Course Description: Art 3 and 4 is a full year, hands-on course utilizing a wide variety of materials, equipment, and tools. It is the highest level art class that Summit High School offers. This is an in-depth course that allows students to create portfolio pieces and explore themselves as artists. The class begins with a review of the formal elements of design that were discussed in Art 1 and 2. Students are then given projects that focus on creativity and an exploration of a wide range of different mediums based upon personal need, interest, ability, and experience. There will be both qualitative and quantitative expectations in the areas of two- and three-dimensional work. Mediums and media may include any and all of the following: drawing, painting, mixed media, collage, printmaking, clay, wood, computers, photographs, and found objects.
# Unit I – Balance and Proportion

## 1.1 The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of visual art.

### Big Ideas: Course Objectives / Content Statement(s)

Balance is a state of equalized tension and equilibrium, which may not always be calm. Proportion is using the relative size of elements against each other can attract attention to a focal point. Different combinations and experimentation with balance and proportion will allow the artist to create drama within their art.

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<th>Enduring Understandings</th>
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<tbody>
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<td><em>What provocative questions will foster inquiry, understanding, and transfer of learning?</em></td>
<td><em>What will students understand about the big ideas?</em></td>
</tr>
<tr>
<td>• What is a balanced composition?</td>
<td>• Every piece of art needs to have a foundation in the elements and principles of design.</td>
</tr>
<tr>
<td>• How can proportion create focus within a work?</td>
<td>• Common themes exist in artwork from a variety of cultures across time and are communicated through metaphor, symbolism, and allegory.</td>
</tr>
<tr>
<td>• What are some of the basic rules of proportion and balance?</td>
<td>• Stimuli for the creation of artworks can come from many places including other art disciplines.</td>
</tr>
<tr>
<td>• How can the manipulation of balance and proportion create tension within a piece of art?</td>
<td>• In order to make a strong composition, a focus and understanding of balance and proportion are needed.</td>
</tr>
<tr>
<td>• Changing and altering proportion can add values, unity, and movement to an art piece.</td>
<td></td>
</tr>
</tbody>
</table>

### Areas of Focus: Proficiencies (Cumulative Progress Indicators) | Examples, Outcomes, Assessments

<table>
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<tr>
<th>Instructional Focus:</th>
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</table>

Students will:

- Every piece of art needs to have a foundation in the elements and principles of design.
- Common themes exist in artwork from a variety of cultures across time and are communicated through metaphor, symbolism, and allegory.
- Stimuli for the creation of artworks can come from many places including other art disciplines.
- In order to make a strong composition, a focus and understanding of balance and proportion are needed.
- Changing and altering proportion can add values, unity, and movement to an art piece.
| 1.1.12.D.1 Distinguish innovative applications of the elements of art and principles of design in visual artworks from diverse cultural perspectives and identify specific cross-cultural themes. | • Use innovative means and perceptual understanding to communicate through varied content, media, and art techniques.  
• Demonstrate effective and accurate use of art vocabulary throughout the art making process.  
• Demonstrate visual thinking skills to process the challenges and execution of a creative endeavor.  
• Use the structural elements of art and the organizational principles of design in works of art to establish an interpretive and technical foundation for visual coherence.  

Sample Assessments:  
• Sketchbooks: Art 3 & Art 4  
Throughout the course, gather ideas, record, and practice in sketchbooks to further artistic vision.  

• Pencil Glass Study  
Students will create a pencil still life drawing of different glass objects. They will use previous knowledge of shading and value combined with an understanding of balance and proportion. Objects should be in proportion and a visual balance should be created in the composition of the objects.  

• White Chalk Glass Study  
Further exploration of the glass studies and compositions will be created with a version that uses black paper and white chalk. The premise is the same, but this time their mark making will also create a visual balance.  

• Cloth Study  
Students will observe drapery that has been lit causing the shadows in |
the folds to be exaggerated. There are three chalk colors – one to show the light, one to show the shadow, and one to show the midtowns. There will be little to no blending in this project. Students will have to think about the balance from light to dark and the proportion of fold sizes to make an interesting composition.

- Negative Space Cutouts
  Students will focus on the negative space of an object or objects. The assignment will begin with an exercise of drawing the negative space shapes each student sees in their sketchbook. They will then each draw this to proportion on a large paper (5 x 3 ft.) and cut out all of the negative space shapes. Projects will be displayed by hanging and shining a light on them to create a cast shadow on the wall.

- Hallway Perspective
  Each student will pick a part of Summit High School to draw. The drawing must show a part of the outdoors or a different part of the school (i.e. a window on a door showing another hallway) as well as the inside structure. This project will focus on proportion through depth and students will need to balance the hallway they are drawing with the outdoor part.

Instructional Strategies:
- Demonstration of techniques by teacher.

- Practice of those techniques by student through sketchbooks, thumbnails and in-class assignments.

- Students arrange and rearrange still life objects in order to better understand composition.
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<th>21st Century Skills:</th>
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</table>
| • Direct students to make unpredictable decisions of object placement in their drawings. | • Creativity and Innovation:  
The development of the imagination through experimenting with ideas and working towards a goal of original self-expression. |
| Interdisciplinary Connections | • Critical Thinking and Problem Solving:  
The process of working through ideas to completion. Analyzing and interpreting both students' own ideas, as well as the ideas of others. |
| • Developing creative and critical thinking skills to come up with personal ideas | • Communication and Collaboration:  
Working with classmates, pair-share, group critiques, group brainstorming |
| • Mathematic skills in measuring and drawing in perspective | • Information Literacy:  
Writing prompts, articles about art movements/artists, interpreting writing from classmates, reflective writing about student's own artwork |
| • Architecture: Understanding structural and architectural drawing | }
Unit 2 – Rhythm and Repetition

1.2 History of the Arts and Culture All students will understand the role, development, and influence of the arts throughout history and across cultures.

Big Ideas: Course Objectives / Content Statement(s)

Rhythm is created when one or more elements of design are used repeatedly to create a feeling of organized movement.

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<tbody>
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<td>What provocative questions will foster inquiry, understanding, and transfer of learning?</td>
<td>What will students understand about the big ideas?</td>
</tr>
<tr>
<td>• How can rhythm and repetition be used to lead a viewer through an artwork?</td>
<td>Students will understand that…</td>
</tr>
<tr>
<td>• How has rhythm and repetition been used throughout art history?</td>
<td>• Cultural and historical events impact art-making as well as how audiences respond to works of art.</td>
</tr>
<tr>
<td>• How does rhythm and repetition relate to other art forms?</td>
<td>• Access to the arts has a positive influence on the quality of an individual's lifelong learning, personal expression, and contributions to community and global citizenship.</td>
</tr>
<tr>
<td>• In what ways can you use the elements of design to show rhythm and repetition?</td>
<td></td>
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</tbody>
</table>
• Visual rhythm can create a pathway and mood within a work just as it does in dance or music.

• Rhythm and repetition can be random or flowing and use many elements of design to create such patterns.

• Music and art have had a strong correlation throughout art history.

<table>
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<th>Areas of Focus: Proficiencies (Cumulative Progress Indicators)</th>
<th>Examples, Outcomes, Assessments</th>
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<tr>
<td><strong>Students will:</strong></td>
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<tr>
<td></td>
<td>• Use divergent thinking, abstract reasoning, and various processes to demonstrate imaginative or innovative solutions for art problems.</td>
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<td></td>
<td>• Analyze artwork from a variety of cultures in contemporary times to compare the function, significance, and connection of art.</td>
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<tr>
<td></td>
<td>• Research and use the techniques and processes of various artists to create personal works.</td>
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<tr>
<td></td>
<td>• Develop skills in sketching and mark making to plan, execute, and construct two-dimensional images or three-dimensional models.</td>
</tr>
<tr>
<td>1.2.12.A.1 Determine how visual art has influenced world cultures throughout history.</td>
<td>Sample Assessments:</td>
</tr>
<tr>
<td></td>
<td>• <strong>Surface</strong></td>
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<tr>
<td></td>
<td>Each student will choose a unique type of paper to create a drawing on top of. Options will be suggested such as maps, newspaper, sheet -music, etc. Drawing should integrate the theme of the chosen paper, but also it’s visual elements to become one piece.</td>
</tr>
<tr>
<td></td>
<td>• <strong>Movement Drawing</strong></td>
</tr>
<tr>
<td></td>
<td>In this project, students will create a drawing that shows a movement.</td>
</tr>
<tr>
<td>1.2.12.A.2 Justify the impact of innovations in the arts on societal norms and habits of mind in various historical eras.</td>
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</tbody>
</table>
They will look at Marcel Duchamp’s *Nude Descending a Staircase* for inspiration. Students can make sketches or take photos as a visual aid. The student will begin with a drawing of the movement in midway position. He/she will then overlap that drawing and slightly move it to show the beginning of the movement and then another drawing to show the end movement position. In between and overlapping these drawings, each student should create as many drawings he/she feels necessary in between to show the different steps of the movement. Drawings can be realistic, cubist, or have an unfinished “sketchy” look to them.

- **Split Strip Drawing**
  This drawing will be created from a photograph. Students will cut the photo into horizontal strips in varying thickness to create a visual rhythm and then create a drawing of that photo with the interrupting spaces.

- **Contemporary Artist Study**
  Every week, the class will hold discussions and watch videos/slideshows about a different contemporary artist. By the end of the year, each student will choose one artist that particularly struck him/her for an artist study. Students will first research and answer questions about the artist, and then create an original work that is inspired by their artists’ ideas or techniques.

**Instructional Strategies**

- Demonstration of techniques by teacher.

- Practice of those techniques by student through sketchbooks,
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- Show images that help students to distinguish artistic articulation of rhythm
- Guide students to explore different artistic materials and discover nuances in visual rhythm

**Interdisciplinary Connections:**
- The investigation or art throughout time and culture
- Arts functional use in different societies
- The development of art alongside historical events

**Technology Integration:**
- Research based websites and videos to learn about different artists.
- Art 21 videos

**Global Perspectives:**
- Art is created everywhere by all different groups of people.
- Events, governments, beliefs, and other factors are all reflected in art
• Communication and Collaboration: 
  Working with classmates, pair-share, group critiques, group brainstorming

• Information Literacy: 
  Writing prompts, articles about art movements/artists, interpreting writing from classmates, reflective writing about student’s own artwork

• Media Literacy Life and Career Skills 
  Discussion of art career opportunities including: gallery coordinators, museum workers, graphic designers, art advertisers, art teacher, photographers, etc. Overall critical thinking, creative thinking skills.

21st Century Themes:
• Art is still a vital part of today’s society. Students will learn and discuss where their own art fits in, in today’s wide range of work.

• Civic Literacy: 
  Art as a contributor to the community – ex murals, fundraisers, exhibitions

Unit 3 – Emphasis

1.3 Performance: All students will synthesize those skills, media, methods, and technologies appropriate to creating visual art.

Big Ideas: Course Objectives / Content Statement(s)

Emphasis is the part of the design that catches the viewer’s attention by using different elements of design often in contrasting ways.

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### Areas of Focus: Proficiencies (Cumulative Progress Indicators)

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<tr>
<td>1.3.12.D.1 Synthesize the elements of art and principles of design in an original portfolio of two and three-dimensional artworks that reflects personal style and a high degree of technical proficiency and expressivity.</td>
<td>- Develop color-mixing skills and techniques through application of the principles of color and light theory.</td>
</tr>
<tr>
<td>1.3.12.D.2 Produce an original body of artwork in one or more art mediums that</td>
<td>- Incorporate skills, concepts, and media to create images from ideation to resolution.</td>
</tr>
</tbody>
</table>

### Examples, Outcomes, Assessments

- Individuals manipulate the elements of art and principles of design that results in original portfolios that reflect choice and personal stylistic nuance.
- Culturally and historically diverse art media, art mediums, techniques, and styles impact originality and interpretation of the artistic statement.
- The artist’s understanding of the relationships among art media, methodology, and visual statement allows the artist to use expressionism, abstractionism (nonobjective art), realism/naturalism, impressionism, and other genre styles to convey ideas to an audience.
- Artists interpret/render themes using traditional art media and methodologies that are germane to a particular cultural style.
- Two and three-dimensional artworks can be rendered culturally specific by using the tools, techniques, styles, materials, and methodologies that are germane to a particular cultural style.
demonstrates mastery of visual literacy, methods, techniques, and cultural understanding

1.3.12.D.3 Organize an exhibit of personal works of visual art that convey a high level of understanding of how the expression of ideas relates to the art media, art mediums, and techniques used.

Sample Assessments:
- Hand Shadows
  Students will start by making a representational drawing of his/her hands in a position that would create interesting shadows. Focus should be on the shadow background by creating imaginary shadow animals.

- Extended Canvas
  This project involves students coming up with an idea for a painting that has a portion of the canvas extend outside the rectangle. Students must develop their idea, building a canvas, and executing that painting.

- Large Scale Project
  Students will have the opportunity to create a large-scale project of their choice. The medium options include all dry media, painting, printmaking, and sculpture. The only criteria is that a 2D work must be at least 4 feet on one side and a 3D work must be at least 3 feet.

- Independent Series Project
  Students will research a theme or idea that is interesting to them. Each student will propose a series where they will have three works in total at the end. These three works should emphasize on a common link and should be in the same media.

Instructional Strategies
- Demonstration of techniques by teacher.
- Practice of those techniques by student through sketchbooks, thumbnails and in-class assignments.

1.3.12.D.4 Analyze the syntax and compositional and stylistic principles of two and three-dimensional artworks in multiple art media (including computer-assisted artwork), and interpret themes and symbols suggested by the artworks.

1.3.12.D.5 Identify the styles and artistic processes used in the creation of culturally and historically diverse two and three-dimensional artworks, and emulate those styles by creating an original body of work.

• Apply art knowledge and contextual information to analyze how content and ideas are used in works of art.
• Provide problem-based independent and collaborative activities that lead students to do research inquiry and self artistic exploration

• Create opportunities for students to apply self-scheduling in timely projects.

Interdisciplinary Connections:
• Measurement and execution in extended canvas project

• Proportional measuring and geometry of shapes

• Science: Understand the ways that light affects color in realism painting

Technology Integration:
• Taking digital photographs

• Manipulation of photographs in Photoshop

Global Perspectives:
• Understanding of how to really look and interpret what is around you

• Creativity comes from both external and internal sources

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</table>
Unit 4 – Unity and Harmony

1.4 A - Aesthetic Responses: All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of visual art.

Big Ideas: Course Objectives / Content Statement(s)

When unity and harmony occur within a piece of art, the artwork is balanced and whole because all of the elements are working together.

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<td>Students will understand that…</td>
<td></td>
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</table>
• How do all of the elements and principles of art in one piece of work tie together?

• Which aspects of a work showcase another?

• How are different elements contrasting others?

• Recognition of fundamental elements within various arts disciplines is dependent on the ability to decipher cultural implications embedded in artworks.

• Contextual clues within artworks often reveal artistic intent, enabling the viewer to hypothesize the artist’s concept.

• Artistic styles, trends, movements, and historical responses to various genres of art evolve over time.

• Criteria for assessing the historical significance, craftsmanship, cultural context, and originality of art are often expressed in qualitative, discipline-specific arts terminology.

• All components of art must come together for the final product in a cohesive way.

### Areas of Focus: Proficiencies (Cumulative Progress Indicators)

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</thead>
<tbody>
<tr>
<td>1.4.12.A.1 Use contextual clues to differentiate between unique and common properties and to discern the cultural implications of works of dance, music, theatre, and visual art.</td>
<td>• Analyze how visual information is developed in specific media to create a recorded visual image.</td>
</tr>
<tr>
<td>1.4.12.A.2 Speculate on the artist’s intent, using discipline-specific arts terminology and citing embedded clues to substantiate the hypothesis.</td>
<td>• Assess the challenges and outcomes associated with the media used in a variety of one’s own work.</td>
</tr>
<tr>
<td>1.4.12.A.3 Develop informed personal responses to an assortment of artworks across the four arts disciplines, using historical significance, craftsmanship, cultural context, and originality as criteria for</td>
<td>• Manipulate materials, techniques, and processes through practice and perseverance to create a desired result in two-and/or three-dimensional artworks.</td>
</tr>
</tbody>
</table>

### Examples, Outcomes, Assessments

Sample Assessments:
Gouache & Oil Tromp L’oeil Studies
Tromp l’oeil is a French term that means, “to fool the eye”. This is exactly what artwork from this movement does. It takes a simple still life, but makes a part of it look real. Students will attempt to do this in both gouache paint and then a more final painting in oils.

Figure Drawing
Drawing from a live model is a long-standing staple of any artist’s portfolio. Students will spend one week drawing from a model in pencil, charcoal, and conte crayon. They will do quick sketches as well as a longer three-hour pose.

Abstract Sculpture
Students will think about how different forms and shapes come together in harmony. Each student will create an abstract sculpture by beginning with a block and carving out the negative space. The sculptures will be refined with sandpaper, and when finished, each student will make a drawing of his/her sculpture.

Group Drawing
Students will sit outside where there is both architecture and nature. As a group of 4 or 5, students will pick a spot that appeals to them. Where one person’s drawing leaves off, the next begins. Students can do this horizontally, vertically, or a mix of the two. They must plan as a team, but each piece should be effective on its own and as a part of the group.

Instructional Strategies:
• Demonstration of techniques by teacher.
• Practice of those techniques by
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<th>Student Through Sketchbooks, Thumbnails and In-Class Assignments</th>
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<tr>
<td>• Lead student-centered class critiques that allow student to question the aesthetic processes or art marking.</td>
</tr>
</tbody>
</table>

**Interdisciplinary Connections**

- History of art movements and artists
- Written and oral responses
- Persuasive writing

**Technology Integration**

- Art 21 Videos
- Online documentary videos
- Websites about artists

**Global Perspectives**

- Understanding of timeline and progression
- Acceptance of ideas and thoughts that differ from student’s views

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| The Following Skills and Themes Listed to the Right Should Be Reflected in the Design of Units and Lessons for This Course or Content Area |

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<td><strong>Critical Thinking and Problem Solving:</strong> The process of working through ideas to completion. Analyzing and interpreting both students’ own ideas, as well as the ideas of others.</td>
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<td><strong>Communication and Collaboration:</strong> Working with classmates, pair-share,</td>
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</table>
**1.4 B - Critique Methodologies:** All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of visual art.

**Big Ideas:** *Course Objectives / Content Statement(s)*

The process of critique enables students to become more self-aware through the development of their critical thinking skills and the articulation of their opinions.

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<td><em>What will students understand about the big ideas?</em></td>
</tr>
<tr>
<td>• Why is reflection important for all artists?</td>
<td>Students will understand that…</td>
</tr>
<tr>
<td>• What is the basis for “good art”?</td>
<td>• Archetypal subject matter exists in all cultures and is embodied in the formal and informal aspects of art.</td>
</tr>
<tr>
<td>Areas of Focus: Proficiencies (Cumulative Progress Indicators)</td>
<td>Examples, Outcomes, Assessments</td>
</tr>
<tr>
<td>---------------------------------------------------------------</td>
<td>--------------------------------</td>
</tr>
<tr>
<td>Students will:</td>
<td>Instructional Focus:</td>
</tr>
<tr>
<td>1.4.12.B.1 Formulate criteria for arts evaluation using the principles of positive critique and observation of the elements of art and principles of design, and use the criteria to evaluate works of dance, music, theatre, visual, and multimedia artwork from diverse cultural contexts and historical eras.</td>
<td>• Understand the ways that art can be both objective and subject.</td>
</tr>
<tr>
<td>1.4.12.B.2 Evaluate how an artist’s technical proficiency may affect the creation or presentation of a work of art, as well as how the context in which a work is performed or shown may impact perceptions of its significance/meaning.</td>
<td>• Describe, analyze, and interpret</td>
</tr>
<tr>
<td>1.4.12.B.3 Determine the role of art and art making in a global society by analyzing the influence of technology on the visual, performing, and multimedia arts for consumers, creators, and performers around the world.</td>
<td>• Reflect and discuss meaning and design of both your own artwork and artwork of your peers.</td>
</tr>
<tr>
<td></td>
<td>• Speculate on the meaning and content of art.</td>
</tr>
<tr>
<td></td>
<td>• Develop your artistic language when viewing and interpreting art.</td>
</tr>
<tr>
<td></td>
<td>Sample Assessments:</td>
</tr>
<tr>
<td></td>
<td>• We live a postmodern society. Define and give examples of post modernism. Each student will describe how his/her work fits in to today’s movement.</td>
</tr>
<tr>
<td></td>
<td>• Periodical written self-assessments</td>
</tr>
<tr>
<td></td>
<td>• Group Critique – Students will participate in-group critiques halfway through all major projects in order to give each other feedback and constructive suggestions as they move forward with each of their projects.</td>
</tr>
</tbody>
</table>
• Critique Sheet – Each student will display his/her favorite piece of art that he/she has made this year. Each student is then to fill out a critique sheet about another person’s piece.

• Critique Game – In one Studio Art class, another Studio Art class’s work will be put up for a critique. Each student must give a written comment to a minimum of three pieces in each of the following categories:
  1. Describe something that is technically successful about this artwork. Consider it’s use of art elements/principles of design
  2. Give a suggestion to one artwork.
  3. Describe something that had an impact on you emotionally or aesthetically

• In both critique activities, questions will be asked such as:
  1. Describe what you see?
  2. Describe the composition? Perspective?
  3. What leads your eye around from place to place?
  4. How is light and shadow used in this piece?
  5. Describe any design elements?
  6. What specific color choices have been made?
  7. Describe the style used by this artist?
  8. What titles could you give this artwork? What other things interest you about this artwork?
  9. What area or element of the painting could the painter continue to develop?
 10. Does this remind you of another artist’s work?
 11. What emotional qualities does this work portray?
 12. What meaning or interpretation do you take from this artwork?
 13. Do you have any constructive suggestions to give this artist?
### Instructional Strategies:

**Interdisciplinary Connections**
- Written and oral responses
- Persuasive writing

**Technology Integration**
- Online video about the art of critiquing

**Global Perspectives**
- Expression of opinions in a positive way
- Acceptance of ideas and thoughts that differ from student’s views

### 21st Century Skills:

- **Creativity and Innovation:**
  The development of the imagination through experimenting with ideas and working towards a goal of original, self-expression.

- **Critical Thinking and Problem Solving:**
  The process of working through ideas to completion. Analyzing and interpreting both students’ own ideas, as well as the ideas of others.

- **Communication and Collaboration:**
  Working with classmates, pair-share, group critiques, group brainstorming

- **Information Literacy:**
  Writing prompts, articles about art movements/artists, interpreting writing from classmates, reflective writing about student’s own artwork

- **Media Literacy Life and Career Skills**
  Discussion of art career opportunities including: gallery
coordinators, museum workers, graphic designers, art advertisers, art teacher, photographers, etc. Overall critical thinking, creative thinking skills.

21st Century Themes:
• Civic Literacy:
  Art as a contributor to the community – ex murals, fundraisers, exhibitions