Volusia County Schools ART Curriculum Map

Creating 2-D Art (.5)  
(0101355)
Vision Statement

Through the individual commitment of all, our students will graduate with the knowledge, skills, and values necessary to be successful contributors to our democratic society.
Creating 2-D Art .5 (0101355)

Version Description: Students investigate a wide range of media and techniques, from both an historical and contemporary perspective, as they engage in the art-making processes of creating two-dimensional works, which may include drawing, painting, printmaking, and/or collage. Student artists reflect on their own artwork and that of others through critical analysis to achieve artistic goals related to craftsmanship, technique, and application of 21st-century skills. This course incorporates hands-on activities and consumption of art materials.

- Respect is shown for the artwork of peers and copyrighted works of others.

- Students have opportunities to build 21st-century skills to aid them in high school and well beyond.

- This course incorporates hands-on activities and consumption of art materials.

- All instruction related to Visual Art benchmarks should be framed by the Big Ideas and Enduring Understandings.
  - **Big Ideas** are the major organizing points for arts education in Florida and provide a broad overview of what students should know and be able to do. They include descriptive material to help focus sequential instruction throughout K-12. Big Ideas are not designed for measurement purposes.
  - **The Enduring Understandings (EUs)** are subsets of the Big Ideas, providing a more focused view of arts education and targeted understandings for Florida’s students to begin building during the primary grades, where foundations are laid, through to students’ arts experiences in high school and beyond. Like the Big Ideas, they are not designed for assessment purposes; rather they’re expressed in general terms that will allow arts teachers at the classroom level to identify or design Essential Questions for planning purposes.
  - **Benchmarks/standards** drive instruction in Florida’s classrooms and, therefore, have been made specific and measurable. Organized under each Big Idea and Enduring Understanding, the benchmarks/standards explicitly describe what students should know and be able to do in Visual Art. These standards/benchmarks address other topics of learning such as literacy, math, civic engagement, problem-solving, creativity, innovation, cross-cultural understandings.

- 21st-century skills and the importance of concepts involving learning and the brain such as cognition, sequencing, filtering, and delayed gratification.

- The Florida Standards are incorporated into every Volusia County Art course.
HOW TO INTERPRET THE CURRICULUM MAP

Visual Art Curriculum Map

- Top of Map: course, grade level, and quarter in large font

VISUAL ART – 0101355
Creating 2-D Art .5

912 Q1

- 1st Quarter, Recommended Topic, Art Standard (learning target/skills) and Standard # are all in white font on dark background for easier finding as noted by:

1st Quarter
Examine and revise...
VA.912.C.2.1

- Recommended Topics:
  - Topics of art content are divided among the 4 quarters for recommended lessons/activities and artists per topic.
  - Integrated connections are listed per quarter for when language arts, math, science, and social studies are taught grade level.

Florida Standards Required by Florida DOE for this Course

Course Number: 0101355 Creating 2-D Art .5

LAFS.910.RST.2.4 Determine the meaning of symbols, key terms, and other domain-specific words and phrases as they are used in a specific scientific or technical context relevant to grades 910 texts and topics.

LAFS.910.SL.1.1 Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 910 topics, texts, and issues, building on others ideas and expressing their own clearly and persuasively. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas. Work with peers to set rules for collegial discussions and decision-making (e.g., informal consensus, taking votes on key issues, presentation of alternate views), clear goals and deadlines, and individual roles as needed. Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions. Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented.

LAFS.910.SL.1.2 Integrate multiple sources of information presented in diverse media or formats (e.g., visually, quantitatively, orally) evaluating the credibility and accuracy of each source.

LAFS.910.SL.1.3 Evaluate a speakers point of view, reasoning, and use of evidence and rhetoric, identifying any fallacious reasoning or exaggerated or distorted evidence.

LAFS.910.SL.2.4 Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.

LAFS.910.WHST.2.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

LAFS.910.WHST.3.9 Draw evidence from informational texts to support analysis, reflection, and research.

Aligned Cluster:
MAFS.912.G-CO.4 Make geometric constructions.

The following mathematical practices are applicable to this course.

- Use appropriate tools strategically. (MP 5)
- Attend to precision. (MP 6)
- Look for and make use of structure. (MP 7)

Rubrics

- FAEA Rubric for completed 2D art work
- General Visual Art Rubric located in Preface
- Rubric for Language Arts/Conventions

Resources in Preface:

- Discovering Drawing – Drawing Assessment
- 2D Careers Artists;; 21st Century Skills
**General Visual Arts Rubric**

<table>
<thead>
<tr>
<th>Level</th>
<th>Range</th>
<th>Points</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>LEVEL 4</strong></td>
<td>90 -100% (A = 3.0 - 4.0)</td>
<td>4</td>
<td>Shows obvious evidence of thinking and decision – making. Addresses complex visual or conceptual ideas. Shows inventiveness and imagination. Shows experimentation and/or risk-taking. Reflects sensitivity and/or subtlety. Shows excellent compositional skills. Shows evidence of style and format.</td>
</tr>
<tr>
<td><strong>LEVEL 3</strong></td>
<td>80-89% (B = 2.5 - 2.99)</td>
<td>3</td>
<td>Shows some evidence of thinking and decision - making. Uses elements and principles effectively. Has some evocative qualities. Shows successful engagement with some aspects of technique. Demonstrates a fairly high degree of success. May show some awkwardness in some areas. Uses techniques and materials successfully. Shows strong compositional skills.</td>
</tr>
<tr>
<td><strong>LEVEL 2</strong></td>
<td>70-79% (C = 2.00-2.49)</td>
<td>2</td>
<td>Shows an effort to solve some problems. Solutions tend to be simplistic. Exploration of the medium is missing. Creates work which is uneven. Shows weak compositional skills. Shows little evidence of thinking and decision - making. Work, although well done, relies heavily on copyrighted photographic resources.</td>
</tr>
<tr>
<td><strong>LEVEL 1</strong></td>
<td>60-69% (D = 1.0 - 1.99)</td>
<td>1</td>
<td>Uses techniques which are very poor. Shows a lack of awareness of tools/media. Provides solutions to problems which tend to be trite. Shows poor compositional skills. Work relies heavily on copyrighted photographic resources.</td>
</tr>
</tbody>
</table>

**4 Points**
A score of four is a response in which the student demonstrates a thorough understanding of visual art concepts and/or procedures embodied in the task. The student has responded correctly to the task, used artistically sound procedures, and provided clear and complete explanations and interpretations.

**3 Points**
A score of three is a response in which the student demonstrates an understanding of visual art concepts and/or procedures embodied in the task. The student’s response to the task is essentially correct with the visual art procedures used and the explanations and interpretations provided demonstrating an essential but less than thorough understanding. The response may contain minor flaws that reflect inattentive execution of visual art procedures or indications of some misunderstanding of the underlying artistic concepts and/or procedures.

**2 Points**
A score of two indicates that the student has demonstrated only a partial understanding of visual arts concepts and/or procedures embodied in the task. Although the student may have used the correct approach to obtaining a solution or may have provided a correct solution, the student’s work lacks an essential understanding of the underlying artistic concepts.

**1 Point**
A score of one indicates that the student has demonstrated a very limited understanding of visual arts concepts and/or procedures embodied in the task. The student’s response is incomplete and exhibits many flaws. Although the student’s response has addressed some of the conditions of the task, the student reached an inadequate conclusion and/or provided reasoning that was faulty or incomplete. The response exhibits many flaws or may be incomplete.

**0 Point**
A score of zero indicates that the student has provided a completely incorrect or uninterpretable response or no response at all.
Structural Elements of Art and Organizational Principles of Design

“When content limits do not specify the elements of art or principles of design, the following list may be used. The list is compliant with the overall content Florida’s state-adopted textbooks as of May 2014 and has been approved by state-level content experts.

NOTE: Concepts related to the listed elements and principles may be assessed under the umbrella concepts given. Examples are provided in parenthesis for reference but should not be taken as all-inclusive. Related, grade-appropriate concepts may be assessed as long as they are treated as a specific instance of a parent Element and Principle that is listed below.”

Elements of Art:

• Line
• Shape (organic, geometric, positive, negative)
• Form
• Color (hue, primary, secondary, etc.)
• Value (tint, shade)
• Space
• Texture

Principles of Design:

• Balance (symmetry)
• Unity (dominance, harmony)
• Variety
• Emphasis
• Pattern
• Proportion (scale)
• Movement
• Rhythm

From FL DOE Item Specifications, 2014

General Rubric for Assessment of Conventions of Spelling, Punctuation and Grammar

4 Points
Spelling of complex and simple words is correct.
Effective use of punctuation guides reader through text.
Shows mastery of grammar Sufficiently long and complex enough.
Needs little or no editing.

3 Points
Common words are correctly spelled. Spelling of more complex words is usually correct.
End of sentence punctuation is always correct.
Few mistakes with internal punctuation.
May contain lapses in usage but not enough to distract the reader.
Minimal editing required.

2 Points
Some misspelling of common words.
End of sentence punctuation is usually correct. Internal punctuation contains some errors.
Text may be too simple to demonstrate mastery. Errors in usage may interfere with meaning.
Significant editing required.

1 Point
Frequent misspellings of common words.
Incorrect or random use of end of sentence punctuation.
Little or no internal punctuation.
Infrequent or incorrect use of capitalization.
Errors so severe that it is difficult to focus on meaning.
Excessive editing required.
**Discovering Drawing: Drawing Assessments - Rubrics**

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<th>Page</th>
<th>Drawing Assessments Rubrics</th>
<th>Media Use</th>
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<td>Drawing Skills</td>
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<td>Compositional Techniques</td>
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<td>p. 45</td>
<td>Planning Elements and Principles Unity and Variety</td>
<td>Skills</td>
<td>Discussion Reflection/ Evaluation</td>
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<td></td>
<td>Observation/Planning Contour Line</td>
<td>Wax Resist/Technique</td>
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<td>p. 65</td>
<td>Planning Still Life Casual Perspective Emphasis Unity Balance</td>
<td>Skills/Technique</td>
<td>Discussion Reflection/ Evaluation</td>
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<tr>
<td></td>
<td>Observation/Planning Size/Scale Relationships</td>
<td>Positive/negative Space</td>
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<td>p. 87</td>
<td>Planning Perspective Center of Interest Point of View</td>
<td>Skills/Technique</td>
<td>Discussion Reflection/ Evaluation</td>
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<td>Planning Sighting Casual Perspective Landscape Elements</td>
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<td>p. 107</td>
<td>Planning Perspective Center of Interest Point of View</td>
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<td>Planning Sighting Casual Perspective Landscape Elements</td>
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<td>p. 129</td>
<td>Planning Proportion Point of View</td>
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<td>Planning Sighting Casual Perspective Landscape Elements</td>
<td>Pencil/Graphite</td>
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<td>p. 155</td>
<td>Planning Proportion Point of View</td>
<td>Line, Value, Form</td>
<td>Discussion Reflection/ Evaluation</td>
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<td>Planning Proportion Point of View</td>
<td>Skills/Technique</td>
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<td>p. 179</td>
<td>Planning Human Anatomy Emphasis/Center of Interest</td>
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<td>Planning Human Anatomy Emphasis/Center of Interest</td>
<td>Value/Highlight/Color</td>
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<td>p. 217</td>
<td>Preparation Visual Expression Abstraction</td>
<td>Foreshortening</td>
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<td></td>
<td>Preparation Visual Expression Abstraction</td>
<td>Skills/Technique</td>
<td>Discussion Reflection/ Evaluation</td>
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<td>Pencil/Graphite</td>
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<tr>
<td></td>
<td></td>
<td>Line, Shape, Value, Pattern Emphasis Point</td>
<td></td>
</tr>
</tbody>
</table>
Sample Careers using 2D Skills

Animator, 3D
Architect,
  Interior Designer
  Landscape Architect
Archaeologist
Art Teacher
Designer
  Architectural details, embellishments, home goods
  Cars
  Commemorative items
  Decorative Tiles, wallpaper
  Dinnerware – plates, cups, bowls, glasses, etc
  Fashion
  Greeting cards
  Jewelry - molds, casting
  Packaging
  Store window dressing
Drafter
Engraver
Museum exhibit curator, technician, conservator
Pattern maker – metal, plastic, wood
Photographer
Stage design
Studio Artist
  Computer Graphics
  Drawing
  Painting
  Printmaking
Tool & die maker
Videographer

Other career information can be found at
http://kids.usa.gov/teens-home/jobs/a-z-list/index.shtml
https://secure.okcollegestart.org/ExternalScripts/Oklahoma/Career_Center/Career_Lists/career_alpha_list.asp
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<th>MONTH</th>
<th>DAY</th>
<th>ARTIST</th>
<th>Pages</th>
<th>M/F</th>
<th>Style/Medium</th>
<th>Culture</th>
<th>Notes</th>
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<tr>
<td>AUGUST</td>
<td>6</td>
<td>Andy Warhol</td>
<td>104, 207</td>
<td>M</td>
<td>POP</td>
<td>American</td>
<td><a href="http://www.warhol.org">Links</a> <a href="http://www.artcyclopedia.com/artists/warhol_andy.html">Artcyclopedia</a> <a href="http://www.pbs.org/wnet/americanmasters/database/warhol_a.html">PBS</a> <a href="http://www.warholfoundation.org">Warhol.org</a> <a href="http://www.youtube.com/watch?v=NN-9LNI2r7U">YouTube</a></td>
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<tr>
<td>SEPTEMBER</td>
<td>7</td>
<td>Jacob Lawrence</td>
<td>207, 212, 213, 222, 223</td>
<td>M</td>
<td>Mixed - stories</td>
<td>African - Amer.</td>
<td><a href="http://www.artcyclopedia.com/artists/lawrence_jacob.html">Links</a> <a href="http://books.google.com/books?as_auth=Jacob+Lawrence">Books.google.com</a> <a href="http://www.columbia.edu/itc/history/odonnell/w1010/edit/migration/migration.html">Columbia.edu</a> <a href="http://www.youtube.com/watch?v=C0w7QOUc1M">YouTube</a> <a href="http://www.youtube.com/watch?v=ac5OZkyYxg">YouTube</a></td>
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<td>NOVEMBER</td>
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<td>Georgia O’Keeffe</td>
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<td>Painting</td>
<td>Precisionism</td>
<td>SW</td>
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<td>DECEMBER</td>
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<td>Walt Disney (animators)</td>
<td>181</td>
<td>M</td>
<td>animation</td>
<td>Amer. California, Orlando</td>
<td><a href="http://www.norsknettsskole.no/fag/ressurser/itstud/fuv/gunnargrodal/bio.htm">Links</a> <a href="http://www.brainyquote.com/quotes/authors/w/walt_disney.html">Brainyquote.com</a> <a href="http://www.justdisney.com/walt_disney/">Justdisney.com</a> <a href="http://www.imdb.com/name/nm0000370/">IMDb</a> <a href="http://www.youtube.com/watch?v=aClpDaACJR0">YouTube</a> <a href="http://www.youtube.com/watch?v=aClpDaACJR0">YouTube</a> <a href="http://www.youtube.com/watch?v=PRw3hkaYz80">YouTube</a></td>
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<td>5-optional</td>
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<td>Diego Rivera</td>
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<td>painting</td>
<td>muralist</td>
<td>Mexican</td>
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<td>ARTIST Birthdays- SECOND SEMESTER</td>
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<td><strong>JANUARY</strong> 19</td>
<td><strong>Paul Cezanne</strong> 1/19/1839 – 10/22/1906</td>
<td>M</td>
<td>Painting Postimpressionism</td>
<td>French</td>
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<td><a href="http://www.youtube.com/watch?v=mQfWz1k7IU">http://www.youtube.com/watch?v=mQfWz1k7IU</a> = bio</td>
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<td><strong>FEBRUARY</strong> 18 - optional 20</td>
<td><strong>Louis Comfort Tiffany</strong> 2/18/1848 – 1/17/1933</td>
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<td>M</td>
<td>Art Nouveau Stained glass</td>
<td>Amer. + Orlando</td>
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<td><a href="http://www.artcyclopedia.com/artists/tiffany_louis_comfort.html">http://www.artcyclopedia.com/artists/tiffany_louis_comfort.html</a></td>
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<td></td>
<td><a href="http://www.youtube.com/watch?v=6QxSZVVdVE8">http://www.youtube.com/watch?v=6QxSZVVdVE8</a> = bio</td>
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<td></td>
<td><strong>Ansel Adams</strong> 2/20/1902 – 4/22/1984</td>
<td>N/A</td>
<td>M</td>
<td>Photography B&amp;W</td>
<td>Amer.</td>
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<td><a href="http://www.anseladams.com/">http://www.anseladams.com/</a></td>
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<td><a href="http://www.youtube.com/watch?v=E0zRwY4pxQ">http://www.youtube.com/watch?v=E0zRwY4pxQ</a></td>
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<td><strong>MARCH</strong> 14</td>
<td><strong>Jennifer Bartlett</strong> 3/14/1941 - today</td>
<td>N/A</td>
<td>F</td>
<td>Mixed –painting + dots</td>
<td>Amer.</td>
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<td><strong>APRIL</strong> 26</td>
<td><strong>John James Audubon</strong> 4/26/1785 Haiti - 1851 New York</td>
<td>N/A</td>
<td>M</td>
<td>wildlife portraiture</td>
<td>Amer. Illustrator</td>
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<td><strong>MAY</strong> 22</td>
<td><strong>Marisol Escobar</strong> 5/22/1930 - today</td>
<td>15</td>
<td>F</td>
<td>Sculpture mixed</td>
<td>Venezuela</td>
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<td><a href="http://www.youtube.com/watch?v=zrzHiQjWg7Y">http://www.youtube.com/watch?v=zrzHiQjWg7Y</a> = w/ 3 other women artists</td>
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<td><a href="http://en.wikipedia.org/wiki/Marisol_Escobar">http://en.wikipedia.org/wiki/Marisol_Escobar</a></td>
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<td><a href="http://www.youtube.com/watch?v=zRFhH0XqyP">http://www.youtube.com/watch?v=zRFhH0XqyP</a> = sculpture in motion</td>
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<td><strong>JUNE</strong> 8</td>
<td><strong>Frank Lloyd Wright</strong> 6/8/1867 – 4/9/1959</td>
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<td>Architecture Prairie</td>
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<td><strong>JULY</strong> 30</td>
<td><strong>Henry Moore</strong> 7/30/1898 – 8/31/1986</td>
<td>N/A</td>
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<td>Abstract sculpture</td>
<td>British</td>
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<td><a href="http://www.bluffton.edu/~sullivanm/mooretoronto/mooretoronto.html">http://www.bluffton.edu/~sullivanm/mooretoronto/mooretoronto.html</a></td>
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<td><a href="http://www.youtube.com/watch?v=V3VmhLB7IqM">http://www.youtube.com/watch?v=V3VmhLB7IqM</a> = documentary</td>
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</tbody>
</table>
21st Century Skills from Partnership for 21st Century Skills [Link]

The 4C’s – Communication, Collaboration, Critical Thinking, and Creativity

- Check out “Above & Beyond” animation concerning the 4C’s [Link]
- 4C’s poster [Link]
- Core Subjects and 21st Century Themes at [Link]

21st Century Skills are embedded in NGSSS Visual Art

- [Link] for general information
- The Partnership for 21st Century Skills maps demonstrate how the three Rs and four Cs (critical thinking and problem solving, communication, collaboration and creativity and innovation) can be fused within the curriculum. All of the maps are organized around 13 skills areas, with examples of how each subject can help students build skills in these areas at 4th grade, 8th grade, and 12th grade levels. [Link]

List of 21st Century Skills - Learning and Innovation Skills from
[Link]

21st Century Skills Definitions

The IMLS Project Team and Task Force considered the list of skills commonly referred to as "21st Century Skills" and modified it slightly to better align with library and museum priorities.

The resulting list includes the following additions: Basic Literacy, Scientific & Numerical Literacy, Visual Literacy, Cross-Disciplinary Skills, and Environmental Literacy.

Not every skill on this list will be aligned with every institution’s vision and mission. Further, not every community will prioritize the same skills. Library and museum leaders should consider this list as a starting point beyond which it should be customized to fit the unique character, requirements, and priorities of the institution and its audiences.

Learning and Innovation Skills

CRITICAL THINKING AND PROBLEM SOLVING

Reason Effectively
- Use various types of reasoning (e.g., inductive, deductive, etc.) as appropriate to the situation

Use Systems Thinking
- Analyze how parts of a whole interact with each other to produce overall outcomes in complex systems

Make Judgments and Decisions
- Effectively analyze and evaluate evidence, arguments, claims and beliefs
- Analyze and evaluate major alternative points of view
- Synthesize and make connections between information and arguments
- Interpret information and draw conclusions based on the best analysis
- Reflect critically on learning experiences and processes

Solve Problems
- Solve different kinds of non-familiar problems in both conventional and innovative ways
- Identify and ask significant questions that clarify various points of view and lead to better solutions

CREATIVITY AND INNOVATION

Think Creatively
- Use a wide range of idea creation techniques (such as brainstorming)
- Create new and worthwhile ideas (both incremental and radical concepts)
- Elaborate, refine, analyze, and evaluate ideas in order to improve and maximize creative efforts
- Demonstrate imagination and curiosity

**Work Creatively with Others**
- Develop, implement, and communicate new ideas to others effectively
- Be open and responsive to new and diverse perspectives; incorporate group input and feedback into the work
- Demonstrate originality and inventiveness in work and understand the real world limits to adopting new ideas
- View failure as an opportunity to learn; understand that creativity and innovation is a long-term, cyclical process of small successes and frequent mistakes

**Implement Innovations**
- Act on creative ideas to make a tangible and useful contribution to the field in which the innovation will occur

**COMMUNICATION AND COLLABORATION**

**Communicate Clearly**
- Articulate thoughts and ideas effectively using oral, written, and nonverbal communication skills in a variety of forms and contexts
- Listen effectively to decipher meaning, including knowledge, values, attitudes, and intentions
- Use communication for a range of purposes (e.g., to inform, instruct, motivate, and persuade) and in diverse environments (including multi-lingual)
- Utilize multiple media and technologies, and know how to judge their effectiveness a priori as well as assess their impact

**Collaborate with Others**
- Demonstrate ability to work effectively and respectfully with diverse teams
- Exercise flexibility and willingness to be helpful in making necessary compromises to accomplish a common goal
- Assume shared responsibility for collaborative work, and value the individual contributions made by each team member

**VISUAL LITERACY**
- Demonstrate the ability to interpret, recognize, appreciate, and understand information presented through visible actions, objects and symbols, natural or man-made

**SCIENTIFIC AND NUMERICAL LITERACY**
- Demonstrate the ability to evaluate the quality of scientific and numerical information on the basis of its sources and the methods used to generate it
- Demonstrate the capacity to pose and evaluate scientific arguments based on evidence and to apply conclusions from such arguments appropriately
- Demonstrate ability to reason with numbers and other mathematical concepts

**CROSS-DISCIPLINARY THINKING**
- Apply knowledge, attitudes, behaviors, and skills across disciplines in appropriate and effective ways

**BASIC LITERACY**
- Demonstrate the ability to use language to read, write, listen, and speak

**Information, Media and Technology Skills**

**INFORMATION LITERACY**

**Access and Evaluate Information**
- Access information efficiently (time) and effectively (sources)
- Evaluate information critically and competently

**Use and Manage Information**
- Use information accurately and creatively for the issue or problem at hand
- Manage the flow of information from a wide variety of sources
- Apply a fundamental understanding of the ethical/legal issues surrounding the access and use of information

**MEDIA LITERACY**

**Analyze Media**
- Understand both how and why media messages are constructed and for what purposes
- Examine how individuals interpret messages differently, how values and points of view are included or excluded, and how media can influence beliefs and behaviors
- Apply a fundamental understanding of the ethical/legal issues surrounding the access and use of media

**Create Media Products**
- Understand and utilize the most appropriate media creation tools, characteristics, and conventions
- Understand and effectively utilize the most appropriate expressions and interpretations in diverse, multi-cultural environments
ICT (INFORMATION, COMMUNICATIONS AND TECHNOLOGY) LITERACY

Apply Technology Effectively
- Use technology as a tool to research, organize, evaluate, and communicate information
- Use digital technologies (e.g., computers, PDAs, media players, GPS, etc.), communication/networking tools, and social networks appropriately to access, manage, integrate, evaluate, and create information to successfully function in a knowledge economy
- Apply a fundamental understanding of the ethical/legal issues surrounding the access and use of information technologies

21st Century Themes

GLOBAL AWARENESS
- Use 21st century skills to understand and address global issues
- Learn from and work collaboratively with individuals representing diverse cultures, religions, and lifestyles in a spirit of mutual respect and open dialogue in personal, work, and community contexts
- Understand other nations and cultures, including the use of non-English languages

FINANCIAL, ECONOMIC, BUSINESS, AND ENTREPRENEURIAL LITERACY
- Demonstrate the ability to make appropriate personal economic choices
- Understand the role of the economy in society
- Apply entrepreneurial skills to enhance workplace productivity and career options

CIVIC LITERACY
- Participate effectively in civic life through knowing how to stay informed and understanding governmental processes
- Exercise the rights and obligations of citizenship at local, state, national, and global levels
- Understand the local and global implications of civic decisions

HEALTH LITERACY
- Obtain, interpret, and understand basic health information and services and use such information and services in ways that enhance health
- Understand preventive physical and mental health measures, including proper diet, nutrition, exercise, risk avoidance, and stress reduction
- Use available information to make appropriate health-related decisions
- Establish and monitor personal and family health goals
- Understand national and international public health and safety issues

ENVIRONMENTAL LITERACY
- Demonstrate ecological knowledge and understanding of how natural systems work, as well as knowledge and understanding of how natural systems interface with social systems
- Demonstrate understanding of the relationship between beliefs, political systems, and environmental values of various cultures
- Demonstrate understanding of environmental issues caused as the result of human interaction with the environment, and knowledge related to alternative solutions to issues
- Demonstrate active and considered participation aimed at solving problems and resolving issues

Life and Career Skills

FLEXIBILITY AND ADAPTABILITY

Adapt to Change
- Adapt to varied roles, job responsibilities, schedules, and contexts
- Work effectively in a climate of ambiguity and changing priorities

Be Flexible
- Incorporate feedback effectively
- Deal positively with praise, setbacks, and criticism
- Understand, negotiate, and balance diverse views and beliefs to reach workable solutions, particularly in multi-cultural environments

INITIATIVE AND SELF-DIRECTION

Manage Goals and Time
- Set goals with tangible and intangible success criteria
• Balance tactical (short-term) and strategic (long-term) goals
• Utilize time and manage workload efficiently

**Work Independently**
• Monitor, define, prioritize, and complete tasks without direct oversight

**Be Self-directed Learners**
• Go beyond basic mastery of skills and/or curriculum to explore and expand one’s own learning and opportunities to gain expertise
• Demonstrate initiative to advance skill levels towards a professional level
• Demonstrate commitment to learning as a lifelong process
• Reflect critically on past experiences in order to inform future progress

**SOCIAL AND CROSS-CULTURAL SKILLS**

**Interact Effectively with Others**
• Know when it is appropriate to listen and when to speak
• Conduct oneself in a respectable, professional manner

**Work Effectively in Diverse Teams**
• Respect cultural differences and work effectively with people from a range of social and cultural backgrounds
• Respond open-mindedly to different ideas and values
• Leverage social and cultural differences to create new ideas and increase both innovation and quality of work

**PRODUCTIVITY AND ACCOUNTABILITY**

**Manage Projects**
• Set and meet goals, even in the face of obstacles and competing pressures
• Prioritize, plan, and manage work to achieve the intended result

**Produce Results**
• Demonstrate additional attributes associated with producing high quality products including the abilities to:
  • Work positively and ethically
  • Manage time and projects effectively
  • Multi-task
  • Participate actively, as well as be reliable and punctual
  • Present oneself professionally and with proper etiquette
  • Collaborate and cooperate effectively with teams
  • Respect and appreciate team diversity
  • Be accountable for results

**LEADERSHIP AND RESPONSIBILITY**

**Guide and Lead Others**
• Use interpersonal and problem-solving skills to influence and guide others toward a goal
• Leverage strengths of others to accomplish a common goal
• Inspire others to reach their very best via example and selflessness
• Demonstrate integrity and ethical behavior in using influence and power

**Be Responsible to Others**
• Act responsibly with the interests of the larger community in mind

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1. Except as otherwise noted, the skills definitions are derived from the Partnership for 21st Century Skills Framework ([www.21stcenturyskills.org](http://www.21stcenturyskills.org)).
2. Derived from definition attributed to John Debes, per the International Visual Literacy Association ([www.ivla.org/org_what_vis_lit.htm](http://www.ivla.org/org_what_vis_lit.htm)).
3. Adapted from the Environmental Literacy Council Framework.
**UNIT/ORGANIZING PRINCIPLE:**

**COURSE INTRODUCTION:**
Organization of Thoughts to Create & Complete Visual Images – Attention to Processing and Sequencing of Ideas, Tools, and Materials

**VISUAL ART – 0101355**
**Creating 2-D Art .5**
1-semester

**QUARTER PACING**
SEM. 1/Q1: WEEK 1-9
OR SEM. 2/Q3: WEEK 19-27

**ESSENTIAL QUESTIONS**
- What is art? What is design? How are art objects described?
- What is the importance of art? What are the uses of art? Where is art found?
- What are sources for art ideas?
- What is the reason for practicing drawing?
- Why use a sketchbook?
- Why study artist, styles and art periods that are of the past?
- What resources inspire personal decisions?
- How is the understanding of the structural elements used to improve artwork or skill safely?
- Why are ethical standards required in the visual arts?
- What makes “good” art?

**Text:**
Discovering Drawing (Rose, Mahan-Cox) (DD)
The Visual Experience (Vieth) (TVE)

**DUE:**
- Q1: September: Art Teachers’ Exhibit, VCS Safety Poster Contest
- October: FAEA Conference, Volusia County Fair
- Q3: End January: Volusia Students Create adjudication, February: ATC’s Due, Feb/March: Volusia Select (grades 10-12), March: CrimeStoppers Posters due

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**Overview of Curriculum**

**BIG IDEAS – H, O, S: HISTORICAL CONNECTIONS, TECHNIQUES, PROCESSES, ORGANIZATION, and SKILLS**
The expectation is that during this one-semester course (quarters 1&2 or 3&4), students explore a range of two-dimensional media, techniques, concepts, and vocabulary while learning and improving skills in introductory concepts for drawing, painting, and printmaking related to historical references of major styles and artists.

**BIG IDEAS – C, F: COGNITION and INNOVATION**
Students employ 21st-century skills that include creativity, critical thinking, communication, flexibility, perseverance, and time management skills to focus on the completion of art concepts. Through the critique process, students learn how art is used and how to evaluate, assess, and respond to works of artists in historical context, students’ own work, and works of peers, using appropriate art vocabulary.

**RECOMMENDED TOPICS**

<table>
<thead>
<tr>
<th>NGSSS Visual Art STANDARDS</th>
<th>STANDARDS (* are repeated)</th>
<th>ACADEMIC LANGUAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Topics - Unpacking - Learning Targets</td>
<td></td>
<td><em>italics = integration (text pages)</em></td>
</tr>
</tbody>
</table>

**What is Art?**
- Philosophies of Art

**INNOVATE ART:** Includes Cognition, Engagement, Persistence, How to Think About, Create, and Reflect on Personal Art
**Examine and revise artwork throughout the art-making process to refine work and achieve artistic objective.**
- Create artwork through a process of trial, error, and critical investigation in the sketchbook to refine an idea or skill.
- Identify specific criteria to complete an image based on lesson objectives.
- Determine success of image in class critiques.
- Determine how factors that form personal/popular taste in visual art are considered in the creative process?
- View and respond to YouTube videos on art (throughout course).
- Describe point of view with supporting evidence

*YouTube: (always view before showing students)*

**About ART:**
- How the Brain Reacts to Art: Brain on Art [http://www.youtube.com/watch?v=vn0KHDjB7c&amp;safe=active](http://www.youtube.com/watch?v=vn0KHDjB7c&amp;safe=active)
- Mike Huckabee: Art and music education [http://www.youtube.com/watch?v=xpnoYOQ5l8&amp;safe=active](http://www.youtube.com/watch?v=xpnoYOQ5l8&amp;safe=active)
- Michael Kimmelman on Art: Part 2 of 2
  - Effort required – open ended; innovative; not just about skill and representation [http://www.youtube.com/watch?v=i8KA2IT8eSo&amp;safe=active](http://www.youtube.com/watch?v=i8KA2IT8eSo&amp;safe=active)

**Resources:**

**Landscape – painting skills**
- Monet
- Wyeth

**Drawing from Observation – still life**
- Cezanne
- Braque

**Demonstrate effective and accurate use of art vocabulary throughout the art-making process.**
- Use sketchbook to document and visually describe/illustrate samples of art vocabulary as they are introduced, including the
- Structural Elements and Organizational Principles that provide a foundation for a composition.
- Plan images for concepts using the Structural Elements and Organizational Principles.

**VA.912.C.2.1**

**VA.912.S.1.4**

**Vocabulary**
- Subject matter
- Objective
- Non-objective
- Abstract
- Composition
- Close reading exercise [http://www.ndoylefineart.com/design2.html](http://www.ndoylefineart.com/design2.html)

**VA.912.S.1.4**

**Structural Elements of Art**
### Structural Elements of Art
- **Line**
  - Direction – Horizontal / rest; Vertical / stability; Diagonal / movement
  - Quality: thick/thin, short/long, bumpy/ smooth, lyrical, wavy, dotted, etc.
- **Shape**
  - Geometric (2D) - Rectangle, Square, Circle, Triangle
  - Solids (3D) - Cube, Cylinder, Sphere, Pyramid
  - Organic - Free-flowing, Irregular
  - Positive / Negative
- **Space**
  - Positive / Negative
- **Color**
  - 90-103
  - Primary, Secondary, Intermediate
  - Neutral
  - Hue: Tint, Shade, Tone
  - Value: - Light/dark; value scale
  - Intensity: Bright / Dull,
  - Temperature - warm/cool colors
  - Visible spectrum

Discuss using elements accurately throughout process
Be able to identify and describe fine art or applied art.
- Identify universal themes in a variety of artwork. (nature, animals, people, places, objects, events, stories, celebration, fantasy)
- Where do ideas come from? (Thinking, feeling, doing) Pull from what you know…choose a theme…express a feeling…life surroundings and personal experiences…culture, history, music, literature.

Warhol, Stella, O'Keeffe
Pop Art
Positive/negative

### Classroom rules & Procedures
- Safety,
- Using tools
- Sharp tools
- Cleanup - personal - end of class
- Clinic

### Sketchbook
- Practice
- Ideation
- Maquette

### Drawing Media(DD)
- Pencils p. 12
- Charcoal p. 13

### DEVELOP ART:
Organizational Structures (Structural Elements of Art & Organizational Principles of Design); Proficiency in Skill, Media, Technique, Safety

### Demonstrate use of perceptual, observational, and compositional skills to produce representational, figurative, or abstract imagery.
- Draw a design: repeat lines, shapes, forms; positive/negative areas.
- Practice drawing using contour lines, cross contour, blind contour and negative space
- Practice observational drawing of objects and people.
- Demonstrate technical ability to draw a landscape - Closer are larger, lower on picture place, more saturated color, more detail, overlap other objects

Kandinsky
Klee

### VA.912.S.2.5

### Developing Drawing
- Basic Shapes p. 49-67
- Observational drawing p.
- Still Life p. 68
- Abstract Expressionism

**Design:**
- View and incorporate MAFS at the end of quarter map (geometrical constructions)
### Review, discuss, and demonstrate the proper applications and safety procedures for hazardous chemicals and equipment during the art-making process.
- Explain & demonstrate safety procedures when using tools or equipment in the art room.
- Assistant Principal has MSDS information.
- Use materials/processes safely.
- Rules for use & storage.
- First aid; wipe up spills, no eating.
- Keep hands and materials out of mouth.
- Wash hands when leaving art room.
- Safety Notes in text for tools p. 199-203.

### Develop skill in sketching and mark-making to plan, execute, and construct two-dimensional images or three-dimensional models.
- Use sketchbook to document and visually describe and illustrate samples of art *vocabulary* as they are introduced, including the Structural Elements and Organizational Principles that provide a foundation for a composition.
- Plan images for concepts using the Structural Elements and Organizational Principles.
  - Planning, design work.
  - Use of a sketchbook to organize and record ideas, practice and develop skills.
  - Prior knowledge.
  - Where do ideas come from?
  - Finishing Techniques – painting, surface treatment/embellishment.
  - What resources do artists use to create art?

### Visual Experience
- Safety Notes:
  - Sharp tools,
    - 113, 251, 292, 376 – X-Acto Knives
    - 163, 247 Gouging tools.
  - Fixative sprayed outdoors.
  - “AP” labeling, label chemicals.

### Connect w/ Art: Context in Art Past to Present; Art Styles; Artist Integrity Copyright
- Analyze the various functions of audience etiquette to formulate guidelines for conduct in different art venues.
  - How to visit a museum, gallery.
  - Decorum at museum concerning the following:
    - Loudness.
    - Food not allowed.

### Visual Art Curriculum Map 912
- Creating 2D Art .5 credit
- 0101355
- 9.6.17

### Differences/ media
- Using
- Storing
- Cleanup

### Safety Notes
- Wash hands when leaving art room.
- Keep hands and materials out of mouth.
- Rules for use & storage.

### Printmaking p. 17
- Watercolor / mixed

### Visual Experience
- The student handbook – planning VE483-487
- Why Keep A Sketchbook? Downloadable booklet
  - [http://www.accessart.org.uk/whykeepasketchbook.pdf](http://www.accessart.org.uk/whykeepasketchbook.pdf)

### Museum-Etiquette/
- Museum-Etiquette/rules-dont-ever-tour-again-without-them/

### Museum-Etiquette/Magazine/October-2012/Dos-and-Donts-of-Art-

### CONNECT w/ ART:
- Audience Behavior
- Art gallery
- Museum visit
- Respect work of others

### Visual Experience
- Visual Art Curriculum Map 912
Public Works Of Art – where located in town

Art fair. Art shows or exhibitions in a public setting where artworks are for sale. P. 206

- Touching artwork or getting too close
- Moving in museum
- Photography only at designated areas

Why are guidelines important?
What would it be like to be in the artist’s shoes?

Demonstrate personal responsibility, ethics, and integrity, including respect for intellectual property, when accessing information and creating works of art.
- Respect the work of others and understands that copying work of others is not acceptable
- Intellectual property
  - Rights
  - Responsibilities
  - Using the Internet for ideas, not copying
  - Basic copyright laws (10% use)

Appropriation p. 106: Campbell Soup Can/Warhol’s Campbell Soup Can (Which Elements Were Used To Make It Their Own/Change Percentage To Respect Copyright Laws)

Resource:
- Shepard Fairey
- Warhol painter, printmaker p. 104, 206

ASSESS ART: Ability to Discuss & Evaluate Personal Art and Art of Others in Various Contexts

Apply art knowledge and contextual information to analyze how content and ideas are used in works of art.
- Common essentials in artworks
- Provide rubric on page 20 (map) for students to evaluate artwork and integrate art vocabulary (structural elements and organizational principles)

Resources:

Timeline
Egypt 3000-500 BC
Africa 500 BC – 1900 AD
High Renaissance 1500-1525 realistic, scientific and human concepts, Leonardo da Vinci 190, 418, 426, 428-9
Impressionism 1875-1900 – Degas (10, 160 DD); Monet 444
Post Impressionism 1885-1910 Cezanne 455, Van Gogh 158 Fauvism, Expressionism 1900-1935 Matisse 458, Marc, Kandinsky
Early Abstract Art 1900-1940
Cubism 1905-1920: Braque 460, Picasso 445, 461

VQA.912.S.3.4

National Art Competition For Plagiarism Online Article: High School Student Disqualified
http://iamkoream.com/high-school-student-disqualified-from-national-art-competition-for-plagiarism/

Copyright infringement images:
http://www.google.com/search?q=copyright+infringement+of+images&safe=active&es_sm=93&tbs=isch&tbm=isch&source=univsa=X&ei=we-vrVLZhAofHsQSQ44CwDA&ved=0CCYQsAQ&biw=1280&bih=899

Credit line p. 83-85
Appropriation - reusing an artwork in a way different from original intent
Pop Art
Plagiarism
Copyright

Aesthetic Qualities that make art - art Qualities that make good design
- Philosophy of Art VE4-15
- The Aesthetic Experience VE16
- Intentions and Art VE16
- The Art World VE7

Analyze how ideas are used

Purpose of art
Abstract – Describing an artwork based on identifiable subject, but with dew or no details, and whose visual elements are simplified or rearranged, p. 496

View and incorporate LAFS at the end of quarter map
Rubrics –
- Preface and end of each quarter

(Artist statement: A written record of an artist's view of why he or she creates art, his or her philosophy, and the influences that have shaped his or her works of art.)

Use descriptive terms and varied approaches in art analysis to explain the meaning or purpose of an artwork.

- Understand how Structural Elements and Organizational principles are used in the creation of artworks.
- Use definitions from The Visual Experience as a baseline for students taking the same EOC.

Elements and Principles –
Identify the elements and principles in a 2D works of art using correct vocabulary to discuss the two-dimensional qualities vs. the 3D qualities of a sculpture.

Structural Elements – (TVE)
- **Line**: An element of art that is used to define space, contours, and outlines or to suggest mass and volume. It may be a continuous mark made on a surface with a pointed tool or implied by the edges of shapes and forms. P. 500
  - Types Of Line: Vertical, Horizontal, Diagonal, Zig-Zag, Curved; Quality Of Line: Rough / Smooth; Thick / Thin
- **Shape**: An element of art that is an enclosed space, defined by other art elements such as line, color, and texture. P. 503.
  - Geometric shapes (also rectilinear) are mechanical, human made shapes such as squares, triangles, circles, etc. Geometric shapes have regular edges as opposed to the irregular edges of organic shapes. P. 499
  - Organic shapes (also bimorphic) are free form shapes and forms that represent living things having irregular edges, as distinguished from the regular edges of geometric shapes. P. 501
- **Space**: An element of art that indicates areas between, around, above, below, or within something. P. 503
  - Positive space is the enclosed areas or objects in an artwork. They may suggest recognizable objects or nonrepresentational shapes. P. 502
  - Negative space is the space not occupied by an object or figure but circulating in and around it, contributing to the total effect of the composition. P. 501
  - In pictures, positive shapes are the figures and negative shapes make up the ground. P. 502
- **Form**: An element of design that appears three-dimensional and encloses volume such as a cube, sphere, pyramid, or cylinder. The term also may refer to the characteristics of an artwork's visual elements (line, color, texture, etc.) as distinguished from its subject matter. P. 499.
- **Value**: An element of art concerned with the degree of lightness or darkness of colors. Darker colors are lower in value. P. 504
  - **Hue** is the property of color that distinguishes one gradation from another and gives it its name. P. 500
  - **Value** see above
  - **Intensity** is the degree of purity, saturation, or strength of a color. High-intensity colors are bright; low-intensity colors are dull. P. 500
  - **Saturation** is the purity, vividness, or intensity of a color. P. 503


Utilitarian (functional, useful)
Decorative (aesthetic)
Reflection

Organizational Principles Of Art
- **Balance**: A principle of design referring to the arrangement of visual elements to create stability in an artwork. There are four balance arrangements in art: asymmetrical, symmetrical, approximately symmetrical, and radial. P.
  - Asymmetrical balance – a feeling of balance attained when the visual units on either side of a vertical axis are actually different but placed in the composition to create a “felt” balance if the total art work. P. 496
  - Symmetrical balance is a balance arrangement in which the parts of a composition are organized so that one side duplicates or mirrors the other. P. 504
  - Approximate symmetry is the use of different forms that are similar yet different, on either side of a vertical axis. P. 496
  - Radial Balance is a balance arrangement that results from the repetitive placement of elements radiating out from a central point. P. 502
- **Proportion**: A principle of design that includes the relation of one object to another in size, amount, number, or degrees. (Scale, size relationship)
- **Variety**: A principle of design concerned with the inclusion of differences in the elements of a composition to offset unity and add interest to an artwork. P. 504 (changes, differences)
- **Contrast**: A principle of design that refers to differences between elements such as values, colors, textures, and shape. A painting might have bright colors, contrasted with dull or angular shapes, contrasted with round ones. P. 498
- **Emphasis**: A principle of design in which one element, or combination of elements, create more attention than anything else in a composition. The dominant element is usually a focal point in a composition and contributes to unity by suggesting that other elements are subordinate to it. P. 498
- **Movement**: A principle of design associated with rhythm, referring to the arrangement of parts in an artwork to create a sense of motion to the viewer’s eye through the work. (See implies movement, optical
- **Primary** – the three basic colors, red, yellow, blue, from which it is possible to mix all other colors. The primaries cannot be produced by mixing pigments. P. 502
- **Pigment** is a powered coloring material for paint, crayons, chalk, and ink. P. 502
- **Secondary** colors are colors that result from a mixture of two primary colors. On a twelve-color wheel, orange, green, and violet. P. 503
- **Intermediate** colors are produced by mixing a primary color and the adjacent secondary color on the color wheel. (For example, yellow and green for yellow-green) They are also made by mixing unequal amounts of two primaries. (For example, adding more yellow to a combination of yellow and blue produces yellow-green). P. 500
- **Tint** is a lighter value of a hue made by adding a small amount of another color to it. P. 504
- **Shade** is a variation in the dark and light of color made by adding black to that color. P. 503
- **Analogous** colors are colors next to each other on the color wheel and are closely related, such as yellow, yellow-orange, yellow-green and green. P. 496
- **Monochromatic** is one color that is modified by changing the values and saturation of the hue by additions of black or white. P. 501
- **Complementary** colors are two colors that are directly opposite each other on the color wheel, meaning they are in extreme contrast with each other.

- **Rhythm:** A principle of design that refers to ways of combining elements to produce the appearance of movement in an artwork. It may be achieved through repetition, alteration, or progression of an element. P. 503
- **Pattern:** is the repetition of elements or the combination of elements in a recognizable organization. P. 501 (decorative, visual repetition)
- **Harmony:** A condition in which the elements of an artwork appear to fit well together. P. 499 (accents similarities to unify the image)
Florida Standards Required by Florida DOE for this Course

Course Number: 0101355 Creating 2-D Art .5

LAFS.910.RST.2.4 Determine the meaning of symbols, key terms, and other domain-specific words and phrases as they are used in a specific scientific or technical context relevant to grades 910 texts and topics.

LAFS.910.SL.1.1 Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 910 topics, texts, and issues, building on others ideas and expressing their own clearly and persuasively. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas. Work with peers to set rules for collegial discussions and decision-making (e.g., informal consensus, taking votes on key issues, presentation of alternate views), clear goals and deadlines, and individual roles as needed. Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions. Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented.

LAFS.910.SL.1.2 Integrate multiple sources of information presented in diverse media or formats (e.g., visually, quantitatively, orally) evaluating the credibility and accuracy of each source.

LAFS.910.SL.1.3 Evaluate a speakers point of view, reasoning, and use of evidence and rhetoric, identifying any fallacious reasoning or exaggerated or distorted evidence.

LAFS.910.SL.2.4 Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.

LAFS.910.WHST.2.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

LAFS.910.WHST.3.9 Draw evidence from informational texts to support analysis, reflection, and research.

Aligned Cluster:

MAFS.912.G-CO.4 Make geometric constructions.

The following mathematical practices are applicable to this course.

- Use appropriate tools strategically. (MP 5)
- Attend to precision. (MP 6)
- Look for and make use of structure. (MP 7)
### General Visual Arts Rubric

<table>
<thead>
<tr>
<th>LEVEL 4</th>
<th>RANGE 90 -100% (A = 3.0 - 4.0)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Shows obvious evidence of thinking and decision – making</td>
<td></td>
</tr>
<tr>
<td>Addresses complex visual or conceptual ideas</td>
<td></td>
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<tr>
<td>Shows inventiveness and imagination</td>
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<tr>
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#### Elements of Art:
- Line
- Shape (organic, geometric, positive, negative)
- Form
- Color (hue, primary, secondary, etc.)
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- Space
- Texture

#### Principles of Design:
- Balance (symmetry)
- Unity (dominance, harmony)
- Variety
- Emphasis
- Pattern
- Proportion (scale)
- Movement
- Rhythm

From FL DOE Item Specifications, 2014

### General Rubric for Assessment of Conventions of Spelling, Punctuation and Grammar

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UNIT/ORGANIZING PRINCIPLE: Creative Process: Higher Order Thinking & Reasoning – Innovation, Intention, Focus, and Practice

VISUAL ART – 0101355
Creating 2-D Art .5
(1-semester)

2nd QUARTER PACING
SEM. 1/Q2 - WEEK 10-18
OR SEM. 2/Q4 - WEEK 28-36

UNIT/ORGANIZING PRINCIPLE: Creative Process: Higher Order Thinking & Reasoning – Innovation, Intention, Focus, and Practice

ESSENTIAL QUESTIONS
• How are ideas chosen and integrated into the creative process?
• How are structural elements and art processes used to achieve intended 2D results?
• How does artwork affect daily living?
• What art skills are necessary for an art/art-related career?
• How do artists affect the world in which we live?

Texts:
Discovering Drawing (DD)
The Visual Experience (TVE)

DUE: Q2 only
✦ October: Volusia County Fair
✦ 1st weekend November
  Halifax Art Festival
✦ 3rd weekend/weekend before Thanksgiving
  DeLand Fall Festival
Q4: End March/Beginning April
  CrimeStoppers Poster due

Overview of Curriculum

BIG IDEAS – H, O, S: HISTORICAL CONNECTIONS, TECHNIQUES, PROCESSES, ORGANIZATION, and SKILLS
The expectation is that during this one-semester course (quarters 1&2 or 3&4), students explore a range of two-dimensional media, techniques, concepts, and vocabulary while learning and improving skills in introductory concepts for drawing, painting, and printmaking related to historical references of major styles and artists.

BIG IDEAS – C, F: COGNITION and INNOVATION
Students employ 21st-century skills that include creativity, critical thinking, communication, flexibility, perseverance, and time management skills to focus on the completion of art concepts. Through the critique process, students learn how art is used and how to evaluate, assess, and respond to works of artists in historical context, students’ own work, and works of peers, using appropriate art vocabulary.

RECOMMENDED TOPICS

<table>
<thead>
<tr>
<th>NGSSS Visual Art STANDARDS</th>
<th>STANDARDS (* are repeated)</th>
</tr>
</thead>
<tbody>
<tr>
<td>INNOVATE ART: Includes Cognition, Engagement, Persistence, How to Think About, Create, and Reflect on Personal Art</td>
<td>VA.912.F.1.3</td>
</tr>
<tr>
<td>Demonstrate flexibility and adaptability throughout the innovation process to focus and re-focus on an idea, deliberately delaying closure to promote creative risk-taking. - Provide opportunity for students to work in pairs or small groups to get feedback on an in-progress artwork. - Construct a list of questions to ask peers to assist</td>
<td></td>
</tr>
</tbody>
</table>

ACADEMIC LANGUAGE
italics = integration (text pages)

Risk taking is achieved through ideation
- Try new ideas not present in class or book.
- Thoroughly think of “bottom line” or “end-goal” - Deliberately work through issues which may deviate from original goal to create a better solution
<table>
<thead>
<tr>
<th>Task</th>
<th>Example</th>
<th>Reference</th>
</tr>
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<tbody>
<tr>
<td>How can an existing artwork be improved?</td>
<td>Solve aesthetic problems, through convergent and divergent thinking, to gain new perspectives.</td>
<td>VA.912.O.2.2</td>
</tr>
</tbody>
</table>
| What skills can be used to identify areas of improvement in an existing artwork? | - Define convergent and divergent thinking  
- Brainstorm ideas for solutions  
- List unrelated ideas to suggest new solutions | Writing About Art, Page 53  
Sketchbook Connection, Page 51 |
| How does a sketchbook help solve visual problems?                    | DEVELOP ART: Organizational Structures (Structural Elements of Art & Organizational Principles of Design); Proficiency in Skill, Media, Technique, Safety | VA.912.C.1.4                                  |
|                                                                      | Apply art knowledge and contextual information to analyze how content and ideas are used in works of art.  
- Define the following for use in personal artwork:  
  - Metaphor  
  - Symbolism  
  - Narrative  
  - Historical context (style, art period)  
- Use one of ideas above in personal art | Interpretation, VE24-25 |
| Complete work on time                                                | Follow directions and use effective time-management skills to complete the art-making process and show development of 21st-century skills.  
- Continue demonstrating practice and understanding of art concepts  
- Create a culminating work that employs more than one concept, media, tool, and/or technique to demonstrate ideation, practice and manipulation of new art knowledge obtained. | VA.912.F.3.4  
- 21st-Century Skills – Preface p. 11-14  
- Final work demonstrates summary of concepts learned |
| - Is any one media better for completing or expressing an idea?        | Focus on visual information and processes to complete the artistic concept.  
- Define what concepts are being used in the artwork. | VA.912.S.2.2  
Attention to detail |
<table>
<thead>
<tr>
<th>Review drawing concepts, media, tools, techniques</th>
<th>Manipulate materials, techniques, and processes through practice and perseverance to create a desired result in two- and/or three-dimensional artworks.</th>
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<tbody>
<tr>
<td>- Positive/negative space</td>
<td>- Review sketches and previous work with specific materials and processes.</td>
</tr>
<tr>
<td>- Printmaking process</td>
<td>- Practice drawing, painting techniques and concepts</td>
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<td>- Monoprint</td>
<td>- Create a culminating work that employs more than one concept, media, tool, and/or technique to demonstrate ideation, practice and manipulation of new art knowledge obtained.</td>
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<tr>
<td>- Relief</td>
<td></td>
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<tr>
<th>Develop skill in sketching and mark-making to plan, execute, and construct two-dimensional images or three-dimensional models.</th>
<th></th>
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<tr>
<td>- Use sketchbook to document and visually describe and illustrate samples of art vocabulary as they are introduced, including the Structural Elements and Organizational Principles that provide a foundation for a composition.</td>
<td></td>
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<tr>
<td>- Plan images for concepts using the Structural Elements and Organizational Principles.</td>
<td></td>
</tr>
<tr>
<td>- Planning, design work</td>
<td></td>
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<tr>
<td>- Use of a sketchbook to organize and record ideas, practice and develop skills</td>
<td></td>
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<tr>
<td>- Prior knowledge</td>
<td></td>
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<tr>
<td>- Where do ideas come from?</td>
<td></td>
</tr>
<tr>
<td>- Finishing Techniques – painting, surface treatment/embellishment</td>
<td></td>
</tr>
<tr>
<td>- What resources do artists use to create art?</td>
<td></td>
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</table>

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<tr>
<th>How can artistic skills be used in a future career?</th>
<th>CONNECT w/ ART: Context In Art Past to Present; Art Styles; Artist Integrity Copyright</th>
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<tr>
<td>- What are the</td>
<td>Examine career opportunities in the visual arts to determine requisite skills, qualifications.</td>
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<tr>
<th>Examples of units:</th>
<th>Sketchbook Connection, Page 146</th>
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<tbody>
<tr>
<td>- Collage or Multi media</td>
<td>- The student handbook –planning VE483-487</td>
</tr>
<tr>
<td>- Painting</td>
<td>- Why Keep A Sketchbook?</td>
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<tr>
<td>- Final work demonstrates summary of concepts learned</td>
<td>Downloadable booklet</td>
</tr>
<tr>
<td>- Drawing negative space VE 78-79, DD 31, 64</td>
<td><a href="http://www.accessart.org.uk/whykeepasketchbook.pdf">http://www.accessart.org.uk/whykeepasketchbook.pdf</a></td>
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<tr>
<td>- Rubric: observational Planning, contour line, placement, scale, positive/negative space (DD 65)</td>
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<tr>
<td>differences between a fine art &amp; design career?</td>
<td>supply-and-demand, market location, and potential earnings.</td>
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<tr>
<td>Why should students maintain a portfolio?</td>
<td>- When looking around the room, at home or in the community, what is designed or made by an artist?</td>
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</table>
| - How can students use the Principles of Design to analyze an artwork? | ASSESS ART: Ability to Discuss & Evaluate Personal Art and Art of Others in Various Contexts | The Critical Method, Analysis, VE22-23   
The Critical Method, Evaluation, VE26-27   
View and incorporate LAFS at the end of quarter map |
<p>| - What criteria should be used to decide the success of an artwork? | Apply art knowledge and contextual information to analyze how content and ideas are used in works of art. | VA.912.C.1.4* |
| - What media has changed/improved to give the artist greater access to personal vision? | - Compare artworks by same artist. |  |
| - Analyze the influences of technology on artworks and processes | - Compare artworks using similar media. |  |
| | - Compare artworks with the same theme by different artists. |  |
| | - Compare same projects/artworks by students in the classroom |  |
| | Identify transitions in art media, technique, and focus to explain how technology has changed art throughout history. | VA.912.H.2.1 |
| | - Influence of technology on the creation of artwork |  |
| | - New technology creates better pigments and art media |  |
| | - Influence of the invention of the camera on painting |  |
| | - Influences or Japanese paintings on Impressionist painters |  |
| | - Examine the history of printmaking and how current technologies are transforming, reproducing, and dispersing visual information. |  |</p>
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**LAFS.910.RST.2.4** Determine the meaning of symbols, key terms, and other domain-specific words and phrases as they are used in a specific scientific or technical context relevant to grades 910 texts and topics.

**LAFS.910.SL.1.1** initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 910 topics, texts, and issues, building on others ideas and expressing their own clearly and persuasively. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas. Work with peers to set rules for collegial discussions and decision-making (e.g., informal consensus, taking votes on key issues, presentation of alternate views), clear goals and deadlines, and individual roles as needed. Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions. Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented.

**LAFS.910.SL.1.2** Integrate multiple sources of information presented in diverse media or formats (e.g., visually, quantitatively, orally) evaluating the credibility and accuracy of each source.

**LAFS.910.SL.1.3** Evaluate a speakers point of view, reasoning, and use of evidence and rhetoric, identifying any fallacious reasoning or exaggerated or distorted evidence.

**LAFS.910.SL.1.4** Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.

**LAFS.910.WHST.2.4** Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

**LAFS.910.WHST.3.9** Draw evidence from informational texts to support analysis, reflection, and research.

**Aligned Cluster:**

MAFS.912.G-CO.4 Make geometric constructions.

The following mathematical practices are applicable to this course:

- Use appropriate tools strategically. (MP 5)
- Attend to precision. (MP 6)
- Look for and make use of structure. (MP 7)
# General Visual Arts Rubric

**LEVEL 4**

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1 Point
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