CENTER FOR VISUAL ARTS IV
CURRICULUM CONTENTS

Table of Contents	1
Acknowledgements	2
Roanoke County Public Schools Mission Statement	3
Center for Visual Arts Mission Statement	3
Four-Year Scope and Sequence	4
Curriculum Introduction	5
Scope and Sequence of Curriculum Components	6
Studio Lab Curriculum Components	7
Career Curriculum Components	14
Forms	23

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CENTER FOR VISUAL ARTS & MUSEUM STUDIES

Roanoke County's Mission Statement:
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.
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The Center for Visual Arts & Museum Studies will:

- 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.
- Provide art museum experiences

Center for Visual Arts
Four-Year Scope & Sequence

(Year 1) Visual Arts I through Cultures **2 credits**

The students will learn in an accelerated studio environment about visual art styles, techniques and materials. Students will explore the connection of cultures and art history through the study of art periods in partnership with the Art Museum of Western Virginia. The students will establish their own research journals and art portfolios for future mentoring and career partnerships.

(Year 2) Visual Arts II through Styles **weighted credits**

The students will expand their knowledge of artists' styles and techniques through in-depth studies of art history and in museum studies. Advanced studio techniques will be developed. Studio work may include digital photography, drawing and graphics, large-scale painting and sculpture, jewelry, ceramics, and graphic design. Local artists will serve as mentors for a professional level of expertise in a variety of fields. Journal research and art portfolios will also be maintained throughout the year.

(Year 3) Visual Arts III through Self **weighted credits**

The students will focus on the development of their own personal styles as artists. Students will engage in an in-depth exploration of influential cultures and artists that relate to their individual areas of concentration. Interaction with artists prominent in the students' chosen art fields will take place throughout the year. 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. A continued journal and art portfolio will be expanded throughout the year.

(Year 4) Visual Arts IV through Careers **weighted credits**

The students will participate in several art career internships through collaboration with an art business, a professional artist, a museum, and the CVA art teacher. Students will learn professional practices required for the work environment. The students will complete the Advanced Placement Studio Art Curriculum in association with the College Board Program of Study. Required studio experiences will be independent in format. Students will display their work, document a regional artist, curate an exhibition and create a collaborative public artwork.

CENTER FOR VISUAL ARTS IV

INTRODUCTION

The purpose of this curriculum is to provide a variety of professional art experiences in the studio and the workplace. The Center for Visual Arts IV students will work on individual studio challenges and prepare a professional portfolio that shows breadth of studies and depth of exploration in a specific area. The students will participant in artist, museum and business internships. Working individually or in a group, the students will curate and art exhibition, document a regional artist, and install a public artwork. To increase the students' professional development, career counseling and personal journaling will take place.

SCOPE AND SEQUENCE OF COMPONENTS

Component	Description	Time Frame
Studio Lab Work	AP Studio Art Curriculum	140 classroom hours
Artist Mentorship	Individual work with professional artist	20 hours
Museum Internship	Individual work with a local art museum	15 hours
Business Internship	Individual work with an art related business	15 hours
Curating an Art Exhibit	Individual or group work curating an art exhibit	20 hours
Documentary of a Regional Artist	Individual or group work researching and publishing the professional life of an artist	15 hours
Journaling	Recording internship and mentoring experiences, critiques, sketches, ideas, studio experiences and personal reflections	20 hours
Public Art Installation	Individual or group work designing, creating, and installing a public work of art	20 hours
Professional Development Skills	Resumes, professional	15 hours

	practices, work ethics, and interview skills	

CENTER FOR VISUAL ARTS & MUSEUM STUDIES

STUDIO LAB COMPONENT

Center for Visual Arts IV

Studio Lab Component uses the

Advanced Placement Studio Art Program By the College Board Program

The studio component of the Center for Visual Arts IV curriculum follows the Advanced Placement Studio Art Program. The College Board Program focuses on in-depth studies in either Drawing/Painting Portfolio, 3-D Design Portfolio, or 2-D Design Portfolio. The guidelines for each of these portfolios are divided into three categories; Quality, Concentration, and Breadth. Students are not required to send in their individual portfolios for national grading, however; it is strongly recommended.

The Advanced Placement Program states the requirements as the following:

Drawing/Painting Portfolio:

Section I: Quality **5 actual works are required for this section**

The student must demonstrate excellence in 5 actual works.
Quality is evident in the concept, composition, and technical skill of the student's work. It can be found in very simple works as well as in elaborate ones. The student is asked to demonstrate quality through carefully selected examples of their work: work that succeeds in developing their intentions, in terms of both concept and execution. Students must submit actual works in one or more media in this section. They may be separate, distinct works, or they may be directly related to one or more of the other works submitted in this section. Flat paper, cardboard, canvas board, or unstretched canvases are acceptable. The work may not be larger than 18" x 24", including matting or mounting. Works that are smaller than 8" x 10" should be mounted on sheets that are at least 8" x 10". Works submitted in Section I may also be submitted in slide form.

Section II: Concentration **12 slides are required for this section**

The student must demonstrate an in-depth, personal commitment to a particular artistic concern. In this section, the student is asked to demonstrate personal commitment to a specific visual idea or mode of working. To do this, the student should present an aspect of your work or a specific project in which the student has invested considerable time, effort, and thought. It is important for the student to define his/her concentration early in the year so that the works you submit will have the focus and direction required for a concentration. The students may not submit slide of the same work that they submitted for section III. .
A concentration is a body of related works that:

- are based on your individual interest in a particular idea expressed visually;

- are focused on a process of investigation, growth, and discovery;
- show the development of a visual language appropriate for your subject;
- Are unified by an underlying idea that has visual and/or conceptual coherence;
- Grow out of a coherent plan of action or investigation.

A concentration is not:

- A variety of works produced as solutions to class projects;
- A collection of works with differing intents;
- A group project or collaboration;
- A collection of works derived solely from other people's photographs;
- A body of work that simply investigates a medium, without a strong underlying visual idea; or
- A project that merely takes a lone time to complete

Presentation of the student's concentration:
All concentrations must be submitted in slide form. Twelve slides are required; some of them may be details. In most cases, the student will probably have completed more than 12 works for their concentration; if so, chose the 12 that best represent the student's process of investigation. The choice of slide should present the student's concentration as clearly as possible.

Commentary
A written commentary desiring what your concentration is and how it evolved must accompany the work in this section. Responses should be legible and concise. The commentary is not graded, but it does help in the evaluation process. The commentary consists of responses to the following:
1. Briefly define the3 nature of your concentration project.
2. Briefly describe the development of your concentration and the sources of your ideas. You may refer to specific slides as examples.
3. What medium or media did you use?

Section III: Breadth **12 slides are required for this section**

The student will participate in a variety of experiences in using the formal, technical, and expressive means available to artist.
In the Breadth section, the student is asked to demonstrate the range of their drawing experiences and accomplishments with a variety of art form, concepts, and techniques. The work the student submit should demonstrate that the student is able to pursue advanced drawing concepts, including observation of three-dimensional subjects and work with invented or nonobjective form. The best demonstration of breadth clearly shows experimentation in approach to the work. They do not simply use a variety of media, but combine a range of conceptual approaches and physical means of creating art. It is possible to do this in a single medium or in a variety of media. For this section, the student must submit 12 slides of 12 different works. Details slides may not be included. The student may not submit slide of the same work that they are submitting for Section II.

3-D Design Portfolio:

The 3-D Portfolio is intended to address a broad interpretation of sculptural issues in depth and space. These may include mass, volume, form, plane, light, and texture. Such elements \and concepts may be articulated through additive, subtractive, and /or fabrication processes. Examples of approaches include traditional sculpture, architectural models, ceramics, and three-dimensional fiber arts or metal work, among others.

Section I: Quality **10 slides: 5 works, 2 views of each**

Quality is evident in the concept, composition, and technical skill of the student's work. It can be found in very simple works as well as in elaborate ones. The student is asked to demonstrate quality through carefully selected examples of their work: work that succeeds in developing their intentions, in terms of both concept and execution. For this section, the student is asked to submit slides of their best 5 works, with two views of each works for a total of 10 slides. They may be separate, distinct works, or they may be directly related to one or more of the other works submitted in this section. The second view of each work should be taken from a different vantage point form the first view. Works submitted in Section I may also be submitted in either Section II or Section III, but not both.

Section II: Concentration **12 slides are required for this section**

The student must demonstrate an in-depth, personal commitment to a particular artistic concern. In this section, the student is asked to demonstrate personal commitment to a specific visual idea or mode of working. To do this, the student should present an aspect of your work or a specific project in which the student has invested considerable time, effort, and thought. It is important for the student to define his/her concentration early in the year so that the works submitted will have the focus and direction required for a concentration. The students may not submit slide of the same work that they submitted for section III. .

A concentration is a body of related works that:

- are based on your individual interest in a particular idea expressed visually;
- are focused on a process of investigation, growth, and discovery;
- show the development of a visual language appropriate for your subject;
- are unified by an underlying idea that has visual and/or conceptual coherence;
- grow out of a coherent plan of action or investigation.

A concentration is not:

- a variety of works produced as solutions to class projects;
- a collection of works with differing intents;
- a group project or collaboration;
- a collection of works derived solely from other people's photographs;
- A body of work that simply investigates a medium, without a strong underlying visual idea; or
- A project that merely takes a lone time to complete

Presentation of the student' concentration:
All concentrations must be submitted in slide form. Twelve slides are required; some of them may be details. In most cases, the student will probably have completed more than 12 works for their concentration; if so, chose the 12 that best represent the student's process of investigation. The choice of slide should present the student's concentration as clearly as possible.

Commentary
A written commentary desiring what your concentration is and how it evolved must accompany the work in this section. Responses should be legible and concise. The commentary is not graded, but it does help in the evaluation process. The commentary consists of responses to the following:
1. Briefly define the nature of your concentration project.
2. Briefly describe the development of your concentration and the sources of your ideas. You may refer to specific slides as examples.
3. What medium or media did you use?

Section III: Breadth **16 slides: 8works, 2 views each are required for this section**

The student will participate in a variety of experiences in using the formal, technical, and expressive means available to artist. In the Breadth section, the students are asked to demonstrate the range of their experience and accomplishments in a variety of three-dimensional forms and techniques. Work the students submit may be additive, subtractive, and/or fabricated; it may include studies of relationships among three-dimensional forms; and may include figurative, non figurative or expressive objects. The best demonstration of breadth clearly shows experimentation in approach to the work. They do not simply use a variety of media, but combine a range of conceptual approaches and physical means of creating art. It is possible to do this in a single medium or in a variety of media.
For this section, the student must submit 16 slides of 8 different works-2views of each work. The student may not submit slide of the same work that they are submitting for Section II.

2-D Design Portfolio:

Design involves purposeful decision-making about using the elements and principles of art in an integrative way. This portfolio is intended to address a broad interpretation of design. You are asked to demonstrate a conscious and deliberate application of the principles of design-unity, variety, balance, emphasis, contrast, proportion, scale, and rhythm in works orf art. Any 2_D media including, but not limited to, graphic design, typography, digital imaging, photography, collage, fabric design, weaving, illustration, painting, printmaking, etc. may be submitted. Regardless of medium, you should submit only works that demonstrate your understanding of the elements and principles of design.

Section I: Quality **5 actual works**

Quality is evident in the concept, composition, and technical skill of the student's work. It can be found in very simple works as well as in elaborate ones. The student is asked to demonstrate quality through carefully selected examples of their work: work that succeeds in developing their intentions, in terms of both concept and execution. For this section, the student is asked to submit slides of their best 5 works, with two views of each works for a total of 10 slides. They may be separate, distinct works, or they may be directly related to one or more of the other works submitted in this section. The second view of each work should be taken from a different vantage point form the first view. Works submitted in Section I may also be submitted in either Section II or Section III, but not both.

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2. Briefly describe the development of your concentration and the sources of your ideas. You may refer to specific slides as examples.
3. What medium or media did you use?

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For this section, the student must submit 16 slides of 8 different works-2views of each work. The student may not submit slide of the same work that they are submitting for Section II.

CENTER FOR VISUAL ARTS & MUSEUM STUDIES

CAREER COMPONENT

CENTER FOR VISUAL ARTS IV
ARTIST MENTORSHIP COMPONENT

The student artist will choose a fine arts field and/or a specific local artist to mentor under for the Artist Mentorship Component of the Center for Visual Arts IV Curriculum. The art teacher will make every effort to place the student with a cooperating artist in the area. This mentorship may begin in the summer prior to the student's senior academic year, and must be completed by the end of the third nine weeks grading period of the senior year. A successful mentoring experience is dependent upon a reciprocal relationship between the student and the fine artist. Students will receive training through the Center for Visual Arts IV Curriculum in professional work ethic practices. Contractual agreements will be discussed and filed between the student, the parent/guardian, the teacher and the mentoring artist. It is the responsibility of the student to keep the supervising art teacher informed of his/her mentoring schedule and their activities on a regular basis. Recording of mentoring time and activities will be completed by the student and initialed by the artist for documentation. The student will make reflections, self assessments and notations in their personal journals. The supervising art teacher will make verbal and written contacts and personal visitations during the mentoring program. To meet the needs of the artist and the student, requirements for each mentoring partnership will be specific to that art field. The mentoring component may include, but is not limited to, the following activities:

- Learning media techniques.
- Assisting in cataloging artist's archives.
- Framing and matting skills.
- Delivery and pickup of artwork.
- Photography and art documentation.
- Materials, supplies and equipment maintenance.
- Shopping and ordering supplies and materials.
- Setting up, hanging, and displaying artwork.
- Visiting museum exhibits and gallery openings.
- Assisting the artist with correspondence.
- Meeting clients and patrons.

CENTER FOR VISUAL ARTS IV
MUSEUM INTERNSHIP COMPONENT

The student artist will be placed with a local arts museum for the Museum Internship Component of the Center for Visual Arts IV Curriculum. This internship may begin in the summer prior to the student's senior academic year, and must be completed by the end of the third nine weeks grading period of the senior year. A successful internship is dependent upon a reciprocal relationship between the student and the cooperating personnel at the museum facility. Students will receive training through the Center for Visual Arts IV Curriculum in professional work ethic practices. Contractual agreements will be filed for the student, the teacher and the art museum. It is the responsibility of the student to keep the supervising art teacher informed of his/her mentoring schedule and their activities on a regular basis. Recording of mentoring time and activities will be completed by the student and initialed by the appropriate museum staff for documentation. The student will make reflections, self assessments and notations in their personal journals. The supervising art teacher will make verbal and written contacts and personal visitations during the intern program.

CENTER FOR VISUAL ARTS IV
BUSINESS INTERNSHIP COMPONENT

The student artist will choose a specific private or retail business in an art related business for the Business Internship Component of the Center for Visual Arts IV Curriculum. This internship may begin in the summer prior to the student's senior academic year, and must be completed by the end of the third nine weeks grading period of the senior year. A successful internship is dependent upon a reciprocal relationship between the student and the cooperating personnel at the art related business. Students will receive training through the Center for Visual Arts IV Curriculum in professional work ethic practices. Contractual agreements will be filed for the student, the teacher and the business. It is the responsibility of the student to keep the supervising art teacher informed of his/her mentoring schedule and their activities on a regular basis. Recording of intern working times and activities will be completed by the student and initialed by the business staff for documentation. The student will make reflections, self assessments and notations in their personal journals. The supervising art teacher will make verbal and written contacts and personal visitations during the intern program.

CENTER FOR VISUAL ARTS IV
CURATING AN ART EXHIBIT COMPONENT

An artist should have knowledge of art exhibition practices. Working individually or within a group format, the students will learn the responsibilities of successfully exhibiting art works for the public. Professional guidance will be provided which will enable the students to make the decisions necessary to complete this component. Skills and activities addressed will include:

- Proper presentation of various forms of art such as drawings, prints, water media paintings, oil and acrylic paintings, sculpture, jewelry, crafts, and large scale artworks.
- Site acquisition.
- Development of a goal, theme, or a concept for the exhibition.
- Establishing a time line.
- Assessing skill level of self and/or the group.
- Delegation of duties.
- Funding, solicitation, fees and charges, and grant writing.
- Legal and liability issues.
- Media notification and publicity.
- Creating a prospectus.
- Criteria for artists' submissions.
- Discussion and decisions regarding open juried or judged exhibit format.
- Generating a mailing list.
- Site preparations.
- Receiving of the artwork and storage considerations.
- Hanging and displaying the art.
- Cataloging the entries.
- Labeling the artwork with proper identification.
- Program production.
- Hosting an opening reception with refreshments.
- Documentation, photography and journaling.
- Gallery sitting and management.
- Pickup or return of the artwork.
- Writing thank you notes to the appropriate parties.
- Assessment and reflection of the exhibition.

CENTER FOR VISUAL ARTS IV
DOCUMENTARY OF A REGIONAL ARTIST COMPONENT

The Southwest Region of Virginia has a rich heritage of nationally recognized artists. Awareness of their lives and appreciation for their accomplishments increases the student's artistic development. Acknowledging the significance of these artists and their art is a component of the Center for Visual Arts IV Curriculum. As an individual or within a group context, the student will research and publish a documentary of a regional Southwest Virginia artist. This documentary may be developed in a video format, a written publication or as a website. The resources and collaboration of the Arts Council of the Blue Ridge, the Roanoke Arts Commission, the Art Museum of Western Virginia, and Virginia Commission of the Arts will be utilized. Funding sources and grant proposals will be addressed as needed. Decisions for dissemination of the documentary will also be coordinated.

CENTER FOR VISUAL ARTS IV
JOURNALING COMPONENT

Maintaining a journal throughout the year is an essential component of the Center for Visual Arts IV Curriculum. The journal is a valuable asset for an artist and a successful professional. It becomes an automatic and routine extension of many day to day activities. During the year, the student's art journal will be used for the following:

- Recording the artist's mentorship experience – techniques, sketches, ideas of inspiration, "words of wisdom", daily notations, photos, schedules and time sheets.
- Recording the museum internship experience – rules and regulations, names and contacts, artworks and artists, sketches, schedules and time sheets.
- Recording the art business internship experience – business regulations, names and contacts, legal issues, daily notations, literature (business cards and flyers), schedules and time sheets.
- Documentation of mentorship and internship activities.
- Written critiques.
- Sketchbook assignments.
- Personal reflections.
- Written research.
- Studio experiences.
- Preliminary thumbnail sketches.
- Note taking during gallery visits.
- Note taking during museum visits.
- Ideation and brainstorming.
- Experimentation with media and techniques.
- Art history and art appreciation assignments.
- "Sketchbook Friday" studio assignments.
- Photography documentation.

CENTER FOR VISUAL ARTS IV
PUBLIC ART INSTALLATION COMPONENT

Working as an individual or within a group format, the students will conceive, design, create, and install a public work of art. This art installation may be in the form of a painted mural, wall mosaic, large scale sculpture, environmental artwork, or interactive art with public participation. Skills and activities addressed will include:

- Artist and art history research.
- Ideation.
- Artist's renderings and visionary sketches
- Site acquisition.
- Contracts, legal and liability issues.
- Funding sources.
- Scale.
- Materials appropriate for site and art form.
- Authorization and approval.
- Time line and delegation of duties.
- Media coverage and publicity.
- Documentation.
- Journaling.
- Assessment and reflection.

CENTER FOR VISUAL ARTS IV
PROFESSIONAL DEVELOPMENT SKILLS COMPONENT

Through discussions, questionnaires and guest speakers, the student will develop skills necessary for a professional development. Successful completion of the artist, business and museum internship components require that the student perform well in a variety of relationships. Activities and topics that will be addressed in the Center for Visual Arts IV Curriculum include:

- Goal setting
- Self assessment of work habits
- Time-management skills
- Future career paths
- Personal etiquette
- Cultural diversity and equity issues
- Communication skills
- Resume writing
- Interview skills
- Work ethics

CENTER FOR VISUAL ARTS & MUSEUM STUDIES

FORMS