



Think. Learn. **Grow.**

# Honors & Advanced Placement Studio Art Curriculum Guide

2018-2019



**Visual Arts Curriculum, Instruction, and Assessment**

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# Honors & AP Studio Art Curriculum Guide

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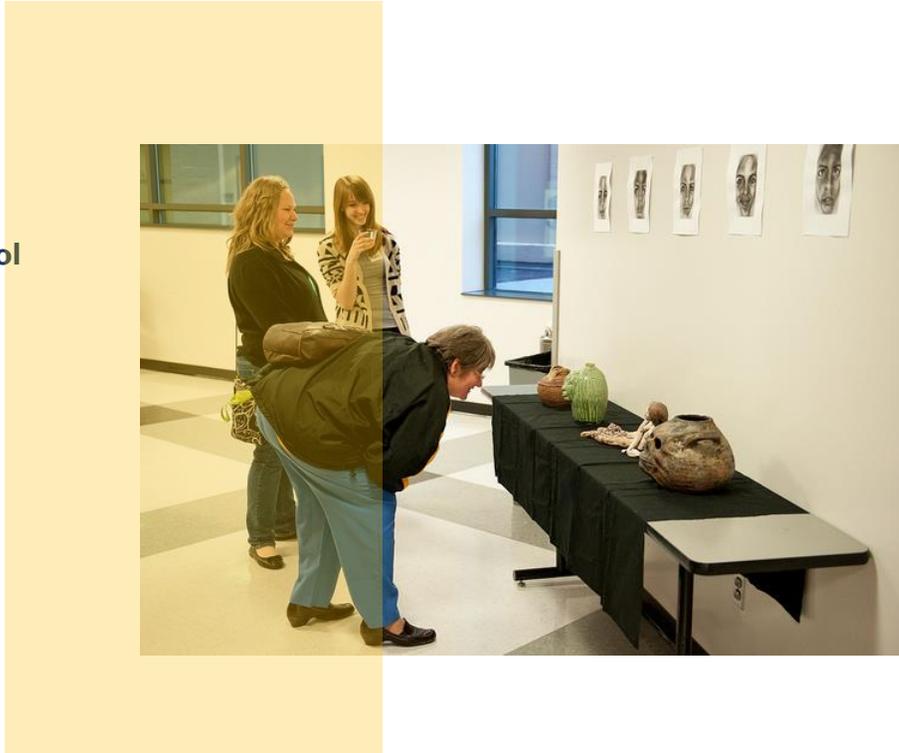
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## Foreword

Curriculum in this document is based on the National Core Arts Standards published in the spring of 2014. It has been developed by visual art educators and curriculum specialists in the Des Moines Public Schools. The objectives in this curriculum guide are the minimum requirements in the visual arts that set rigorous, relevant, clear, and measurable learning targets and expectations for what teachers should teach and students should learn. Schools and educators are continuously encouraged to go beyond these targets to better serve the needs of all students in the visual arts.

## Definition of the Visual Arts

Visual arts include the traditional fine arts such as drawing, painting, printmaking, photography, and sculpture; media arts including film, graphic communications, animation, and emerging technologies; architectural, environmental, and industrial arts such as urban, interior, product, and landscape design; folk arts; and works of art such as ceramics, fibers, jewelry, works in wood, paper, and other materials. –

*National Art Education Association*



## Table of Contents

How to use this document.....	5
DMPS Philosophy Learning Objectives.....	6-7
Document Structures.....	8
College Board Instructional Goals.....	9
Portfolio Structures.....	10
Yearlong Learning Goals.....	11
Topics.....	12-14
Vocabulary.....	15
Elements of Art.....	16
Principles of Design.....	17
Four Step Critical Analysis.....	18





## Honors & AP Studio Art Curriculum Guide

### How to use this document:

This curriculum guide is *not...*

- A lock-step instructional guide detailing exactly when and how you teach.
- Meant to restrict your creativity as a teacher.
- A ceiling of what your students can learn, nor a set of unattainable goals.

**Instead, the curriculum guide *is* meant to be a common vision for student learning and a set of standards by which to measure and report student progress and provide meaningful feedback.**

The curriculum guide outlines which learning goals are **most essential** for student learning; it is our district's guaranteed and viable curriculum. The expectation is that every student in our district, regardless of school or classroom, will know and understand these learning goals. As the classroom teacher, you should use the curriculum guide to help you to decide how to scaffold up to the learning goals, and extend your students' learning beyond them.

The curriculum guide is a planning tool; assessed clusters and topics are provided, but **as the instructional leader of your classroom, you determine the scope and sequence in which you will introduce the prioritized learning goals.** You are encouraged to create your own sub-units of study within each cluster using the topics as a starting point. Within this document you will find a foundational structure for planning instruction in the visual arts which can be supplemented with unlimited materials from any number of sources, including but not limited to district texts and prints.

Please consider this guide a living and dynamic document, subject to change and a part of a continuous feedback loop.



## Honors & AP Studio Art Curriculum Guide

# Des Moines Public Schools Educational Philosophy

### Vision

Becoming the model for urban education in the United States.

### Mission Statement

The Des Moines Public Schools Exist So That Graduates Possess the Knowledge, Skills and Abilities to Be Successful at the Next Stage of Their Lives.

### Student Expectations

Students demonstrate proficiency and understanding of a rigorous core curriculum:

- They demonstrate proficiency in reading, writing, speaking and listening
- They demonstrate proficiency in mathematics, including algebra and geometry
- They demonstrate financial and economic literacy
- *They demonstrate an understanding of the value of fine and performing arts in society*
- *They demonstrate proficiency in technological and information literacy*
- They demonstrate proficiency in science, including life, earth and physical science

Students possess the knowledge and skills to be self-directed and autonomous:

- *They demonstrate critical thinking and problem solving skills*
- *They exercise sound reasoning in making complex choices*
- *They exhibit creative, innovative and entrepreneurial thinking*
- *They understand the attributes of physical and mental well-being*

Students have world awareness:

- *They learn from and work with individuals representing diverse cultures and religions in a spirit of mutual respect in school, work and community*
- *They understand the rights and obligations of citizenship at local, state, national, and global levels*
- *They are actively engaged in community life*
- *They will be exposed to languages and cultures of the world*



## Honors & AP Studio Art Curriculum Guide

### Des Moines Public Schools K-12 Student Learning Objectives in the Visual Arts

- Students can communicate at a foundational level in the visual arts. This includes knowledge and skills in the use of basic vocabularies, materials, tools, techniques, and intellectual methods of the discipline.
- Students can communicate proficiently in at least one art form, including the ability to define and solve artistic problems with insight, reason, and technical proficiency.
- Students can develop foundational evaluations and analyses of works of art from structural, historical, and cultural perspectives.
- Students can develop an informed acquaintance with exemplary works of art from a variety of cultures and historical periods, and a basic understanding of historical development in the arts disciplines, across the arts as a whole, and within cultures.

### Effective Components of an Educational Studio Program

- Demonstrations of artistic techniques and uses of media
  - Opportunities for practice, experimentation, and refinement based on effective feedback
  - Support for divergent thinking and multiple learning outcomes
  - A rich and robust variety of visual references
  - A variety of critique and response formats
  - Introductions to and expectations for use of appropriate art vocabulary
  - Connections among artists, careers, and art in everyday life and communities
  - An organizational system for storage and disbursement of materials and tools
  - Clear and maintained expectations for art room safety, cleaning, and classroom procedures
  - Integrations and connections with other content areas
  - Displays of various student works within the school and the community
- **Learning Topics for Introduction to Art History**
    - **Design Concepts: Elements of Art and Principles of Design**
    - **Studio Skills: Media, Processes, and Techniques**
    - **Thematic Expression**
    - **Critical Analysis: Planning, Evaluating, and Presenting**

## Document Structures

Learning goals for all curricular areas are organized by overarching concepts called *topics*. Within those topics live a learning goal. All learning goals for the visual arts are guided by the 2014 National Visual Arts Standards and assessed on the provided reporting scales.

Evidence of student learning is assessed on a four-point scale, common throughout the district. Scales are designed to measure each learning topic. The generalized scale, with student-friendly language included, is below.

SCALE SCORE	ACADEMIC DESCRIPTOR	STUDENT-FRIENDLY DESCRIPTOR
4	<b>Exceeding Standard</b>	I have demonstrated deep understanding that goes beyond the learning goal
3	<b>Meeting Standard</b>	I have met the learning goal
2	<b>Developing Toward Standard</b>	I have the foundational skills and knowledge for the learning goal and I am almost there
1	<b>Insufficient Progress</b>	The evidence I have submitted shows I have a long way to go to reach the learning goal
0/M	<b>No evidence of student understanding in submitted work OR Missing – student has not submitted evidence</b>	I have not submitted evidence of learning for the learning goal

\*For more information on district assessment and grading practices, please refer to the Grading Practices website <http://grading.dmschools.org/teacher-resources.html>

## College Board Instructional Goals

The instructional goals of the AP Studio Art Program can be described as follows:

- Encourage creative and systematic investigation of formal and conceptual issues.
- Emphasize making art as an ongoing process that involves the student in informed and critical decision making.
- Help students develop technical skills and familiarize them with the functions of visual elements.
- Encourage students to become independent thinkers who will contribute inventively and critically to their culture through artmaking.



## Honors & AP Studio Art Curriculum Guide

The AP Studio Art Development Committee recognizes that there is no single, prescriptive model for developing a rigorous, college-level studio art course. Accordingly, the committee has chosen to suggest guidelines for the submission of an AP portfolio rather than to delineate a specific course. The portfolios are designed to allow freedom in structuring AP Studio Art courses while keeping in mind that the quality and breadth of work should reflect first-year college-level standards. Therefore, the major responsibility for creating an AP course in art and preparing work to submit for evaluation belongs to the participating students and teachers. Teachers of AP Studio Art courses in the Des Moines Public Schools have collaborated to determine common learning goals and scales in alignment with the portfolio submission standards.

AP courses should address three major concerns that are constants in the teaching of art:

1. The student's ability to recognize quality in her or his work
2. The student's concentration on a sustained investigation of a particular visual interest or problem
3. A range of approaches to the formal, technical, and expressive means of the artist.

AP work should reflect these three areas of concern: quality (selected works), concentration (sustained investigation), and breadth (range of approaches).

## AP Portfolio Structures

2-D Design Portfolio	3-D Design Portfolio	Drawing Portfolio
<b>Quality (Selected Works) – Section I</b>		
<p style="text-align: center;"><b>5 actual works</b> that demonstrate understanding of design in concept, composition, and execution</p>	<p style="text-align: center;"><b>10 digital images,</b> consisting of 2 views each of 5 works that demonstrate understanding of three-dimensional design in concept, composition, and execution</p>	<p style="text-align: center;"><b>5 actual works</b> that demonstrate understanding of drawing in concept, composition, and execution</p>
<b>Concentration (Sustained Investigation) – Section II</b>		
<p style="text-align: center;"><b>12 digital images;</b> some may be details</p> <p>Works describing an in-depth exploration of a particular 2-D design concern</p>	<p style="text-align: center;"><b>12 digital images;</b> some may be details or second views</p> <p>Works describing an in-depth exploration of a particular 3-D design concern</p>	<p style="text-align: center;"><b>12 digital images;</b> some may be details</p> <p>Works describing an in-depth exploration of a particular drawing concern</p>
<b>Breadth (Range of Approaches) – Section III</b>		
<p style="text-align: center;"><b>12 digital images;</b> 1 image each of 12 different works</p> <p>A variety of works demonstrating understanding of 2-D design issues</p>	<p style="text-align: center;"><b>16 digital images;</b> 2 images each of 8 different works</p> <p>A variety of works demonstrating understanding of 3-D design issues</p>	<p style="text-align: center;"><b>12 digital images;</b> 1 image each of 12 different works</p> <p>A variety of works demonstrating understanding of 2-D drawing issues</p>

Honors & AP Studio Art Yearlong Learning Goals				
Topic	1	2	3	4
	Insufficient Progress	Developing Toward Standard	Meeting Standard	Exceeding Standard
<b>Creating</b>	Student's performance reflects insufficient progress towards foundational skills and knowledge.	<p><b>Students demonstrate they have the ability to:</b></p> <ul style="list-style-type: none"> <li>• <b>Use Elements and Principles of Design</b></li> <li>• <b>Identify and Describe Elements and Principles of Design in Original Artworks and the Artworks of Others</b></li> </ul>	<ul style="list-style-type: none"> <li>• <b>Organize and develop artistic ideas and work.</b> <ul style="list-style-type: none"> <li>○ Experiment, plan, and make multiple works of art and design that explore a personally meaningful theme, idea, or concept. (VA:Cr2.1.IIIa)</li> </ul> </li> </ul>	In addition to score 3.0 performance, students demonstrate in-depth inferences and applications that go beyond the learning target.
<b>Responding</b>	Student's performance reflects insufficient progress towards foundational skills and knowledge.	<p><b>Students demonstrate they have the ability to:</b></p> <ul style="list-style-type: none"> <li>• <b>Use Elements and Principles of Design</b></li> <li>• <b>Identify and Describe Elements and Principles of Design in Original Artworks and the Artworks of Others</b></li> </ul>	<ul style="list-style-type: none"> <li>• <b>Apply criteria to evaluate artistic work.</b> <ul style="list-style-type: none"> <li>○ Construct evaluations of a work of art or collection of works based on differing sets of criteria. (VA:Re91.IIIa)</li> </ul> </li> </ul>	In addition to score 3.0 performance, students demonstrate in-depth inferences and applications that go beyond the learning target.
<b>Presenting</b>	Student's performance reflects insufficient progress towards foundational skills and knowledge.	<p><b>Students demonstrate they have the ability to:</b></p> <ul style="list-style-type: none"> <li>• <b>Use Elements and Principles of Design</b></li> <li>• <b>Identify and Describe Elements and Principles of Design in Original Artworks and the Artworks of Others</b></li> </ul>	<ul style="list-style-type: none"> <li>• <b>Select, analyze, and interpret artistic work for presentation.</b> <ul style="list-style-type: none"> <li>○ Critique, justify, and present choices in the process of analyzing, selecting, curating, and presenting artwork for a specific exhibit or event. (VA:Pr4.1.IIIa)</li> </ul> </li> </ul>	In addition to score 3.0 performance, students demonstrate in-depth inferences and applications that go beyond the learning target.

Honors & AP: CREATING	
4 	<i>In addition to scoring a 3.0, the student demonstrates in-depth inferences and applications that go beyond the learning goal.</i>
3 	<ul style="list-style-type: none"> <li>❖ <b>Organize and develop artistic ideas and work.</b> <ul style="list-style-type: none"> <li>➤ Experiment, plan, and make multiple works of art and design that explore a personally meaningful theme, idea, or concept. (VA:Cr2.1.IIIa)</li> </ul> </li> </ul>
2 	<p><b>Students demonstrate they have the ability to:</b></p> <ul style="list-style-type: none"> <li>❖ <b>Use Elements and Principles of Design</b></li> <li>❖ <b>Identify and Describe Elements and Principles of Design in Original Artworks and the Artworks of Others</b></li> </ul>
1 	<i>Student's performance reflects insufficient progress towards foundational skills and knowledge.</i>



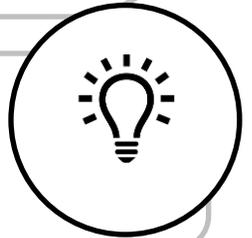
**Enduring Understandings:**

Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches.

**Essential Questions:**

How do artists work?

How do artists and designers determine whether a particular direction in their work is effective?



**Cognitive Complexity of Learning Goals:**

**Knowledge Utilization**

## Honors & AP: RESPONDING

<p>4 </p>	<p><i>In addition to scoring a 3.0, the student demonstrates in-depth inferences and applications that go beyond the learning goal.</i></p>
<p>3 </p>	<p>❖ <b>Apply criteria to evaluate artistic work.</b>          ➤ Construct evaluations of a work of art or collection of works based on differing sets of criteria. (VA:Re91.111a)</p>
<p>2 </p>	<p><b>Students demonstrate they have the ability to:</b>          ❖ <b>Use Elements and Principles of Design</b>          ❖ <b>Identify and Describe Elements and Principles of Design in Original Artworks and the Artworks of Others</b></p>
<p>1 </p>	<p><i>Student's performance reflects insufficient progress towards foundational skills and knowledge.</i></p>



### Enduring Understandings:

People evaluate art based on various criteria.

### Essential Questions:

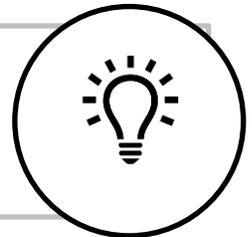
How does one determine criteria to evaluate a work of art?

How and why might criteria vary?

How is a personal preference different from an evaluation?

### Cognitive Complexity of Learning Goals:

Knowledge Utilization



## Honors & AP: PRESENTING

<p>4 </p>	<p><i>In addition to scoring a 3.0, the student demonstrates in-depth inferences and applications that go beyond the learning goal.</i></p>
<p>3 </p>	<p>❖ <b>Select, analyze, and interpret artistic work for presentation.</b>          ➤ Critique, justify, and present choices in the process of analyzing, selecting, curating, and presenting artwork for a specific exhibit or event. (VA:Pr4.1.IIIa)</p>
<p>2 </p>	<p><b>Students demonstrate they have the ability to:</b>          ❖ <b>Use Elements and Principles of Design</b>          ❖ <b>Identify and Describe Elements and Principles of Design</b></p>
<p>1 </p>	<p><i>Student's performance reflects insufficient progress towards foundational skills and knowledge.</i></p>



### Enduring Understandings:

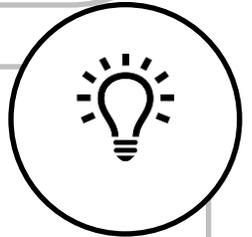
Artists and other presenters consider various techniques, methods, venues, and criteria when analyzing, selecting, and curating objects artifacts, and artworks for preservation and presentation.

### Essential Questions:

How are artworks cared for and by whom?

What criteria, methods, and processes are used to select work for preservation or presentation?

Why do people value objects, artifacts, and artworks, and select them for presentation?



### Cognitive Complexity of Learning Goals:

**Knowledge Utilization**

## Common Vocabulary Terms

Common vocabulary for selected media, styles, art movements, and art expressions reflect the concepts, techniques, and skills for each grade level and course of study. Students will use these terms in oral, written, and visual communications. Teachers are encouraged to provide additional visual arts vocabulary to the identified lists.

Required Terms			Recommended Terms		
• Line	• Balance	• Composition	• Horizontal	• Hue	• Contrast
• Shape	• Emphasis	• Perspective	• Vertical	• Value	• Focal Point
• Forms	• Movement	• Craftsmanship	• Diagonal	• Intensity	• Symbol
• Space	• Pattern	• Portfolio	• Geometric	• Primary	• Mood
• Color	• Repetition	• Technique	• Organic	• Secondary	• Harmony
• Texture	• Proportion	• Context	• Length	• Tertiary	
	• Rhythm	• Media	• Width	• Complimentary	
	• Variety	• Critique	• Depth	• Surface	
	• Unity		• Negative Space	• Scale	
			• Positive Space	• Symmetry	
				• Asymmetry	

## Elements of Art

The elements of art are the building blocks used by artists to create a work of art.



**Line** is a mark with greater length than width. Lines can be horizontal, vertical, or diagonal; straight or curved; thick or thin.



**Shape** is a closed line. Shapes can be geometric, like squares and circles; or organic, like free-form or natural shapes. Shapes are flat and can express length and width.



**Forms** are three-dimensional shapes expressing length, width, and depth. Balls, cylinders, boxes, and pyramids are forms.



**Space** is the area between and around objects. The space around objects is often called negative space; negative space has shape. Space can also refer to the feeling of depth. Real space is three-dimensional; in visual art, when we create the feeling or illusion of depth, we call it space.



**Color** is light reflected off of objects. Color has three main characteristics: *hue* (the name of the color, such as red, green, blue, etc.), *value* (how light or dark it is), and *intensity* (how bright or dull it is).

- White is pure light; black is the absence of light.
- Primary colors are the only true colors (red, blue, and yellow). All other colors are mixes of primary colors.
- Secondary colors are two primary colors mixed together (green, orange, violet).
- Intermediate colors, sometimes called tertiary colors, are made by mixing a primary and secondary color together. Some examples of intermediate colors are yellow green, blue green, and blue violet.
- Complementary colors are located directly across from each other on the *color wheel* (an arrangement of colors along a circular diagram to show how they are related to one another). Complementary pairs contrast because they share no common colors. For example, red and green are complements, because green is made of blue and yellow. When complementary colors are mixed together, they neutralize each other to make brown.



**Texture** is the surface quality that can be seen and felt. Textures can be rough or smooth, soft or hard. Textures do not always feel the way they look; for example, a drawing of a porcupine may look prickly, but if you touch the drawing, the paper is still smooth.

## Principles of Design

The principles of design describe the ways that artists use the elements of art in a work of art.



**Balance** is the distribution of the visual weight of objects, colors, texture, and space. If the design was a scale, these elements should be balanced to make a design feel stable. In symmetrical balance, the elements used on one side of the design are similar to those on the other side; in asymmetrical balance, the sides are different but still look balanced. In radial balance, the elements are arranged around a central point and may be similar.



**Emphasis** is the part of the design that catches the viewer's attention. Usually the artist will make one area stand out by contrasting it with other areas. The area could be different in size, color, texture, shape, etc.



**Movement** is the path the viewer's eye takes through the work of art, often to focal areas. Such movement can be directed along lines, edges, shape, and color within the work of art.



**Pattern** is the repeating of an object or symbol all over the work of art.



**Repetition** works with pattern to make the work of art seem active. The repetition of elements of design creates unity within the work of art.



**Proportion** is the feeling of unity created when all parts (sizes, amounts, or number) relate well with each other. When drawing the human figure, proportion can refer to the size of the head compared to the rest of the body.



**Rhythm** is created when one or more elements of design are used repeatedly to create a feeling of organized movement. Rhythm creates a mood like music or dancing. To keep rhythm exciting and active, variety is essential.



**Variety** is the use of several elements of design to hold the viewer's attention and to guide the viewer's eye through and around the work of art.



**Unity** is the feeling of harmony between all parts of the work of art, which creates a sense of completeness.

## Four-Step Critical Analysis Process

- **Step 1: Describe – *What do you see?***
  - Credit line information such as title, artist, date created, size, medium, location, genre.
  - What do you see in the art work? Use objective observations and identification skills. All descriptions must be observable facts.
  - EXAMPLE: “*Starry Night*, Vincent Van Gogh, 1832...I see a large cypress tree in the foreground. I can tell it is a cypress by the shape. The majority of the picture is taken up by a night sky. There are many stars in the sky. Etc....”
- **Step 2: Analyze—*How is the work organized?***
  - Focus on how the Elements of Art and Principles of Design have been used in the artwork. You are still collecting clues, not guessing! How do the Principles organize the Elements? Use specific evidence from the art. This will help you discover how the artist might have created moods, messages, or ideas.
  - EXAMPLE: “The night sky is dark blue, and it is filled with vibrant yellow stars. The pattern of the stars moves the viewer’s eye back and forth throughout the painting. The repetition of the yellow into the village lights help give the picture unity. Etc....”
- **Step 3: Interpret – *“What is the artist saying?”***
  - Using the information from the description and analysis, explain what the artist might be trying to communicate. What is the mood or the meaning of the artwork? Make some guesses and provide some evidence for your thinking using the Elements and Principles. Your interpretation might be different from someone else’s.
  - Answer the question, “I think \_\_\_\_\_, because I see \_\_\_\_\_.”
  - EXAMPLE: “I think the artist is trying to show a connection between a sleepy peaceful mood and the quiet little town, because the artists uses the some colors and kinds of lines in the sky and the village. I see the colors and the soft, swirling lines in the sky, and it makes me think the artist was trying to show that even a dark sky can have lots to see. Etc....”
- **Step 4: Judge – *“Is this a successful piece of art?”***
  - Now you can finally express your own personal opinion about the piece of art. Your opinion, however, is still based on what you’ve discovered through description, analysis, and interpretation, all backed up with visual evidence and the language of art. This is a carefully thought out decision in which you decided if the art was successful or not successful, not necessarily a like or dislike.
  - Answer this questions, “I think this work is (not) successful because \_\_\_\_\_.”
  - EXAMPLE: “I think this work is successful because it the colors and lines are organized in an interesting, swirly way that grabs my attention. The work is almost like a lullaby because the yellow stars twinkle in the sky like peaceful little notes over the sleepy town. Etc...



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