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| **Content Area** | Visual Arts | | | **Grade Level** | 8th Grade | | |
| **Course Name/Course Code** |  | | | | | | |
| **Standard** | **Grade Level Expectations (GLE)** | | | | | | **GLE Code** |
| 1. Observe and Learn to **Comprehend** | 1. Conceptual art theories explain how works of art are created | | | | | | VA09-GR.8-S.1-GLE.1 |
| 1. The history of art, world cultures, and artistic styles influence contemporary art concerns | | | | | | VA09-GR.8-S.1-GLE.2 |
| 1. Art criticism strategies are used to analyze, interpret, and make informed judgments about works of art | | | | | | VA09-GR.8-S.1-GLE.3 |
| 1. Envision and Critique to **Reflect** | 1. Visual literacy skills help to establish personal meaning and artistic intent in works of art | | | | | | VA09-GR.8-S.2-GLE.1 |
| 1. Key concepts, issues, and themes in the visual arts can solve problems using real-world applications | | | | | | VA09-GR.8-S.2-GLE.2 |
| 1. Invent and Discover to **Create** | 1. Achieve artistic purpose to communicate intent | | | | | | VA09-GR.8-S.3-GLE.1 |
| 1. Demonstrate technical proficiency and craftsmanship when planning | | | | | | VA09-GR.8-S.3-GLE.2 |
| 1. Utilize current and available technology to refine an idea, and create original and imaginative works of art | | | | | | VA09-GR.8-S.3-GLE.3 |
| 1. Relate and Connect to **Transfer** | 1. Visual arts are valuable for a variety of art and non-art related lifelong endeavors | | | | | | VA09-GR.8-S.4-GLE.1 |
| 1. Cultural traditions and events impact visual arts within a community | | | | | | VA09-GR.8-S.4-GLE.2 |
| 1. Visual arts provide an opportunity to explore sustainable environments, design and architecture | | | | | | VA09-GR.8-S.4-GLE.3 |
| **Colorado 21st 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. | | | | | |
| **Unit Titles** | | | **Length of Unit/Contact Hours** | | | **Unit Number/Sequence** | |
| Bottle Caps to Old Shoes | | | Instructor Choice | | | Instructor Choice | |
| Site to Space | | | Instructor Choice | | | Instructor Choice | |

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| **Unit Title** | Bottle Caps to Old Shoes | | | **Length of Unit** | Instructor Choice |
| **Focusing Lens(es)** | Change/Transition | **Standards and Grade Level Expectations Addressed in this Unit** | VA09-GR.8-S.1-GLE.1, VA09-GR.8-S.1-GLE.2, VA09-GR.8-S.1-GLE.3  VA09-GR.8-S.2-GLE.1, VA09-GR.8-S.2-GLE.2  VA09-GR.8-S.3-GLE.1, VA09-GR.8-S.3-GLE.2, VA09-GR.8-S.3-GLE.3  VA09-GR.8-S.4-GLE.1, VA09-GR.8-S.4-GLE.2, VA09-GR.8-S.4-GLE.3 | | |
| **Inquiry Questions (Engaging- Debatable):** | * What would motivate an artist to consider using discarded object and materials in their art work? (VA09-GR.8-S.1-GLE.1,2,3) and ( VA09-GR.8-S.2-GLE.1,2) and ( VA09-GR.8-S.4-GLE.1, 2,3) * When does putting junk together become art? * What is the difference between little ‘a’ art and big ‘A’ Art? * Why should we value art made from discarded objects and materials? | | | | |
| **Unit Strands** | Comprehend /Reflect/Create/Transfer | | | | |
| **Concepts** | Investigate/ Discover, Culture, Patterns, Texture, Movement, Composition, Found objects, Expressive Features and Characteristics of Art, Metaphor/Personal Meaning, Material | | | | |

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| **Generalizations**  **My students will Understand that…** | **Guiding Questions**  **Factual Conceptual** | |
| Compositions in any media are planned and thoughtfully constructed with deliberate and thoughtful evaluation of the expressive features and characteristics of art. (VA09-GR.8-S.1-GLE.1,2,3) and (VA09-GR.8-S.2-GLE.1,2) and (VA09-GR.8-S.3-GLE.1,2,3) and (VA09-GR.8-S.4-GLE.1,2,3) | What Principles of Design and Elements of Art might an artist use in assembling compositions in any media? | What does it mean to be deliberate in art making? |
| Artist throughout history, world cultures and contemporary life intentionally use discarded and/or recycled objects and materials to create meaningful art. (VA09-GR.8-S.1-GLE.1,2,3) and (VA09-GR.8-S.2-GLE.1,2) and ( VA09-GR.8-S.3-GLE.1,2,3) and (VA09-GR.8-S.4-GLE.1,2,3) | What are the ways artists can assemble objects? | What does an artist value if s/he uses discarded and/or recycled objects and materials in their art? |
| The intentional use of discarded and/or recycled objects and materials (found objects) reveal the environment or culture of the artist. (VA09-GR.8-S.1-GLE.1,2,3) and (VA09-GR.8-S.2-GLE.1,2) and ( VA09-GR.8-S.3-GLE.1,2,3) and (VA09-GR.8-S.4-GLE.1,2,3) | What expressive features might be employed to discarded and/or recycled objects and materials that reveal the culture or environment of the artist? | In what ways is environment or culture of the artist revealed in the artwork? |
| Artists use non-art materials (found objects, recycled, discarded materials) to construct metaphor-based artworks that communicate personal meaning. (VA09-GR.8-S.1-GLE.1,2,3) and (VA09-GR.8-S.2-GLE.1,2) and (VA09-GR.8-S.3-GLE.1,2,3) and (VA09-GR.8-S.4-GLE.1,2,3) | What do the sculptures of Zac Freeman and Michele Stitzlein tell you about these artists? How do you know that? | What does it mean to organize discarded objects and materials with intention? |
| Artists employ craftsmanship to give new meaning to discarded and/or recycled objects (found objects) and materials for visual meaning. (VA09-GR.8-S.1-GLE.1,2,3) and (VA09-GR.8-S.2-GLE.1,2) and (VA09-GR.8-S.3-GLE.1,2,3) and (VA09-GR.8-S.4-GLE.1,2,3) | What does it mean to assign new meaning to an object? How do Choi Jeong-Hwas and Jud Turner attempt this in their work? | Why does craftsmanship matter? |

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| **Critical Content:**  **My students will Know…** | **Key Skills:**  **My students will be able to (Do)…** |
| * Steps to assembling compositions in any media using Principles of Design and Elements of Art. (VA09-GR.8-S.1-GLE.1,2,3) and (VA09-GR.8-S.2-GLE.1,2) and (VA09-GR.8-S.3-GLE.1,2,3) and (VA09-GR.8-S.4-GLE.1,2,3) * Ways to identify artists that intentionally use discarded and/or recycled objects and materials (found objects) to create meaningful art; such as: Leo Sewell who creates found object animal sculptures; Stuart Haygarth who combines light and found objects; Haroshi, Japanese artist, salvages skateboards to create sculptures; and Tadashi Kawamata who creates large scale sculptures with zip ties. (VA09-GR.8-S.1-GLE.1,2,3) and (VA09-GR.8-S.2-GLE.1,2) and (VA09-GR.8-S.3-GLE.1,2,3) and (VA09-GR.8-S.4-GLE.1,2,3) * Criteria that influence intent when artists use discarded and/or recycled objects and materials (VA09-GR.8-S.1-GLE.1,2,3)and (VA09-GR.8-S.3-GLE.1,2,3) and (VA09-GR.8-S.4-GLE.1,2,3) * Ways to elevate metaphor and personal meaning through the collection and organization of discarded and/or recycled objects and materials (found objects) such as in the work of Alain Bellino, Karen Hatzieorgiou and Martin Sanchez. (VA09-GR.8-S.2-GLE.1,2) and (VA09-GR.8-S.3-GLE.1,2,3) and (VA09-GR.8-S.4-GLE.1,2,3) * The importance of craftsmanshipo (VA09-GR.8-S.1-GLE.1,2,3) and (VA09-GR.8-S.2-GLE.1,2) and (VA09-GR.8-S.3-GLE.1,2,3) and (VA09-GR.8-S.4-GLE.1,2,3) | * Assemble compositions in any media using Principles of Design and Elements of Art. (VA09-GR.8-S.1-GLE.1,2,3) and (VA09-GR.8-S.2-GLE.1,2) and (VA09-GR.8-S.3-GLE.1,2,3) and (VA09-GR.8-S.4-GLE.1,2,3) * Identify artists throughout history, world cultures and contemporary life that intentionally use discarded and/or recycled objects and materials to create meaningful art. (VA09-GR.8-S.1-GLE.1,2,3) and (VA09-GR.8-S.2-GLE.1,2) and (VA09-GR.8-S.3-GLE.1,2,3) and (VA09-GR.8-S.4-GLE.1,2,3) * Describe and discuss how intent influences artists to reveal the environment or culture. (VA09-GR.8-S.1-GLE.1,2,3) and (VA09-GR.8-S.2-GLE.1,2) and (VA09-GR.8-S.3-GLE.1,2,3) and (VA09-GR.8-S.4-GLE.1,2,3) * Evidence the use of metaphor and personal meaning through the collection and organization of discarded and/or recycled objects and materials. (VA09-GR.8-S.1-GLE.1,2,3) and (VA09-GR.8-S.2-GLE.1,2) and (VA09-GR.8-S.3-GLE.1,2,3) and (VA09-GR.8-S.4-GLE.1,2,3) * Employ craftsmanship to enhance the creation of art. (VA09-GR.8-S.1-GLE.1,2,3) and (VA09-GR.8-S.2-GLE.1,2) and (VA09-GR.8-S.3-GLE.1,2,3) and (VA09-GR.8-S.4-GLE.1,2,3) |

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| **Critical Language:** 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: *“Mark Twain exposes the hypocrisy of slavery through the use of satire.”* | | |
| **A student in \_\_\_\_\_\_\_\_\_\_\_\_\_\_ can demonstrate the ability to apply and comprehend critical language through the following statement(s):** | | *Artists create art by transforming discarded/recycled objects, giving them new meaning and insight into artistic intent.* |
| **Academic Vocabulary:** | Sustainability, change/transition, innovation, investigate/discover, culture, composition, intent, craftsmanship , inspiration, assembling, metaphor | |
| **Technical Vocabulary:** | Patterns, texture, aesthetics, movement, decontextualizing, elevate, personal meaning or voice | |

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| **Unit Title** | Site to Space | | | **Length of Unit** | Instructor Choice |
| **Focusing Lens(es)** | Transformation | **Standards and Grade Level Expectations Addressed in this Unit** | VA09-GR.8-S.1-GLE.1, VA09-GR.8-S.1-GLE.2, VA09-GR.8-S.1-GLE.3  VA09-GR.8-S.2-GLE.1, VA09-GR.8-S.2-GLE.2  VA09-GR.8-S.3-GLE.1, VA09-GR.8-S.3-GLE.2, VA09-GR.8-S.3-GLE.3  VA09-GR.8-S.4-GLE.1, VA09-GR.8-S.4-GLE.2, VA09-GR.8-S.4-GLE.3 | | |
| **Inquiry Questions (Engaging- Debatable):** | * Should an artist reconstruct an existing space or building to make it art? (VA09-GR.8-S.1,2,3) and ( VA09-GR.8-S.2-GLE.1,.2) and ( VA09-GR.8-S.3-GLE.1,2, 3-EO) and (VA09-GR.8-S.4-GLE.1,2.3) * What choices might influence how an artist uses a building or space in an installation? * How can emotion be evoked when a person observes a space or interacts with an installation? * How does an installation artist find ideas to create? * What contemporary technological advances in art assist artists as they transform space or a building? | | | | |
| **Unit Strands** | Comprehend/Reflect/Create/Transfer | | | | |
| **Concepts** | Space/Time/ Energy, Context, Symmetry and Balance, Culture, Planning, Environment, Order and Form, Play/Improvisation, Expression/emotion, Viewer interaction, Technologies, Space | | | | |

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| **Generalizations**  **My students will Understand that…** | **Guiding Questions**  **Factual Conceptual** | |
| Artists use order and form when designing buildings to influence viewer interaction with space. (VA09-GR.8-S.1-GLE.1,2,3) and (VA09-GR.8-S.2-GLE.1,2) and (VA09-GR.8-S.3-GLE.1,2,3) and (VA09-GR.8-S.4-GLE.1,2,3) | What approaches might an artist take to modify physical or visual space and/or building?  What similarities and differences are there between architecture, monuments and installation art? | Why would an artist create installations instead of another type of art?  How might the perception of light define a space or a building? |
| Artists intentionally use expressive features, such as symmetry and balance, to design art works that reflect cultural values and experiences. (VA09-GR.8-S.1-GLE.1,2,3) and(VA09-GR.8-S.2-GLE.1,2) and (VA09-GR.8-S.3-GLE.1,2,3) and (S.4-GLE.1,2,3) | What materials might an artist use in a work of art to:  Honor, educate and memorialize people/events?  Express a political point of view  Reflect cultural values  Express Satire, Paradox or Whimsy | How might an artist’s choice of design features, such as rhythm, scale and proportion be interpreted from a cultural perspective?  Why do artists choose to use satire, paradox and whimsy when creating installations? |
| Artists design spaces to evoke emotion and/or influence perceptions when observers interact with the space(VA09-GR.8-S.1-GLE.1,2,3) and(VA09-GR.8-S.2-GLE.1,2) and (VA09-GR.8-S.3-GLE.1,2,3) and (S.4-GLE.1,2,3) | How does creating art differ from viewing art?  What design tools might an artist use to create an installation? | How can a space be re-interpreted by the artist and/or the viewer?  How might the viewer’s emotional response be affected by the context and place? |
| Current technologies assist artists in planning 3-dimensional works that investigate space/time/energy. (VA09-GR.8-S.1-GLE.1,2,3) and(VA09-GR.8-S.2-GLE.1,2) and (VA09-GR.8-S.3-GLE.1,2,3) and (S.4-GLE.1,2,3) | What are examples of artists throughout history who used their own current and available technology? | What unique attributes might current technology contribute to the development of a 3-dimensional work of art? |
| Artists use improvisation and play to develop new relationships between form and space. (VA09-GR.8-S.1-GLE.1,2,3) and(VA09-GR.8-S.2-GLE.1,2) and (VA09-GR.8-S.3-GLE.1,2,3) and (S.4-GLE.1,2,3) | How does brainstorming support exploration and play? | How does context transform meaning? |

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| **Critical Content:**  **My students will Know…** | **Key Skills:**  **My students will be able to (Do)…** |
| * How and why artists, such as Jenny Holzer, Maya Lin and Andrew Goldsworthy, create order and form within a physical or visual space and/or building (VA09-GR.8-S.1,2,3) and (VA09-GR.8-S.2-GLE.1,2) and (VA09-GR.8-S.3-GLE.1,2,3) and (VA09-GR.8-S.4-GLE.1,2,3) * The process/considerations of research, history and values artists use when designing structural forms (VA09-GR.8-S.1,2,3) and (VA09-GR.8-S.2-GLE.1,2) and (VA09-GR.8-S.3-GLE.1,2,3) and (VA09-GR.8-S.4-GLE.1,2,3 * Exploration and play as “tools” used by artists, such as Mark Jenkins, Sandy Skolund, Felix Gonzales-Torres, to express satire, paradox and whimsy when creating installations (VA09-GR.8-S.1,2,3) and (VA09-GR.8-S.2-GLE.1,2) and (VA09-GR.8-S.3-GLE.1,2,3) and (VA09-GR.8-S.4-GLE.1,2,3) * How and why changing the expressive mood of a setting through attention to detail has the power to engage the viewer( for example: Ann Tevy Rosenthal, Edward Keinholzt, Christo and Jean Claude) (VA09-GR.8-S.1-GLE.1,2,3) and (VA09-GR.8-S.2-GLE.1,2) and (VA09-GR.8-S.3-GLE.1,2,3) and (VA09-GR.8-S.4-GLE.1,2 3) * The role and significance of inspiration to define a culture in the work of artists (such as El Anastui, Anish Kapoor and Angela Bulloch) (VA09-GR.8-S.1-GLE.1,2,3) and (VA09-GR.8-S.2-GLE.1 2) and(VA09-GR.8-S.3-GLE.1,2,3) and (S.4-GLE.1,2,3 | * Create order and form within a physical or visual space and/or building (VA09-GR.8-S.1-GLE.1,2,3) and 9 VA09-GR.8-S.2-GLE.1,2) and (VA09-GR.8-S.3-GLE.1,2,3) and (VA09-GR.8-S.4-GLE.1,2,3 * Research and design structural forms to honor, educate and memorialize people/events (VA09-GR.8-S.1-GLE.1,2,.3) and (VA09-GR.8-S.2-GLE.1,2) and (VA09-GR.8-S.3-GLE.1,2,3) and (VA09-GR.8-S.4-GLE.1,2,3) * Use exploration and play as tools to express satire, paradox and whimsy (VA09-GR.8-S.1-GLE.1,2,.3) and (VA09-GR.8-S.2-GLE.1,2) and (VA09-GR.8-S.3-GLE.1,2,3) and (VA09-GR.8-S.4-GLE.1,2,3 * Identify the expressive mood of a setting (VA09-GR.8-S.1-GLE.1,2,.3) and (VA09-GR.8-S.2-GLE.1,2) and (VA09-GR.8-S.3-GLE.1,2,3) and (VA09-GR.8-S.4-GLE.1,2,3 * Compare and contrast art that inspires and/or defines a culture (VA09-GR.8-S.1-GLE.1,2,.3) and (VA09-GR.8-S.2-GLE.1,2) and (VA09-GR.8-S.3-GLE.1,2,3) and (VA09-GR.8-S.4-GLE.1,2,3) |

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| **A student in \_\_\_\_\_\_\_\_\_\_\_\_\_\_ can demonstrate the ability to apply and comprehend critical language through the following statement(s):** | | *Thoughtful process/considerations of research, history and culture assist an artist in the creation of engaging physical and visual spaces.* |
| **Academic Vocabulary:** | Inspiration, structure and function, play/exploration, paradox, expression, satire, whimsy. process/considerations, research, values, honor, memorialize people/events | |
| **Technical Vocabulary:** | Design, composition, installation, order/form, space/time/energy | |