Basics*. And example on page 26 from *A Guide to Drawing*.)

Other evidence

- ✓ Sketchbook/journal with personal response to textbook reading, slide show and studio project.

Other Suggested Activities

- ✓ Discuss how Roman philosophy relates to aesthetics. Example: Epicurus
- ✓ Compare Roman sculpture to Greek sculpture.
- ✓ Discuss the differences between Greek and Roman society.
- ✓ Have students read textbook on aesthetics and criticism, as well as on Roman art.
- ✓ Tell stories and myths that are illustrated by Roman art.
- ✓ Look at and discuss visual and theoretical changes in architecture throughout history.

- ✓ Students will research and present part of art history presentation/slide show.
- ✓ Read pages 190-200 in textbook.
- ✓ Go into Roanoke to draw architectural elements, which they then recreate and arrange in a low relief ceramic sculpture.
- ✓ Choose an important Roman artifact, research it, and present its story to class.
- ✓ Look at contemporary examples of busts.

UNIT 5: BYZANTINE, ISLAMIC, and EARLY CHRISTIAN CULTURES and DECORATIVE DESIGN and MOSAICS

Content Standards

Art: AI.1 AI.3 AI.7 AI.12 AI.15 AI.17-22 AI.26, AI.31 NA-VA.9-12.1, 2, 4, 6

World History I: WHI.1, WHI.7, WHI.8

English: E.9.2-4, E.9.6-8

Enduring Understandings

Students will understand

- ✓ In these cultures art was strongly influenced by religious doctrine.
- ✓ Geometry can be used to make intriguing designs.
- ✓ History of mosaics as an art form.

Essential Questions

- ✓ How did Judaism and Christianity evolve (starting with Plato, Plotinus)?
- ✓ How did Islamic culture evolve?
- ✓ How do the two cultures compare?
- ✓ What significant contributions did Islam make in art?
- ✓ How did Byzantium art reflect influences of Rome as well as Islam?
- ✓ How is religious doctrine reflected in the two culture's art?
- ✓ What was the significance of geometry in Islamic art?
- ✓ How have mosaics evolved to present day contemporary art?

Key Knowledge and Skills

Students will know

- ✓ That both Islam and Christianity made important contributions to art.

- ✓ The basic ideas of both Islam and Christianity.
- ✓ The history and range of mosaic art.

Students will be able to

- ✓ Design and create a mosaic.

Evidence of Understanding

Performance Tasks

Students will

- ✓ Discuss slide show/lecture.
- ✓ Design and create a 4-square-foot mosaic, after researching ancient and contemporary mosaics.
- ✓ Critique mosaics.
- ✓ Write summaries and personal responses to their textbook reading.

Other evidence

- ✓ Sketchbook/journal with personal response to textbook reading, slide show and studio project.

Other Suggested Activities

- ✓ Research and create symmetrical, geometric handpainted tiles.
- ✓ Discuss the relations between Christians and Muslims throughout time.
- ✓ Look at and discuss significant Islamic contributions to art (Taj Mahal, carpets, *etc*).
- ✓ Look at Byzantium mosaics and compare to Roman mosaics.
- ✓ Have students read textbook pages 206-221.
- ✓ Students will research and present part of art history presentation/slide show.

UNIT 6: ART OF AFRICA and MASKMAKING and TEXTILE DESIGN

Content Standards

Art: AI.1, 3, 6--10, 12-15, 17, 20-32

World History I: WHI.1, WHI.11

English: E.9.7, E.9.8

Enduring Understandings

Students will understand

- ✓ Important artifacts of Africa.
- ✓ The variety and purposes of craft techniques and products found throughout the continent.
- ✓ The influence of African craft techniques on contemporary crafts.
- ✓ The variety of cultures on the continent.
- ✓ The importance of color schemes in textile designs.
- ✓ How to mix colors that exactly match swatches from specific color schemes.

Essential Questions

- ✓ What fiber arts were developed in Africa?
- ✓ What is the role of masks in traditional African culture?
- ✓ What variety of media did artisans incorporate in their masks?
- ✓ What is the role of sculpture in African cultures?
- ✓ How is aesthetics integrated into everyday life in these cultures?
- ✓ Who are the Ndebele and what forms of art do they incorporate in their everyday lives?
- ✓ How has fiber art developed as an art form and career today?

Key Knowledge and Skills

Students will know

- ✓ The wide range of art techniques and media developed on this continent.
- ✓ How these art forms have been adapted by Western culture.
- ✓ The roles and aesthetics of African masks and dyed fabrics.
- ✓ What contemporary fiber artists are designing and creating, and what their careers are like.
- ✓ The effect of color schemes in a design.
- ✓ Color relationship theories.

Students will be able to

- ✓ Create expressive masks from mixed media.
- ✓ Resist dye fabric.
- ✓ Mix exact colors from swatches from specific color schemes.
- ✓ Discuss color schemes and relationships in designs and paintings.

Evidence of Understanding

Performance Tasks

Students will

- ✓ Participate in class discussions.
- ✓ Research African masks and fabrics and record research in journal.
- ✓ Create masks using papier mache and mixed media.
- ✓ Choose color schemes from Color book.
- ✓ Mix the exact colors from the chosen scheme.
- ✓ Dye fabric using resist method.
- ✓ Critique masks and fabric.
- ✓ Research and record in journal information and samples of contemporary textile design and the career of textile design.

Other Evidence

- ✓ Sketchbook/journal with personal response to textbook reading, slide show and studio project.

Other Suggested Activities

- ✓ Research and present part of art history presentation/slide show.

- ✓ Field trip to Harrison Museum.
- ✓ Abstracted self-portraits from cut-out foam and acrylic.
- ✓ Bead art.
- ✓ Ndeble-style murals on paper.
- ✓ Tie-dying (adire eleso), and compare to Japanese-style and American-style tie-dying.
- ✓ Adinkera stamped cloth.
- ✓ Have college reps explain career of textile designer.
- ✓ Other contemporary methods of textile printing and decorating.

UNIT 7: ART AND LIFE OF THE MIDDLE AGES and CALLIGRAPHY

Content Standards

Art: AI.1, 3, 4, 6--10, 12-15, 17, 20-32

World History I: WHI.1, WHI.9, WHI.12

English: E.9.2, E.9.4, E.9.6, E.9.7, E.9.8

Enduring Understandings

Students will understand

- ✓ The societal and cultural developments and challenges during the Middle Ages.
- ✓ Many Gothic styles still influence our culture.
- ✓ The unique design elements of Gothic cathedrals.
- ✓ How Giotto and Jan Van Eyck influenced painting.

Essential Questions

- ✓ What was life like during the Middle Ages?
- ✓ What was the influence of religion on this culture?
- ✓ What literature written during this time is still a very important part of our culture?
- ✓ How is this era still an influence in other aspects of our culture, like the movies?
- ✓ What are the characteristics of Gothic cathedrals?
- ✓ What are other ways designers have created spiritual places throughout history?
- ✓ What was the purpose of stained glass and how have other artists used the medium?
- ✓ What is illumination?
- ✓ Who was Giotto and why is he considered so influential throughout art history?
- ✓ What was the importance of Jan Van Eyck and *The Arnolfini Wedding*?
- ✓ What was Celtic culture of this time like and how did it influence Christian culture?
- ✓ What purpose do value tones play in painting?

Key Knowledge and Skills

Students will know

- ✓ The effect of the religious philosophy of the Middle Ages on art of this time.
- ✓ The unique characteristics of Gothic cathedrals.
- ✓ What makes Giotto and Van Eyck so important in art history.
- ✓ The role of illuminated manuscripts in this culture.
- ✓ Celtic culture and art.
- ✓ How value tones adds to realism in drawings and paintings.

Students will be able to

- ✓ Describe the unique characteristics of Gothic architecture.
- ✓ Create illuminated calligraphy using interlocking designs in border.
- ✓ Draw a still life using value tones.

Evidence of Understanding

Performance Tasks

Students will

- ✓ Discuss a slide show of Gothic art and architecture.
- ✓ Create an illuminated calligraphy with interlocking designs in the border.
- ✓ Draw a still-life using value tones.
- ✓ Sketch examples of Medieval architectural details in sketchbook/journal.

Other evidence

- ✓ Sketchbook/journal with personal response to textbook reading, slide show and studio project.

Other Suggested Activities

- ✓ Visit St. Andrews and draw Gothic-like details.
- ✓ Illustrate an Arthurian legend or a tale from Canterbury Tales.
- ✓ Listen to Medieval music.
- ✓ Students will research and sketch Medieval fashion and architectural details.
- ✓ Discuss difference between poor and wealthy and images from *Les Tres Riches Heures*.
- ✓ Create a uniquely designed piece of stained glass.

UNIT 8: THE RENAISSANCE and PAINTING TECHNIQUES FOR REALISM

Content Standards

Art: AI.1, 3, 6, .7, 12-15, 17-24, 26-32 NA-VA.9-12.1-6

World History I: WHI.1, WHI.13

English: E.9.2-4, E9.6-8

Enduring Understandings

Students will understand

- ✓ Why the Renaissance is considered to be the time of the rebirth of human consciousness with great artists and thinkers.
- ✓ Tremendous advances were made in art techniques during this time.
- ✓ New techniques in drawing and painting realistically.

Essential Questions

- ✓ What were the major changes that took place in European society during the Renaissance?
- ✓ What was the important role of art during the Renaissance? Compare this to the role of art in our society.
- ✓ Who were the Medicis and do we have parallels in our society?
- ✓ What was the importance of the church in the development of art during this time?
- ✓ Who were the important artists of the Renaissance?
- ✓ What are the techniques of drawing one, two and three-point perspective?
- ✓ How did composition in painting evolve during the Renaissance?
- ✓ Who were the major writers and philosophers of this time?
- ✓ How was Russia developing at this time?
- ✓ What was the significance of the art collection of the Czars?
- ✓ How did Northern Europe experience a different Renaissance than Italy?

Key Knowledge and Skills

Students will know

- ✓ The major cultural changes that took place during the Renaissance.
- ✓ The significance and major works of Renaissance artists, such as daVinci, Michelangelo, Brunelleschi, Fra Fillippo Lippi, Botticelli, Raphael, Titian, El Greco, Durer, Holbein, Van Eyck, Bosch, and Grunewald.
- ✓ The historically accurate fashion of the Elizabethan era across social strata.
- ✓ The role and career of costume designers.

Students will be able to

- ✓ Draw in one, two and three-point perspective.
- ✓ Incorporate value tones effectively in realistic oil paintings.
- ✓ Discuss the changes made in art during this period and the significant contributions of the major artists of this time.
- ✓ Recognize contemporary artists who continue to paint in a realistic style (Contemporary Realism.)
- ✓ Recognize specific artists' works from a sample of drawings, paintings and sculpture by discriminating differences in styles.

Evidence of Understanding

Performance Tasks

Students will

- ✓ Discuss the slide show/lecture on the Renaissance.
- ✓ Discuss the books that they have chosen to read involving the Renaissance.
- ✓ Draw architecture in two and three-point perspective.
- ✓ Paint a realistic still life in oils.
- ✓ Take part in the Renaissance Faire, either by helping create costumes, reenacting in costume, painting banners, or helping with the food and production.
- ✓ Recognize artists' work from a sample of drawings, paintings, and sculpture.

Other evidence

- ✓ Sketchbook/journal summaries and personal responses to textbook reading as well as book of choice on Renaissance.

Other Suggested Activities

- ✓ Fieldtrip to view Renaissance art and other realistic art.

- ✓ Invite a costume designer to be a visiting artist, or make a field trip to their workspace.
- ✓ Discuss da Vinci's sketchbooks and the importance of sketchbooks for all artists.
- ✓ Compare Renaissance sculpture to Greek sculpture.
- ✓ Discuss the importance of today's art patrons, compared to the Medicis.
- ✓ Discuss the important contributions made by the philosophers who appear in Raphael's *School of Athens*.
- ✓ Listen to Renaissance music.
- ✓ Students research and present part of art history presentation/slide show.
- ✓ Students choose a detail of the Sistine Chapel and reproduce it in a value-tone drawing.
- ✓ Put on a Renaissance Faire for the school, with authentic costumes, food, and dramatic and musical entertainment.

UNIT 9: ART OF ASIAN CIVILIZATIONS and THE ART OF THE BOOK

Content Standards

Art: AI.1, 3, 4, 6, .7, 12-15, 17-24, 26-32 NA-VA.9-12.1-6

World History I: WHI.1, WHI.10

English: E.9.2, E.9.4, E.9.7, E.9.8

Enduring Understandings

Students will understand

- ✓ Unique aspects of Asian culture.
- ✓ The process and history of paper making, block printing, and bookbinding.
- ✓ Contemporary artists continue to explore paper making, block printing and bookbinding.
- ✓ The history and process of creating ancient Japanese Jomon pottery.
- ✓ How aesthetics is integral to Japanese culture.
- ✓ Japanese art and pottery has had a broad influence on artists throughout the world.

Essential Questions

- ✓ How does Oriental culture compare to Western culture?
- ✓ What are Buddhism, Hinduism, Confucianism and Taoism and how are they represented in Oriental art?
- ✓ How does Oriental architecture compare to Western architecture?
- ✓ How has Oriental culture influenced Western culture?
- ✓ What characteristics make Oriental art different from Western art?
- ✓ How were Western artists influenced by Oriental art?
- ✓ What is the history of papermaking, bookbinding and block printing in Oriental culture?
- ✓ How have contemporary artists explored papermaking, bookbinding and block printing?
- ✓ What are the unique characteristics of Jomon pottery and how was it created?
- ✓ What are the parallels of this 5,000-year-old style of pottery and contemporary pottery?
- ✓ What are the other important influences of Japanese art and pottery?

Key Knowledge and Skills

Students will know

- ✓ The unique characteristics of Oriental culture.
- ✓ The unique characteristics of Oriental art.
- ✓ The basics of Oriental religions.
- ✓ How Oriental art influenced Western art.
- ✓ The history, characteristics and techniques of Japanese art and pottery.

Students will be able to

- ✓ Find influences of Oriental art when looking at certain Western art.
- ✓ Make hand-made paper.
- ✓ Create block prints.
- ✓ Bind a book using Japanese binding that incorporates their handmade paper and with their prints.
- ✓ Create Jomon-style coil pottery.

Evidence of Understanding

Performance Tasks

Students will

- ✓ Create exhibition quality block prints.
- ✓ Make hand-bound books containing their hand-made paper and block prints.
- ✓ Make Jomon-style coil pottery.
- ✓ Critique their prints, books, and pottery.
- ✓ Research, sketch and discuss Asian architecture.

Other evidence

- ✓ Sketchbook/journal with personal response to textbook reading, slide show and studio project.

Other Suggested Activities

- ✓ Field trips to Washington, DC and/or New York museums.
- ✓ Having a visiting artist demonstrate Japanese or Chinese calligraphy techniques.
- ✓ Have a visiting raku artist do a raku firing with the students.
- ✓ Japanese-style tie-dying (Shiborgi).

- ✓ Paper kimonos made from decorative paper incorporating Japanese-influenced family crests.
- ✓ Students will research and present part of art history presentation/slide show.

UNIT 10: ART OF PRE-COLUMBIAN CIVILIZATIONS

Content Standards

Art: AI.1, 3, 6--10, 12-15, 17, 20-32

World History I: WHI.1, WHI.11

English: 9.4, 9.7, 9.8

Enduring Understandings

Students will understand

- ✓ Important architecture and artifacts of Pre-Columbian cultures.
- ✓ Important cultural developments of these cultures.
- ✓ The basics of the unique pictorial languages of Pre-Columbian cultures.
- ✓ The design characteristics of their cities.
- ✓ The changes to the culture after the Spanish conquerors.
- ✓ The influence the ancient cultures still have in the Western Hemisphere, especially in art.

Essential Questions

- ✓ What was unique about the architecture and urban design of these cultures? How does it compare to other cultures' designs, such as Egyptian?
- ✓ What was unique about Pre-Columbian written languages? Can we interpret some of their writings?
- ✓ How did Pre-Columbian religious beliefs influence their architecture and art?
- ✓ What are some of the important artifacts of these cultures?
- ✓ How do we interpret the Aztec calendar and what does it tell us about Aztec beliefs?
- ✓ What parallels do you recognize with other ancient cultures in other parts of the world?
- ✓ How has Pre-Columbian art influenced 20th century artists, such as Diego Rivera and Frida Kahlo?
- ✓ How do Pre-Columbian myths compare to myths of other cultures?
- ✓ How did these cultures use stylized motifs?
- ✓ How can an artist stylize subject matter to create motifs?
- ✓ Where can you find stylized motifs in our culture?

- ✓ What unique art forms are still being creating by Central and South American cultures

Key Knowledge and Skills

Students will know

- ✓ Contributions Pre-Columbian cultures made to the world, especially the art world.
- ✓ Current art forms unique to Central and South America (like Oaxaca animal woodcarvings, molas, yarn paintings, etc.)

Students will be able to

- ✓ Create a repeating motif after stylizing a subject.
- ✓ Create a mola, yarn painting, or animal sculpture using stylized subject matter.

Evidence of Understanding

Performance Tasks

Students will

- ✓ Participate in class discussions.
- ✓ Design and create a repeating motif (several media possible)
- ✓ Create a mola, yarn painting, or Oaxacan-inspired animal sculpture using stylized subject matter.

Other evidence

- ✓ Sketchbook/journal with sketches of Pre-Columbian artifacts and architecture and personal response to textbook reading.

Other Suggested Activities

- ✓ Students research and present part of art history presentation/slide show.
- ✓ Field trips to Washington, DC and/or New York museums.
- ✓ Write names in Mayan glyphs.
- ✓ Make a clay urn or vessel with sculptural, stylized elements.

Center for Visual Arts II

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Roanoke County's Mission Statement for the Specialty Schools

It is the mission of Roanoke County Public Schools to ensure that all students participate in quality learning necessary to grow, adapt, and meet the challenges of a changing world.

Specialty Centers offer talented and motivated students the opportunity to pursue a specific interest while completing a rigorous academic program. The curriculum provides practical applications and develops real world experiences. Roanoke County teachers and individuals from the community and higher education institutions create curriculum for the specialty centers, which encourage higher level thinking in order to enrich the student's knowledge of and appreciation of the specialty center area.

Center for Visual Arts Mission

To:

- Establish a strong foundation for enriched artistic experiences that integrate studio work, research, critique, aesthetics and career opportunities.
- Immerse students in creative, intensive visual art experiences.
- Provide students with a specific understanding of the impact of visual arts upon the world, past and present.
- Introduce and cultivate the development of critical analysis, problem solving, and design skills.
- Provide mentorship opportunities for students with professional individuals and businesses to enhance the quality of learning in the visual arts.

Four-Year Scope & Sequence

(Year 1) Visual Arts I through Cultures 2 credits

The students will learn in an accelerated environment about visual art styles, techniques, and materials from prehistoric times through the Renaissance, including the art of some non-Western cultures. They will understand the connection between art, culture, and society in both their studio and art history lessons and in their cohort History class, monthly field trips, and interactions with visiting artists. They will also begin to explore careers in the arts. Students will keep sketchbook/research journals and art portfolios to record their learning.

(Year 2) Visual Arts II through Styles 2 credits

The students will expand their knowledge of studio techniques and art history through to contemporary times, studying in depth, the styles and techniques of artists in the last 150 years. They will continue exploring careers and taking part in field trips and talking to visiting artists. They will continue keeping sketchbook/research journals and art portfolios.

(Year 3) Visual Arts III through Self 2 credits

The students will focus on the development of their own personal styles as artists. They will engage in an in-depth exploration of influential cultures and artists that relate to their individual areas of concentration. Correspondence will take place with professionals in the students' chosen fields in the visual. The students will produce work suitable for exhibiting and will be responsible for all aspects of organizing and setting up a professional student art show. They will continue building their portfolios and sketchbook/research journals. Students will also start researching college and grant opportunities.

(Year 4) Visual Arts IV through Careers 2 credits

The students will participate in an internship under the direction of a professional in a chosen visual arts field while continuing their focused studio work. The students will also select other related elective classes that would require inquiry, research, and writing in their chosen areas. They will prepare applications and slide portfolios and essays for college and grants. The students' completed sketchbook/research journals and art portfolios will be presented as a final evaluation.

Introduction

This curriculum intends to integrate studio skills, art history, aesthetics and criticism for students enrolled in the second year of The Center for the Visual Arts. The art history component connects with the 10th grade curriculum in world history and serves as an organizing element for the year.

A majority of the class time will be spent on studio work gaining a strong with emphasis on the Elements of Art and the Principles of Design. Interpretation, description, analysis, and judgment will be an intrigue part of the overall art class. All students will be required to keep a research journal/sketchbook in which they record ideas and drawings.

Scope and Sequence of Components

<u>Art History</u>	<u>Studio</u>	<u>Suggested Time Frame</u>
Reformation	Drawing and Etching Detailed portrait with soft, even light	(Semester 1) Weeks 1-3 Weeks 4-6
Baroque and Rococo	Still life painting Self-portrait with chiariscuro	Week 7 Weeks 8-9
Age of Enlightenment	Landscape painting Painting with social message	Week 10 Weeks 11-12
Native American	Burnished underglazed pottery	Weeks 13 and 14
Rise of Modernism	Painting in impressionist style Photography as compositional aid	Weeks 15-16 (Semester 2) Weeks 1-3
Modernism	Surrealist mixed media Abstraction in painting and sculpture	Week 4-5 Weeks 6-7
Art of Oceania	Australian Aborigine-inspired dream paintings	Weeks 8-9
Post Modernism	Non-traditional media sculpture Expressing self and viewpoint in art	Weeks 10-12 Weeks 13-16

Additional Projects and Requirements throughout Year

Readings and research

textbook: *Discovering Art History*

research on specific projects, using web via lap tops, or books

Sketchbook/journals

✓ due every two weeks, except exam time

Includes:

summary , personal response, and sketches from readings and research (see above), as well as to field trips, visiting artists and projects

observation drawings (contour, modified contour, spatial relation, value tone) with written explanations

mixed-media collage

sketches of creative ideas

brainstorm sketches and notes for projects, whether classroom or individual

art criticisms

other sketches, or responses to questions proposed by teacher

Creative Projects

due every nine weeks

based on concept/theme given by teacher (Examples: famous painting made 3-D)

discussion of suggested ways to approach project with exemplars, if available, or suggested research

student chooses media and approach

critique on day due (Students are encouraged to “hide” their project until critique to add to the excitement.)

purpose is to allow students to experiment with media and techniques that are not explored in class, so that they don't feel we are limiting them, and to push their problem-solving skills

Field trips, Visiting Artists and College Reps

a minimum of one per month

field trips are after school or on Saturday and are not required, but extra credit

purpose is to open minds about wide range of art categories, techniques, styles as well as career options

examples: VWCC gallery, downtown galleries, Museum of Western Virginia, Hollins University gallery, Washington, D.C., New York City

UNIT 1: Art of the Reformation and Painting and Printmaking

Content Standards of Learning

Art: AII.1, 3, 5, 6, 7, 11, 13-26, 28-32

NA-VA 9-12.1-6

World History II: WHII.3a-c

Enduring Understandings

Students will understand

The Renaissance had a different effect on culture in Northern Europe than it did in Italy.

Protestant Philosophy strongly impacted art of this time.

Formats and subject matter evolved to include narrative and daily life.

The innovators of drawing, painting and printmaking during this time were Grunewald, Durer, Hans Holbein the Younger, Peter Bruegel the Elder, and El Greco.

Essential Questions

How did the new religious attitudes affect the artists and their styles of this time?

What were these painters expressing through their subject matter?

What is the significance of Durer's techniques?

What was the career of an artist like during this time?

How have narrative paintings evolved since this time?

UNIT 1: ART OF REFORMATION

Key Knowledge and Skills Acquired

The students will know

At least two methods of printmaking and be able to compare Northern European techniques to Japanese printmaking techniques
Major artists of this time period and different art historians' interpretation of their paintings
The effect the Reformation had on artists and their work
The styles were of fashion and the practical crafts.
How art had evolved differently in Northern Europe.
The variety of narrative and figurative paintings since the Reformation

The students will be able to

Draw from life using several pen techniques.
Create etchings from these drawings and successfully print from those etchings
Compare different art historian's interpretations of paintings from this time period
Paint a detailed portrait, and narrative painting including at least one figure.
Recognize the artist of a sample of drawings and paintings, and discuss the differences in genre, style and techniques.

Evidence of Understanding

Performance Tasks

Students will

Draw from life using pen techniques
Produce quality prints from etchings or block printing
Present research of different art historian's opinions on Art of Reformation
Paint realistic, detailed portraits, and narrative paintings that include at least one figure in oil.
Recognize and discuss differences of specific artists from a sample of paintings, drawings, and prints.

Other Evidence

Sketchbook/journal including preliminary sketches, historical notes, and self-reflection.

Other Suggested Activities

Read and discuss literature and philosophy from this time period.
Discuss the art of the Czars of Russia from this era.
Create handmade book that includes prints.
Cut mats for prints.
Exchange prints, explaining how printmakers regularly have exchanges.

Unit 2: Baroque and Rococo Art, and Narrative Art

Content Standards of Learning

Art: AII.1, 3- 7, 11, 13-26, 28-32

NA-VA 9-12.1-6

World History II: WHII.6a-c

Enduring Understandings

Students will understand

Unique characteristics of Baroque and Rococo architecture

The influence of scientific advancements on the culture and art of the period

Bernini's influence on sculpture

The historical importance of Caravaggio and chiaroscuro

Gentileschi and narrative art

Ceiling Frescos of Carrachi, Cortona, Gualli and Pozzo

Portraiture of Ribera, Zurbaran, Valazquez, Hals, Rembrandt

Dutch Landscapes and Still Lifes

Light and Clarity of Vermeer and his contemporaries

Art of the Aristocracy: Watteau, Fragonard

The contrast of European society art with that of Colonial America (Copley, West, Stuart)

The primitive camera, camera obscura was used by some artists

Essential Questions

What were the important changes going on in the world during this time, including the areas of philosophy, science and politics?

How did artists reflect these changes?

What influence have artists such as Caravaggio, Vermeer, and Rembrandt had on art through today?

What were the inspirations of America's early artists?

How did artists use the new invention, camera obscura?

What makes art narrative?

UNIT 2: BAROQUE AND ROCOCO ART

Key Knowledge and Skills

The students will know

The motivation, techniques of, and reactions to still life paintings from this time to present.

The emotional and cognitive effects of light in a painting.

The unique characteristics of Vermeer (and his contemporaries) and Rembrandt (and his contemporaries)?

The genre and symbolism of early American painters.

How to compose narrative art.

The students will be able to

Set up, photograph and paint a still life or interior painting, with a story to tell.

Paint a self-portrait or portrait with chiaroscuro that also tells us something about the sitter.

Organize a slide show and lecture that discusses the life, career and art of one of the important artists of this time period.

Evidence of Understanding

Performance Tasks

Students will

Paint still life or interior paintings

Prepare and present slide show and lecture

Paint a self portrait or portrait with chiaroscuro

Other Evidence

Sketchbook/journal

Other Suggested Activities

Field trip to local galleries to look at contemporary still lifes, narrative and figurative paintings, looking specifically at how the artists depicted light.

UNIT 2: BAROQUE AND ROCOCO ART

Unit 3: The Age of Enlightenment and its Legacy: Neoclassicism, Romanticism to Mid-19th Century

Content Standards of Learning

Art: AII.1, 3- 7, 11, 13-32
NA-VA 9-12.1-6

World History II: WHII.6d-g, 7a

Enduring Understandings

Students will understand

Artists, when producing works expressing their own ideas, reflect the changes in their society.

Philosophy and Culture of the Enlightenment was spurred by a new interest in Science as well as a Renewed Interest in the Natural

The work and importance of Chardin, Vigee-Librun, and Hogarth

Portraiture of Gainsborough and Reynolds

Art of the New America: West, Copley

Art and the French Revolution: David

Neoclassical Architecture

Romanticism: Ingres, Fuseli, Blake, Goya, Gericault, Delacroix

Innovations in Landscape Painting: Constable, Turner, Cole, Bierstadt, Church, Homer

Early history of Photography, as well as difference between snapshots and art of photography

Essential Questions

What were the important political, philosophical, and societal changes of this time, and how did the artists reflect these changes?

What innovations were made in the visual arts during this time?
How did society react to these innovations and new ideas?
How did architecture reflect the philosophies of the time?
How did the landscape artists show actual depth and express emotion?
How was photography invented? How was the invention received and what purpose did it serve during this time? What is the difference between snapshots and powerful photographs?
How had narrative art evolved?

UNIT 3: THE AGE OF ENLIGHTENMENT

Key Knowledge and Skills

The students will know

The challenge and joys of landscape painting.
The history of the invention of photography and its immediate and long-term effects on art.
How landscape painting has evolved since this time.
Stories of America's landscape painters of this time and their effect on our society.
The interpretation of important narrative painting of this time.

The students will be able to

Paint an expressive landscape in oil, (on site if possible, or from a photograph) using appropriate techniques for creating a sense of depth.
Paint a figurative painting expressing a social message.
Take a variety of black and white photographs using specific composition and lighting techniques.

Evidence of Understanding

Performance Tasks

Students will

Paint landscape paintings
Discuss landscape paintings through time
Take well composed black and white photographs
Create a figurative paintings with a social message

Other Evidence

Sketchbook/journal

Other Suggested Activities

Learn the basic darkroom techniques of black and white processing and printing
Visit galleries with contemporary landscape painters
Visit local landscape painter
Write stories on photographs viewed in slide lecture

UNIT 3: THE AGE OF ENLIGHTENMENT

Unit 4: Art of the Native Americans and Pottery

Content Standards of Learning

Art: AII.1, 3, 5, 6, 7, 11, 13-32
NA-VA 9-12.1-6

World History II: WHII.4a-c

Enduring Understandings

Students will understand

Symbolism, mythology and spirituality in Native American art.
Role of art in Native American culture: masks, pottery, jewelry, weaving
Persistence of appreciation of traditional Native American art
There are many methods and styles of pottery.

Essential Questions

How do Native American cultures compare with European cultures? African cultures?
What is the connection between Native American art and spirituality and mythology?
How are some contemporary Native American artists expressing the unique situations of being Native American today?
What other cultures used totemic art?

UNIT 4: ART OF THE NATIVE AMERICANS

Key Knowledge and Skills

Students will know

Symbolism and design characteristics of traditional Native American art and how it reflected their beliefs.

Techniques and materials of Native American art

Extent of current interest in Native American art.

Some contemporary Native American artists and their art.

Methods of traditional Native American pottery.

The range of style and method of contemporary potters.

Students will be able to

Use appropriate coil, underglazing, and burnishing techniques to create a Pueblo-inspired coil pot.

Evidence of Understanding

Performance Tasks

Students will

Burnished coil pot with complex underglaze patterned decoration

Other Evidence

Sketchbook/journal with drawings and summaries of contemporary pottery and sculpture.

Other Suggested Activities

Relief sculpture of symbolism
Designing Native American blankets on computer
Totem-pole style sculpture
Soapstone carving
Weaving
Sand painting
Field trip to Museum of the American Indian, Washington, DC

UNIT 4: ART OF THE NATIVE AMERICANS

Unit 5: Rise of Modernism and New Painting Techniques

Content Standards of Learning

Art: AII.1, 3 - 7, 10, 11, 13-32
NA-VA 9-12.1-6

World History II: WHII.7a-d, WHII.8a-e

Enduring Understandings

Students will understand

The role of the Academies
Realism in painting (Courbet, Millet, Corot, Manet, Bonheur, Eakins, Sargeant)
Lampooning art of Daumier
The Pre-Raphaelites
Impressionism and the Salons (Monet, Callebote, Pissaro, Renoir, Manet, Morisot)
Influence of photography on artists (Degas, Cassat, Toulouse-Lautrec)
Post-Impressionism: Experimenting with form and color: (Van Gogh, Gauguin)
Color Theory and Seurat
Exploring structure (Cezanne)
Symbolism (Moreau, Redon, Rousseau)
Freud and Munch
Sculpture of Rodin
Arts and Crafts Movement (Morris, Mackintosh, Horta, Beardsley, Gaudi)
Turn of the Century Art of Klimt
Architecture in the Late Nineteenth Century

Essential Questions

What was the evolution of realism and how was it reflected in visual art as well as literature and philosophy?
What inspired the realists? How did they paint? What goals did they share and how was each unique? How were they accepted by society?
What effect have the realists had on 20th and 21st century art?
What inspired Daumier and what was his career like? Why legacy has he left our culture?
What was impressionism? Who was part of it? What inspired them and what were their goals? What were their careers like? What impact have they had on the artworld?
What is plein aire painting? How has it survived today?
What was Paris like during the end of the 19th century?
What effect did photography have on the impressionists and post-impressionists?
What were the impetuses and effects of the arts and crafts movement?
What effect did the industrial revolution have on the arts?

UNIT 5: RISE OF MODERNISM

Key Knowledge and Skills

Students will know:

Impressionist techniques, such as the effects of color relationships, how to paint the impression of light, how depth was dealt with in impressionist landscapes, plein aire techniques, and impressionist brushstrokes.
How oil painting techniques differ from watercolor techniques.
How the post-impressionists used the camera for composing artwork.
The effects society and art had on each other during this time.
The effects these artists had on the art world through today.
How to express a political opinion in a drawing.
The influences and differences in these movements.
Basic jewelry/metalsmithing techniques

Students will be able to:

Paint the effects of light with impressionist brushstrokes and awareness of color relationships in oil in a still life
Paint plein aire landscapes in both oil and watercolor, one in the style of realism, one with impressionist technique
Use the camera to get ideas for compositions.
Recognize the style of the arts and crafts movement in furniture, architecture, glass and pottery.
Use metalsmithing techniques to create jewelry.

Evidence of Understanding

Performance Tasks

Students will

Paint still life and landscape paintings in both oil and watercolor using realist, impressionist and post impressionist techniques .

Create a collection of digital photographs that show different ideas about composition.

Prepare and present slide show and lecture with discussion.

Create silver and copper jewelry.

Other Evidence

Sketchbook/journals with drawings of arts and crafts movement architecture and furniture.

Other Suggested Activities

Field trip to DC with search for these artists

UNIT 5: RISE OF MODERNISM

Unit 6: Influence of the Art of Oceania

Content Standards of Learning

Art: AII.1, 3, 5, 6, 7, 11, 13-32

NA-VA 9-12.1-6

World History II: WHII.15 a-c

Enduring Understandings

Students will understand

Australian Aborigine Art is intertwined with spirituality, mythology, customs and survival.

Oceanic Art and Architecture and the cultures behind them

European interest in these cultures

Essential Questions

What are the myths, customs and history of Oceanic and Australian Aborigine cultures?

What role has art play in their lives?

What techniques and materials do they use?

How has the world reacted to their art and culture?

Key Knowledge and Skills

Students will know:

Several forms of Aborigine and Oceanic art.
The role of Oceanic art in their culture.

Students will be able to:

Adapt the unique painting style of the Aborigine dream paintings in a painting or decoration of other object, like pottery.

UNIT 6: INFLUENCE OF THE ART OF OCEANIA

Evidence of Understanding

Performance Tasks

Students will

Create aborigine-inspired art

Other Evidence

Sketchbook/journals

Other Suggested Activities

Batik
Shadow puppets
Student presentations on arts of Oceania

UNIT 6: INFLUENCE OF THE ART OF OCEANIA

Unit 7: Modernism and New Approaches to Painting and Sculpture

Content Standards of Learning

Art: AII.1, 3- 7, 11, 13-32

NA-VA 9-12.1-6

World History II: WHII.9a-c, WHII.10a-c, WHII.11a-c, WHII.12a-c

Enduring Understandings

Students will understand

Fauvism and Color: Matisse, Derain

German Expressionism: Kirchner, Nolde, (Die Brucke) Kandinsky, Marc (Der Blaue Reiter)

Expressionist Sculpture

Cubism: Picasso, Braque, Delaunay, Lipchitz, Archipenko

The Machine Esthetic: Leger and Le Corbusier

Futurism: Balla, Boccioni, Severini

Dadaism: Arp, Duchamp, Schwitters and Dadaist filmmakers

Photography: Steiglitz, Weston
Abstractionism: Davis, Douglas, O'Keefe, Sheeler, Demuth
Post War Expressionism: Grosz, Beckmann, Dix, Kollwitz, Lehmbruck, Barlach
Surrealism: deChirico, Ernst, Dali, Magritte, Oppenheim, Kahlo, Miro, Klee, Chagall
Suprematism and Constructivism: Malevich, Gabo, Tatlin
De Stijl and the Bauhaus: Mondrian, Rietveld, Albers, Gropius, van der Rohe
International Style: Le Corbusier
Art Deco
Exploring the Organic: Frank Lloyd Wright, Brancusie, Hepworth, Moore, Calder
American Regionalism and Art as Political Statement: Ben Shahn, Picasso and
Guernica, Dorthea Lange and other photographers of the depression, Hopper,
Lawrence, Wood, Benton, Orozco, Rivera
Pop art
Abstract expressionists and Formalist Art

Essential Questions

What are the differences and importance of all of these new movements in art?
What was going on in the world to create these revolutionary changes in art?
How did technology effect artmaking?

UNIT 7: MODERNISM

Key Knowledge and Skills

Students will know:

The influences on artists of this time
The differences and reasons for all the art movements of this time
The major artists, the characteristics of their work, and the movements they belonged to.
Some of the philosophies of these artists
The new media these artists experimented with.
What major changes in architecture occurred during this era?

Students will be able to:

Recognize the work of specific artists and architects and discuss their place in art history.
Create acrylic, computer graphics, and mixed media paintings and sculpture using the approaches of some of these movements, such as expressionism, surrealism, cubism

Evidence of Understanding

Performance Tasks

Students will

Create paintings, mixed media compositions, computer graphics and sculptures based on Modernist theory and technique.

Discuss individual modernist artists and their historical importance.

Other Evidence

Sketchbook/journals

Other Suggested Activities

Field trips

Surrealism using digital imaging

Op Art design using Illustrator

UNIT 7: MODERNISM

**Unit 8: Post Modernism
and Expressing Viewpoints in Art**

Content Standards of Learning

Art: AII.1, 3- 7, 10, 11, 13-26, 28-32

NA-VA 9-12.1-6

World History II: 14a

Enduring Understandings

Students will understand

Post Modernism:

Is not a style, but an era.
It is not a rejection of modernism, but a reaction to it.
Also includes literature and theater.
Embraces multiple perspectives, views and theories.
Often borrows from art history.
Expresses personal feelings as well as social and cultural issues.
Challenges concept of originality.
Challenges division between art and craft.
Experiments with materials
Started as a movement in architecture.

Essential Questions

What are the differences between modernism and postmodernism?
What materials do post modernist artists use?
Which post modern artists have received a lot of attention and success?
How does the public react to post modern art?
What are some of the personal feelings expressed in some post modern art?
How does some post modern art use irreverence?
What social issues have been explored in post modern art?
How do some post modern artists connect with art in the past?

UNIT 8: POST MODERNISM

Key Knowledge and Skills

Student will know:

How some post modern artists use symbolism to express feelings.
How some make us confront social issues, situations and different viewpoints.
How some post modern artists successfully combine disparate and/or unusual materials and techniques.
How some connect with art history.
How some challenge divisions between art and craft.
How post modern architects broke from modernism.

Students will be able to:

Express feelings or viewpoints using traditional as well as unexpected materials.
Discuss and interpret post modern art.

Evidence of Understanding

Performance Tasks

Students will

Create expressive artwork using a variety of materials

Discuss of postmodernism

Other Evidence

Sketchbook/journals including evidence of reading articles from contemporary art magazines.

Other Suggested Activities

Field trips

Attend lectures by contemporary artists at local universities and museums.

CVAIII Curriculum

Introduction

This is the third year of Roanoke County School's specialty school, Center for the Visual Arts (CVA). This year the students will be more self-directed. They will choose two media to explore in depth and 4 media to explore short-term, using the topics listed below as guidelines. The instructor will focus exemplars mainly on 20th and 21st century artists, except for Unit VII, because previous years' curriculums focused on a more comprehensive range of art history. There will also at times be short skills workshops, for example, silversmithing. We continue to provide a field trip a month, including two out of the Roanoke Valley, in addition to one summer option to places like Santa Fe or Europe. CVA students continue to build their portfolio and record research and ideas in their sketchbook/journal.

Scope and Sequence

Topics

Unit I: Figurative	Weeks 1-3
Unit II: Narrative	Weeks 4-6
Unit III: The Man-Made World	Weeks 7-9
Unit IV: Nature	Weeks 10-12
Unit V: Abstraction	Weeks 13-15
Unit VI: Seeing the Extraordinary in the Ordinary	Weeks 16-18
Unit VII: Inspiration from Other Cultures	Weeks 19-21
Unit VIII: Inspiration from other Artist	Weeks 22-24
Unit IX: Public Art	Weeks 25-27
Unit X: Collaboration with Client	Weeks 28-30
Unit XI: Self-Promotion	Weeks 31-32
Unit XII: Curating/Exhibit Preparation	Weeks 33-36

UNIT I: FIGURATIVE

Content Standards of Learning

AIII.1-3, 5-9, 12-14, 17-19, 22, 23, 25, 26, 29

Enduring Understandings

Figurative art is art that represents any part or all of the human body, while communicating something about the spirit of being human.

Artists throughout time and of every media have been inspired to represent the human form and spirit.

Key Knowledge and Skills

The students will know

How a number of artists, historical as well as contemporary have depicted the human form.

The students will be able to

Represent the figure in the media of their choice, while communicating something about the spirit of the person/humanity.

Evidence of Understanding

Completed artworks
Documentation and presentation
Research/journal writing
Discussions, critiques

Suggested Exemplars

Alice Neel

Jack Beal

Henry Moore

Marisol

Lucy Hazelgrove

Robert Arneson

Duane Hanson

George Segal

Chuck Close

Tom Lawson

Charlene Woeckener

Betye Saar

as well as

Cassatt, Degas, da Vinci, van Gogh

Other Suggested Activities

Field trip to Betty Branch's sculpture studio.

Group life drawing class as warm up.

UNIT II: NARRATIVE

Content Standards of Learning

AIII.1-9, 13-15, 17,18, 22-29

Enduring Understandings

Narrative art either tells a story or suggests a story visually, interpreted differently by each viewer. It has been around since cave paintings, often involves symbolism, and can be created from any media. Social commentary and dream-inspired art fall into this category.

Key Knowledge and Skills

The students will know

How to recognize narrative art.

Contemporary artists who create narrative art.

What effect composition has on communication of ideas, feelings.

The challenge of communicating or suggesting a story visually.

The students will be able to

Create narrative art in the media of their choice.

Evidence of Understanding

Preliminary research

Documentation and presentation

Completed artworks

Critique

Informal discussions

Sketchbook/journal writings

Suggested Exemplars

Red Grooms

The Wyeths

Jack Beal

Lucy Hazelgrove

Susan Jamison

Fairfield Porter

Faith Ringgold

Illustrators

Chagall

Jamie Nervo Cohan

Kathe Kollowitz

Max Beckman

Otto Dix

Betty LaDuke

Keith Haring

Edward Hicks

Thomas Hart Benton

MaryAnn Reed

Sister Corita Kent

as well as Peter Breugel

Dali

Audrey Flack

Other Suggested Activities

Visit with local artists, such as Lucy Hazelgrove, Susan Jennings, or Jaime Nervo Cohan.

Before critique, students write a story or an interpretation of other students' work.

Compare their interpretation to the artist's intentions.

UNIT III: MANMADE WORLD : ARCHITECTURE/MACHINES/ CONSUMABLES/TECHNOLOGY

Content Standards of Learning

AIII.1-9, 12-18, 21, 22, 24, 26, 27, 29

Enduring Understandings

Especially in the last 100 years, artists have used the man-made world as the subject of their artwork, sometimes showing the aesthetic beauty or social value of the objects or man-made environments, sometimes making a statement about consumerism or materialism.

Key Knowledge and Skills

The students will know

How artists have referenced architecture, the urban landscape, machines, technology, or manufactured objects in their artwork

The students will be able to

Create a work of art that is inspired or comments on the man-made.

Evidence of Understanding

Preliminary research

Completed artworks

Documentation and presentation

Critique

Informal discussions

Sketchbook/journal writings

Suggested Exemplars

Joseph Stella

Charles Demuth

Charles Sheeler

Alyce Aycock

Edward Hopper

Claes Oldenburg

Nam June Paik

Diego Rivera

Andy Warhol

Ferdinand Leger

Georgia O'Keefe

Jasper Johns

Stuart Davis

Steigleitz

as well as da Vinci

Other Suggested Activities

Visit downtown Roanoke, or the inside of a factory for drawing and photographing buildings and machines.

Visit the boiler room of the school for drawing and photographing.

UNIT IV: NATURE

Content Standards of Learning

AIII.1-6, 8, 9, 18, 19, 22, 25, 26, 27-29

Enduring Understandings

Nature has been the subject matter of artists for centuries. Some contemporary artists make nature their medium as well. Most seem to be trying to evoke the spiritual power of a place.

Key Knowledge and Skills

The students will know

The role of nature as both subject matter and medium in art.

The students will be able to

Create artwork that is made from nature or about nature.

Document the process if artwork is temporary in nature

Evidence of Understanding

Preliminary research

Completed artworks

Documentation and presentation

Critique

Informal discussions

Sketchbook/journal writings

Suggested Exemplars

Andrew Goldsworthy

Ansel Adams

Edward Weston

Wolf Kahn

Smithson

Christo

Hudson River School

Georgia O'Keefe

Winslow Homer

Edward Hicks

Romare Bearden

as well as Henri Rousseau

Other Suggested Activities

Plein-aire art activity, *e.g.* at Smith Mtn. Lake, or Carvin's Cove.

UNIT V: ABSTRACTION

Content Standards of Learning

AIII.1-9, 12-14, 17-19, 25

Enduring Understandings

The term abstraction includes two sub categories: abstraction of something real, and non-objective abstraction, with the art elements and principles of design as its subject matter. Designers work with abstraction.

Key Knowledge and Skills

The students will know

The variety of techniques for abstracting from reality.

What inspires non-objective abstract artists by reading their philosophies, art historian's writings, *etc.*

The students will be able to

Create an abstracted work of art in medium of their choice.

Evidence of Understanding

Preliminary research

Completed artworks

Documentation and presentation

Critiques

Informal discussions

Sketchbook/journal writings

Suggested Exemplars

Picasso

Mary Jane Burch

Frank Stella

Mondrian

Kandinsky

Pollock

Lee Krasner

Alex Paley

David Smith

Jennifer Bartlett

Vasarely

Georgia O'Keefe

craftspeople

graphic designers

Other Suggested Activities

Skills workshops for mixed media techniques, or jewelry making, altered pottery, *etc.*

UNIT VI: SEEING THE EXTRAORDINARY IN THE ORDINARY

Content Standards of Learning

AIII.1-9, 12, 14, 17, 18, 22, 23, 27

Enduring Understandings

Everyday objects and situations can become exciting and worth contemplation when they are the subject matter of art.

Key Knowledge and Skills

The students will know

How still life painting has evolved since the Northern Renaissance.

How modern and contemporary artists have depicted everyday, mundane objects with a new viewpoint.

How artists make us look at the world differently.

The students will be able to

Create a dynamic work of art using something mundane as the subject matter.

Evidence of Understanding

Preliminary research

Completed artwork

Documentation and presentation

Critique

Informal discussions

Sketchbook/journal writings

Suggested Exemplars

Janet Fish

Edward Weston

Richard Estes

William Harnett

Sally Middleton

Judy Bates

as well as Vermeer, Manet, Vangogh, Cezanne

Other Suggested Activities

Walk around interior and exterior of school taking photos of objects rarely noticed.

UNIT VII: INSPIRATION FROM OTHER CULTURES

Content Standards of Learning

AIII.1-3, 6-9, 12-18, 22-24, 26, 29

Enduring Understandings

Since Picasso, artists have been inspired by the aesthetic ideas of cultures that are far removed from their own. Also, artists from non-western cultures have incorporated contemporary ideas into their traditional art. Post-modernist art, especially, has embraced multi-culturalism. Multi-cultural art can also inspire empathy, compassion, respect for others, and universalism to our society.

Key Knowledge and Skills

The students will know

How artists, since Picasso have incorporated the styles of other cultures into their own.

The students will be able to

Incorporate the style of another culture into their own work.

Evidence of Understanding

Preliminary research

Completed artworks

Documentation and presentation

Critiques

Informal discussions

Sketchbook/journal writings

Suggested Exemplars

Australian Aboriginal Art

Art of Oceania

Native American Art

Art of India

African Art

Indonesian Art

Art of Central and South America

Contemporary craftspeople who show an obvious connection to another culture.

Post-modernist artists who include multi-culturalism, such as Juane Quick-to-See-Smith.

Other Suggested Activities

Field trip to the Museum of the American Indian and Museum of Asian Art in Washington, DC

Field trip to Santa Fe

Visit Harrison Museum and Binaba Shop in Roanoke

UNIT VIII: INSPIRATION FROM AN ARTIST

Content Standards of Learning

AIII.1, 3, 4, 6, 7, 9, 12, 14, 17, 18, 20, 23, 24, 26, 27

Enduring Understandings

Artists often learn from borrowing ideas or techniques or even copying the composition of another artist whose work they admire. In postmodern art, the reference to artists of the past conveys our place in art history.

Key Knowledge and Skills

The students will know

How artists learn from other artists (the writing by or the interviews with artists)

The students will be able to

Create a piece of artwork inspired by an artist that the student has studied

Evidence of Understanding

Preliminary research

Completed artworks

Documentation and presentation

Critique

Informal discussions

Sketchbook/journal writings

Suggested Exemplars

Post-modernist artists who reference another artist in art history in their work.

Other Suggested Activities

Students interview local artists to see what artists influenced them.

UNIT IX: PUBLIC ART

Content Standards of Learning

AIII.1, 6, 8-10, 16, 18-22

Enduring Understandings

Artists who create public art have a unique set of challenges from the technical to the political to financial, as well as aesthetic.

Key Knowledge and Skills

The students will know

The value of a maquette and how to construct one.

The challenges of being commissioned by an organization or a person.

The variety of materials that can be used for outdoor commissions.

The students will be able to

Make a maquette of their idea for public sculpture.

Cooperatively create a sculpture for an outdoor setting at school.

Evidence of Understanding

Preliminary research

Completed artworks

Documentation and presentation

Critique

Informal discussions

Sketchbook/journal writings

Suggested Exemplars

Sculptors (and sculpture gardens), muralists, architects, *etc.*

Other Suggested Activities

Visit with local artist who is preparing or has recently completed a commissioned piece of public art (Betty Branch, Mimi Babe Harris).

Field trip to VCU Art Department sculpture department.

Create a catalog and photo inventory of public art in Roanoke.

Propose a piece of public art for CSHS or other school.

UNIT X: COLLABORATION WITH A CLIENT

Content Standards of Learning

AIII.12, 18, 20, 22, 23, 25, 26, 29

Enduring Understandings

Many artists such as designers and illustrators almost always work with a client. These artists must be able to present their ideas in a compelling fashion, while also being willing to compromise their ideas to please the client. They must adjust the style of their design to the targeted market or audience.

Key Knowledge and Skills

The students will know

The challenge of working with a client.

The students will be able to

Produce a piece of art while working with a client.

Evidence of Understanding

Finished artwork

Critique

Informal discussions

Records of meetings and appointments

Sketchbook/journal writings

Opinion/critique by client

Suggested Exemplars

(preferably local)

Graphic designers

Photographers

Fashion designers

Portrait artists

Architects

Other Suggested Activities

Visit with professional designers in the community

UNIT XI: SELF-PROMOTION

Content Standards of Learning

AIII.2, 11, 18, 19, 29

Enduring Understandings

Effective self-promotion is essential to the survival of an artist and can be created in a variety of forms and media.

Key Knowledge and Skills

The students will know

Methods of self-promotion.

How to enter juried shows, approach galleries, clients, etc.

The students will be able to

Create several self-promotion pieces, ranging from a business card to a multi-media CD or website.

Evidence of Understanding

Self-promotion piece

Critique

Discussions

Critique by professional art professional

Suggested Exemplars

Self-promotion pieces of professional artists

Other Suggested Activities

Discuss self-promotion methods with local artists, designers and gallery owners.

Visit artist websites.

UNIT XII: CURATING

Content Standards of Learning

AIII.10, 18-22, 25, 29

Enduring Understandings

Curating an exhibit goes far beyond just picking works of art you want to include.

Key Knowledge and Skills

The students will know

All the steps involved in curating an exhibit from brainstorming, to marketing, to judging.

The students will be able to

Curate an exhibit

Evidence of Understanding

The paperwork created for each step of the process.

The exhibit itself.

Comments from viewers and participants.

Journal writing and research.

Other Suggested Activities

Visit with local Young Curators and museum curators.

Visit an exhibit and talk with the curator of the exhibit.