



Division of Continuing Education
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Incorporating Critical Thinking Skills into the High School Art Room

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Abstract

Our educational system was built with the purpose of helping students “develop the ability to think” (Ennis, 1993). Mann’s common test, now referred to as the standardized test, has placed our student's ability to think in jeopardy. In 1990, the National Commission on Testing and Public Policy (NCTPP) argued that the standardized testing “is driving schools and teachers away from instructional practices that would help to produce critical thinkers and active learners.” This curriculum was designed for art teachers in mind and as a potential template for core classes, as a means of delivering those missing critical thinking skills to students. Within the curriculum, students are given multiple tasks such as observing, describing, analyzing, and evaluating works of art, as well as evaluating themselves. These tasks work together in the form of worksheets, discussions, critiques, and self-reflections to build up a student’s critical thinking skills. As the course ends, students should begin and develop ways to think about information that they are presented.

Keywords: critical thinking, analyze, evaluate, 21st century skills, curriculum, critique, high-stakes tests, UbD

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Introduction

This curriculum was designed upon my personal discovery that high school students lacked the ability to apply basic critical thinking skills in my art classes. From my over 12 years of teaching middle school and high school art classes I have noticed one major thing, the students are very uncomfortable discussing or talking about art in any fashion. In recent years, rather than requiring students to take art, students were given the option to take art during middle school. This option to treat art as an elective in middle school eased scheduling and gave the art teacher room to breathe. Unfortunately, it made art classes more challenging when students got to the high school level, as many of them lacked practice in thinking critically about art.

This curriculum was created to provide art teachers with a guide to incorporating intentional instruction in critical thinking within the art classroom. This curriculum has a primary focus on analyzing and evaluating art taken from Bloom's Revised Taxonomy (Armstrong, 2020). While the curriculum provides students critical thinking skills, it will also provide practice in other 21st century learning skills (Battelle for Kids, 2019; National Education Association [NEA], 2011; National Research Council [NRC], 2011). Included in the curriculum are pre- and post-tests, critical thinking skills worksheets, and materials for self-evaluations, artist statements, and critiques. Utilizing the tools in this curriculum will permit teachers to develop students' critical thinking skills, which in return will expand their creativity and problem-solving skills.

Problem Statement

The Partnership for 21st Century Learning lists critical thinking as one of its vital learning and innovations skills that students need moving into the 21st century (Battelle for Kids, 2019). The importance of intentionally cultivating critical thinking skills is not new, as early as

1961, the Educational Policies Commission determined that the primary purpose of our educational system was to “develop a student’s ability to think” (Ennis, 1993)? Robert Ennis (1993) was able to determine when teachers had to prepare for high stakes tests, they focused more on content and less on critical thinking.

Continuing into this decade, Jones, et al. (2014) argued that “state test scores have become the most common dependent variable in education policy research.” With such a focus on high-stakes testing, specifically state driven ones, teachers have spent time specifically on test preparation that teaches skills that offer potentially increased performance on the test without improving their understanding of a skill (Jones, et al., 2014; Jennings, 2014). If schools continue to stress memorization of material in their teaching, it’s a high possibility that they are doing so at the cost of such necessary skills as “critical thinking, that are vitally important for students to possess but far more challenging to measure accurately” (Great Schools Partnership, 2013).

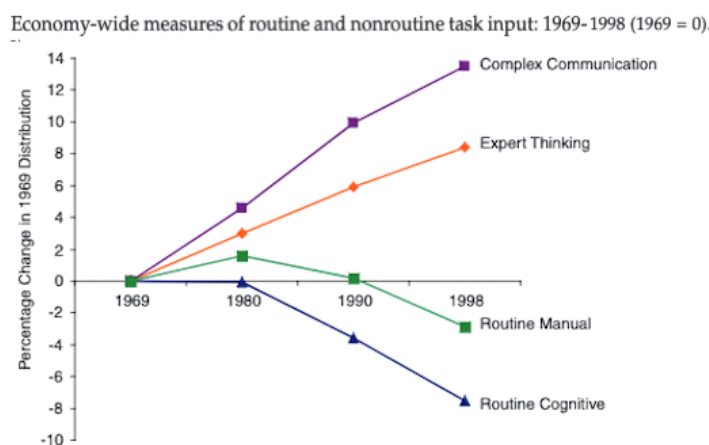
The Pennsylvania System of School Assessment (PSSA) and the Texas State of Texas Assessments of Academic Readiness (STAAR) are two examples of such tests. The states have developed these testing programs as a way to hold the entire school (students, teachers, and administration) responsible by linking student scores to teacher evaluations, school restructuring, and possibly not allowing students to graduate (Polleck, 2017). The National Commission on Testing and Public Policy (1990) reported that states with high-stakes tests are neglecting a student’s potential by “driving schools and teachers away from instructional practices that would help to produce critical thinkers and active learners.”

Significance

Today’s jobs require more than just one right answer. Employers want someone who is able to synthesize by bringing to the table a variety of skills, knowledge, and creativity

(McClaskey, 2001). Therefore, students should be taught “broad cognitive and affective skill,” often referred to as 21st century skills (NRC, 2011). The National Education Association (2011), noted that the workforce must apply critical thinking to better serve their customers, invent better products, and routinely improve themselves as our global economy continues to change. The National Research Council (2011) published a report that illustrated, as seen in Figure 1, the percentage change of four skill sets available in jobs over a 30-year period with larger increases seen in complex communication and expert (critical) thinking. In a report conducted for the Bill and Melinda Gates Foundation, Professor David Conley (2007) found that critical thinking skills contributed to both a more successful career and more success in college.

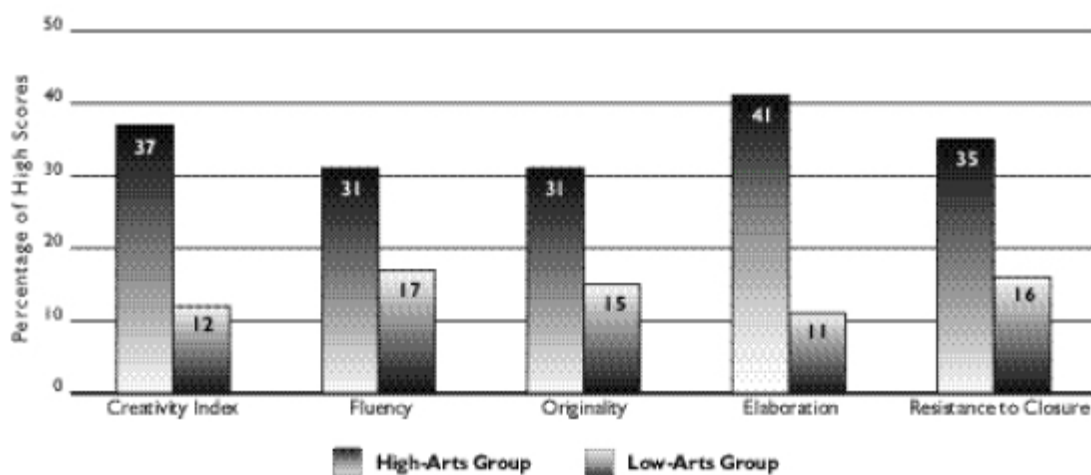
Figure 1



Note: SOURCE: Levi and Murnane (2004).

Burton, Horowitz, and Abeles conducted research that helps back art as an important space for learning 21st century skills. They took over 2000 students, split between high-arts and low-arts. The “high-arts” students received extra art instruction and the “low-arts” students received very little art instruction (as cited in Fiske, 1999). The effects of having art made a huge impact on the students’ overall creative thinking abilities, as seen in figure 2. This evidence puts forth a call for more art in schools and for more teachers to incorporate critical thinking skills into their lesson plans.

Figure 2 Creative Thinking Abilities



This curriculum also takes into consideration the students' comfort level. In the beginning, the worksheets are based on a work of art that students have little connection to. These assignments are relatively short and simple, but informative. They build up a student's ability to think about a work of art without having to speak out loud. Each unit looks to build upon the previous and help students get to a point where they can begin conversations about their artwork and others in their class. These activities work step by step to build up a student's ability to think critically while enhancing a student's 21st century learning skills (Battelle for Kids, 2019). They will also lead students to build deeper learning and curiosity with all that surrounds them.

Definition of Terms

Critical thinking, the main focus of this capstone project, is an umbrella term that seems to have a variety of definitions. In the late 1950s, critical thinking was simply defined as "the correct assessing of statements" (Ennis, 1962). Many years later Ennis (2018) argued critical thinking to be "a reasonable reflective thinking focused on deciding on what to believe or do." The Glossary of Educational Reform website lists critical thinking as "a term used by educators

to describe forms of learning, thought, and analysis that go beyond the memorization and recall of information and facts” (Great Schools Partnership, 2013).

The educational environment is constantly changing and evolving. As this happens authors continue to revise their thoughts and ideas. As recently as a couple of months ago, Richard Paul and Linda Elder revised their definition of critical thinking to be more in line with this project. Paul and Elder (2020) contended that critical thinking was “the art of analyzing and evaluating through processes with a view to improving them.” For the sake of this project, critical thinking shall be defined as the ability to analyze and evaluate a work of art.

So, what is it meant by analyzing or evaluating? Analyzing and evaluating are two major components of Bloom’s Updated Taxonomy (Anderson et al., 2001) and Merriam-Webster’s dictionary (2020) defines analyzing as “studying or determining the nature and relationship of parts of (something). These parts can be used to compare to the whole “something” or another “something” (Analyze, 2020). Evaluating (2020) will follow the definition of “determination of significance, worth, or condition usually by careful appraisal and study.”

Project Zero focuses on a framework based around an Art Thinking Palette (2016). While they do not explicitly state the term, critical thinking, they break down thinking into six dispositions that can reinforce a student intellect and with routine use can grow a student’s thinking abilities (Project Zero, 2016).

In 2002, The National Education Association worked with the Partnership for 21st Century Learning (P21) to develop the “Framework for 21st Century Learning,” which is now part of Battelle for Kids (NEA, 2011). Battelle for Kids (2019) lists critical thinking as one of its most important 21st century learning skills for students to possess. As part of this framework,

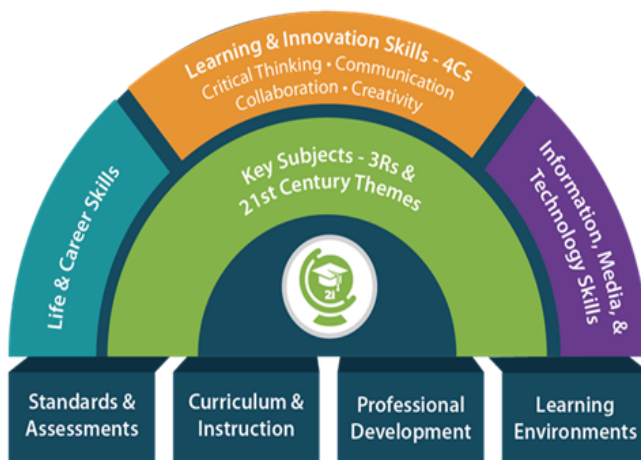
they have listed critical thinking as part of their “4 C’s of Learning and Innovations Skills”; the other three include communication, collaboration, and creativity (Battelle for Kids, 2019).

The curriculum units presented in this project were written by using the Understanding by Design (UbD). UbD is an educational framework developed by Grant Wiggins and Jay McTighe (1998), which appears in their book that goes by the same name. Wiggins and McTighe’s (1998) framework works with a planning method that works backward from traditional lesson planning. This means that teachers consider the end goal or essential questions of the lesson, then work backward from there to set up their lessons.

Literature Review

Public schools are responsible for helping students learn and be prepared for a life outside the confines of the school. Educational Policies Commission, National Research Council (2011), National Education Association (2011), P21, Project Zero (2016b), Robert Ennis (1962) as well as countless authors, all believe that focus that thinking is a very important part of the educational system (Ennis, 2003; Battelle for Kids, 2019). Today employers are looking for workers that have “complex communication and expert thinking” or 21st century skills (NEA, 2011; NRC, 2011). Thinking ability is what most schools and organizations often label as “critical thinking.” The Partnership for 21st Century Learning (see Appendix A), as well as Harvard’s Project Zero (2016b), believe that how students think is one of the most necessary skills that students should possess in the 21st-century, as shown in Figure 2 (Battelle for Kids., 2019).

Figure 2



Note. The framework for 21st Century Learning as presented by The Battelle for Kids



Note. The framework for Project Zero’s, Artful Thinking

Ever since the passing of the No Child Left Behind Act in 2002, all states had initialized some sort of high school test for English and math courses (Conley, 2007). These tests draw a

lot of attention due to the influence they have on standardized tests and therefore district policies focus on these subjects, while other subjects like art, music, and physical education receive less attention (Madaus, et al., 2009; Diamond, 2007). These added pressures for the tested subjects cause teachers to divert from their usual teaching practices towards a method that offers improved performance on the standardized tests (Jennings, 2014; NCTPP, 1990). These diversions allow the schools to minimize the scores of the underperforming students (Diamond, 2007).

Unfortunately, schools are caught in the crossfire between preparing students for high-stakes testing or getting them to develop skills, like critical thinking. Teachers fall back on the same format that will be on the standardized test, bubble sheets, as these tests are quicker and easier to grade but do not allow for a student to dig deeper to enhance their problem solving or critical thinking skills.

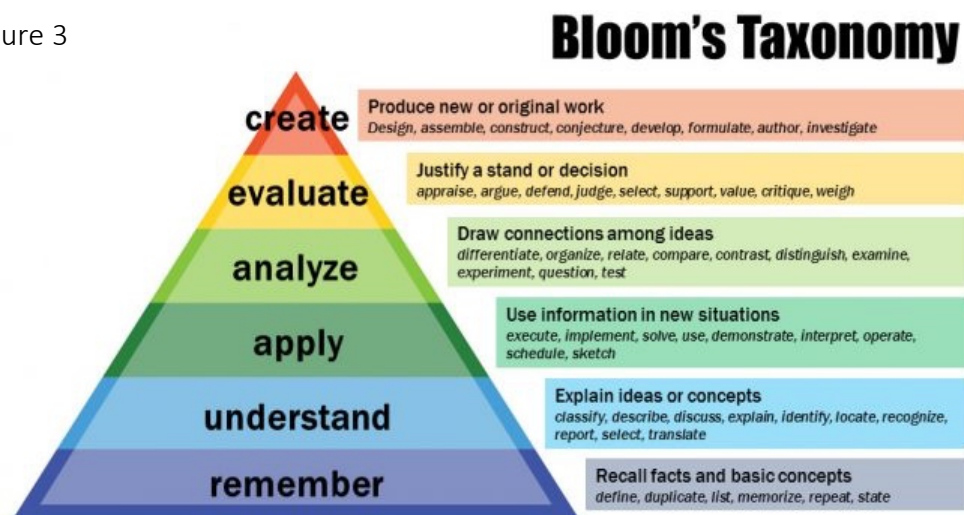
Defining Critical Thinking

The idea of critical thinking is seen as an important factor in education, but its true definition is a bit of a mystery. There have been so many different interpretations of the term critical thinking, that can make its understanding a bit cloudy. Robert Ennis (1962), a well-known author who has written more than 80 articles and has been researching the topic since the late 1950's, began by defining critical thinking simply as "the correct assessing of statements." As education morphs, so to its ideas and terminology. Author, Tim Moore (2013) attempts to simplify the term of critical thinking in his book, *Critical Thinking and Language*, but concluded, he "struggled to find the definition." Psychologist Robert Sternberg's (1985) definition is much closer as he explained critical thinking as 'the mental process, strategies, and representations people use to solve problems, make decisions, and learn new concepts.'

While many organizations and authors created drawn-out definitions of critical thinking, Robert Ennis' definition evolved into a shorter and more precise one. Ennis (1993) argued that critical thinking was "reasonable reflective thinking focused on deciding on what to believe or do" as he did not want to water down its true meaning and allow it to be carried over from subject to subject. Additional definitions that shed some light on the meaning of critical thinking are Paul's (1993) description, as the ability "to think logically and abstractly and to reason theoretically, are characteristics of critical thinking." The Glossary of Education Reform lists it as "a term used by educators to describe forms of learning, thought, and analysis that go beyond the memorization and recall of information and facts" (Great Schools Partnership, 2013).

The most relatable critical thinking definition is the one by Paul and Elder (2020), who maintained in their revision that it is "the art of analyzing and evaluating through processes with a view to improving them." Their definition works closely with the work of Dr. Benjamin Bloom. Dr. Bloom's book, *Taxonomy of educational objectives: The classification of educational goals* was published in 1965, and, from that was born what is today known as Bloom's Taxonomy. As seen in Figure 3, Bloom's original taxonomy listed knowledge, comprehension, application, analysis, synthesis, and evaluation as its six main categories (as cited in Armstrong, 2020). The Taxonomy was revised in 2001 by a diverse group of authors, who believed that the revision better represented the cognitive domain it represented (Anderson, Krathwohl, et. al, 2001). Along with changing the original terms to a verb-based language, the authors also swapped the places of creating and evaluating. While they do not supply concrete evidence to support their reasons, they placed the highest value on creating, it does seem evident that when either is omitted during the problem- solving process their effectiveness declines (Huitt, 1992).

Figure 3



Note: The revised edition of Bloom's Taxonomy as presented by Vanderbilt University.

It is understood that critical thinking is a higher-level thinking ability. Therefore, it might not make sense to simplify its meaning too much. Bissell and Lemons (2006) used four of Bloom's Taxonomy components (apply, analyze, evaluate, and create) to help define critical thinking. While Bissell and Lemons (2006) were not interested in the deeper meaning of critical thinking, they were looking for a smoother transition from meaning to assessment. This capstone project will follow in the footsteps of Bissell and Lemons and will utilize the four upper tiers of Bloom's Taxonomy, as seen in Figure 2, with a larger focus on evaluating and analyzing to help develop lessons based on critical thinking. It is the belief that critical thinking is important to success no matter if you pursue a career or higher education after high school (Conley, 2007).

In creating lessons for critical thinking enhancement, teachers need to develop them according to their state standards. The Pa. State Academic Standards for the Arts and Humanities (2002) do not list critical thinking as a specific skill or need for students, they do expect students to "develop and practice creative thinking skills." If one approaches the definition of critical thinking as the process of evaluating and analyzing, it appears in the fourth category of Aesthetic Response over 23 different times (Pennsylvania Department of Education, 2002).

Issues Concerning Current Curriculums and the Importance of Critical Thinking

Through their research with California teachers, Paul, Elder, and Bartell (1997) determined that only 19% of the faculty could define critical thinking, and only 9% of them were actually teaching critical thinking in their courses. If a teacher does not fully understand what critical thinking is, then that teacher cannot provide his or her students with the proper techniques for building such skills. Ennis (1993) also noted that even if a teacher tries to assess critical thinking, they rarely do it well.

Not knowing is one of the most prominent problems teachers face. Heft and Scharff (2017) note that a teacher's lack of knowledge of practical techniques for developing critical thinking skills seems to be the main reason that their classes are not successful. To help teachers, schools should provide teachers with their definition of critical thinking and potential in-service opportunities. Schools should find ways to support and continue to follow through with their staff. Just because a teacher is conducting instruction under a guideline of critical thinking, it cannot be assumed that expected actions will result (Marcus & Zaloom, 2019).

As test scores have become the most prevalent variable in education, they play a large role in affecting whether or not teachers work critical thinking skills into their classrooms (Jones, et al., 2014). This pressure has led teachers to "teach to the test," as districts pressure them to teach skills that offer an increase of performance on the standardized tests (Jennings & Bearak, 2014). Gonzalez (2016) argued that in preparation for such high-stake tests, teachers tend to focus more on their content area and teaching students how to pass the test. It is sad, but these multiple-choice based tests do not allow many of the notable aspects of critical thinking (Ennis, 1993).

With schools placing such an importance on the standardized tests, they use them to measure teacher effectiveness and which programs might remain in the course catalog (Jennings & Bearak, 2014). This overwhelming pressure forces teachers to narrow the content they teach to marginalize the underperforming students (Diamond, 2007). When they do this, teachers are providing the information in a way that does not challenge the student nor do they gain any additional knowledge than what is taught (Vejar, 2013; Geahigan, 2000).

When teachers do not teach to the test, in some cases they can be pressured or belittled by colleagues. Janet McClaskey (2001) provided a retelling of a personal experience to *The English Journal* on the topic of Assessing Ourselves to Death. McClaskey was put down by colleagues when she allowed her class to participate in collaborative and critical thinking-based skills, like making bulletin boards, working on the computer to create newspaper articles and literary items. They continued to yell at her for not teaching to the test, which made her break down into tears and re-think teaching altogether. The story ends with great news as every one of her students passed the state test and her colleagues wanted to know how she did that!

If teachers keep teaching to the test, they inadvertently ask their students to recite course content, also referred to as factual retention and recall (Great Schools Partnership, 2013). Teaching in this manner focuses the education on the low end of Bloom's Taxonomy, where the main concern is understanding and remembering what has been taught (Armstrong, 2020). In the end, students learn what they need for the test, take the test and shortly thereafter they could care less about the knowledge they acquired as they do not know how to apply it to many situations.

It is understood that this recitation of information only fulfills the bottom two tiers of Bloom's Taxonomy; knowledge and comprehension (Anderson et al., 2001). To push our students further and help them retain the knowledge they learned; teachers need to continue to

move up the ladder on the taxonomy, pushing their students to analyze, synthesize, and evaluate art. This will require the students to gain a deeper understanding of the content learned. Teachers need to create lessons and activities for their classroom that will allow higher-level thinking to occur.

As discussed earlier, teachers should be utilizing the standards to create lessons, units, and curriculums based on building critical thinking skills. It is difficult to determine if there is a lack of these being taught but over the past 30 years, critical thinking needs in the workforce have grown (NEA, 2011). Professor, David Conley (2007) reported that critical thinking skills contributed to a more successful career and even more success in college. In the same report, Conley acknowledged college faculty when they “consistently report that freshman students need to be spending nearly twice the amount of time they indicate spending currently to prepare for class.” This is consistent with the research that P21 completed, as seen in figure 4, in which employers related that 70% of their recent high school workers are lacking in critical thinking and problem solving skills (Bishop, 2010). Bishop (2010) also reported that organizations saw critical thinking skills as “priorities for employee development, talent management, and succession planning” and it would be a growing need in the next five years, as seen in figure 5. The culmination of research leaves one to believe that students are not getting the proper education they need in high school.

Figure 4

Of the high school students that you recently hired, what were their gaps?

Written Communication	81%
Leadership	73%
Work Ethic	70%
Critical Thinking & Problem Solving	70%

Source: Are They Really Ready to Work?
(2006) The Conference Board, Corporate Voices for
Working Families, P21, and SHRM

Building and implementing a differentiated curriculum does take time and can be a very time-consuming task (McClaskey, 2001). Many teachers lack this time to plan, let alone measure

Figure 5

Skills needed in the next five years

Critical Thinking	78%
I.T.	77%
Health and Wellness	76%
Collaboration	74%
Creativity and Innovation	74%
Personal Financial Responsibility	72%

Source: *Are They Really Ready to Work?* (2006) The Conference Board, Corporate Voices for Working Families, P21, and SHRM



Skills that are a priority of employees

Skill	Agree/ Strongly Agree
Critical thinking	73.3%
Communication skills	79.2%
Collaboration/team building	72.3%
Creativity and innovation	66.6%

Source: AMA/P21 2010 Critical Skills Survey, released April 2010

critical thinking accurately so they generally avoid critical thinking in their classrooms (Bissell & Lemons 2006; Heft & Scharff, 2017). Due to the time task-based tests take, they are “severely limited in time the tasks can take and their breadth or depth” (Conley, 2001). The easiest option is to have students complete multiple-choice tests that emulate that of standardized tests.

How Critical Thinking Skills Can be Intentionally Developed in Schools

Teachers can provide worksheets, practice questions, and basic knowledge but it is the trust that helps build a relationship a student allows them to work through the difficulties that come along with pushing students to develop higher-level thinking (Glukhova, 2015; Conley, 2007). Building that trust requires a process of repeated healthy interactions in order for the student(s) to be more willing to work with the teacher, and work through difficulties (Glukhova, 2015; Lemmers-Jansen, et al., 2019; Barrett, 2004). Without the teacher support, students will resort to a simple or a single right answer without pursuing additional possibilities or seeing multiple viewpoints (Lampert, 2006b). Coincidentally, if students have not built a wall of trust with a peer or group of peers, they will most likely remain quiet during group participation activities (Lemmers-Jansen, et al., 2019).

Students going through middle and high school are also going through adolescence, which is a critical period of development for students. They begin to mature socially and look to gain the recognition and trust of others (Lemmers-Jansen, et al., 2019). It is important to realize that high school students can be very self-conscious and fear criticism from others. When the students take part in a critique in the art room, teachers are asking them to participate in “an oral or written discussion strategy used to analyze, describe, and interpret works of art (The Kennedy Center ArtsEdge, 2020). Bowen highlighted that the two most common issues students have with critiques are being embarrassed by the teacher and secondly being more discouraged than motivated as a result (2014).

Understanding that students can be in different stages of adolescence at the same time, the teacher needs to take into consideration the students’ cognitive ability and their comfort level. Lim’s (2015) proposal that students be required to take a stand-alone course in critical thinking skills, might be an excellent option as so many teachers are teaching to the test. Another option is to have critical thinking skills embedded within the curriculum of a school so that incorporated into their everyday teaching. There are resources for teachers, such as NEA’s (2011), 21st Century Skills Maps, and Project Zero’s (2006), Artful Thinking that offers assistance to what thinking can look like in the classroom.

One of the main strategies that teachers can use to increase critical thinking practice is the use of question techniques. Everyday questions can consist of a quick and simple descriptive question, “What do you see?” (Barrett, 2004). King (1994), contended that teachers should create lessons that are inquiry-based by asking higher level questions such as “What are the implications of...?” “Explain why...” “Explain how...?” Barrett (2004) maintained similar open-ended questions such as “What is it about?” “What does it mean?” “How do I know?” Regardless

of the specific question words used, teachers all should require students to investigate and pursue further meaning (Geahigan, 2000). Without teacher support, the students will resort to a simple or a single right answer and miss the opportunity to pursue another set of possibilities or seeing things from another's viewpoint (Lampert, 2006b).

One of the main questioning techniques commonly used in schools is the "Socratic method." Glukhova (2015) writes about using "what" and "why" questions but using them in a technique referred to as Socratic Questioning. This technique, also known as the Socratic Method or Socratic Seminar, is based on the work of the Greek Philosopher, Socrates. Socratic Questioning is student led promotes learning and develops critical thinking through a wide range of probing questions that seek reasons for their responses. (Copeland, 2010; Sahamid, 2014). Sahamid (2014) argued that "the strategy pushes students beyond merely recall and into abstract thinking." Socratic Questioning, like so many critical thinking activities, requires time to implement as students need to be thorough and properly instructed before such a practice can truly be implemented with success (Glukhova, 2015).

Besides looking at just the techniques to teaching critical thinking, like asking "Why" questions or making use of Socratic Questioning, teachers should look deeper into how they plan their lessons. Understanding by Design (UbD), by Wiggins and McTighe (1998), is an excellent resource to build a curriculum. The UbD template forces a teacher to work backward from their desired results. When forced to work backward, teachers devise their end goals and essential questions that the students should be able to answer. These essential questions help illustrate to the student that inquiry is part of the learning process. In the end, this method establishes the purpose of goal-setting before implementing it into the curriculum, as teachers "often focus on the activities and instruction rather than the outputs of the instruction" (1998).

Critical Thinking in the Art Room

Creating in the art room should not be all about completion; there must be an equal element of thinking involved (Whitford, 1920). The art room should be a place where critical thinking shines as students look at art, talk about art, and create art. It is the job of the art teacher to make these tasks a reality. Teachers completing a bachelor's program in art education learn about the pedagogy of children, classroom skills, talking about art, and writing lesson plans. The rest of their time they are taking studio courses. It is important to note that the field of art is so broad in nature, that its objective in education can vary greatly (Whitford, 1920). So, when it comes to creating a full curriculum, they generally have little experience as a new teacher and their ideas can differ.

Due to the various experiences in education, art teachers should be writing their curriculum based on the standards. While the Pennsylvania Department of Education (PDE) does not list critical thinking specifically in their Academic Standards for the Art and Humanities (Pennsylvania Department of Education [PDE], 2002). It does, however, list in its fourth category, Aesthetic Response standards the terms analyze and evaluate, as they appear twenty-three (23) different times within thirty-four (34) sub-categories.

If an art teacher spends three weeks on a project during a twenty (20) week course, they get through approximately 6 projects during the semester. Many of the requirements overlap during the course of the semester, but that means a teacher would need to include about 6 different requirements, not counting any overlap. However, it is the responsibility of the art teacher to touch upon as much of these standards as possible. So, if a student only takes one art course during their high school career, they will not meet the requirements of the state.

Through research, there is no curriculum that is designed with critical thinking skills for students who might make one stop in the art room. Many sites like the Art of Education University, The Foundation for Critical Thinking, Battelle's P21, Harvard's Project Zero all offer techniques and more text-heavy details defining critical thinking. Other sites like Visual Thinking Strategies seem to offer great information but you need to pay a yearly subscription to even access any of their material. Even well-known sites like Pinterest offer links to critical thinking but those links mainly send you to mommy sites that are filled with fun activities for kids.

The curriculum presented in this project has been built to meet the demands of the standards through introducing and developing a student's critical thinking skills by evaluating and analyzing a variety of works of art in a structured way. Since the curriculum is designed for a foundational art course, it is important to introduce these skill sets while introducing the art materials and techniques as they could be missed if students do not select another art course. NEA (2001) argues that their 21st Century Skills Map highlights the intersection between a school's core subjects and what they believe to be 21st century skills.

In the end, an art curriculum should be developed based on inquiry. In her article Lampert (2006a) reported a comparison of undergraduate art students with non-art undergraduate students and concluded that students who had exposure to an aesthetic, critical, and creative inquiry, had a higher critical thinking disposition. An inquiry-based curriculum goes beyond the discussion of art. It presents problems in and with art that require further investigation (Geahigan, 2000). This type of curriculum needs to have the full support and guidance and support of the art teacher (King, 1994). Without them, students may seek a simple, correct answer and that would defeat the purpose of the inquiry.

Conclusion

In all, art experiences enhance critical thinking and cause students to take time to observe and evaluate the world around them (Green et al., 2014). Critical thinking skills also encourage people to understand current issues and help them make moral decisions that affect the lives of others (Lim, 2015). They become essential skills for students to learn and understand, as they extend beyond the walls of the classroom learning environment no matter if they are a traditional public, charter, or cyber school.

Teachers should not let the high-stakes testing dictate how or what they teach. Although there is a lot of pressure that comes with the tests, teachers need to forget about them and use them as another tool for their classroom (McClaskey, 2001). McClaskey proved that if you continue to differentiate and incorporate cognitive thinking strategies, then the students will do fine when it comes to the tests. Teachers should shift focus from teaching to the test to spending the extra time building up trust and relationships to have success developing cognitive strategies with the students. They should allow students time to analyze and evaluate things and pose to them a lot of “why” questions. Lastly, teachers need to keep in mind that learning to think critically takes time and effort to develop (Ennis, 1993; McClaskey, 2001).

Curriculum Overview

The curriculum that is presented in this paper looks to introduce and develop a student's grasp of thinking critically. Each of the units in the curriculum focus on applying, analyzing, evaluating, and creating as taken from Bloom's Updated Taxonomy (Anderson et al., 2001). Through the use of essential questions, weekly critical thinking skills worksheets, varied evaluations, and critique methods, this curriculum places extra focus on critical thinking skills of analyzing and evaluating.

The first unit begins with a pre-test as all the units do. They are followed up by an introduction, terminology, and safety related to the medium/media used in the lesson. The terms learned during this lesson, the Elements of Art and Principles of Design will be continually used and referenced to build up a student vocabulary knowledge to aid in critiques. Students will also observe and evaluate works of art that relate to the sculpture lesson. As students spend time with the materials that they will be working with they will complete a critical thinking skills (CTS) worksheet each week. The worksheets in this unit are simpler questions based on works the student probably has not seen (besides the Clothespin). Many "what" questions appear here, such as "What do you think the sculpture is made from?" or "What do you think the artist is trying to express?"

As the lesson reaches its midway point, students will be participating in a simple critique where they answer questions on a Post-It note, which will put a lot of students at ease. At the end of the project, students will participate in a critique where students T.A.G three works of student work. One will be "T"ell of what they like, the second will "A"sking the artist a question, and lastly, they have to "G"ive the artist a suggestion. Once finished, students will turn in their completed work with the rubric, they finalize the lesson by completing an artist's statement with

guided notes and a post-test, that allows the teacher to analyze their instruction and the students' understanding.

The second unit begins with a pre-test, introduction, terminology, etc. on Photography. After all, the introduction material has been covered and the students move around the class and school to take pictures. Students will return to the room to learn about using tools and how to analyze photos. The lesson has weekly CTS worksheets, but they now add to the "What" question by asking students to "Explain why." A few parts require the students to fill in all the lines associated with the question. This forces the student to evaluate the image more to be more descriptive. This lesson wraps up with students evaluating their photos and selecting their best three (3) to turn in for a grade. This lesson follows up with a self-reflection through Google Classroom (or whatever online service the school might use) and the post-test.

Week three stays consistent with a pre-test, introduction, terminology, etc. in Drawing. Afterward, students create their perspective drawings and complete the assignment with a full class discussion on the assignment. At this time the teacher can see who is timid or more reluctant to speak and can work to assist them as the course goes on. If a student does not participate, they and the teacher still have the opportunity to gain something from their artist's statement, which should include their thoughts and/or feelings about the class discussion.

This unit continues to have the students complete the CTS worksheet, but now they have to begin to tell stories regarding given images. This task requires the students to analyze the work and interpret it into a literary format. The second lesson in this unit has the students evaluating and problem solving together in groups to see which drawing they will reproduce on a larger scale. Since this is a group project, it was best believed to have the students self-evaluate

their time during this project. The unit ends with an on-line critique of each group's final images from the wall and a post-test.

The fourth unit with clay begins like the rest, but with an extra precaution, due to working with clay materials and the need to store it properly. Students are asked to brainstorm and find things that relate to them and their personal experiences. As the students continue on their projects, they complete the CTS worksheets that are concerned with artists mainly of color (Black & Hispanic). The worksheets are a little different as they ask the students to analyze by comparing and contrasting two images and then they have to pair up in a think-pair-share task and detail what each saw differently. Another worksheet asks the students to describe the artist by looking at their work. This should be extremely interesting to see the results. When the students have completed their clay project and before it dries, the students learn critique etiquette and participate in a teacher-led critique. The lesson is capped off with an artist's statement and post-test analysis. Sequential lessons follow in the same format except deeper thought will be required of the CTS worksheets and the students will participate in student led critique, similar to Socratic questioning.

Conceptual Framework

The framework for this curriculum was built using an assemblage of three main sources to intentionally develop student critical thinking skills: Bloom's Revised Taxonomy, Battelle's 21st Century Skills, and Project Zero's, Artful Thinking Project. When P21 was in their earlier years, they were focused on the Four C's (critical thinking, communication, collaboration, and creativity) as they relate to 21st century skills (NEA, 2011). As they evolved and joined forces with Battelle for Kids, the Four C's became part of a larger group of skills that make up their larger framework for 21st century learning. Their framework for 21st century learning became

part of this project because P21's main focus was on the importance of critical thinking and how those skills lead students to develop other skills such as "deeper analytical abilities and improved thought processing" (NEA, 2011). The Battelle for Kids (2019) framework is more intriguing as it has incorporated additional 21st skills for life, career, and technology. The Artful thinking project also argues that they develop student thinking dispositions that support thoughtful learning, in the arts and across school subjects" (Project Zero, 2006). All three sources work together due to their correlation to critical thinking aspects in their relations to evaluating and analyzing.

To work all three sources into the curriculum, the Understanding by Design framework was employed. Wiggins and McTighe (1998) argued that "backward design is an effective way of providing guidance for instruction and designing lessons, units, and courses." Applying the original UbD template 1.0 (see Appendix B), allowed for the end goal to be set early on in the curriculum building process. The first stage of the UbD format also makes use of "Essential Questions," which are important open-ended questions that are thought provoking and require a higher order of thinking (Wiggins & McTighe, 1998). These essential questions help promote critical thinkers and allows for all three sources to come together. The essential questions will help the students realize the importance of thinking critically and allow the students to use those skills during the course and for a good time after they completed it.

The second step in the UbD framework was finding ways to evaluate and assess students or finding "acceptable evidence" as Wiggins & McTighe like to refer to it as (1998). It was determined that it was best to find multiple ways to assess the students besides a lone project. Students, therefore, were assessed through pre- and post quizzes, critical thinking worksheets, critiques, artist statements, etc. Once the assessments were in place, it was time to build the

lessons. As the mode to construct the curriculum was set, it was time for the three main information sources to come together to continue to build the framework for this curriculum. Bloom's Revised Taxonomy, Battelle's 21st Century Skills, and the Artful Thinking Project were utilized due to their correlation of evaluation and analysis in aspects of critical thinking.

Target Audience

This curriculum has been developed for an ideal audience of high school students who lack the critical thinking skills needed to critique art in a variety of ways. Students who receive little or no art related lessons fall behind in the necessary skills of their peers in other schools that have a fully integrated art curriculum. Students who attend schools that are deficient in those skills and decide to take art courses while in high school lack the ability to draw, think, and talk about art in many ways. Therefore, this curriculum targets an introduction or foundational art class on the high school level.

If a middle school art teacher is looking to enhance their student's critical thinking skills, the elements within this curriculum could be used in a similar fashion to seek the same results. It is important to note that the critical thinking skills contained in this curriculum could be modified for potential use in other high school courses besides art. A colleague utilized one of the critical thinking worksheets in an American History course before the completion of this curriculum. He reported back to me that he enjoys using imagery that can correlate to a time in history and this was a great exercise to use with his students. He noted that students seemed to be more engaged this particular day (J. Schneider, personal communication, December 12, 2019).

Scope and Sequence

This art curriculum has been designed for a foundational art course that is open to all high school students. This foundational art course was developed when middle school students were

no longer required to take art during their 7th or 8th grade years. The curriculum has been broken down into six units, as seen in Figure 6, four of which are presented in this curriculum.

Each unit begins with a pre-test then introduces students to the learning objectives, then notes pertaining to the project. During the weeks that students work on their projects, they are given a critical thinking worksheet that allows them to see classic and modern works of art that pertain to each art process/medium. These worksheets aim to work with student's observational abilities and asks them to think a bit about the work of art.

Figure 6

Units	Medium	Elements of Art Covered	Critical Thinking Methods	Formative Assessments	Summative Assessments
1	Sculpture	All	I see, I think, I wonder; Compare & contrast	sketches, model, What I think-What I know	Reductive Sculpture, Artist's Statement
2	Photography	Focus = Line, Color Potential to reach all others	I see, I think, I wonder (longer answers); Identify what you think you see; Short stories; Post-It Note critique (simplified); Self Reflection	Photography Notes, Photo Examples, What I think-What I know	Photography Rule Project, Self-Reflection
3	Drawing	Focus = Line, Shape, Form, Value Other = Space, Texture	I see, I think (longer answers); Short stories; Emotions/feelings; Life experience; Compare & contrast; Post-It Note critique; online/virtual critique; self evaluation	Notes on Perspective, 1 & 2 Point Perspective Exercises, What I think-What I know	2 Point Perspective Drawing, Wall Mural, Google Classroom Critique
4	Ceramics	Focus = Space, Form, Texture Potential to reach all others	I see, I think; Brain storming, Emotions/feelings; Life experience; Compare & contrast; Describe the artist; Artist's Statement, Teacher led critique	Notes on Ceramics, Sketches, What I think-What I know	Hand Built Project, Artist Statement, Teacher Led Critique
5	Painting	Focus = Color, Value Other = Line, Shape	I see, I think (longer answers); Short stories; Emotions/feelings; Life experience; Compare & contrast; Mid-project critique (teacher initiated, student led) Socratic circle	Notes on Color, Color Wheel, What I think-What I know	Value Painting, Student Led Critique/Socratic Seminar
6	Glazing (short unit)	Color, Value	Emotions/feelings; student led open critique	Notes on glazing, What I think-What I know	Finished Glazed project, Open Art Discussion ("Art Opening")

NOTE: Foundations of Art curriculum map

During each unit, students will also work on critiquing art and themselves without being told they are critiquing. Critiques or even the word "critique" tends to scare or intimidate students. The curriculum can achieve critiquing by removing the word and having the students work with post-it notes at the mid-way point of each project. The notes will eventually turn into

short messages that the students will have to relate in class opening the door to verbal communications and an understanding that they have been working on critiques all along.

Before turning in each project student will complete an artist's statement and/or a self-reflection. This will aid in the student's ability to write about art and lets the teacher see what they might need to improve on for future lessons. Each unit ends with students completing a post-test, that can or cannot be graded. This posttest can be compared to the pretest to see the improvement in the students' knowledge.

Curriculum Evaluation

Art can be very objective, and in return, that can make grading artwork a challenge. The curriculum in this project includes a rubric for each project as well as a pre- and post-test for each unit to help the teacher evaluate student growth. At the end of each project, an artist's statement or self-reflection completed by the student will give the teacher another opportunity to look at the students' understanding of the materials, objectives of the lessons, and their abilities to begin to think critically. Teachers can also use the weekly critical thinking worksheets to determine if the students are learning how to properly analyze art. The critiques that occur throughout this curriculum will allow the teacher to see and hear the growth of their students descriptive

Due to the creation of this curriculum, teachers should specifically see their students capable of answering simple observational questions such as "Why." This will focus on their abilities to answer beyond a one-word answer or short reply similar to, "it's nice" or "I like it" (Barrett, 2004). As the student progresses through the curriculum, they should be able to answer questions that are set-up for more in-depth answers, like explaining how a photo makes them feel

or telling a story based on an image. All these questions work towards deeper thought patterns and the goal is to give students a larger portfolio to use during critiques.

Along with answering a variety of questions based on an image, students will be completing artist's statements, self-evaluations, and reflections on the work they completed. These assignments will also aid in the student's ability to talk about another student's work. During week three's full-class critique, the teacher should be able to witness the students who are reluctant to participate and can work with them in a future class. At the mid-point the teacher should be able to lead the students in a critique with guidance to questions to ask and to keep students on task. As the end of the course approaches the teacher should be able to sit back more and watch the students more comfortably discuss their works of art using art terminology, life experiences, and relating it to other things.

If the students can begin to think critically while sharing their thoughts, feelings, and experiences, then the curriculum should be considered a success. To make the curriculum a full accomplishment, the critical thinking skills should continue to build up in sequential art classes and bleed into other courses within the school.

The Curriculum

Foundations of Art: Unit 1 - Sculpture

STAGE 1 – DESIRED RESULTS

ESTABLISHED GOALS:

Pa Core Visual Arts Standards

- 12.1.A How and use the elements and principles of each art form to create works in the arts and humanities
- 12.1.B Demonstrate the mastery and skill of arts elements and principles to produce, review and revise original works in the arts
- 12.1.C Integrate and apply advanced vocabulary to the arts form
- 12.1.D Demonstrate specific styles in combination through the production or performance of a unique work of art
- 12.1.E Delineate a unifying theme through the production of a work of art that reflects skills in media processes and techniques
- 12.1.F Analyze works of arts influenced by experiences or historical and cultural events through production, performance or exhibition
- 12.1.G Analyze the effect of rehearsal and practice sessions
- 12.1.H Incorporate the effective & safe use of materials, equipment, & tools into the production of works in the arts
- 12.2.A Explain the historical, cultural and social context of individual work in the arts
- 12.2.B Relate works in the arts chronologically to historical events
- 12.2.C Relate works in the arts to varying styles & genre and to the periods in which they were created
- 12.2.G Relate works in the arts to geographic regions (specified: Africa, Asia, Australia, Central America, Europe, North America, South America)
- 12.2.K Identify, explain and analyze traditions as they relate to works in the arts
- 12.2.L Identify, explain and analyze common themes, forms, and techniques from works in the arts
- 12.3.A Explain and apply the critical examination processes of works in the arts and humanities
- 12.3.B Determine and apply criteria to a person's work and works of others in the arts
- 12.3.C Apply systems of classification for interpreting works in the arts and forming a critical response
- 12.3.F Analyze the processes of criticism used to compare the meanings of a work in the arts in both its own and present time
- 12.4.A Evaluate an individual's philosophical statement on a work in the arts and its relationship to one's own life based on knowledge and experience
- 12.4.B Describe and analyze the effects that works in the arts have on groups, individuals and the culture
- 12.4.C Compare and contrast the attributes of various audiences' environments as they influence individual aesthetic response

<p>Understandings: <i>Students will understand that...</i></p> <ul style="list-style-type: none"> • The elements of art are the tools used to build/create a work of art and the Principles of Design are how an artist uses those elements. • Sculptures can be created in an additive or subtractive process. • Artists create works of art to express themselves. • Abstract art is done by simplifying elements of the subject. 	<p>Essential Questions:</p> <ul style="list-style-type: none"> • How is art used to communicate? • How is art interpreted? • How do the arts reflect values in a culture?
<p>Students will know:</p> <ul style="list-style-type: none"> • The Elements of Art: <i>See handout from ArtofEd</i> <ol style="list-style-type: none"> 1. Line 2. Color 3. Shape 4. Form 5. Value 6. Space 7. Texture • The Principles of Design: <i>See handout from ArtofEd</i> <ol style="list-style-type: none"> 1. Balance 2. Contrast 3. Emphasis 4. Pattern 5. Unity 6. Movement 7. Rhythm • That a 3-dimensional work of art has depth and can be viewed from multiple sides. • How to begin to talk about a work of art. • How to reflect on their artistic journey. • What an Artist's statement is and its construction. • What the difference is between additive and subtractive art • What abstract art is and how to create something in such fashion. 	<p>Students will be able to:</p> <ul style="list-style-type: none"> • Recognizing the Elements of Art and Principles of Design in a work of art. • Identify if a work of art is done in a subtractive or additive method. • Build a 3D work of art from a sketch. • Distinguish between realistic and abstract art • Creating a sculpture from floral foam. • Create an abstract work of art. • To think more critically about art.

STAGE 2 – ASSESSMENT EVIDENCE	
<p>PERFORMANCE TASK(S):</p> <ul style="list-style-type: none"> • The creation of an abstract 3D form, that started from a sketch to model. • "What I Know" worksheet (optional use as a test)* 	<p>OTHER EVIDENCE:</p> <ul style="list-style-type: none"> • Do Now's (Critical Thinking Assignments at the beginning of each class week) • Student Notes*

	<ul style="list-style-type: none"> • Comparison of What I Think"* and "What I Know" worksheets (grading optional) • TAG Post-It* • Google Classroom Reflection* • Artist's Statement <p><i>*Optional grading</i></p>
<p>Key Criteria:</p> <p>Concept- The artwork clearly shows the ability to decorate given the Elements of Art on the given media. It also shows an understanding of working with the subtractive method.</p> <p>Creativity- Students adds original details to artwork to give clues to time and place.</p> <p>Craftsmanship- Work shows control of material, medium, and care for work.</p> <p>Effort - The student is engaged in the project or things associated with the project and makes good use of their time.</p>	

STAGE 3 – LEARNING PLAN

Summary of Learning Activities:(45-minute classes)

Day 1: Unit Introduction

- Students will be introduced to the Unit of Sculpture along with essential questions for the unit.
- Students will complete the "What I Think" worksheet before they begin with the lesson.
- Students learn about the Elements of Art and Principles of Design through a Google Slides presentation while taking notes. ***Differentiate Plan:*** Students can be given the sheet with the Elements and examples from the ArtofEd.

Day 2-5: Evaluations, Sketching, Additive Model

- Students will review the methods on which they will be assessed for this assignment
Weekly (Every Monday) Critical Thinking worksheet, Mid-project discussion/critique, final project rubric and an artist's statement
- Students will be walked through their first CTS (Critical Thinking Skills) worksheet. Rule of thumb, the more information you can supply, the better.
- Students will learn about the first steps of the project
 - Sketching an object of their choice from a given collection
 - Discussion of how to create abstract objects by simplifying its Elements
- Students will take their sketch and work with modeling clay to create an abstract version of it.
- Students should take photos from 3 angles (front, side, top) of their model when finished.

Day 6: Weekly CTS & Mid-Project Discussion/Critique

- Students will complete their second CTS worksheet.
- Students will display their modeling clay sculptures, along with their sketches. Students will walk around and observe what their peers have created.
- Students will be led through a discussion of struggles that they had, which models they find

interesting, and what they would do differently to their model. ***Differentiate Plan:*** Students can write down their answers on Post-it notes instead of answering aloud at this time.

Day 7: Safety Talk and Demonstration Working with Foam

- Students will review the safety precautions they need to take with the foam, how to use and clean the tools, and how to properly clean up at the end of the period.
- Students will observe the teacher remove or subtract from their block of foam and they will observe the differences in materials.
- Students will make necessary adjustments to their models if they desire.

Day 8-14: Reduction Sculptures

- Students work with their model and photo to create their larger scale reduction sculpture from the foam blocks. ***Differentiated plan:*** Students may use toothpicks to add to their foam to aid them in their design.
- Students will place their work in progress out. Students will complete a T.A.G. critique on a Post-It. **T=** Tell the artist something you like. **A=** Ask the artist a question. **G=** Give the artist a suggestion.
- Students will complete their third CTS worksheet.

Day 15-19: Gesso and finishing ideas

- Students will learn about gesso, how to properly prepare their work and apply the gesso to their sculptures.
- Students observe a variety of ways to decorate their sculptures that relate to the Elements of Art and the Principles of Design.
- Students will complete their fourth CTS worksheet.

Day 20-21: Wrap up

- Once complete students will photograph their final piece and post to the google classroom
- Students will learn about creating an Artist's Statement based upon the ArtofEd's Artist Statement Flow Sheet and create one for themselves.
- Students will complete the "What I Know" worksheet that will assist in the assessment of what the students learned through this unit.

Name _____

Period _____

Unit 1: What I Think

Describe the Following Elements:

1. Line _____
2. Color _____
3. Shape _____
4. Form _____
5. Value _____
6. Space _____
7. Texture _____

What makes an artwork 3D?

Explain what an artist's statement is and why you might write one.

What makes a work of art abstract?

Do you know any people/artists that sculpt? If so, please list them.

_____	_____
_____	_____
_____	_____

Name _____

Period _____

Unit 1: What I KNOW

Please list the Elements of Art and tell me a little about them:

1. _____ : _____
2. _____ : _____
3. _____ : _____
4. _____ : _____
5. _____ : _____
6. _____ : _____
7. _____ : _____

Place a star next to the Elements of Art that appear in your sculpture.

What makes an artwork 3D?

Explain what an artist's statement is and why you might write one.

What makes a work of art abstract?





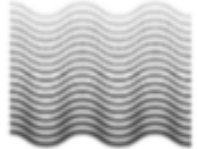


Please list the Principles of Design and circle the ones you used in your sculpture.

_____	_____
_____	_____
_____	_____



The Elements of Art








The building blocks of making art

Line		A line is a path made by a moving point through space. It is one-dimensional and can vary in width, direction, and length.
Shape		Shapes are flat, enclosed areas that are two-dimensional (length and height). Artists use both geometric and organic shapes.
Color		Color is perceived by the way light reflects off a surface. There are three properties of color: hue (color name), intensity (strength/purity), and value (lightness and darkness).
Value		Value describes the lightness or darkness of a surface.
Texture		Texture describes the surface quality of an object. Artists use both actual texture (how things feel) and implied texture (how things look like they feel).
Space		Space is used to create the illusion of depth within an artwork. It can also refer to the positive and negative space between, around, or within objects.
Form		Forms are three-dimensional (length, width, height) and can be viewed from many angles. Forms have volume and take up space.



The Principles of Design

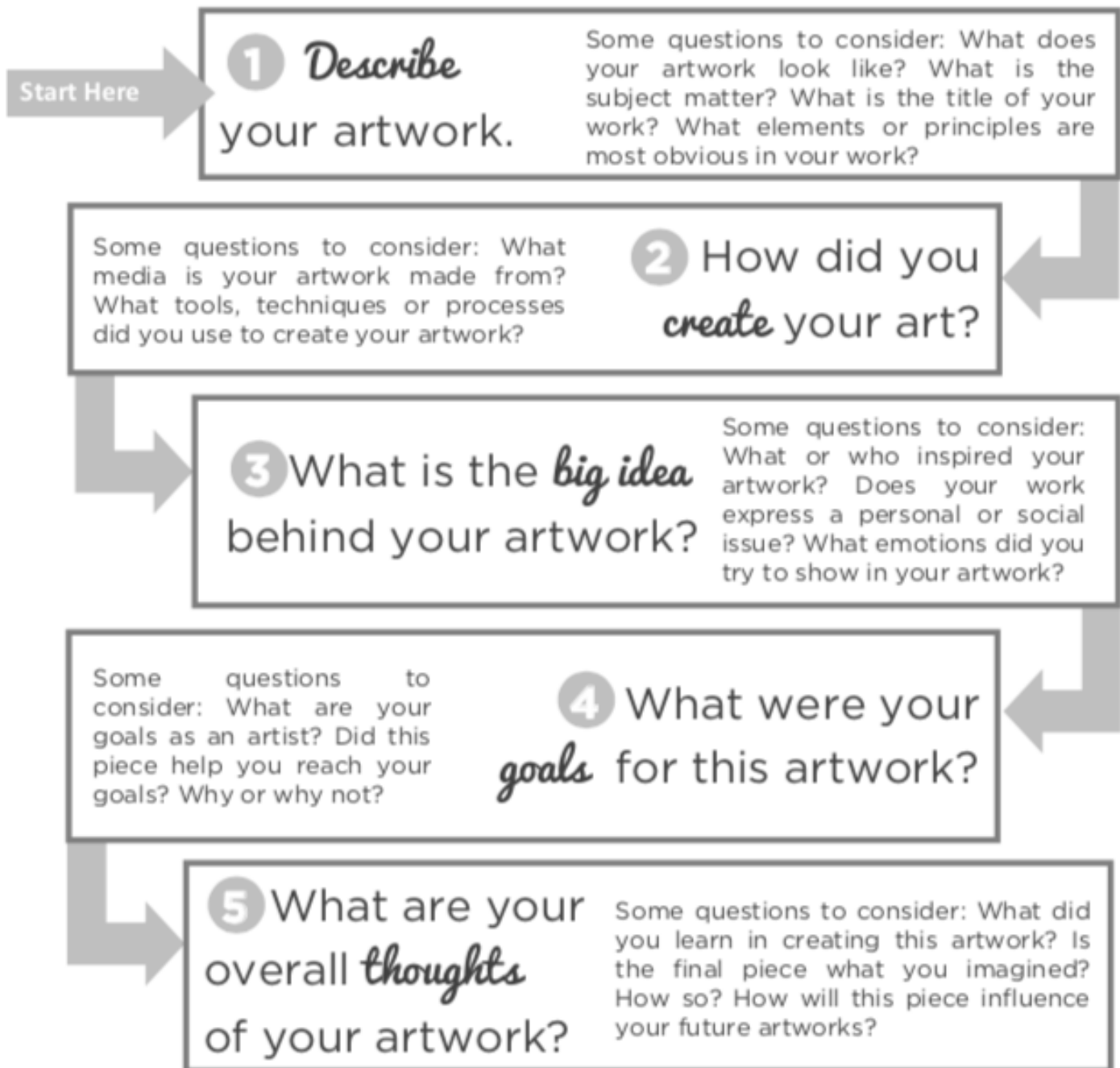
The tools to plan and organize artwork

Balance		Balance is the distribution of visual weight in an artwork. The three types of balance are symmetrical (two sides are the same), asymmetrical (two sides are different but visually weighted equally) and radial (design emerges from center point).
Contrast		Contrast is the difference between elements in a composition. This can happen through a variety of elements such as value change, size difference, etc.
Emphasis		Emphasis is the creation of a focal point in an artwork. Emphasis draws the viewer's eye to particular areas of the artwork first.
Pattern		Pattern decorates the artwork with regularly repeated elements such as shapes or color.
Unity		Unity means that all elements within the artwork are in harmony. Variety within elements adds interest to the composition.
Movement		Movement is how the eye travels through an artwork. Movement can lead the viewer from one aspect to another within the composition.
Rhythm		Rhythm is the regular repetition of elements such as line, shape and forms to create interest and consistency.



Artist Statement Flow Chart

Use this chart to help you construct an artist statement about your artwork.



Way to go! You just wrote a reflective artist statement.

Please edit your statement for spelling and grammar.

Ask a friend to read it through and share their thoughts on your artist statement.

Name _____

Period _____

Unit 1: CTS 1 - Henry Moore



List 3 things you see in the image above. Be specific about its location too:
(Think about the Elements of Art)

- _____
- _____
- _____

What do you think this is a sculpture of? Explain why you say that.

What do you want to know about this sculpture besides what it is representing?

Name _____

Period _____

Unit 1: CTS 2 -Oldenburg



What do you know about this sculpture?

What can you tell me about the surroundings of this sculpture?

What do you think it is made from? What makes you think that?

What do you think this sculpture symbolizes? Please explain your answer.



Name _____

Period _____

Unit 1: CTS 4- Yuichi Ikehata



What feeling do you get from the first image? How does that differ from the second image?

What does the first image remind you of? Why?

What does the second image remind you of? Why?

What do you think these sculptures are made from? Explain.

What do you think the artist is trying to express with these two images?

Name: _____

Period: _____

Unit 1 - Abstract Foam Sculpture Rubric

Criteria	20 points	15 points	10 points	5 points
Concept	Advanced use of and combination of art elements, principles of design, and the subtractive method that seamlessly work together for the overall design. Work demonstrates a deep understanding and ability to manipulate these concepts.	Good use of and combination of art elements, principles of design, and subtractive method that work well together for the overall design. Meeting expectations. Work demonstrates an expected use of concepts.	Acceptable use of art elements and principles of design. May be fine with the subtractive process but lacks harmonization or demonstration of planning or understanding.	Lacks evidence of thoughtful use of elements with a design that looks unplanned, rushed, and/or incomplete.
Creativity/Originality	The sculpture had a novel and original approach to the subject. Media choices and use coordinated seamlessly to create a compelling work of art.	The sculpture was unique & original with some evidence from samples/examples. Work included no direct copying from other sources.	Though work did include some sample or derivative imagery, it did include many unique elements.	The sculpture was highly derivative of the samples or other student's work. Little was truly original or unique.
Craftsmanship	The student has created a mask that is pristine and well-kept without any defects. It has a professional finish and level of detail that shows pride in work. Areas others may ignore and skip have been considered.	Overall, the project is clean and without major defects. There's an area or two that could have more attention paid to them.	The sculpture has been partially cleaned and the parts could be attached better. There are several areas the could have benefited from more attention.	The sculpture has been created poorly. The edges have not been cleaned up and additional parts were not attached properly. Little effort went into creating the work and using information demonstrated.
Effort/Time Management	The student was actively engaged and self-motivated. The student may have even taken work home to do more than expected or required. The student was focused daily.	The student was mostly independently motivated with a few social distractions. Work was mostly self-driven.	The student was somewhat distracted from their work and had to be reminded to stay on-task. More focus would have been helpful.	Often reminded to stay on task. Social/digital interactions impeded work. Lack of focus had a strong impact on project work.

Notes:

Grade: _____pts / 80pts

Foundations of Art: Unit 2 - Photography**STAGE 1 – DESIRED RESULTS****ESTABLISHED GOALS:****Pa Core Visual Arts Standards**

- 12.1.A How and use the elements and principles of each art form to create works in the arts and humanities
- 12.1.B Demonstrate the mastery and skill of arts elements and principles to produce, review and revise original works in the arts
- 12.1.C Integrate and apply advanced vocabulary to the arts form
- 12.1.D Demonstrate specific styles in combination through the production or performance of a unique work of art
- 12.1.E Delineate a unifying theme through the production of a work of art that reflects skills in media processes and techniques
- 12.1.F Analyze works of arts influenced by experiences or historical and cultural events through production, performance or exhibition
- 12.1.G Analyze the effect of rehearsal and practice sessions
- 12.1.H Incorporate the effective & safe use of materials, equipment, & tools into the production of works in the arts
- 12.1.J Analyze and evaluate the use of traditional and contemporary technologies for producing, performing and exhibiting works in the arts or the works of others
- 12.2.A Explain the historical, cultural and social context of individual work in the arts
- 12.2.B Relate works in the arts chronologically to historical events
- 12.2.D Analyze a work of art from its historical and cultural perspective
- 12.2.E Analyze how historical events and culture impact forms, techniques and purposes of works in the arts
- 12.2.F Know and use appropriate vocabulary used between social studies and the arts and humanities
- 12.2.L Identify, explain and analyze common themes, forms, and techniques from works in the arts
- 12.3.A Explain and apply the critical examination processes of works in the arts and humanities
- 12.3.B Determine and apply criteria to a person's work and works of others in the arts
- 12.3.C Apply systems of classification for interpreting works in the arts and forming a critical response
- 12.3.F Analyze the processes of criticism used to compare the meanings of work in the arts in both its own & present time
- 12.4.A Evaluate an individual's philosophical statement on a work in the arts and its relationship to one's own life based on knowledge and experience
- 12.4.B Describe and analyze the effects that works in the arts have on groups, individuals and the culture

Understandings: *Students will understand that...*

- There are a series of rules that allow for creating a more interesting photo.
- It is best to take multiple photos, even if it means moving the camera a little bit.
- The Elements of Art and Principles of Design also are used within Photography.
- The presentation of artwork is very important and requires attention and skill.
- Why it's important to reflect on a work of art & its process.

Essential Questions:

- Why do people value certain objects, places or ideas?
- How does creating art differ from viewing the arts?
- How does an artist influence the viewer?

<ul style="list-style-type: none"> • Our daily view of the world around us happens between 4 and 5 and 6 feet (depending on your height). 	
<p>Students will know:</p> <ul style="list-style-type: none"> • What is meant by composition in art • The basic rules that make for a better photo <ol style="list-style-type: none"> 1. Rule of Thirds 2. Perspective (Worm's and Bird's Eye View) 3. Macro 4. Lines (Leading and Diagonal) 5. Framing 6. Pattern 7. Balance (Symmetrical and Asymmetrical) • What it means to mat or mount your work. • How to decide on works of art for presentation. • What the role of an art museum is. • How to examine art more critically. 	<p>Students will be able to:</p> <ul style="list-style-type: none"> • Differentiate between a good photo and a poor one • Capture an image that shows a good/interesting composition • Recognize the rule(s) present in a photograph. • Use a mat cutter safely and effectively. • Formally prepare their work for display (e.g. for submission to a gallery) • Critically think about works of art. • Analyze works of art. • Reflect about their work.

STAGE 2 – ASSESSMENT EVIDENCE

<p>PERFORMANCE TASK(S):</p> <ul style="list-style-type: none"> • The completion of a photo challenge. • “What I Know” worksheet (optional use as a test) 	<p>OTHER EVIDENCE:</p> <ul style="list-style-type: none"> • Do Now's (Critical Thinking Assignments at the beginning of each class week) • Student Notes* • Post-it Note simplified critique* • Comparison of “What I Think*” and “What I Know” worksheets • Student Art Show • Self-Reflection <p>*Optional grading</p>
<p>Key Criteria:</p> <p>Clarity- Photos are crisp and cropped properly.</p> <p>Concept- Photographs clearly show the understanding of each photography rule.</p> <p>Creativity- Photos are truly unique and visually engaging, much different than that of their peers or examples.</p> <p>Craftsmanship- Work shows control of material, medium, and care for work. Photos are cleanly cut, mounted, and neatly presented.</p> <p>Effort - The student is engaged during the unit with things associated with the project and makes good use of their time.</p>	

STAGE 3 – LEARNING PLAN

<p>Summary of Learning Activities: (45-minute classes)</p> <p>Day 1: Unit Introduction</p> <ul style="list-style-type: none"> • Students will complete the “What I Think” worksheet before they begin with the lesson. • Students will be introduced to Photography along with the essential questions for the unit. • Students will review the methods on which they will be assessed for this assignment: Weekly (consistent each week) Critical Thinking worksheet, Post-it critiques, final project rubric, & self-Reflection. • Students learn about the Composition and photography rules through a Google Slides

presentation. Students will be able to see how the Elements of Art also appear in Photography.

Differentiate Plan: Students can be given the sheet that has the slide notes on it.

Day 2-4: Finding Photograph Examples

- Continuation of notes and then students will spend time looking for & saving photos online that they feel are excellent examples for each of the rules discussed. These will be the student's inspiration, **not** direct copy for the Photo Challenge.
- Students will complete their first CTS (Critical Thinking Skills) worksheet.
- Students will print out three of their best photo inspirations to be displayed.
- Students will then comment on at least 4 of the photos presented to the class (Post-it). 2 positives and 2 constructive comments. Photos may only have a max of three Post-its assigned to it.

Day 5-7: Photo Challenge

- Review of the Photography Challenge and its Rubric.
- Students will spend the following 2 and a half days taking 100 + photos, with at least one day sent outside photographing.
- Students are welcome to shoot more photos after school hours as long as they are taken within the timeframe of the assignment.
- Students will complete their second Critical Thinking Skills worksheet.
- The teacher will be available for feedback with student photo electronic submissions.

Day 8-10: Photo-Sharing

- Introduction to a photo-sharing application (Flickr), where they can create (private) accounts.
- Revisit mid-project discussion/critique
- Students will upload all of their photos (at least 100) to the app.
- Students will evaluate their collection and decide on their best 10 photos - One per rule.
- Students join the class group in the photo-sharing app and add their 10 photos, once complete students will then comment on 10 different photos that they enjoy.
- Students will complete their third CTS worksheet.

Day 11-16: Photography Preparation

- Introduction to & Demo of the procedure of getting prints ready for formal display (mounting & matting).
- Students will take notes on how this is done. **Differentiate Plan:** Students can be given an info sheet.
- Students will make judgments to their best 3, print and matte for a formal display (Student Show/Art Show).
- Students will create descriptions for their photos, mount to a heavy board and display with photos.
- Students will complete their fourth CTS worksheet.

Day 17-18: Gallery Opening and Wrap-up

- Students will participate in a gallery opening, as they might see at local galleries.
 - Great opportunity to invite members of the surrounding art culture to jury and award winners.
- Students will complete the "What I Know" worksheet that will assist in the assessment of what the students learned through this unit.
- Students will complete a self-reflection via Google Classroom.

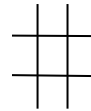
Name _____

Period _____

Unit 2: What I Think

What does composition refer to in the art world?

What is the grid that you can control on your phone used for?



What makes a good “Selfie?”

Have you ever heard of the Golden Ratio? If so, do you know what it is used for?

Do you know any people/artists that are known for their photographs? If so, please list them.

Name _____

Period _____

Unit 2: What I KNOW

Explain what composition refer to in the art world and how a photographer can implement it.

Explain what the Rule of Thirds is and how it can be used?

Some artists believe that the Golden Ratio is “the best” rule to use in Photography. During your experience during this unit, do you agree with this statement? Please be sure to fully explain your answer and provide evidence from you project.

Explain what other ways (then listed about) you have found to be helpful to create more interesting photos?

Please list a few photographers that you know.

Name _____

Period _____

Unit 2: CTS 1 - Dali



List 6 things you see in the image above. Be specific about it.

- _____
- _____
- _____
- _____
- _____
- _____

What do you think this is happening in this photography? Explain why you say that.

List some questions that you have about this image. What more do you want to know about the photo?

Name _____

Period _____

Unit 2: CTS 2 - Identify the Subject

For each photo list what you think it is a photo of and explain what indications make you think that way.



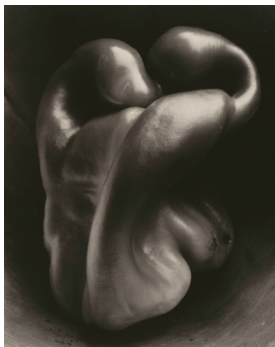
1. Object: _____

Explanation: _____



2. Object: _____

Explanation: _____



3. Object: _____

Explanation: _____



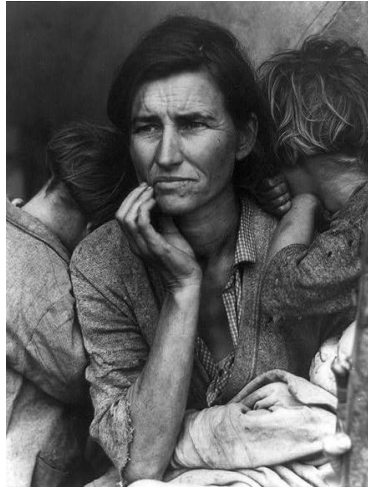
4. Object: _____

Explanation: _____

Name _____

Period: _____

Unit 2: CTS 3 - Dorothea Lange



Taken for the US government's Resettlement Administration, 1936

Answer the following questions in complete sentences.

1. What do you 1st notice when you look at this image? _____

_____.

2. What do you see in this image? Be descriptive as possible. _____

_____.

2. How would you describe the expression on the women's face? _____

_____.

3. What evidences leads you to her expression? _____

_____.

4. What do you think the woman in the photograph is thinking? _____

_____.

5. Why do you think that the photographer took such a close-up photo?

_____.



After looking at both photos of the family, answer the following.

6. What would you title this photograph?

7. There's a saying that says, "A photo is worth a thousand words." Please write a descriptive story related to this photo. Fill all the lines with text.

Name _____

Period _____

Unit 2: CTS 4 - Jordi Koalitic



List 7 things you see in the image. Be specific.

- _____
- _____
- _____
- _____
- _____
- _____
- _____

Explain how you think this photograph is being taken?

Create a short story regarding this image. Be sure to fill all the lines.

Name _____

Period _____

Unit 2: Self Reflection Guide

Think about these topics while you are composing your self-reflection:

- What was your growth during this unit?
- What do you feel your growth was during this unit?
- Did you reach any goals during this lesson?
- What did you do that was important? Why?
- What did you do well during this unit?
- What would you do differently?
- How could you use this knowledge in a future project?
- What was the most enjoyable part of this unit?
- How might you use this information again?

Name: _____

Period: _____

Unit 2 - Photo Challenge Rubric

Criteria	20 points	15 points	10 points	5 points
Clarity	Photos are sharp and clear with an advanced understanding of how to crop the composition.	Photos are clear with a good understanding of how to crop the composition.	Photos are reasonably clear with an acceptable understanding of how to crop the composition.	Photos are not clear and lack understanding of composition.
Concept	Advanced use of and combination of photography rules that seamlessly work together for the overall composition. Photos demonstrate a deep understanding of these concepts.	Good use of and combination of photography rules that work well together for the overall design. Meeting expectations. Photos demonstrate an expected use of concepts.	Acceptable use of photography rules but lacking harmonization or demonstration of planning or understanding of those rules.	Lacks evidence of thoughtful use of photography rules with photos that look unplanned, rushed, and/or incomplete.
Creativity/Originality	Photos have a novel and original approach to the subject. Angles and cropping coordinated seamlessly to create a compelling work of art.	The photos were unique & original with some evidence from samples/examples. Work included no direct copying from other sources.	Though work did include some sample or derivative imagery, it did include many unique photos.	The photos were highly derivative of the samples or other student's work. Little was truly original or unique.
Craftsmanship	The student has presented a pristine and well-mounted photograph. It has a professional finish and level of detail that shows pride in work. Areas others may ignore and skip have been considered.	Overall, the photo and mats are clean and without major defects. There's an area or two that could have more attention paid to them.	The photos and mats are looking a bit rough. There are several areas the could have benefited from more attention.	The photos and mats have been finished poorly. The mat cuts are rough. Little effort went into finishing the final product Student appears to use little of the information demonstrated.
Effort/Time Management	The student was actively engaged and self-motivated. The student may have even taken photos at home or done more than expected or required. The student was focused daily.	The student was mostly independently motivated with a few social distractions. Work was mostly self-driven.	The student was somewhat distracted from their work and had to be reminded to stay on-task. More focus would have been helpful.	Often reminded to stay on task. Social/digital interactions impeded work. Lack of focus had a strong impact on project work.

Notes: _____

Grade: _____pts / 100pts

Foundations of Art: Unit 3 - Drawing Perspectives

STAGE 1 – DESIRED RESULTS	
<p>ESTABLISHED GOALS:</p> <p>Pa Core Visual Arts Standards</p> <p>12.1.A How and use the elements and principles of each art form to create works in the arts and humanities</p> <p>12.1.B Demonstrate the mastery and skill of arts elements and principles to produce, review and revise original works in the arts</p> <p>12.1.C Integrate and apply advanced vocabulary to the arts form</p> <p>12.1.D Demonstrate specific styles in combination through the production or performance of a unique work of art</p> <p>12.1.E Delineate a unifying theme through the production of a work of art that reflects skills in media processes and techniques</p> <p>12.1.F Analyze works of arts influenced by experiences or historical and cultural events through production, performance or exhibition</p> <p>12.1.G Analyze the effect of rehearsal and practice sessions</p> <p>12.2.A Explain the historical, cultural and social context of individual work in the arts</p> <p>12.2.B Relate works in the arts chronologically to historical events</p> <p>12.2.D Analyze a work of art from its historical and cultural perspective</p> <p>12.2.E Analyze how historical events and culture impact forms, techniques and purposes of works in the arts</p> <p>12.2.L Identify, explain and analyze common themes, forms, and techniques from works in the arts</p> <p>12.2.K Analyze and evaluate the use of traditional and contemporary technologies in furthering knowledge and understanding in the humanities</p> <p>12.3.A Explain and apply the critical examination processes of works in the arts and humanities</p> <p>12.3.B Determine and apply criteria to a person's work and works of others in the arts</p> <p>12.3.C Apply systems of classification for interpreting works in the arts and forming a critical response</p> <p>12.3.F Analyze the processes of criticism used to compare the meanings of work in the arts in both its own & present time</p> <p>12.4.A Evaluate an individual's philosophical statement on a work in the arts and its relationship to one's own life based on knowledge and experience</p> <p>12.4.B Describe and analyze the effects that works in the arts have on groups, individuals and the culture</p> <p>12.4.C compare and contrast the attributes of various audiences' environments as they influence individual aesthetic response</p>	
<p>Understandings: <i>Students will understand that...</i></p> <ul style="list-style-type: none"> • Artists select and manipulate art elements and principles of design to create their work. • Artists reflect upon pre-established rules and personal influences. • One point perspective is viewed as objects face a viewer and two-point is when the objects are turned to the viewer. • Working together takes open communication and understand from all parties involved. • There can be more than one way to complete a given task. • Empathy is the ability to understand another's feelings. 	<p>Essential Questions:</p> <ul style="list-style-type: none"> • How and why can art be critiqued? • How do life experiences influence a work of art? • How does art shape our view of the world?

<p>Students will know:</p> <ul style="list-style-type: none"> • When drawing in a one-point perspective you start with a shape, in a two-point perspective drawing you begin with a vertical line. • Where you place your vanishing points can affect the shape and look of your drawing. • How to use convergence lines to aid in their perspective drawings • Terminology that accompanies a perspective drawing <ol style="list-style-type: none"> 1. Horizon Line/Eye Level 2. Vanishing Point(s) 3. Convergence Lines • Art can be used to evoke an emotional response. 	<p>Students will be able to:</p> <ul style="list-style-type: none"> • Recognize one and two-point perspectives in artwork and real-life situations. • Complete a drawing using the proper methods of drawing in perspective. • Empathize with a classmate or peer. • Use better judgment in selecting a partner • Analyze works of art. • Critique works of art individually and in a group setting.
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STAGE 2 – ASSESSMENT EVIDENCE	
<p>PERFORMANCE TASK(S):</p> <ul style="list-style-type: none"> • Personal 2 point perspective drawings • The group completion of a wall mural made of tape • “What I Know” worksheet (optional use as a test) 	<p>OTHER EVIDENCE:</p> <ul style="list-style-type: none"> • Do Now’s (Critical Thinking Assignments at the beginning of each class week) • Student Notes* • 1 and 2 point perspective exercises* • 2-Point perspective individual drawing • Class discussion/critique* • Artist’s Statement • Comparison of “What I Think*” and “What I Know” worksheets • Cooperation and communication within the groups • Google Classroom critique • Self-Evaluation <p><i>*Optional grading</i></p>
<p>Key Criteria:</p> <p>Perspective- Murals are completed using proper perspective techniques.</p> <p>Creativity- Groups worked together to make a truly unique mural, much different than that of their peers.</p> <p>Craftsmanship- Tape for the murals are straight, cleanly cut, and neatly presented.</p> <p>Effort - The student is engaged during the unit with things associated with the project and makes good use of their time.</p>	

STAGE 3 – LEARNING PLAN
<p>Summary of Learning Activities: (45-minute classes)</p> <p>Day 1: Unit Introduction</p> <ul style="list-style-type: none"> • Students will complete “What I Think” worksheet before they begin with the lesson. • Students will be introduced to the Drawing Unit along with the essential questions for the unit. • Students will review the methods on which they will be assessed for this assignment: Weekly (consistent each week) Critical Thinking worksheets, project review/critique, group final project rubric, & artist’s statement.

Day 2-3: 1 Point Perspective

- Review of the terms that are associated with 1 point perspective and take notes on how to draw in 1-point perspective. **Differentiate Plan:** Students can be given the sheet that has the slide notes on it. <http://www.olejarz.com/arted/perspective/> An online resource that shows in steps. YouTube is a great resource too.
- Students will complete a 1 point drawing activity in their sketchbooks.
- Students will complete their first CTS

Day 4-5: 2 Point Perspective

- Terms are consistent with one and two perspectives. Continue with notes on how to draw in 2-point perspective. **Differentiate Plan:** Students can be given the sheet that has the slide notes on it. <https://helloartsy.com/2pt-perspective/> An online resource that shows in steps. YouTube also.
- Students will complete a 2 point drawing activity in their sketchbooks.

Day 6-9: 2 Point Perspective Drawing

- Instruction on how to create more in-depth items in 2-point perspective. Students will take notes and should be encouraged to ask to see how specific items.
- Students will begin a good drawing in 2 point perspective on larger paper.
- Students will create a list of questions they have in their sketchbooks and find ways to work around them.
- Students will complete their second CTS

Day 10: 2 Point Perspective Drawing

- Students will post their drawings and ask questions to the class for assistance.
Differentiate Plan: Students can hang their drawing and post questions next to their work.

Day 11-14: 2 Point Perspective Drawing

- Students will continue and finish their drawings.
- Students will complete an artist's statement.
- Students will complete their third CTS

Day 15: Groups

- Instruction on groups, how to choose a partner, & how to decide on what will be your wall mural.
- Review of mural project and grading rubric.
- Groups determined and they will decide on their final mural looks.

Day 16-22: Wall Mural

- Students will continue to work together to transfer their drawings into a completed wall mural.
- Students will complete their fourth CTS.
- The teacher will photograph the wall murals and set up a critique via Google Classroom.

Day 23: Wrap Up

- Students will view other groups' finished wall murals.
- Review of critique etiquette.
- Students complete online critique and self-evaluation (grading themselves using the rubric).

Name _____

Period _____

Unit 3: What I Think

Many students, even adults, state that they can't draw a stick figure when it comes to their drawing ability. What do you think your skill level is?

Do you believe that drawing can be a learned skill? Explain why or why not.

What is the difference between 1 and 2 point perspective? Be sure to elaborate.

Did you know that understanding perspective can be a big key to drawing better? If you were walking down the middle of our hallway, what perspective do you witness straight ahead? Explain why.

What do you think empathy means?

Do you know any people/artists, past or present, that drew for a living?

_____	_____
_____	_____
_____	_____

Name _____

Period _____

Unit 3: What I Know

Many students, even adults, state that they can't draw a stick figure when it comes to their drawing ability. What do you think your skill level is now?

Do you believe that drawing can be a learned skill? Explain why or why not.

What is the difference between 1 and 2 point perspective? Be sure to elaborate.

Did you know that understanding perspective can be a big key to drawing better? If you were walking down the middle of our hallway, what perspective would you witness straight ahead? Explain why.

Define empathy and explain how it can be used in art.

Name _____

Period _____

Unit 3: CTS 1 - Staircase Group

List 7 things you see in the image. Be specific.

- _____
- _____
- _____
- _____
- _____
- _____
- _____



Explain where you think this is (location) and what is going to happen in the next few minutes?

Be sure to cite examples from the painting?

Create a short story regarding this image. Be sure to fill all the lines.

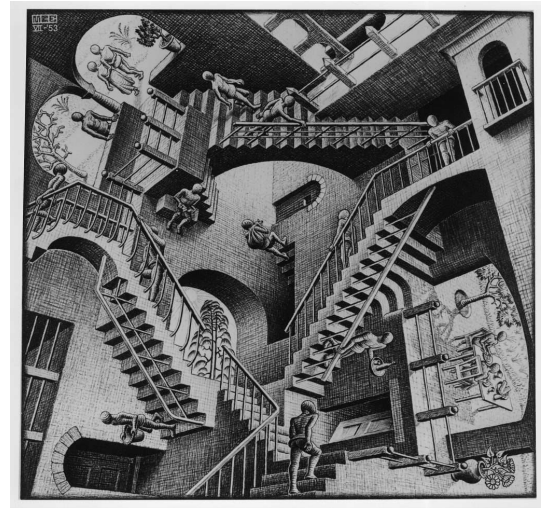
Name _____

Period _____

Unit 3: CTS 2 - MC Escher

List 7 things you see in the image. Be specific.

- _____
- _____
- _____
- _____
- _____
- _____
- _____



Carefully examine the image created by MC Escher. Please explain where you believe the top floor of this building is. Be sure to discuss the light source and several other of your reasons why you believe in your decision.

Create a short story regarding this image. Be sure to fill all the lines.

Name _____

Period _____

Unit 3: CTS 3 - A Different Perspective



Frida Kahlo was a self-taught artist from Mexico. Her paintings tend to lack a sense of a real perspective. Her paintings are more emotional. This assignment will look at the idea of empathy in art. Empathy is defined as the ability to understand and share the feelings of another. I like to refer to it as looking and feeling from their perspective.

List 7 things you see in the painting:

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____

Do you think this image was painted most recently? Cite examples that makes you think that?

What emotions does this painting evoke for you? Explain why.

[illegible]

What do you think happened to Frida during the time she painted this? Cite examples from YOUR life experiences. Be sure to fill in all the space provided.

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and extend across the width of the page. There are no margins, text, or other markings on the paper.

Name _____

Period _____

Unit 3: CTS 4 - Edward Hopper



House by the Railroad, 1925



Nighthawks, 1942

Discuss the perspectives that you see in each painting. Cite examples that back your reasoning.

House by the Railroad:

Nighthawks:

Please select one painting and describe in detail what you see. Be sure to fill all the lines.

How does the Nighthawks painting make you feel? Explain why.

Tell a story that incorporates both paintings. Be sure to fill in all lines.

Period: _____

Unit 3 - Tape Mural Rubric

	20 points	15 points	10 points	5 points
Quality	Advanced use of perspective that seamlessly works together for the overall design. The mural demonstrates a deep understanding and ability to understand the ideas of perspective.	Good use of perspective that works well together for the overall design of the mural. Meeting expectations. Work demonstrates an expected use of concepts.	Acceptable use of art perspective but lacking harmonization or demonstration of planning and/or understanding.	Lacks evidence of thoughtful use perspective with a mural that looks unplanned, rushed, and/or incomplete.
Originality/ Creativity	The mural had a novel and original approach to the subject. Color choices and use coordinated seamlessly to create a compelling work of art.	The mural was unique & original with some evidence from samples/examples. Work included no direct copying from other sources.	Though the mural did include some sample or derivative imagery, the mural did include some unique elements.	The mural was highly derivative of the samples or other group's work. Little was truly original or unique.
Teamwork/ Leadership	The group has created a mural that is pristine. It has a professional finish and level of detail that shows pride in work. Areas others may ignore or skip, have been considered.	Overall, the project is clean and without major defects. There's an area or two that the group could have more attention paid to.	The mural has been partially cleaned and the tape could have been finished better. There are several areas the could have benefited from more attention.	The mural has been created poorly. Little effort went into creating/cleaning up the tape lines. The group ignored the information and/or suggestions provided.
Time Management	The student was actively engaged and self-motivated. The student was focused on the mural and cleaned up at the end of the period.	The student was mostly independently motivated with a few social distractions. Work was mostly self-driven.	The student was somewhat distracted from their work and had to be reminded to stay on-task or help out. More focus would have been helpful.	Often reminded to stay on task/ help out. Social/digital interactions might have impeded work. Lack of focus had a strong impact on project work.

Score: _____ pts / 80pts

Foundations of Art: Unit 4 - Ceramics**STAGE 1 – DESIRED RESULTS****ESTABLISHED GOALS:****Pa Core Visual Arts Standards**

12.1.A How and use the elements and principles of each art form to create works in the arts and humanities

12.1.B Demonstrate the mastery and skill of arts elements and principles to produce, review and revise original works in the arts

12.1.C Integrate and apply advanced vocabulary to the arts form

12.1.D Demonstrate specific styles in combination through the production or performance of a unique work of art

12.1.E Delineate a unifying theme through the production of a work of art that reflects skills in media processes and techniques

12.1.F Analyze works of arts influenced by experiences or historical and cultural events through production, performance or exhibition

12.1.G Analyze the effect of rehearsal and practice sessions

12.1.H Incorporate the effective & safe use of materials, equipment, & tools into the production of works in the arts

12.2.A Explain the historical, cultural and social context of individual work in the arts

12.2.B Relate works in the arts chronologically to historical events

12.2.C Relate works in the arts to varying styles & genre and to the periods in which they were created

12.2.D analyze a work of art from its historical and cultural perspective

12.2.E Analyze how historical events and culture impact forms, techniques and purposes of works in the arts

12.2.L Identify, explain and analyze common themes, forms, and techniques from works in the arts

12.2.K Analyze and evaluate the use of traditional and contemporary technologies in furthering knowledge and understanding in the humanities

12.2.L analyze and evaluate the use of traditional and contemporary technologies for producing, performing and exhibiting works in the arts or the works of others

12.3.A Explain and apply the critical examination processes of works in the arts and humanities

12.3.B Determine and apply criteria to a person's work and works of others in the arts

12.3.C Apply systems of classification for interpreting works in the arts and forming a critical response

12.3.F Analyze the processes of criticism used to compare the meanings of a work in the arts in both its own and present time

12.4.A Evaluate an individual's philosophical statement on a work in the arts and its relationship to one's own life based on knowledge and experience

12.4.B Describe and analyze the effects that works in the arts have on groups, individuals and the culture

12.4.C Compare and contrast the attributes of various audiences' environments as they influence individual aesthetic response

Understandings: *Students will understand that...*

Essential Questions:

- Does art have boundaries?
- How is art used to communicate?

<ul style="list-style-type: none"> • The Elements of Art and Principles of Design can still be used within Ceramics. • Clay comes from the ground. • Clay is best worked while it is in a plastic-like state. • Clay will shrink from its original size. • Clay must dry or can explode in the kiln. • Clay still holds moisture until it's fired in a kiln. • Clay is most fragile before its fired (bone dry). 	<ul style="list-style-type: none"> • What can art tell us about society?
<p>Students will know:</p> <ul style="list-style-type: none"> • The three main methods to create hand-built pottery. • The stages that clay goes through. • How to attach clay pieces. • How to properly handle and store clay. • You can determine clay's dryness by feeling it. • How to create texture in clay. • That clay is fired in a kiln at given temperatures. • Terminology used in Ceramics: <ol style="list-style-type: none"> 1. Greenware 2. Bisque 3. Wedging 4. Leather Hard 5. Bone Dry 6. Kiln 7. Fire/Firing 	<p>Students will be able to:</p> <ul style="list-style-type: none"> • Create a piece of functional pottery that demonstrates pattern and texture. • Use ceramic methods that best suits their artistic goals. • Know the stages of clay and when to use/handle the clay at the given stage. • Appropriately attach clay pieces to one another. • Determine the dryness of clay. • Properly and safely work with and handle clay. • Analyze works of art. • Critique works of art individually and in a group setting.

STAGE 2 – ASSESSMENT EVIDENCE	
<p>PERFORMANCE TASK(S):</p> <ul style="list-style-type: none"> • Completion of a textured slab. • “What I Know” worksheet (optional use as test) 	<p>OTHER EVIDENCE:</p> <ul style="list-style-type: none"> • Do Now's (Critical Thinking Assignments at the beginning of each class week) • Student Notes (not graded) • Comparison of “What I Think” and “What I Know*” worksheets. (What I Know can be used as a Summative Assessment) • Brainstorming activity* • Sketching* • Teacher-led critique • Artist's Statement <p><i>*Optional grading</i></p>
<p>Key Criteria:</p> <p>Concept- Student work shows knowledge of handling clay, adding clay, and applying textural effects.</p>	

Creativity- The student created a truly unique plaque, much different than that of class examples & their peers.

Craftsmanship- Plaque is cleaned/smoothed up and finished with attention to detail.

Effort - The student is engaged during the unit with things associated with the project, making good use of their time. Students possibly took extra time to create or learn something new.

STAGE 3 – LEARNING PLAN

Summary of Learning Activities: (45-minute classes)

Day 1-2: Unit Introduction

- Students will complete the “What I Think” worksheet before they begin with the lesson.
- Introduction to the Ceramics Unit along with the essential questions.
[*This unit cannot be the last one due to the time it takes clay to dry, be fired and the need for finishing (glazing or painting)*]
- Students learn about the ceramic terms and properties of clay through notes, teacher demonstration and hands-on experience. **Differentiate Plan:** Students can be given a sheet that has the teacher’s notes on it.
- Students will complete their first CTS.

Day 3: Project Introduction

- Introduction of the project along with explanation of the grading rubric.
- Teacher demonstration of how to prepare clay, rolling it out and how to properly store it for the next class period. (*Note: clay will shrink make larger than you want*)
- Students will take notes and begin to brainstorm (see sheet).

Day 4-6: Clay

- Students will sketch design based on their brainstorming ideas in their sketchbooks.
- Students will prepare clay as demonstrated.
- Demonstration of textures and tools that can aid in their creation.
- Completion of second CTS.

Day 7-11: Clay

- Students will construct their clay plaques, taking care to keep it damp and stored properly.
- Completion of third CTS.

Day 12: Wrap-up

- The teacher will lead the students through a critique of their plaques.
- Students will use the worksheet for critiques to help them ask questions and have appropriate responses.
- Students will complete an artist's statement for their plaque.

NOTE: Clay will need to dry and be fired before the plaque can be finished.
See Unit 6 for continued plans and final CTS.

Name _____

Period _____

Unit 4: What I Think

Where can you find clay?

How can an artist create/build with clay? Cite specific techniques. If you do not know the name, explain in as much detail as you can provide.

There are several stages of clay? Can you theorize what they might be and explain in some detail their characteristics?

What can be done with clay after it dries up?

Explain what greenware is? If you do not know, make an educated guess.

Explain what you know about the firing process for clay.

What are your feelings about using clay?

Name _____

Period _____

Unit 4: What I Know

List the different stages of clay and explain their properties.

Explain several things that happen to clay as it dries?

Please inform me how you think these pieces of pottery were created. What evidence do you see that can help back your thoughts?



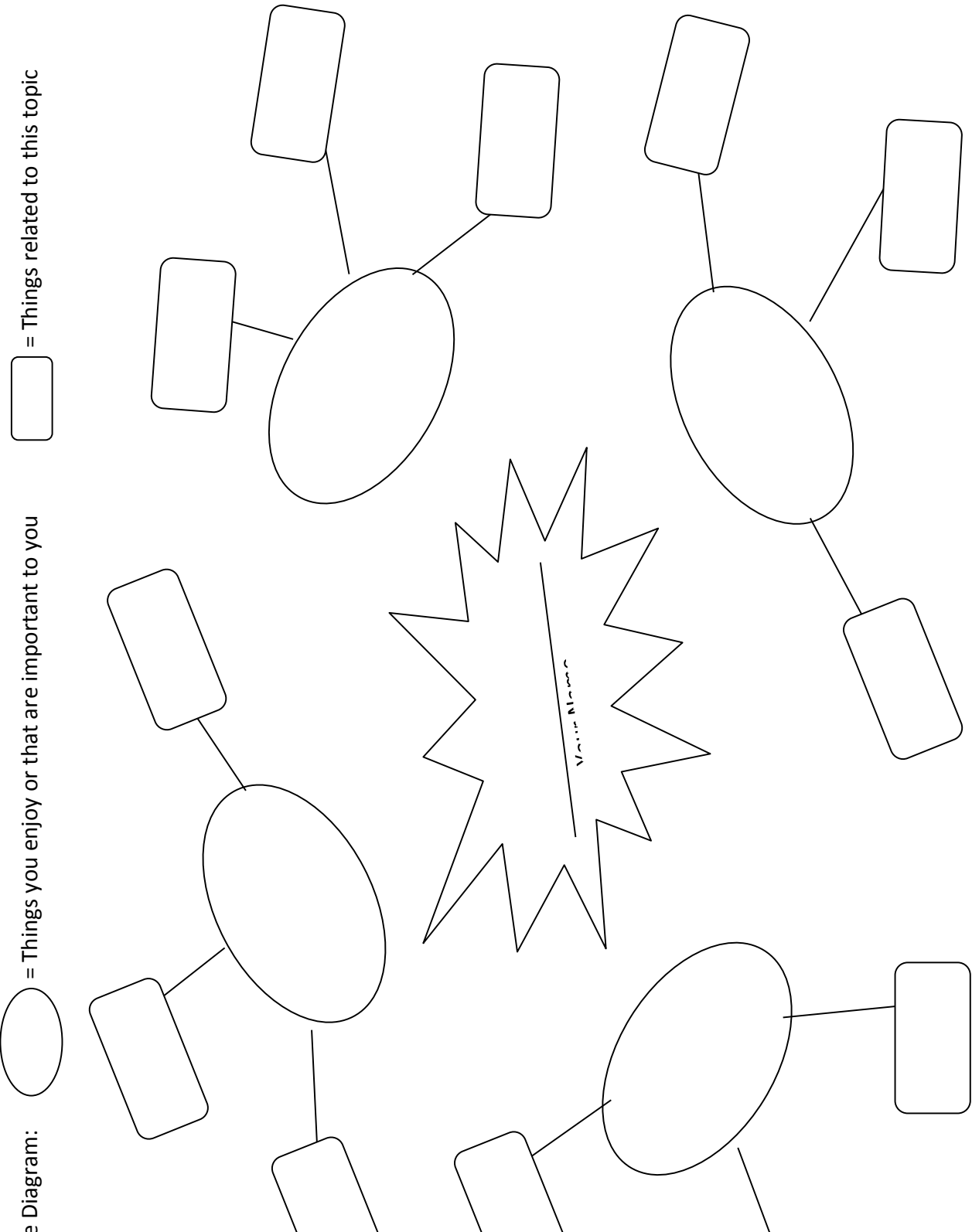
When do you put clay in a kiln and what happens to clay after it is fired?

What can be done with clay after it dries up?

How do you properly attach clay pieces together? Explain.

List any artists you know that create pottery/work with clay.

Unit 4: Brainstorming



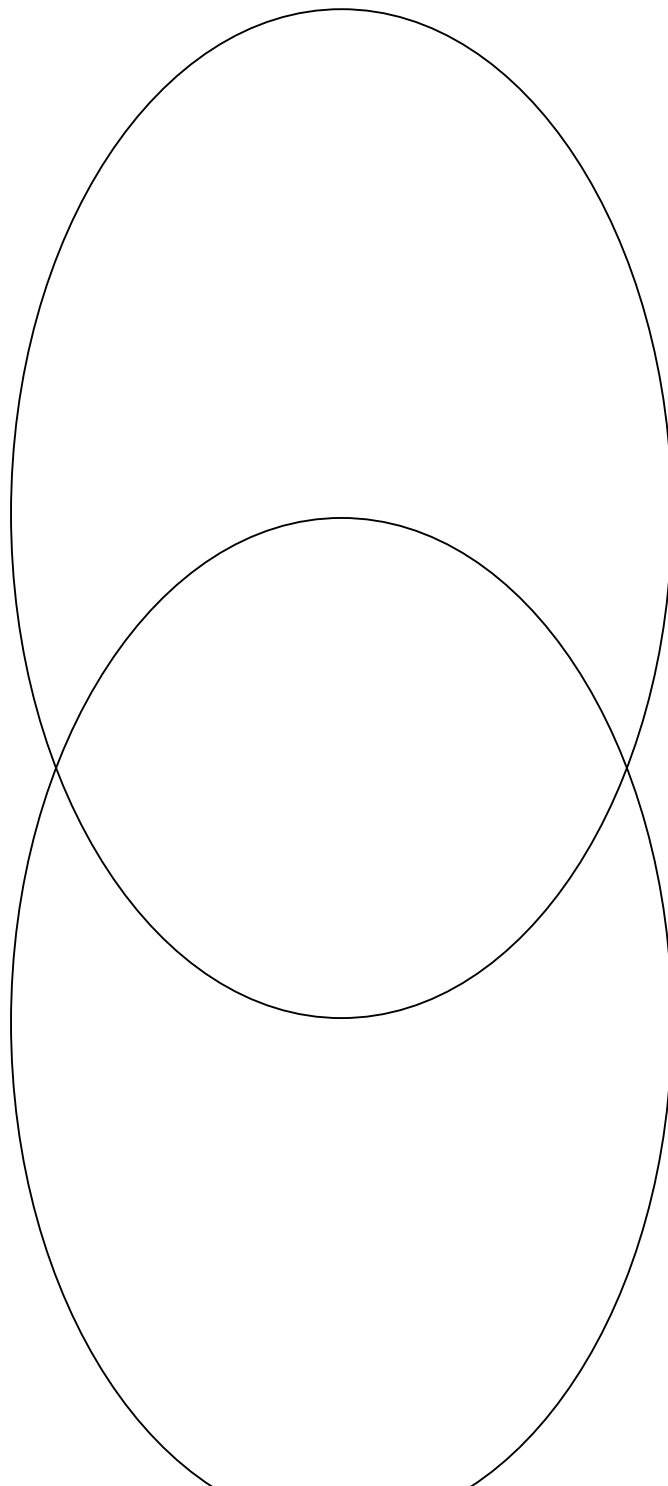
Period _____

Unit 4: CTS 1 - Pottery Compare / Contrast



Complete the Venn Diagram below, listing what is different for each piece of pottery in the outside portions of the circles.

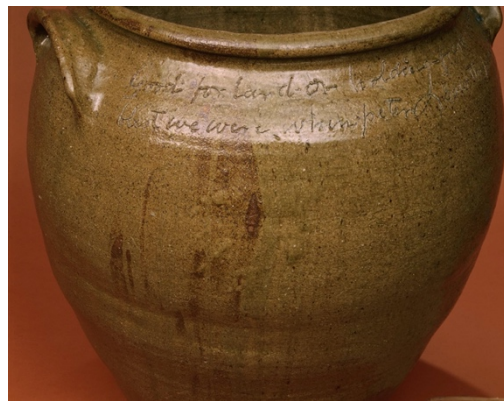
List what is similar to them in the center, overlapping section.



Name _____

Period _____

Unit 4: CTS 2 - Dave “the Potter”



Think, Share, Pair

Look closely at the Ceramic Vessel. Keep in mind that an African American potter created this pot around 1859 in the Edgefield District of South Carolina. From what you see, and can you determine from the information given, what assumptions can you make?

- _____
- _____
- _____
- _____
- _____

What did your partner come up with that you thought was a good observation?

List some questions that you have about this vessel.

Name _____

Period _____

Unit 4: CTS 3 - Pottery Saved My Life



List 6 things you see in the image to the left. Be specific.

- _____
- _____
- _____
- _____
- _____
- _____

What do you think this vase is telling the viewer? Explain why.

Now that you thought about the vase, think about ceramics overall. Describe to me in full detail how you think the artist looks.

This artist likes to use the phrase “Pottery Saved My Life.” How do you interpret this phrase? Cite examples, maybe from your own life.

Period: _____

Unit 4 - Ceramic Plaque Rubric

20 points	15 points	10 points	5 points
Wonderful textures that work together for with overall design. The textures demonstrate an understanding and ability to handle clay	Good use of textures that work well decently for the overall design of the plaque. Meeting expectations. Work demonstrates an expected use of concepts.	Acceptable use of textures but lacks harmonization or demonstration of planning and/or understanding.	Lacks evidence of thoughtful use of texture with a mural that looks unplanned, rushed, and/or incomplete.
The plaque had a novel and original approach to the subject. Texture and layout are coordinated seamlessly to create a compelling work of art.	The plaque was unique & original with some evidence from samples/examples. Work included no direct copying from other sources.	Though the plaque did include some sample or derivative imagery, the plaque did include some unique elements.	The plaque was highly derivative of the samples or other student's work. Little was truly original or unique.
The student has created a plaque that is pristine. Everything is attached properly. It has a professional finish and level of detail that shows pride in work. Areas others may ignore or skip, have been considered.	Overall, the project is clean and without major defects. Everything appears to be attached well. There's an area or two that the student could have more attention paid to.	The plaque has been partially cleaned up but it could have been finished better. There are several areas the could have benefited from more attention. There might be some cracked/cracking areas as well.	The plaque has been created poorly. Little effort went into creating/cleaning up the piece. There are evident cracked or broken pieces. The student ignored the information and/or suggestions provided.
The student was actively engaged and self-motivated. The student was focused on the mural and cleaned up at the end of the period.	The student was mostly independently motivated with a few social distractions. Work was mostly self-driven.	The student was somewhat distracted from their work and had to be reminded to stay on-task or help out. More focus would have been helpful.	Often reminded to stay on task/help out. Social/digital interactions might have impeded work. Lack of focus had a strong impact on project work.

ts / 80pts

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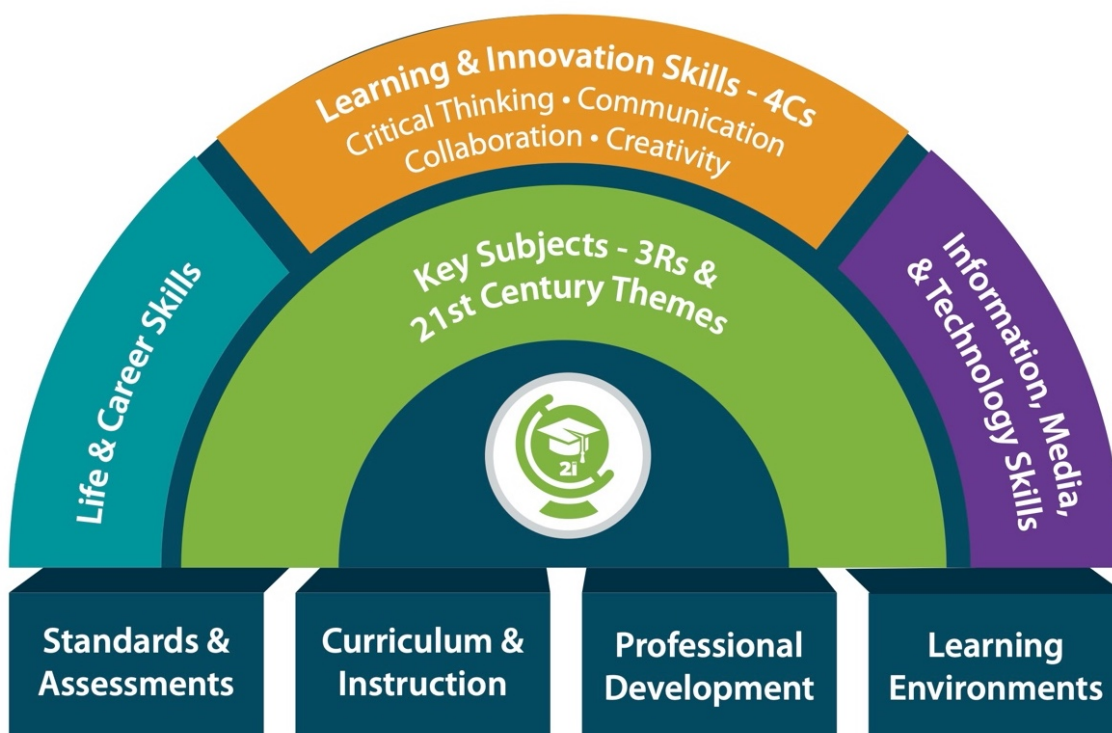
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Appendix A



Framework for 21st Century Learning

A unified vision for learning to ensure student success in a world where change is constant and learning never stops.



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21st Century Student Outcomes & Support Systems

The P21 Framework for 21st Century Learning was developed with input from educators, education experts, and business leaders to define and illustrate the skills, knowledge, expertise, and support systems that students need to succeed in work, life, and citizenship.

The Framework continues to be used by thousands of educators and hundreds of schools in the U.S. and abroad to put

KEY SUBJECTS & 21ST CENTURY THEMES

Mastery of key subjects and 21st century themes is essential to student success. Key subjects include English, reading, or language arts, world languages; arts; mathematics, economics; science; geography; history; government; and civics.

In addition, schools must promote an understanding of academic content at much higher levels by weaving 21st century interdisciplinary themes into key subjects:

- Global Awareness
- Financial, Economic, Business, and Entrepreneurial Literacy
- Civic Literacy
- Health Literacy
- Environmental Literacy

LEARNING & INNOVATION SKILLS

Learning and innovation skills are what separate students who are prepared for increasingly complex life and work environments in today's world and those who are not. These skills include:

- Creativity and Innovation
- Critical Thinking and Problem Solving
- Communication
- Collaboration

INFORMATION, MEDIA & TECHNOLOGY SKILLS

Today, we live in a technology and media-driven environment, marked by access to an abundance of information, rapid changes in technology tools, and the ability to collaborate and make individual contributions on an unprecedented scale. Effective citizens and workers must be able to exhibit a range of functional and critical thinking skills, such as:

- Information Literacy
- Media Literacy
- ICT (Information, Communications, and Technology) Literacy

LIFE & CAREER SKILLS

Today's students need to develop thinking skills, content knowledge, and social and emotional competencies to navigate complex life and work environments. P21's essential Life and Career Skills include:

- Flexibility and Adaptability
- Initiative and Self-Direction
- Social and Cross-Cultural Skills
- Productivity and Accountability
- Leadership and Responsibility

21st Century Support Systems

21st century learning requires an innovative support system to engage learners through applicable skills and knowledge, appropriate technologies, and real-world connections to make learning relevant, personalized, and engaging. P21 has identified five critical support systems to ensure all students receive the kinds of learning experiences that build 21st century competency:

- 21st Century Standards
- Assessments of 21st Century Skills
- 21st Century Curriculum and Instruction
- 21st Century Professional Development
- 21st Century Learning Environments

About the Partnership for 21st Century Learning

The Partnership for 21st Century Learning recognizes that all learners need educational experiences in school and beyond, from

Appendix B

Stage 1 – Desired Results		
ESTABLISHED GOALS The enduring understandings and learning goals of the lesson, unit, or course.	Transfer	
	Students will be able to independently use their learning to...	
	Refers to how students will transfer the knowledge gained from the lesson, unit, or course and apply it outside of the context of the course.	
	Meaning	
	UNDERSTANDINGS Students will understand that... Refers to the big ideas and specific understandings students will have when the complete the lesson, unit, or course.	ESSENTIAL QUESTIONS Refers to the provocative questions that foster inquiry, understanding, and transfer of learning. These questions typically frame the lesson, unit, or course and are often revisited. If students attain the established goals, they should be able to answer the essential question(s).
Acquisition		
	Students will know... Refers to the key knowledge students will acquire from the lesson, unit, or course.	Students will be skilled at... Refers to the key skills students will acquire from the lesson, unit, or course.
Stage 2 – Evidence and Assessment		
Evaluative Criteria	Assessment Evidence	
Refers to the various types of criteria that students will be evaluated on.	PERFORMANCE TASK(S): Refers to the authentic performance task(s) that students will complete to demonstrate the desired understandings or demonstrate they have attained the goals. The performance task(s) are typically larger assessments that coalesce various concepts and understandings like large projects or papers.	
	OTHER EVIDENCE: Refers to other types of evidence that will show if students have demonstrated achievement of the desired results. This includes quizzes, tests, homework, etc. This is also a good point to consider incorporating self-assessments and student reflections.	
Stage 3 – Learning Plan		
Summary of Key Learning Events and Instruction		

Appendix C

Curriculum Map				
	Elements of Art Covered	Critical Thinking Methods	Formative Assessments	Summative Assessments
	All	I see, I think, I wonder; Compare & contrast	sketches, model, What I think-What I know	Reductive Sculpture, Artist's Statement
	Focus = Line, Color Potential to reach all others	I see, I think, I wonder (longer answers); Identify what you think you see; Short stories; Post-It Note critique (simplified); Self Reflection	Photography Notes, Photo Examples, What I think-What I know	Photography Rule Project, Self-Reflection
	Focus = Line, Shape, Form, Value Other = Space, Texture	I see, I think (longer answers); Short stories; Emotions/feelings; Life experience; Compare & contrast; Post-It Note critique; online/virtual critique; self evaluation	Notes on Perspective, 1 & 2 Point Perspective Exercises, What I think-What I know	2 Point Perspective Drawing, Wall Mural, Google Classroom Critique
	Focus = Space, Form, Texture Potential to reach all others	I see, I think; Brain storming, Emotions/feelings; Life experience; Compare & contrast; Describe the artist; Artist's Statement, Teacher led critique	Notes on Ceramics, Sketches, What I think-What I know	Hand Built Project, Artist Statement, Teacher Led Critique
	Focus = Color, Value Other = Line, Shape	I see, I think (longer answers); Short stories; Emotions/feelings; Life experience; Compare & contrast; Mid-project critique (teacher initiated, student led) Socratic circle	Notes on Color, Color Wheel, What I think-What I know	Value Painting, Student Led Critique/Socratic Seminar
	Color, Value	Emotions/feelings; student led open critique	Notes on glazing, What I think-What I know	Finished Glazed project, Open Art Discussion ("Art Opening")

Vitae**Jason A. Springer****EDUCATION:**

- 2020 **University of the Arts:** MEd Pending, Educational Program Design
2004 **Millersville University:** BS in Art Education, Level 2 Certification
1999 **Delaware County Community College:** AAS in Graphic Design
1997 **Delaware County Community College:** AAS in Business Management

PROFESSIONAL EXPERIENCE:

- 2007-Present Middle/ High School Art Teacher: Collegium Charter School, Exton, Pa
Advisor for: NAHS, Yearbook, & Art Explorer's Club
1/2007-6/2007 LTS Middle School Computer Tech Teacher: Ephrata Middle School,
Ephrata, Pa
1/2006-6/2006 LTS High School Art Teacher: Octorara High School, Atglen, Pa
2005-2006 Youth Program Teacher & Lead Camp Counselor, YMCA, Lionville, Pa
2004-2006 Substitute Teacher: STS, Lancaster & Chester Counties, Pa
2001-1999 Graphic Artist: VT Graphics Inc., Yeadon, Pa

PROFESSIONAL ORGANIZATIONS:

- 2013-Present National Art Education Association
2013-Present Pennsylvania Art Education Association

PRESENTATIONS:

- 10/2019: Lead Presenter for In-Service: Collegium Charter School, Exton, Pa

AWARDS:

- 2011 CCS Teacher of the Year Award
2011 Best in Show, Delaware County Community College Alumni Art Show
2009 Honorable Mention, Delaware County Community College Alumni Art Show

2007 Best in Show, Delaware County Community College Alumni Art Show

EXHIBITIONS:

2017 Delaware County Community College Alumni Art Show, Media, Pa

2011 Delaware County Community College Alumni Art Show, Media, Pa

2009 Delaware County Community College Alumni Art Show, Media, Pa

2007 Delaware County Community College Alumni Art Show, Media, Pa

Name: _____

Period: _____

Unit 1 - Abstract Foam Sculpture Rubric

Criteria	20 points	15 points	10 points	5 points
Concept	Advanced use of and combination of art elements and the subtractive method that seamlessly work together for the overall design. Work demonstrates a deep understanding and ability to manipulate these concepts.	Good use of and combination of art elements and subtractive method that work well together for the overall design. Meeting expectations. Work demonstrates an expected use of concepts.	Acceptable use of art elements. May be fine with the subtractive process but lacks harmonization or demonstration of planning or understanding.	Lacks evidence of thoughtful use of elements with a design that looks unplanned, rushed, and/or incomplete.
Creativity/Originality	The sculpture had a novel and original approach to the subject. Media choices and use coordinated seamlessly to create a compelling work of art.	The sculpture was unique & original with some evidence from samples/examples. Work included no direct copying from other sources.	Though work did include some sample or derivative imagery, it did include many unique elements.	The sculpture was highly derivative of the samples or other student's work. Little was truly original or unique.
Craftsmanship	The student has created a mask that is pristine and well-kept without any defects. It has a professional finish and level of detail that shows pride in work. Areas others may ignore and skip have been considered.	Overall, the project is clean and without major defects. There's an area or two that could have more attention paid to them.	The sculpture has been partially cleaned and the parts could be attached better. There are several areas the could have benefited from more attention.	The sculpture has been created poorly. The edges have not been cleaned up and additional parts were not attached properly. Little effort went into creating the work and using information demonstrated.
Effort/Time Management	The student was actively engaged and self-motivated. The student may have even taken work home to do more than expected or required. The student was focused daily.	The student was mostly independently motivated with a few social distractions. Work was mostly self-driven.	The student was somewhat distracted from their work and had to be reminded to stay on-task. More focus would have been helpful.	Often reminded to stay on task. Social/digital interactions impeded work. Lack of focus had a strong impact on project work.

Notes:

Grade: _____pts / 80pts

Foundations of Art: Unit 2 - Photography**STAGE 1 – DESIRED RESULTS****ESTABLISHED GOALS:****Pa Core Visual Arts Standards**

- 12.1.A How and use the elements and principles of each art form to create works in the arts and humanities
- 12.1.B Demonstrate the mastery and skill of arts elements and principles to produce, review and revise original works in the arts
- 12.1.C Integrate and apply advanced vocabulary to the arts form
- 12.1.D Demonstrate specific styles in combination through the production or performance of a unique work of art
- 12.1.E Delineate a unifying theme through the production of a work of art that reflects skills in media processes and techniques
- 12.1.F Analyze works of arts influenced by experiences or historical and cultural events through production, performance or exhibition
- 12.1.G Analyze the effect of rehearsal and practice sessions
- 12.1.H Incorporate the effective & safe use of materials, equipment, & tools into the production of works in the arts
- 12.1.J Analyze and evaluate the use of traditional and contemporary technologies for producing, performing and exhibiting works in the arts or the works of others
-
- 12.2.A Explain the historical, cultural and social context of individual work in the arts
- 12.2.B Relate works in the arts chronologically to historical events
- 12.2.D Analyze a work of art from its historical and cultural perspective
- 12.2.E Analyze how historical events and culture impact forms, techniques and purposes of works in the arts
- 12.2.F Know and use appropriate vocabulary used between social studies and the arts and humanities
- 12.2.L Identify, explain and analyze common themes, forms, and techniques from works in the arts
-
- 12.3.A Explain and apply the critical examination processes of works in the arts and humanities
- 12.3.B Determine and apply criteria to a person's work and works of others in the arts
- 12.3.C Apply systems of classification for interpreting works in the arts and forming a critical response
- 12.3.F Analyze the processes of criticism used to compare the meanings of work in the arts in both its own & present time
-
- 12.4.A Evaluate an individual's philosophical statement on a work in the arts and its relationship to one's own life based on knowledge and experience
- 12.4.B Describe and analyze the effects that works in the arts have on groups, individuals and the culture

Understandings: *Students will understand that...*

- There are a series of rules that allow for creating a more interesting photo.
- It is best to take multiple photos, even if it means moving the camera a little bit.
- The Elements of Art and Principles of Design also are used within Photography.

Essential Questions:

- How can a photographer create a more interesting photo?
- What is the window in which we view the world? (What is the perspective in which we see from)
- How to properly crop a photo?
- How does an artist show/present their photos?

<ul style="list-style-type: none"> • The presentation of artwork is very important and requires attention and skill. • Why it's important to reflect on a work of art and its process. • Our daily view of the world around us happens between 4 and 5 and 6 feet (depending on your height). 	
<p>Students will know:</p> <ul style="list-style-type: none"> • What is meant by composition in art • The basic rules that make for a better photo <ol style="list-style-type: none"> 1. Rule of Thirds 2. Perspective (Worm's and Bird's Eye View) 3. Macro 4. Lines (Leading and Diagonal) 5. Framing 6. Pattern 7. Balance (Symmetrical and Asymmetrical) • What it means to mat or mount your work. • Examine art more critically. 	<p>Students will be able to:</p> <ul style="list-style-type: none"> • Differentiate between a good photo and a poor one • Capture an image that shows a good/interesting composition • Recognize the rule(s) present in a photograph. • Use a mat cutter safely and effectively. • Formally prepare their work for display (e.g. for submission to a gallery) • Critically think about works of art. • Analyze works of art. • Reflect about their work.

STAGE 2 – ASSESSMENT EVIDENCE	
<p>PERFORMANCE TASK(S):</p> <ul style="list-style-type: none"> • The completion of a photo challenge. • “What I Know” worksheet (optional use as a test) 	<p>OTHER EVIDENCE:</p> <ul style="list-style-type: none"> • Do Now's (Critical Thinking Assignments at the beginning of each class week) • Student Notes* • Post-it Note simplified critique* • Comparison of “What I Think*” and “What I Know” worksheets • Student Art Show • Self-Reflection <p>*Optional grading</p>
<p>Key Criteria:</p> <p>Clarity- Photos are crisp and cropped properly.</p> <p>Concept- Photographs clearly show the understanding of each photography rule.</p> <p>Creativity- Photos are truly unique and visually engaging, much different than that of their peers or examples.</p> <p>Craftsmanship- Work shows control of material, medium, and care for work. Photos are cleanly cut, mounted, and neatly presented.</p> <p>Effort - The student is engaged during the unit with things associated with the project and makes good use of their time.</p>	

STAGE 3 – LEARNING PLAN**Summary of Learning Activities: (45-minute classes)****Day 1: Unit Introduction**

- Students will complete the “What I Think” worksheet before they begin with the lesson.
- Students will be introduced to the Unit of Photography along with the essential questions for the unit.
- Students will review the methods on which they will be assessed for this assignment: Weekly (consistent each week) Critical Thinking worksheet, Post-it critiques, final project rubric, & self-reflection
- Students learn about the Composition and photography rules through a Google Slides presentation. Students will be able to see how the Elements of Art also appear in Photography.

Differentiate Plan: Students can be given the sheet that has the slide notes on it.

Day 2-4: Finding Photograph Examples

- Continuation of notes and then students will spend time looking for & saving photos online that they feel are excellent examples for each of the rules discussed. These will be the student’s inspiration, **not** direct copy for the Photo Challenge.
- Students will complete their first CTS (Critical Thinking Skills) worksheet.
- Students will print out three of their best photo inspirations to be displayed.
- Students will then comment on at least 4 of the photos presented to the class (Post-it). 2 positive and 2 constructive comments. Photos may only have a max of three Post-its assigned to it.

Day 5-7: Photo Challenge

- Review of the Photography Challenge and its Rubric.
- Students will spend the following 2 and a half days taking 100 + photos, with at least one day spent outside photographing.
- Students are welcome to shoot more photos after school hours as long as they are taken within the timeframe of the assignment.
- Students will complete their second Critical Thinking Skills worksheet.
- The teacher will be available for feedback with student photo electronic submissions.

Day 8-10: Photo-Sharing

- Introduction to a photo-sharing application (Flickr), where they can create (private) accounts.
- Revisit mid-project discussion/critique
- Students will upload all of their photos (at least 100) to the app.
- Students will evaluate their collection and decide on their best 10 photos - One per rule.
- Students join the class group in the photo-sharing app and add their 10 photos, once complete students will then comment on 10 different photos that they enjoy.
- Students will complete their third CTS worksheet.

Day 11-16: Photography Preparation

- Introduction to & Demo of the procedure of getting prints ready for formal display (mounting & matting).
- Students will take notes on how this is done. ***Differentiate Plan:*** Students can be given an info sheet.

- Students will make judgments to their best 3, print and matte for a formal display (Student Show/Art Show).
- Students will create descriptions for their photos, mount to a heavy board and display with photos.
- Students will complete their fourth CTS worksheet.

Day 17-18: Gallery Opening and Wrap-up

- Students will participate in a gallery opening, as they might see at local galleries.
 - Great opportunity to invite members of the surrounding art culture to jury and award winners.
- Students will complete the “What I Know” worksheet that will assist in the assessment of what the students learned through this unit.
- Students will complete a self-reflection via Google Classroom.

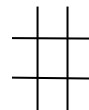
Name _____

Period _____

Unit 2: What I Think

What does composition refer to in the art world?

What is the grid that you can control on your phone used for?



What makes a good “Selfie?” Explain.

Have you ever heard of the Golden Ratio? If so, do you know what it is used for? If not, take an educated guess. (*Clue*: math class)

Do you know any people/artists that are known for their photographs? If so please list them.

Name _____

Period _____

Unit 2: CTS 1 - Dali



List 6 things you see in the image above. Be specific about it.

- _____
- _____
- _____
- _____
- _____
- _____

What do you think this is happening in this photography? Explain why you say that.

List some questions that you have about this image. What more do you want to know about the photo?

Name _____

Period _____

Unit 2: CTS 2 - Identify the Subject

For each photo list what you think it is a photo of and explain what indications make you think that way.



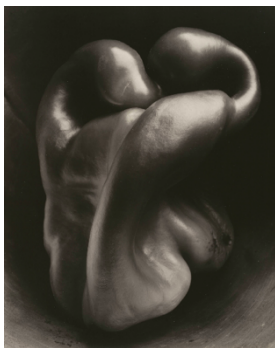
1. Object: _____

Explanation: _____



2. Object: _____

Explanation: _____



3. Object: _____

Explanation: _____



4. Object: _____

Explanation: _____

Name _____

Period _____

Unit 2: CTS 3 - Jordi Koalitic



List 7 things you see in the image. Be specific.

- _____
- _____
- _____
- _____
- _____
- _____
- _____

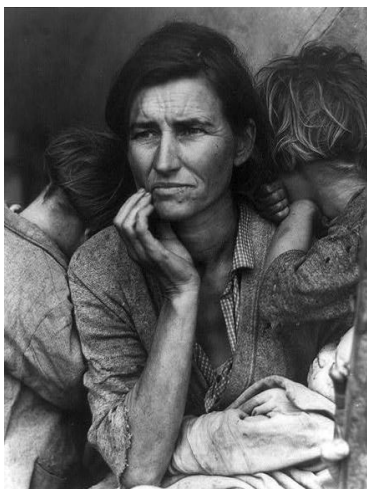
Explain how you think this photograph is being taken?

Create a short story regarding this image. Be sure to fill all the lines.

Name _____

Period: _____

Unit 2: CTS 4 - Dorothea Lange



Taken for the US government's

1936

Resettlement Administration,

Answer the following questions in complete sentences.

1. What do you 1st notice when you look at this image? _____

_____.

2. What do you see in this image? Be descriptive as possible. _____

_____.

2. How would you describe the expression on the women's face? _____

_____.

3. What evidence leads you to her expression? _____

_____.

4. What do you think the woman in the photograph is thinking? _____

_____.

5. Why do you think that the photographer took such a close up photo?



After looking at the photo of the family, answer the following.

6. What would you title this photograph?

7. There's a saying that says, "A photo is worth a thousand words." Please write a descriptive story related to this photo. Fill all the lines with text.

Name _____

Period _____

Unit 2: Self Reflection Guide

Think about these topics while you are composing your self-reflection:

- What was your growth during this unit?
- What do you feel your growth was during this unit?
- Did you reach any goals during this lesson?
- What did you do that was important? Why?
- What did you do well during this unit?
- What would you do differently?
- How could you use this knowledge in a future project?
- What was the most enjoyable part of this unit?
- How might you use this information again?

Name: _____

Period: _____

Unit 2 - Photo Challenge Rubric

Criteria	20 points	15 points	10 points	5 points
Clarity	Photos are sharp and clear with an advanced understanding of how to crop the composition.	Photos are clear with a good understanding of how to crop the composition.	Photos are reasonably clear with an acceptable understanding of how to crop the composition.	Photos are not clear and lack understanding of composition.
Concept	Advanced use of and combination of photography rules that seamlessly work together for the overall composition. Photos demonstrate a deep understanding of these concepts.	Good use of and combination of photography rules that work well together for the overall design. Meeting expectations. Photos demonstrate an expected use of concepts.	Acceptable use of photography rules but lacking harmonization or demonstration of planning or understanding of those rules.	Lacks evidence of thoughtful use of photography rules with photos that look unplanned, rushed, and/or incomplete.
Creativity/Originality	Photos have a novel and original approach to the subject. Angles and cropping coordinated seamlessly to create a compelling work of art.	The photos were unique & original with some evidence from samples/examples. Work included no direct copying from other sources.	Though work did include some sample or derivative imagery, it did include many unique photos.	The photos were highly derivative of the samples or other student's work. Little was truly original or unique.
Craftsmanship	The student has presented a pristine and well-mounted photograph. It has a professional finish and level of detail that shows pride in work. Areas others may ignore and skip have been considered.	Overall, the photo and mats are clean and without major defects. There's an area or two that could have more attention paid to them.	The photos and mats are looking a bit rough. There are several areas the could have benefited from more attention.	The photos and mats have been finished poorly. The mat cuts are rough. Little effort went into finishing the final product Student appears to use little of the information demonstrated.
Effort/Time Management	The student was actively engaged and self- motivated. The student may have even taken photos at home or done more than expected or required. The student was focused daily.	The student was mostly independently motivated with a few social distractions. Work was mostly self- driven.	The student was somewhat distracted from their work and had to be reminded to stay on-task. More focus would have been helpful.	Often reminded to stay on task. Social/digital interactions impeded work. Lack of focus had a strong impact on project work.

Notes:

Grade: _____pts / 100pts

Foundations of Art: Unit 3 - Drawing Perspectives**STAGE 1 – DESIRED RESULTS****ESTABLISHED GOALS:****Pa Core Visual Arts Standards**

- 12.1.A How and use the elements and principles of each art form to create works in the arts and humanities
- 12.1.B Demonstrate the mastery and skill of arts elements and principles to produce, review and revise original works in the arts
- 12.1.C Integrate and apply advanced vocabulary to the arts form
- 12.1.D Demonstrate specific styles in combination through the production or performance of a unique work of art
- 12.1.E Delineate a unifying theme through the production of a work of art that reflects skills in media processes and techniques
- 12.1.F Analyze works of arts influenced by experiences or historical and cultural events through production, performance or exhibition
- 12.1.G Analyze the effect of rehearsal and practice sessions
- 12.2.A Explain the historical, cultural and social context of individual work in the arts
- 12.2.B Relate works in the arts chronologically to historical events
- 12.2.D Analyze a work of art from its historical and cultural perspective
- 12.2.E Analyze how historical events and culture impact forms, techniques and purposes of works in the arts
- 12.2.L Identify, explain and analyze common themes, forms, and techniques from works in the arts
- 12.2.K Analyze and evaluate the use of traditional and contemporary technologies in furthering knowledge and understanding in the humanities
- 12.3.A Explain and apply the critical examination processes of works in the arts and humanities
- 12.3.B Determine and apply criteria to a person's work and works of others in the arts
- 12.3.C Apply systems of classification for interpreting works in the arts and forming a critical response
- 12.3.F Analyze the processes of criticism used to compare the meanings of work in the arts in both its own & present time
- 12.4.A Evaluate an individual's philosophical statement on a work in the arts and its relationship to one's own life based on knowledge and experience
- 12.4.B Describe and analyze the effects that works in the arts have on groups, individuals and the culture
- 12.4.C compare and contrast the attributes of various audiences' environments as they influence individual aesthetic response

Understandings: *Students will understand that...*

- Artists select and manipulate art elements and principles of design to create their work.
- Artists reflect upon pre-established rules and personal influences.
- One point perspective is viewed as objects face a viewer and two-point is when the objects are turned to the viewer.
- Working together takes open communication and

Essential Questions:

- How does one begin drawing in 1 and 2 point perspective?
- Why is understanding perspective important?
- How does collaboration expand the creative process?
- What is empathy and how can it be used in art?

<p>understand from all parties involved.</p> <ul style="list-style-type: none"> • There can be more than one way to complete a given task. • Empathy is the ability to understand another's feelings. 	
<p>Students will know:</p> <ul style="list-style-type: none"> • When drawing in a one-point perspective you start with a shape, in a two-point perspective drawing you begin with a vertical line. • Where you place your vanishing points can affect the shape and look of your drawing. • How to use convergence lines to aid in their perspective drawings • Terminology that accompanies a perspective drawing <ol style="list-style-type: none"> 1. Horizon Line/Eye Level 2. Vanishing Point(s) 3. Convergence Lines • Art can be used to evoke an emotional response. 	<p>Students will be able to:</p> <ul style="list-style-type: none"> • Recognize one and two-point perspectives in artwork and real-life situations. • Complete a drawing using the proper methods of drawing in perspective. • Empathize with a classmate or peer. • Use better judgment in selecting a partner • Analyze works of art. • Critique works of art individually and in a group setting.

STAGE 2 – ASSESSMENT EVIDENCE

<p>PERFORMANCE TASK(S):</p> <ul style="list-style-type: none"> • Personal 2 point perspective drawings • The group completion of a wall mural made of tape • “What I Know” worksheet (optional use as a test) 	<p>OTHER EVIDENCE:</p> <ul style="list-style-type: none"> • Do Now's (Critical Thinking Assignments at the beginning of each class week) • Student Notes* • 1 and 2 point perspective exercises* • 2-Point perspective individual drawing • Class discussion/critique* • Artist's Statement • Comparison of “What I Think*” and “What I Know” worksheets • Cooperation and communication within the groups • Google Classroom critique • Self-Evaluation <p><i>*Optional grading</i></p>
<p>Key Criteria:</p> <p>Perspective- Murals are completed using proper perspective techniques.</p> <p>Creativity- Groups worked together to make a truly unique mural, much different than that of their peers.</p> <p>Craftsmanship- Tape for the murals are straight, cleanly cut, and neatly presented.</p>	

Effort - The student is engaged during the unit with things associated with the project and makes good use of their time.

STAGE 3 – LEARNING PLAN
Summary of Learning Activities: (45-minute classes)
Day 1: Unit Introduction

- Students will complete “What I Think” worksheet before they begin with the lesson.
- Students will be introduced to the Drawing Unit along with the essential questions for the unit.
- Students will review the methods on which they will be assessed for this assignment: Weekly (consistent each week) Critical Thinking worksheets, project review/critique, group final project rubric, & artist’s statement.

Day 2-3: 1 Point Perspective

- Review of the terms that are associated with 1 point perspective and take notes on how to draw in 1-point perspective. **Differentiate Plan:** Students can be given the sheet that has the slide notes on it. <http://www.olejarz.com/arted/perspective/> An online resource that shows in steps. YouTube is great too.
- Students will complete a 1 point drawing activity in their sketchbooks.
- Students will complete their first CTS

Day 4-5: 2 Point Perspective

- Terms are consistent with one and two perspectives. Continue with notes on how to draw in 2-point perspective. **Differentiate Plan:** Students can be given the sheet that has the slide notes on it. <https://helloartsy.com/2pt-perspective/> An online resource that shows in steps. YouTube as well.
- Students will complete a 2 point drawing activity in their sketchbooks.

Day 6-9: 2 Point Perspective Drawing

- Instruction on how to create more in-depth items in 2-point perspective. Students will take notes and should be encouraged to ask to see how specific items.
- Students will begin a good drawing in 2 point perspective on larger paper.
- Students will create a list of questions they have in their sketchbooks and find ways to work around them.
- Students will complete their second CTS

Day 10: 2 Point Perspective Drawing

- Students will post their drawings and ask questions to the class for assistance. **Differentiate Plan:** Students can hang their drawing and post questions next to their work.

Day 11-14: 2 Point Perspective Drawing

- Students will continue and finish their drawings.
- Students will complete an artist’s statement.
- Students will complete their third CTS

Day 15: Groups

- Instruction on groups, how to choose a partner, and how to decide on what will be your wall mural.
- Review of mural project and grading rubric.
- Groups determined and they will decide on their final mural looks.

Day 16-22: Wall Mural

- Students will continue to work together to transfer their drawings into a completed wall mural.
- Students will complete their fourth CTS.
- The teacher will photograph the wall murals and set up a critique via Google Classroom.

Day 23: Wrap Up

- Students will view other groups' finished wall murals.
- Review of critique etiquette.
- Students complete online critique and self-evaluation (grading themselves using the rubric).

Name _____

Period _____

Unit 3: What I Think

Many students, even adults, state that they can't draw a stick figure when it comes to their drawing ability. What do you think your skill level is?

Do you believe that drawing can be a learned skill? Explain why or why not.

What is the difference between 1 and 2 point perspective? Be sure to elaborate.

Did you know that understanding perspective can be a big key to drawing better? If you were walking down the middle of our hallway, what perspective do you witness straight ahead? Explain.

What do you think empathy means?

Do you know any people/artists, past or present, that drew for a living?

<hr/>	<hr/>
<hr/>	<hr/>
<hr/>	<hr/>

Name _____

Period _____

Unit 3: What I Know

Many students, even adults, state that they can't draw a stick figure when it comes to their drawing ability. What do you think your skill level is now? What do you still want to learn?

Do you believe that drawing can be a learned skill? Explain why or why not.

What is the difference between 1 and 2 point perspective? Be sure to elaborate.

Define empathy and explain how it can be used in art.

WWWWWWWWW

Name _____

Period _____

Unit 3: CTS 1 - Staircase Group



List 7 things you see in the image. Be specific.

- _____
- _____
- _____
- _____
- _____
- _____
- _____

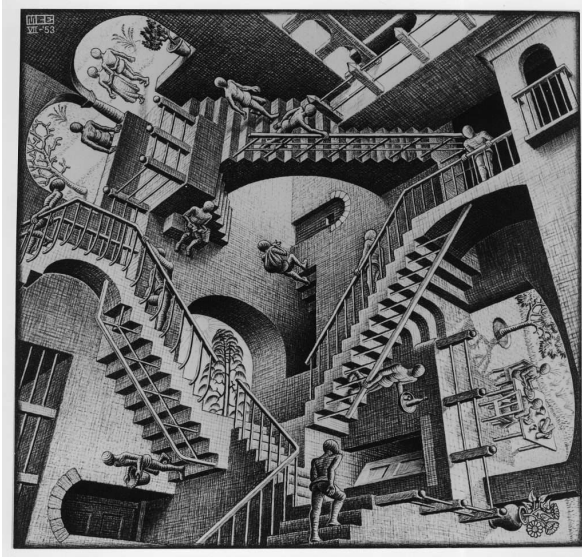
Explain where you think this is (location) and what is going to happen in the next few minutes? Be sure to cite examples from the painting?

Create a short story regarding this image. Be sure to fill all the lines.

Name _____

Period _____

Unit 3: CTS 2 - MC Escher



List 7 things you see in the image. Be specific.

-

- _____
- _____
- _____
- _____
- _____
- _____
- _____

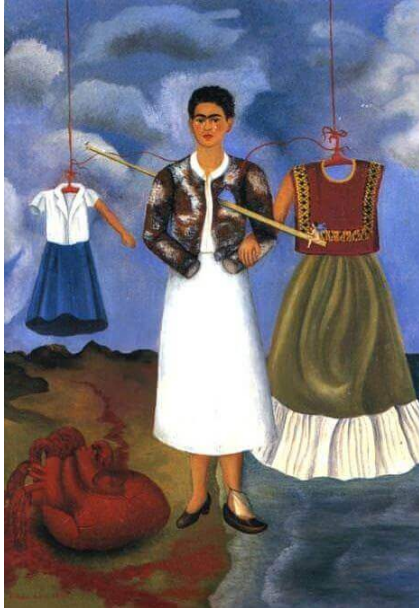
Carefully examine the image created by MC Escher. Please explain where you believe the top floor of this building is. Be sure to discuss the light source and several other of your reasons why you believe in your decision.

Create a short story regarding this image. Be sure to fill all the lines.

Name _____

Period _____

Unit 3: CTS 3 - A Different Perspective



Frida Kahlo was a self-taught artist from Mexico. Her paintings tend to lack a sense of a real perspective. Her paintings are more emotional. This assignment will look at the idea of empathy in art. Empathy is defined as the ability to understand and share the feelings of another. I like to refer it to as looking and feeling from their perspective.

List 7 things you see in the painting:

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____

Do you think this image was painted most recently? Cite examples that makes you think that?

What emotions does this painting evoke for you? Explain why.

What do you think happened to Frida during the time she painted this? Cite examples from YOUR life experiences.

Name _____

Period _____

Unit 3: CTS 4 - Edward Hopper



House by the Railroad, 1925



Nighthawks, 1942

Discuss the perspectives that you see in each painting. Cite examples that back your reasoning.

House by the Railroad:

Nighthawks:

Please select one painting and describe in detail what you see.

[illegible]

How does the Nighthawks painting make you feel? Explain why.

Tell a story that incorporates both paintings. Be sure to fill in all lines.

[illegible]

Name: _____

Period: _____

Unit 3 - Tape Mural Rubric

Criteria	20 points	15 points	10 points	5 points
Perspective	Advanced use of perspective that seamlessly works together for the overall design. The mural demonstrates a deep understanding and ability to understand the ideas of perspective.	Good use of perspective that works well together for the overall design of the mural. Meeting expectations. Work demonstrates an expected use of concepts.	Acceptable use of art perspective but lacking harmonization or demonstration of planning and/or understanding.	Lacks evidence of thoughtful use perspective with a mural that looks unplanned, rushed, and/or incomplete.
Creativity/Originality	The mural had a novel and original approach to the subject. Color choices and use coordinated seamlessly to create a compelling work of art.	The mural was unique & original with some evidence from samples/examples. Work included no direct copying from other sources.	Though the mural did include some sample or derivative imagery, the mural did include some unique elements.	The mural was highly derivative of the samples or other group's work. Little was truly original or unique.
Craftsmanship	The group has created a mural that is pristine. It has a professional finish and level of detail that shows pride in work. Areas others may ignore or skip, have been considered.	Overall, the project is clean and without major defects. There's an area or two that the group could have more attention paid to.	The mural has been partially cleaned and the tape could have been finished better. There are several areas the could have benefited from more attention.	The mural has been created poorly. Little effort went into creating/cleaning up the tape lines. The group ignored the information and/or suggestions provided.
Effort/ Time Management	The student was actively engaged and self-motivated. The student was focused on the mural and cleaned up at the end of the period.	The student was mostly independently motivated with a few social distractions. Work was mostly self- driven.	The student was somewhat distracted from their work and had to be reminded to stay on-task or help out. More focus would have been helpful.	Often reminded to stay on task/ help out. Social/digital interactions might have impeded work. Lack of focus had a strong impact on project work.

Notes:

Grade: _____pts / 80pts

Foundations of Art: Unit 4 - Ceramics**STAGE 1 – DESIRED RESULTS****ESTABLISHED GOALS:****Pa Core Visual Arts Standards**

- 12.1.A How and use the elements and principles of each art form to create works in the arts and humanities
- 12.1.B Demonstrate the mastery and skill of arts elements and principles to produce, review and revise original works in the arts
- 12.1.C Integrate and apply advanced vocabulary to the arts form
- 12.1.D Demonstrate specific styles in combination through the production or performance of a unique work of art
- 12.1.E Delineate a unifying theme through the production of a work of art that reflects skills in media processes and techniques
- 12.1.F Analyze works of arts influenced by experiences or historical and cultural events through production, performance or exhibition
- 12.1.G Analyze the effect of rehearsal and practice sessions
- 12.1.H Incorporate the effective & safe use of materials, equipment, & tools into the production of works in the arts
-
- 12.2.A Explain the historical, cultural and social context of individual work in the arts
- 12.2.B Relate works in the arts chronologically to historical events
- 12.2.C Relate works in the arts to varying styles & genre and to the periods in which they were created
- 12.2.D analyze a work of art from its historical and cultural perspective
- 12.2.E Analyze how historical events and culture impact forms, techniques and purposes of works in the arts
- 12.2.L Identify, explain and analyze common themes, forms, and techniques from works in the arts
- 12.2.K Analyze and evaluate the use of traditional and contemporary technologies in furthering knowledge and understanding in the humanities
- 12.2.L analyze and evaluate the use of traditional and contemporary technologies for producing, performing and exhibiting works in the arts or the works of others
-
- 12.3.A Explain and apply the critical examination processes of works in the arts and humanities
- 12.3.B Determine and apply criteria to a person's work and works of others in the arts
- 12.3.C Apply systems of classification for interpreting works in the arts and forming a critical response
- 12.3.F Analyze the processes of criticism used to compare the meanings of a work in the arts in both its own and present time
-
- 12.4.A Evaluate an individual's philosophical statement on a work in the arts and its relationship to one's own life based on knowledge and experience
- 12.4.B Describe and analyze the effects that works in the arts have on groups, individuals and the culture
- 12.4.C Compare and contrast the attributes of various audiences' environments as they influence individual aesthetic response

Understandings: *Students will understand that...*

- The Elements of Art and Principles of Design can still be used within Ceramics.
- Clay comes from the ground.
- Clay is best worked while it is in a plastic-like state.
- Clay will shrink from its original size.

Essential Questions:

- What are the qualities of clay that allow it to be both functional and sculptural?
- In which ways can works of art be constructed from clay?

<ul style="list-style-type: none"> • Clay must dry or can explode in the kiln. • Clay still holds moisture until it's fired in a kiln. • Clay is most fragile before its fired (bone dry). 	<ul style="list-style-type: none"> • How can the surface of clay be changed or manipulated? • How can clay be joined together? • How can you determine when clay is ready to be fired in the kiln?
<p>Students will know:</p> <ul style="list-style-type: none"> • The three main methods to create hand built pottery. • The stages that clay goes through. • How to attach clay pieces. • How to properly handle and store clay. • You can determine clay's dryness by feeling it. • That clay is fired in a kiln at given temperatures. • Terminology used in Ceramics: <ol style="list-style-type: none"> 1. Greenware 2. Bisque 3. Wedging 4. Leather Hard 5. Bone Dry 6. Kiln 7. Fire/Firing 	<p>Students will be able to:</p> <ul style="list-style-type: none"> • Create a piece of functional pottery that demonstrates pattern and texture. • ceramic methods that best suits their artistic goals. • Know the stages of clay and when to use/handle the clay at the given stage. • Appropriately attach clay pieces to one another. • Determine the dryness of clay. • Properly and safely work with and handle clay. • Analyze works of art. • Critique works of art individually and in a group setting.

STAGE 2 – ASSESSMENT EVIDENCE

<p>PERFORMANCE TASK(S):</p> <ul style="list-style-type: none"> • Completion of a textured slab. • “What I Know” worksheet (optional use as test)• 	<p>OTHER EVIDENCE:</p> <ul style="list-style-type: none"> • Do Now's (Critical Thinking Assignments at the beginning of each class week) • Student Notes (not graded) • Comparison of “What I Think” and “What I Know*” worksheets. (What I Know can be used as a Summative Assessment) • Brainstorming activity* • Sketching* • Teacher-led critique • Artist's Statement <p><i>*Optional grading</i></p>
<p>Key Criteria:</p> <p>Concept- Student work shows knowledge of handling clay, adding clay, and applying textural effects.</p> <p>Creativity- The student created a truly unique plaque, much different than that of class examples & their peers.</p> <p>Craftsmanship- Plaque is cleaned/smoothed up and finished with attention to detail.</p> <p>Effort - The student is engaged during the unit with things associated with the project, making good use of their time. Students possibly took extra time to create or learn something new.</p>	

STAGE 3 – LEARNING PLAN

Summary of Learning Activities: (45-minute classes)**Day 1-2: Unit Introduction**

- Students will complete the “What I Think” worksheet before they begin with the lesson.
- Introduction to the Ceramics Unit along with the essential questions.
[*This unit cannot be the last one due to the time it takes clay to dry, be fired and the need for finishing (glazing or painting)*]
- Students learn about the ceramic terms and properties of clay through notes, teacher demonstration and hands-on experience. **Differentiate Plan:** Students can be given a sheet that has the teacher’s notes on it.
- Students will complete their first CTS.

Day 3: Project Introduction

- Introduction of the project along with explanation of the grading rubric.
- Teacher demonstration of how to prepare clay, rolling it out and how to properly store it for the next class period. (*Note: clay will shrink make larger than you want*)
- Students will take notes and begin to brainstorm (see sheet).

Day 4-6: Clay

- Students will sketch design based on their brainstorming ideas in their sketchbooks.
- Students will prepare clay as demonstrated.
- Demonstration of textures and tools that can aid in their creation.
- Completion of second CTS.

Day 7-11: Clay

- Students will construct their clay plaques, taking care to keep it damp and stored properly.
- Completion of third CTS.

Day 12: Wrap-up

- Teacher will lead the students through a critique of their plaques.
- Students will use the worksheet for critiques to help them ask questions and have appropriate responses.
- Students will complete an artist's statement for their plaque.

NOTE: Clay will need to dry and be fired before the plaque can be finished.

See Unit 6 for continued plans and final CTS.

Name _____

Period _____

Unit 4: What I Think

Where can you find clay?

How can an artist create/build with clay? Cite specific techniques. If you do not know the name, explain in as much detail as you can provide.

There are several stages of clay? Can you theorize what they might be and explain in some detail their characteristics?

What can be done with clay after it dries up?

Explain what greenware is? If you do not know, make an educated guess.

Explain what you know about the firing process for clay.

What are your feelings about using clay?

Name _____

Period _____

Unit 4: What I Know

List the different stages of clay and explain their properties.

Explain several things that happen to clay as it dries?

Please inform me how you think these pieces of pottery were created. What evidence do you see that can help back your thoughts?



When do you put clay in a kiln and what happens to clay after it is fired?

What can be done with clay after it dries up?

How to you properly attach clay pieces together? Explain.

List any artists you know that create pottery/work with clay.

Unit 4: Brainstorming

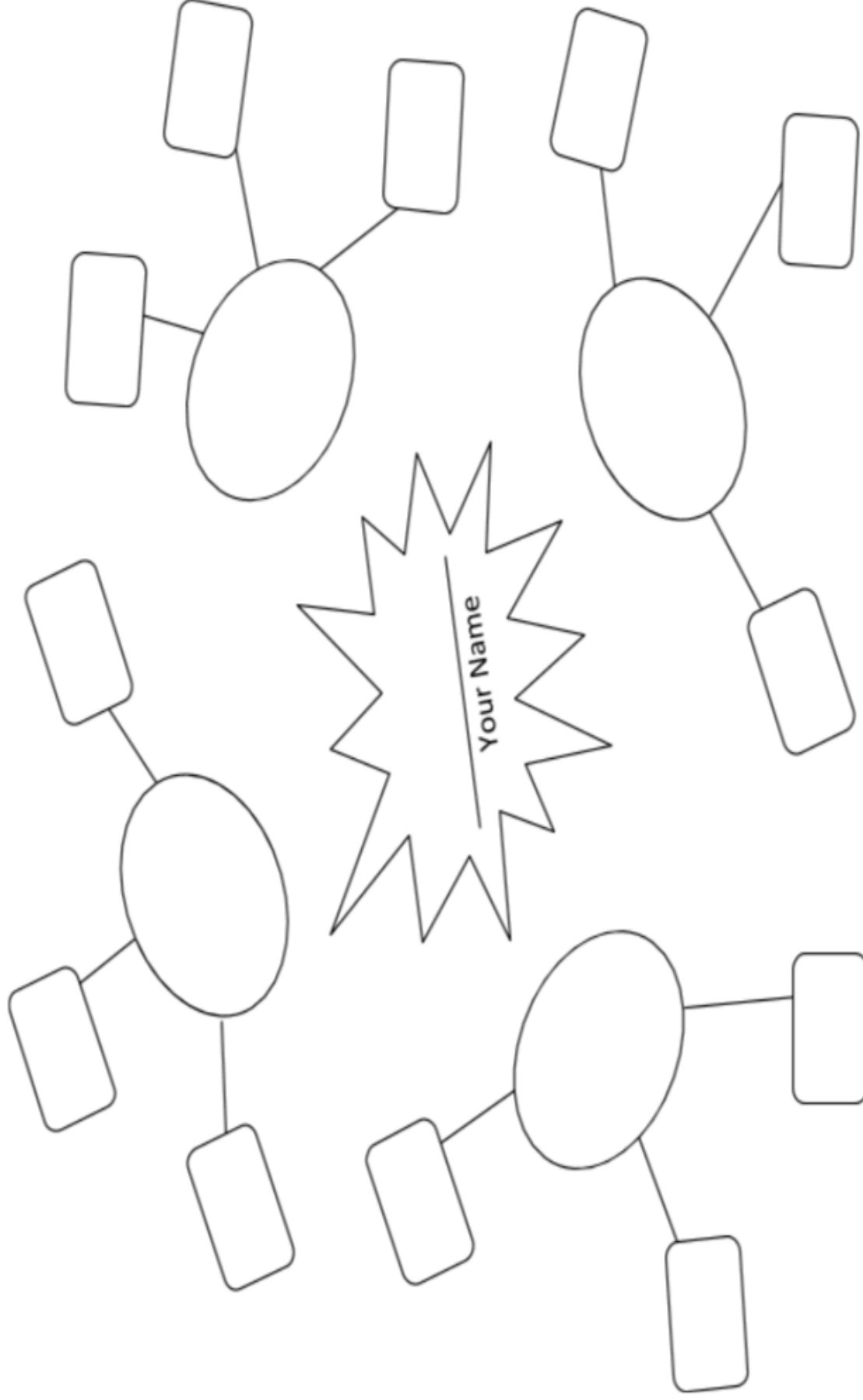
Complete the Diagram:



= Things you enjoy or that are important to you



= Things related to this topic



Name _____

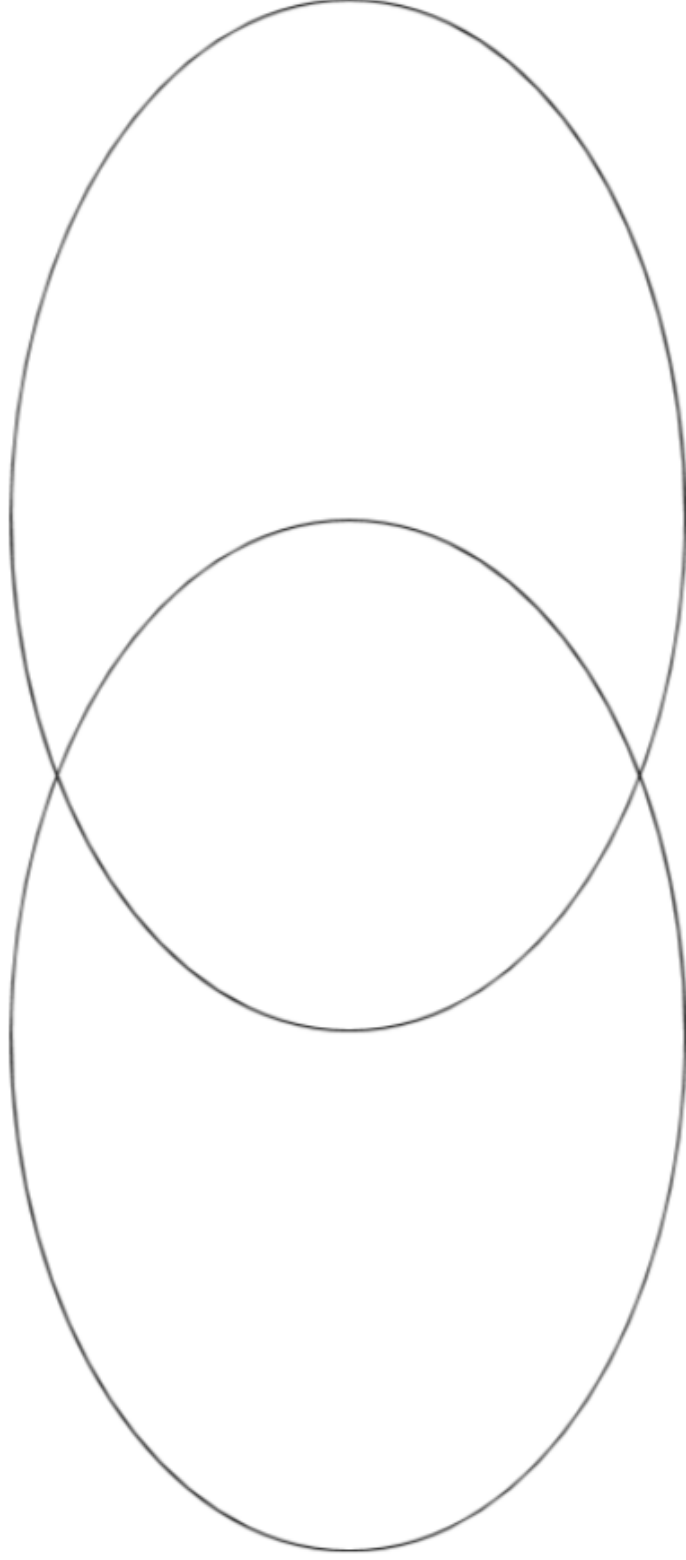
Period _____

Unit 4: CTS 1 - Pottery Compare / Contrast



Complete the Venn Diagram below, listing what is different for each piece of pottery in the outside portions of the circles.

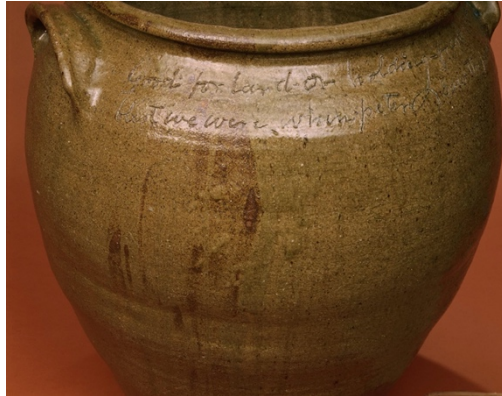
List what is similar to them in the center, overlapping section.



Name _____

Period _____

Unit 4: CTS 2 - Dave “the Potter”

**Think,****Share,****Pair**

Look closely at the Ceramic Vessel. Keep in mind that an African American potter created this pot around 1859 in the Edgefield District of South Carolina. From what you see, and can you determine from the information given, what assumptions can you make?

- _____
- _____
- _____
- _____
- _____

What did your partner come up with that you thought was a good observation?

List some questions that you have about this vessel.

Name _____

Period _____

Unit 4: CTS 3 - Pottery Saved My Life



List 6 things you see in the image to the left. Be specific.

- _____
- _____
- _____
- _____
- _____
- _____

What do you think this vase is telling the viewer? Explain why you say that.

Now that you thought about the vase, think about ceramics overall. Describe to me in full detail how you think the artist looks.

This artist likes to use the phrase “Pottery Saved My Life.” How do you interpret this phrase? Cite examples maybe from your own life.

Name _____

Period _____

Unit 4: Formal Critique Guidelines

Criticism may not be agreeable, but it is necessary. It fulfills the same function as pain in the human body. It calls attention to an unhealthy state of things. -

Winston Churchill

Critiques in the Art room:

A critique is a way for you to see what others think about your work.

They are meant to be helpful, not hurtful.

It is a great opportunity to see if your message is being heard or understood.

Use the critique as a way for you to improve your work.

You should not answer with "I don't know"

When *Receiving* Critiques be Sure to:

Listen without interrupting.

Keep an open mind and really listen.

Don't get defensive or take what the critic is saying as a personal attack, but as a suggestion for improvement.

Don't be vague; give specific suggestions for improvement.

Things to Remember When *Giving* Critiques:

Critique the art, not the artist.

Be polite & honest, but not rude.

Use art terminology maybe use specific elements of the work without using words such as beautiful, pretty or ugly.












Don't be vague, be specific.

Think about the originality of the work.

Compare/ Contrast - You can include multiple works of art in your discussion.

Relate your experiences to the discussion.

Student Check off List for Critique:

- Say something positive  
- Make note of improvements that might be necessary  
- Inform the class what the project or part of it reminds you of  
- Express how one of the projects make you feel 
- What is a point of emphasis with one of the works 
- Use art terminology in your discussion   

Name: _____

Period: _____

Unit 4 - Ceramic Plaque Rubric

Criteria	20 points	15 points	10 points	5 points
Texture	Wonderful textures that work together for with overall design. The textures demonstrate an understanding and ability to handle clay	Good use of textures that work well decently for the overall design of the plaque. Meeting expectations. Work demonstrates an expected use of concepts.	Acceptable use of textures but lacks harmonization or demonstration of planning and/or understanding.	Lacks evidence of thoughtful use of texture with a mural that looks unplanned, rushed, and/or incomplete.
Creativity/Originality	The plaque had a novel and original approach to the subject. Texture and layout are coordinated seamlessly to create a compelling work of art.	The plaque was unique & original with some evidence from samples/examples. Work included no direct copying from other sources.	Though the plaque did include some sample or derivative imagery, the plaque did include some unique elements.	The plaque was highly derivative of the samples or other student's work. Little was truly original or unique.
Craftsmanship	The student has created a plaque that is pristine. Everything is attached properly. It has a professional finish and level of detail that shows pride in work. Areas others may ignore or skip, have been considered.	Overall, the project is clean and without major defects. Everything appears to be attached well. There's an area or two that the student could have more attention paid to.	The plaque has been partially cleaned up but it could have been finished better. There are several areas the could have benefited from more attention. There might be some cracked/cracking areas as well.	The plaque has been created poorly. Little effort went into creating/cleaning up the piece. There are evident cracked or broken pieces. The student ignored the information and/or suggestions provided.
Effort/ Time Management	The student was actively engaged and self-motivated. The student was focused on the mural and cleaned up at the end of the period.	The student was mostly independently motivated with a few social distractions. Work was mostly self- driven.	The student was somewhat distracted from their work and had to be reminded to stay on-task or help out. More focus would have been helpful.	Often reminded to stay on task/help out. Social/digital interactions might have impeded work. Lack of focus had a strong impact on project work.

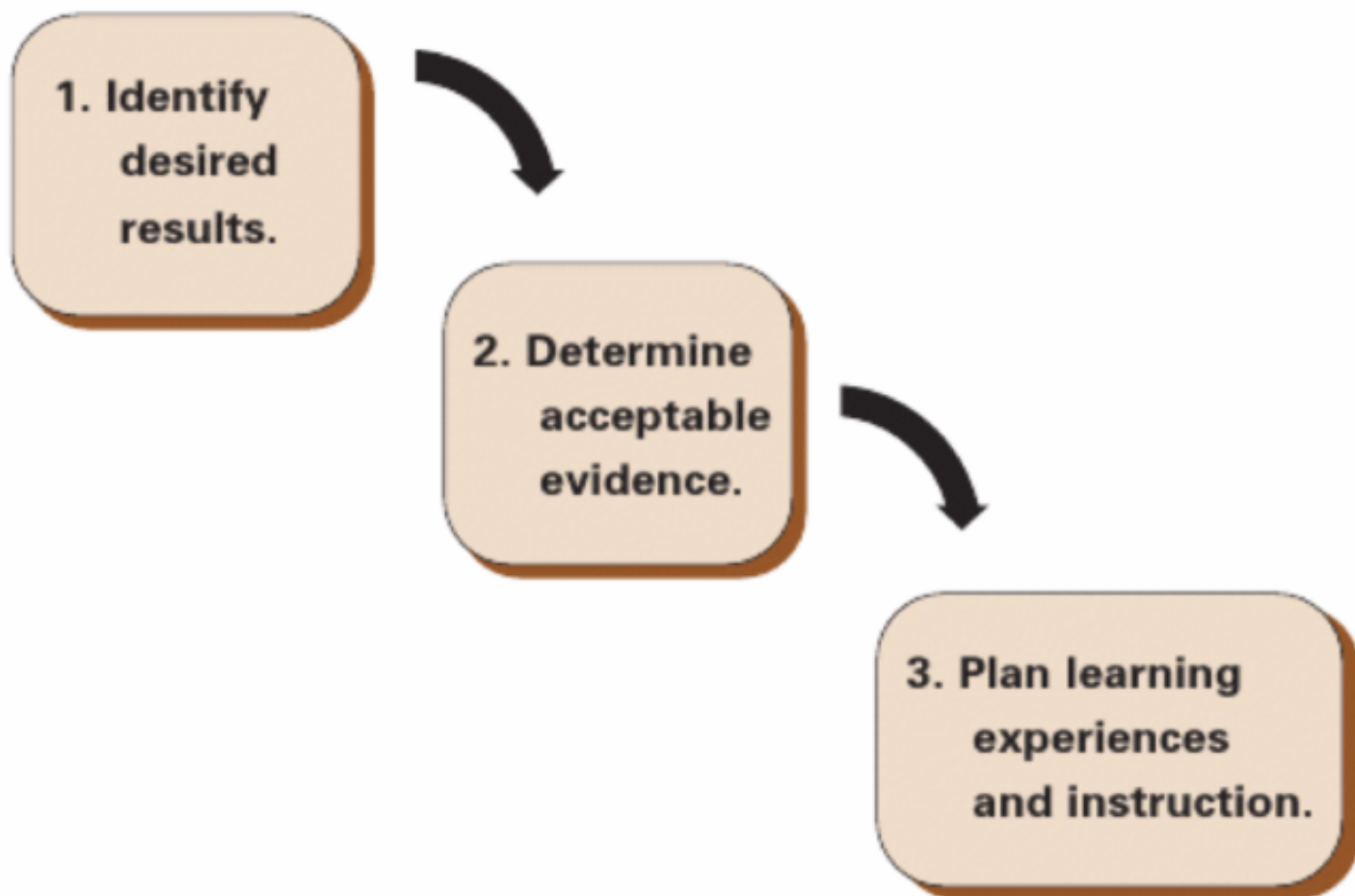
Notes:

Grade: _____pts / 80pts

Appendix

Figure 1.1

UbD: Stages of Backward Design



Foundations of Art Curriculum Map

Units	Medium	Elements of Art Covered	Formative Assessments	Summative Assessments
1	Sculpture	All	sketches, model, What I think-What I know	Reductive Sculpture, Artist's Statement
2	Photography	Focus = Line, Color Potential to reach all others	Photography Notes, Photo Examples, What I think-What I know	Photography Rule Project, Self-Reflection
3	Drawing	Line, Shape, Form, Value, Space, Texture	Notes on Perspective, 1 & 2 Point Perspective Exercises, What I think-What I know	2 Point Perspective Drawing, Wall Mural, Google Classroom
4	Ceramics	Focus = Space, Texture Potential to reach all others	Notes on Ceramics, Sketches, What I think-What I know	Hand Built Project, Artist Statement, Teacher Led Critique
5	Painting	Line, Shape, Color, Value	Notes on Color, Color Wheel, What I think-What I know	Value Painting, Student Led Critique/Socratic Seminar
6	Glazing	Color, Value	Notes on glazing, What I think-What I know	Finished Glazed project, Open Art Discussion ("Art Opening")

* Each unit has a set of accompanying critical thinking worksheets that build up a students ability and comfort levels to critique

Stage 1 – Desired Results		
ESTABLISHED GOALS The enduring understandings and learning goals of the lesson, unit, or course.	<i>Transfer</i>	
	<i>Students will be able to independently use their learning to...</i>	
	Refers to how students will transfer the knowledge gained from the lesson, unit, or course and apply it outside of the context of the course.	
	<i>Meaning</i>	
	UNDERSTANDINGS <i>Students will understand that...</i> Refers to the big ideas and specific understandings students will have when the complete the lesson, unit, or course.	ESSENTIAL QUESTIONS Refers to the provocative questions that foster inquiry, understanding, and transfer of learning. These questions typically frame the lesson, unit, or course and are often revisited. If students attain the established goals, they should be able to answer the essential question(s).
	<i>Acquisition</i>	
<i>Students will know...</i> Refers to the key knowledge students will acquire from the lesson, unit, or course.	<i>Students will be skilled at...</i> Refers to the key skills students will acquire from the lesson, unit, or course.	
Stage 2 – Evidence and Assessment		
Evaluative Criteria	Assessment Evidence	
Refers to the various types of criteria that students will be evaluated on.	PERFORMANCE TASK(S): Refers to the authentic performance task(s) that students will complete to demonstrate the desired understandings or demonstrate they have attained the goals. The performance task(s) are typically larger assessments that coalesce various concepts and understandings like large projects or papers.	
	OTHER EVIDENCE: Refers to other types of evidence that will show if students have demonstrated achievement of the desired results. This includes quizzes, tests, homework, etc. This is also a good point to consider incorporating self-assessments and student reflections.	
Stage 3 – Learning Plan		
<i>Summary of Key Learning Events and Instruction</i>		
This stage encompasses the individual learning activities and instructional strategies that will be employed. This includes lectures, discussions, problem-solving sessions, etc.		

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- 2020 **University of the Arts** : MEd Pending, Educational Program Design
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- 1999 **Delaware County Community College**: AAS in Graphic Design
- 1997 **Delaware County Community College**: AAS in Business Management

PROFESSIONAL EXPERIENCE:

- 2007-Present Middle/ High School Art Teacher: Collegium Charter School, Exton, Pa
Advisor for: NAHS, Yearbook, & Art Explorer's Club
- 1/2007-6/2007 LTS Middle School Computer Tech Teacher: Ephrata Middle School,
Ephrata, Pa
- 1/2006-6/2006 LTS High School Art Teacher: Octorara High School, Atglen, Pa
- 2005-2006 Youth Program Teacher & Lead Camp Counselor, YMCA, Lionville, Pa
- 2004-2006 Substitute Teacher: STS, Lancaster & Chester Counties, Pa
- 2001-1999 Graphic Artist: VT Graphics Inc., Yeadon, Pa

PROFESSIONAL ORGANIZATIONS:

- 2013-Present National Art Education Association
- 2013-Present Pennsylvania Art Education Association

PRESENTATIONS:

10/2019: Lead Presenter for In-Service: Collegium Charter School, Exton, Pa

AWARDS:

2011	CCS Teacher of the Year Award
2011	Best in Show, Delaware County Community College Alumni Art Show
2009	Honorable Mention, Delaware County Community College Alumni Art Show
2007	Best in Show, Delaware County Community College Alumni Art Show

EXHIBITIONS:

2017	Delaware County Community College Alumni Art Show, Media, Pa
2011	Delaware County Community College Alumni Art Show, Media, Pa
2009	Delaware County Community College Alumni Art Show, Media, Pa
2007	Delaware County Community College Alumni Art Show, Media, Pa