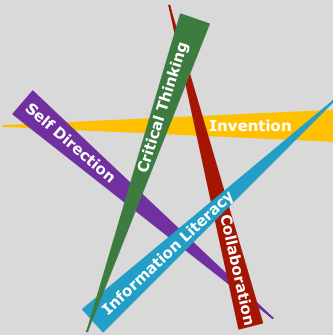


**Curriculum Development Course at a Glance  
Planning for High School Visual Arts**

<b>Content Area</b>	Visual Arts	<b>Grade Level</b>	High School
<b>Course Name/Course Code</b>	Ceramics/Sculpture		
<b>Standard</b>	<b>Grade Level Expectations (GLE)</b>	<b>GLE Code</b>	
1. Observe and Learn to <b>Comprehend</b>	1. Visual art has inherent characteristics and expressive features	VA09-GR.HS-S.1-GLE.1	
	2. Historical and cultural context are found in visual art	VA09-GR.HS-S.1-GLE.2	
	3. Art and design have purpose and function	VA09-GR.HS-S.1-GLE.3	
2. Envision and Critique to <b>Reflect</b>	1. Reflective strategies are used to understand the creative process	VA09-GR.HS-S.2-GLE.1	
	2. A personal philosophy of art is accomplished through use of sophisticated language and studio art processes	VA09-GR.HS-S.2-GLE.2	
	3. Interpretation is a means for understanding and evaluating works of art	VA09-GR.HS-S.2-GLE.3	
3. Invent and Discover to <b>Create</b>	1. Demonstrate competency in traditional and new art media, and apply appropriate and available technology for the expression of ideas	VA09-GR.HS-S.3-GLE.1	
	2. Assess and produce art with various materials and methods	VA09-GR.HS-S.3-GLE.2	
	3. Make judgments from visual messages	VA09-GR.HS-S.3-GLE.3	
4. Relate and Connect to <b>Transfer</b>	1. The work of art scholars impacts how art is viewed today	VA09-GR.HS-S.4-GLE.1	
	2. Communication through advanced visual methods is a necessary skill in everyday life	VA09-GR.HS-S.4-GLE.2	
	3. Art is a lifelong endeavor	VA09-GR.HS-S.4-GLE.3	

**Colorado 21<sup>st</sup> Century Skills**



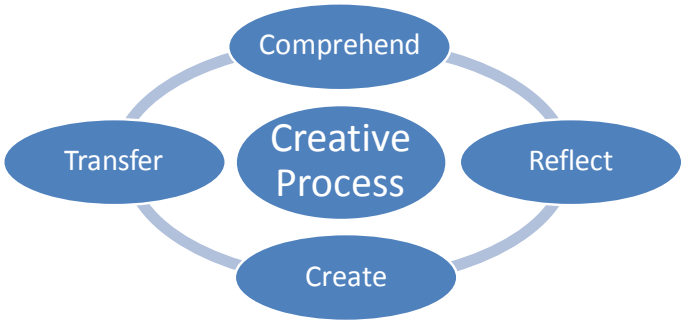
**Critical Thinking and Reasoning:** *Thinking Deeply, Thinking Differently*

**Information Literacy:** *Untangling the Web*

**Collaboration:** *Working Together, Learning Together*

**Self-Direction:** *Own Your Learning*

**Invention:** *Creating Solutions*



The Colorado Academic Standards for Visual Arts are not intended to be taught in a linear (checklist of coverage) fashion, but rather should be implemented as a cyclical creative process. Each unit within this sample blueprint intentionally includes standards from all four visual arts standards to illustrate this process-based philosophy.

<b>Unit Titles</b>	<b>Length of Unit/Contact Hours</b>	<b>Unit Number/Sequence</b>
Tension and Conflict and Transformation	Instructor Choice	Instructor Choice
Wabi-Sabi	Instructor Choice	Instructor Choice

**Curriculum Development Overview  
Unit Planning for High School Visual Arts**

<b>Unit Title</b>	Tension and Conflict and Transformation		<b>Length of Unit</b>	Instructor Choice
<b>Focusing Lens(es)</b>	Tension and Conflict	<b>Standards and Grade Level Expectations Addressed in this Unit</b>	VA09-GR.HS-S.1-GLE.1, VA09-GR.HS-S.1-GLE.2, VA09-GR.HS-S.1-GLE.3 VA09-GR.HS-S.2-GLE.1, VA09-GR.HS-S.2-GLE.2, VA09-GR.HS-S.2-GLE.3 VA09-GR.HS-S.3-GLE.1, VA09-GR.HS-S.3-GLE.2, VA09-GR.HS-S.3-GLE.3 VA09-GR.HS-S.4-GLE.1, VA09-GR.HS-S.4-GLE.2, VA09-GR.HS-S.4-GLE.3	
<b>Inquiry Questions (Engaging-Debatable):</b>	<ul style="list-style-type: none"> <li>How can an artwork represent tension and conflict? (VA09-Gr.HS-S.1-GLE.1,2,3) and (VA09-Gr.HS- S.2-GLE.1,2,3) and (VA09-Gr.HS-S.3-GLE.1,2,3) and (VA09-Gr.HS-S.4-GLE.1,2,3)</li> <li>How is art transformative?</li> </ul>			
<b>Unit Strands</b>	Comprehend/Reflect/Create/Transfer			
<b>Concepts</b>	Culture, Space/Time/Energy, Emotion, Laws/Rules, Characteristics and Expressive Features, Structure and Function, Aesthetics, Transformation, Object, Artistic Intent, Relationships, Materials, Ideas, Compositional Elements			

<b>Generalizations</b> My students will <b>Understand</b> that...	<b>Guiding Questions</b>	
	<b>Factual</b>	<b>Conceptual</b>
The relationship of objects in space can produce tension and conflict. (VA09-Gr.HS-S.1-GLE.1,2,3) and (VA09-Gr.HS- S.2-GLE.1,2,3) and(VA09-Gr.HS-S.3-GLE.1,2,3) and (VA09-Gr.HS- S.4-GLE.1,2,3)	Why do artists choose to work in three dimensions rather than two dimensions? Why is space considered part of the artwork when designing an instillation piece?	Why do artists choose to work in three dimensions rather than two dimensions? Explain.
Artists transform materials and ideas to create works of art and functional objects that alter perceptions about space. (VA09-Gr.HS-S.1-GLE.1,2,3) and (VA09-Gr.HS- S.2-GLE.1,2,3) and(VA09-Gr.HS-S.3-GLE.1,2,3) and (VA09-Gr.HS- S.4-GLE.1,2,3)	What qualities are associated with transformation of an object, environment, or a person? What expressive features distinguish functional art?	How does a functional object transform space? Can functional art also be fine art? Explain. How does a work of art transform space?
Cultural and aesthetic preferences drive artistic intent. (VA09-Gr.HS-S.1-GLE.1,2,3) and (VA09-Gr.HS- S.2-GLE.1,2,3) and(VA09-Gr.HS-S.3-GLE.1,2,3) and (VA09-Gr.HS- S.4-GLE.1,2,3)	What are examples of culture influences in art? What are examples of aesthetics preferences in art? (wabi-sabi, beauty)	Should an artist’s culture and aesthetic preferences influence their art work? Explain. In what way might cultural aesthetics influence how objects are created?
Compositional elements of tension and conflict elicit emotional responses in viewers (VA09-Gr.HS-S.1-GLE.1,2,3) and (VA09-Gr.HS- S.2-GLE.1,2,3) and(VA09-Gr.HS-S.3-GLE.1,2,3) and (VA09-Gr.HS- S.4-GLE.1,2,3)	How might compositional elements be used to create tension and conflict in a work of art?	Why use tension and conflict to elicit an emotional response(s)? How might an object’s purpose influence its structure and function?

**Curriculum Development Overview  
Unit Planning for High School Visual Arts**

<b>Critical Content:</b> <b>My students will Know...</b>	<b>Key Skills:</b> <b>My students will be able to (Do)...</b>
<ul style="list-style-type: none"> <li>• Ceramic/sculptural processes and techniques to create three dimensional shapes (such as: hand building, assemblage, throwing on the pottery wheel, casting, additive and subtractive methods, etc(VA09-Gr.HS-S.1-GLE.1,2,3) and (VA09-Gr.HS-S.2-GLE.1,2,3) and(VA09-Gr.HS-S.3-GLE.1,2,3) and (VA09-Gr.HS- S.4-GLE.1,2,3)</li> <li>• Ceramic/sculptural processes and techniques appropriate to functional and non-functional objects to transform space</li> <li>• (VA09-Gr.HS-S.1-GLE.1,2,3) and (VA09-Gr.HS- S.2-GLE.1,2,3) and(VA09-Gr.HS-S.3-GLE.1,2,3) and (VA09-Gr.HS- S.4-GLE.1,2,3)</li> <li>• Personal cultural influences and aesthetic preferences used in creative and critical problem solving (VA09-Gr.HS-S.1-GLE.1,2,3) and (VA09-Gr.HS- S.2-GLE.1,2,3) and(VA09-Gr.HS-S.3-GLE.1,2,3) and (VA09-Gr.HS- S.4-GLE.1,2,3)</li> <li>• The methods artists use to create tension and conflict in their work (such as Jeff Koons, Picasso, Rodin, Christo, David Cerny, Szymon Bodziak, Patricia Piccinini, and Steve Bishop) (VA09-Gr.HS-S.1-GLE.1,2,3) and (VA09-Gr.HS- S.2-GLE.1,2,3) and(VA09-Gr.HS-S.3-GLE.1,2,3) and (VA09-Gr.HS- S.4-GLE.1,2,3)</li> <li>• Methods artists use that communicate, examine, and challenge the relevance of societal laws and rules (VA09-Gr.HS-S.1-GLE.1,2,3) and (VA09-Gr.HS- S.2-GLE.1,2,3) and(VA09-Gr.HS-S.3-GLE.1,2,3) and (VA09-Gr.HS- S.4-GLE.1,2,3)</li> </ul>	<ul style="list-style-type: none"> <li>• Identify, select, and use ceramic/sculptural process and to create three dimensional shapes that are transformative (VA09-Gr.HS-S.1-GLE.1,2,3) and (VA09-Gr.HS- S.2-GLE.1,2,3) and(VA09-Gr.HS-S.3-GLE.1,2,3) and (VA09-Gr.HS- S.4-GLE.1,2,3)</li> <li>• Compare and contrast functional and non-functional objects that transform space created using ceramic/sculptural processes and techniques (VA09-Gr.HS-S.1-GLE.1,2,3) and (VA09-Gr.HS- S.2-GLE.1,2,3) and(VA09-Gr.HS-S.3-GLE.1,2,3) and (VA09-Gr.HS- S.4-GLE.1,2,3)</li> <li>• Engage in creative and critical problem solving methods cognizant of their personal cultural influences and aesthetic preferences (VA09-Gr.HS-S.1-GLE.1,2,3) and (VA09-Gr.HS- S.2-GLE.1,2,3) and(VA09-Gr.HS-S.3-GLE.1,2,3) and (VA09-Gr.HS- S.4-GLE.1,2,3)</li> <li>• Create works of art that demonstrate tension and conflict that elicit emotional responses to challenge viewers’ concepts (VA09-Gr.HS-S.1-GLE.1,2,3) and (VA09-Gr.HS- S.2-GLE.1,2,3) and(VA09-Gr.HS-S.3-GLE.1,2,3) and (VA09-Gr.HS- S.4-GLE.1,2,3)</li> <li>• Create, examine, and challenge the relevance of societal laws and rules methods artist’s use that communicate (VA09-Gr.HS-S.1-GLE.1,2,3) and (VA09-Gr.HS- S.2-GLE.1,2,3) and(VA09-Gr.HS-S.3-GLE.1,2,3) and (VA09-Gr.HS- S.4-GLE.1,2,3)</li> </ul>

<p><b>Critical Language:</b> includes the Academic and Technical vocabulary, semantics, and discourse which are particular to and necessary for accessing a given discipline.          EXAMPLE: A student in Language Arts can demonstrate the ability to apply and comprehend critical language through the following statement: <i>“Mark Twain exposes the hypocrisy of slavery through the use of satire.”</i></p>	
<p><b>A student in _____ can demonstrate the ability to apply and comprehend critical language through the following statement(s):</b></p>	<ul style="list-style-type: none"> <li>• <i>Artists create three dimensional works of art and functional objects that transform perceptions in a way that elicits emotional responses.</i></li> </ul>
<p><b>Academic Vocabulary:</b></p>	<p>Aesthetic, structure and function, aesthetics, transformation, tension/conflict, culture, shape, space/time/energy, emotion, laws/rules, societal, examine, elicit, influence, critical, challenge, cognizant, relevance, preference, Wabi-Sabi</p>
<p><b>Technical Vocabulary:</b></p>	<p>Additive, subtractive, assemblage, throwing on the pottery wheel, functional, non-functional, hand building, casting</p>

**Curriculum Development Overview**  
**Unit Planning for High School Visual Arts**

Unit Title	Wabi-Sabi: The beauty of things imperfect		Length of Unit	Instructor Choice
Focusing Lens(es)	Aesthetics	Standards and Grade Level Expectations Addressed in this Unit	VA09-GR.HS-S.1-GLE.1, VA09-GR.HS-S.1-GLE.2, VA09-GR.HS-S.1-GLE.3 VA09-GR.HS-S.2-GLE.1, VA09-GR.HS-S.2-GLE.2, VA09-GR.HS-S.2-GLE.3 VA09-GR.HS-S.3-GLE.1, VA09-GR.HS-S.3-GLE.2, VA09-GR.HS-S.3-GLE.3 VA09-GR.HS-S.4-GLE.1, VA09-GR.HS-S.4-GLE.2, VA09-GR.HS-S.4-GLE.3	
Inquiry Questions (Engaging-Debatable):	<ul style="list-style-type: none"> <li>In what way might cultural aesthetics influence how objects are created? (VA09-Gr.HS-S.1-GLE.1,2,3) and (VA09-Gr.HS- S.2-GLE.1,2,3) and (VA09-Gr.HS-S.3-GLE.1,2,3) and (VA09-Gr.HS-S.4-GLE.1,2,3)</li> <li>In art, what does it mean when something is beautiful?</li> </ul>			
Unit Strands	Comprehend/Reflect/Create/Transfer			
Concepts	Beliefs/Values, Intention, Problem Solving, Culture, Emotion, Tradition, Expressions, Design, Characteristics and Expressive Features, Function and Non-Function, Preference, Challenge			

Generalizations My students will <b>Understand</b> that...	Guiding Questions	
	Factual	Conceptual
Characteristics and expressive features of art communicate beliefs and values. (VA09-Gr.HS-S.1-GLE.1,2,3) and (VA09-Gr.HS- S.2-GLE.1,2,3) and(VA09-Gr.HS-S.3-GLE.1,2,3) and (VA09-Gr.HS- S.4-GLE.1,2,3)	How do artists use characteristics and expressive features to express emotions?	Why do artists feel the need to communicate?
Artistry, workmanship, and intention correlate with functional and non functional artwork. (VA09-Gr.HS-S.1-GLE.1,2,3) and (VA09-Gr.HS- S.2-GLE.1,2,3) and(VA09-Gr.HS-S.3-GLE.1,2,3) and (VA09-Gr.HS- S.4-GLE.1,2,3)	What expressive features distinguish functional art?	Is a handmade work a work of art inherently valuable? What has greater intrinsic value, something handmade or machine-made? Explain. How might an object’s purpose influence its structure and function?
Cultural influences can inform aesthetic preferences. (VA09-Gr.HS-S.1-GLE.1,2,3) and (VA09-Gr.HS- S.2-GLE.1,2,3) and(VA09-Gr.HS-S.3-GLE.1,2,3) and (VA09-Gr.HS- S.4-GLE.1,2,3)	What are examples of cultural influences in art? What are examples of aesthetic preferences in art? (wabi-sabi, beauty)	Can an artist’s culture and aesthetic preferences influence their art work?
Expression in art can communicate, examine, and challenge tradition. (VA09-Gr.HS-S.1-GLE.1,2,3) and (VA09-Gr.HS- S.2-GLE.1,2,3) and(VA09-Gr.HS-S.3-GLE.1,2,3) and (VA09-Gr.HS- S.4-GLE.1,2,3)	What are examples in art of communicating, examining, and challenging the relevance of traditions?	What purpose do traditions serve? Why do traditions change over time?

**Curriculum Development Overview  
Unit Planning for High School Visual Arts**

<b>Critical Content:</b> <b>My students will Know...</b>	<b>Key Skills:</b> <b>My students will be able to (Do)...</b>
<ul style="list-style-type: none"> <li>The origin of Wabi-Sabi (VA09-Gr.HS-S.1-GLE.1,2,3) and (VA09-Gr.HS- S.2-GLE.1,2,3) and(VA09-Gr.HS-S.3-GLE.1,2,3) and (VA09-Gr.HS- S.4-GLE.1,2,3)</li> <li>The ways in which artists experiment with ideas to order forms to communicate visions of the world. (Such as: hand building, assemblage, throwing on the pottery wheel, casting, additive and subtractive methods, etc.) (VA09-Gr.HS-S.1-GLE.1,2,3) and (VA09-Gr.HS- S.2-GLE.1,2,3) and(VA09-Gr.HS-S.3-GLE.1,2,3) and (VA09-Gr.HS- S.4-GLE.1,2,3)</li> <li>The potential emotional impact of functional and non-functional works of art (VA09-Gr.HS-S.1-GLE.1,2,3) and (VA09-Gr.HS- S.2-GLE.1,2,3) and(VA09-Gr.HS-S.3-GLE.1,2,3) and (VA09-Gr.HS- S.4-GLE.1,2,3)</li> <li>Examples of personal cultural influences and aesthetic preferences used in creative and critical problem solving (VA09-Gr.HS-S.1-GLE.1,2,3) and (VA09-Gr.HS- S.2-GLE.1,2,3) and(VA09-Gr.HS-S.3-GLE.1,2,3) and (VA09-Gr.HS- S.4-GLE.1,2,3)</li> <li>Reasons why artists make art (e.g. to communicate, examine, and challenge traditions.)(Examples-Stacey Webber, Sebastian Martorana. Cristina Cordova, Jennifer Crupi, Theaster Gates: Renwick Gallery 40 Under Forty Craft Futures) (VA09-Gr.HS-S.1-GLE.1,2,3) and (VA09-Gr.HS- S.2-GLE.1,2,3) and(VA09-Gr.HS-S.3-GLE.1,2,3) and (VA09-Gr.HS- S.4-GLE.1,2,3)</li> </ul>	<ul style="list-style-type: none"> <li>Identify how artists express ideas with order and forms to communicate visions of the world</li> <li>(VA09-Gr.HS-S.1-GLE.1,2,3) and (VA09-Gr.HS- S.2-GLE.1,2,3) and(VA09-Gr.HS-S.3-GLE.1,2,3) and (VA09-Gr.HS- S.4-GLE.1,2,3)</li> <li>Compare and contrast the emotions/expressions in functional and non-functional works of art</li> <li>(VA09-Gr.HS-S.1-GLE.1,2,3) and (VA09-Gr.HS- S.2-GLE.1,2,3) and(VA09-Gr.HS-S.3-GLE.1,2,3) and (VA09-Gr.HS- S.4-GLE.1,2,3)</li> <li>Engage in creative and critical problem solving methods cognizant of their personal cultural influences and aesthetic preferences (VA09-Gr.HS-S.1-GLE.1,2,3) and (VA09-Gr.HS- S.2-GLE.1,2,3) and(VA09-Gr.HS-S.3-GLE.1,2,3) and (VA09-Gr.HS- S.4-GLE.1,2,3)</li> <li>Analyze and interpret ways that artists communicate, examine, and challenge traditions (VA09-Gr.HS-S.1-GLE.1,2,3) and (VA09-Gr.HS- S.2-GLE.1,2,3) and(VA09-Gr.HS-S.3-GLE.1,2,3) and (VA09-Gr.HS- S.4-GLE.1,2,3)</li> </ul>

<p><b>Critical Language:</b> includes the Academic and Technical vocabulary, semantics, and discourse which are particular to and necessary for accessing a given discipline.  EXAMPLE: A student in Language Arts can demonstrate the ability to apply and comprehend critical language through the following statement: <i>“Mark Twain exposes the hypocrisy of slavery through the use of satire.”</i></p>	
<p><b>A student in _____ can demonstrate the ability to apply and comprehend critical language through the following statement(s):</b></p>	<ul style="list-style-type: none"> <li><i>Artists create functional and non-functional art works that challenge cultural and social traditions by interpreting aesthetic values and influences.</i></li> </ul>
<p><b>Academic Vocabulary:</b></p>	<p>Aesthetic, Emotion, Examine, Critical, Challenge, Wabi-Sabi, Traditions. Order, Form, Functional, Non-Functional, Examine, Beauty</p>
<p><b>Technical Vocabulary:</b></p>	<p>Additive, Subtractive, Assemblage, Throwing on the pottery wheel, Functional, Non-functional, Hand Building, Casting, Analyze, Interpret, Identify, Vision</p>