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| **Content Area** | Visual Arts | | | **Grade Level** | High School | | |
| **Course Name/Course Code** | Drawing | | | | | | |
| **Standard** | **Grade Level Expectations (GLE)** | | | | | | **GLE Code** |
| 1. Observe and Learn to **Comprehend** | 1. Visual art has inherent characteristics and expressive features | | | | | | VA09-GR.HS-S.1-GLE.1 |
| 1. Historical and cultural context are found in visual art | | | | | | VA09-GR.HS-S.1-GLE.2 |
| 1. Art and design have purpose and function | | | | | | VA09-GR.HS-S.1-GLE.3 |
| 1. Envision and Critique to **Reflect** | 1. Reflective strategies are used to understand the creative process | | | | | | VA09-GR.HS-S.2-GLE.1 |
| 1. A personal philosophy of art is accomplished through use of sophisticated language and studio art processes | | | | | | VA09-GR.HS-S.2-GLE.2 |
| 1. Interpretation is a means for understanding and evaluating works of art | | | | | | VA09-GR.HS-S.2-GLE.3 |
| 1. Invent and Discover to **Create** | 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 |
| 1. Assess and produce art with various materials and methods | | | | | | VA09-GR.HS-S.3-GLE.2 |
| 1. Make judgments from visual messages | | | | | | VA09-GR.HS-S.3-GLE.3 |
| 1. Relate and Connect to **Transfer** | 1. The work of art scholars impacts how art is viewed today | | | | | | VA09-GR.HS-S.4-GLE.1 |
| 1. Communication through advanced visual methods is a necessary skill in everyday life | | | | | | VA09-GR.HS-S.4-GLE.2 |
| 1. Art is a lifelong endeavor | | | | | | VA09-GR.HS-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** | |
| Drawing Illusion: Personal Place Perspective | | | Instructor Choice | | | Instructor Choice | |
| Observational Drawing: Still Life Self Portrait | | | Instructor Choice | | | Instructor Choice | |

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| **Unit Title** | Drawing Illusion: Personal Place Perspective | | | **Length of Unit** | Quarter/Semester/Year |
| **Focusing Lens(es)** | Relationships | **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 | | |
| **Inquiry Questions (Engaging- Debatable):** | * Why do various cultures experience and define space differently? (VA09-Gr.HS-S.1-GLE.1,2,3) and (VA09-Gr.HS-S.2-GLE.1) and (VA09-Gr.HS- S.3-GLE.3) and (VA09-Gr.HS- S.4-GLE.1) * How much knowledge is necessary to create art if a formula is provided for its creation? * Can art present us with a different way of understanding our environment? What differentiates art-making technologies? | | | | |
| **Unit Strands** | Comprehend/Reflect/Create/Transfer | | | | |
| **Concepts** | Expressive Features & Characteristics of Art: Point, Line and Plane; Spatial Depth, Composition: Foreshortening; Fore/Middle/Background, Formula, Hierarchy, Subject Matter, Artist Intent, Cultural and Historical Traditions, Structure/Function, Conventions, Illusion, Dimensional, Perspective, Perception | | | | |

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| **Generalizations**  **My students will Understand that…** | **Guiding Questions**  **Factual Conceptual** | |
| Artists use formulas and conventions to accurately render space on a two-dimensional plane to create a visual illusion. (VA09-Gr.HS-S.1-GLE.1) and (VA09-Gr.HS- S.2-GLE.2) and (VA09-Gr.HS-S.3-GLE.1,2) and (S.4-GLE.2-EO.a) | What is the difference between one, two and three-point perspective? | Why would an artist choose to do a perspective drawing by hand rather than use a computer?  Can a perspective drawing have personal meaning to the artist and viewer of the work? |
| Artists compose the characteristics and expressive features (of art) in perspective drawings to engage a viewer to consider an understanding of perceived place. (VA09-Gr.HS-S.1-GLE.1) and (VA09-Gr.HS- S.2-GLE.2) and (VA09-Gr.HS-S.3-GLE.1,2) and (S.4-GLE.2-EO.a) | What expressive features are employed to create form in a perspective drawing?  What is the difference between aerial and linear perspective? | Can a perspective drawing accurately record all the visual information an artist intends to represent? |
| Approaches to rendering depth and space drawings, influenced by culture, provide insight into when (historical or contemporary) and where the art was created.  (VA09-Gr.HS-S.1-GLE.2,3) and (VA09-Gr.HS- S.2-GLE.1,3) | How was depth depicted in early works of art? | How might technology impact a perspective drawing by an artist? |

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| **Critical Content:**  **My students will Know…** | **Key Skills:**  **My students will be able to (Do)…** |
| * How early artistic representations used spiritual or thematic importance as a focal point rather than the distance from the viewer (VA09-Gr.HS-S.1-GLE.1,2) and VA09-Gr.HS- S.2-GLE.3) * Perspective drawing terminology (vanishing point, horizon line, linear perspective, aerial perspective) (VA09-Gr.HS-S.2-GLE.1-EO.c) * Preliminary plans and exercises that contribute to finished perspective drawings (VA09-Gr.HS-S.1.-GLE.1) and (VA09-Gr.HS- S.3-GLE.1,2) * Compositional elements of drawing (foreshortening; fore/middle/background) (VA09-Gr.HS-S.1-GLE.1-EO.a,b,c) * Expressive Features & Characteristics of Art (point, line and plane; space; volume (VA09-Gr.HS-S.1-GLE.1) and (VA09-Gr.HS-S.4-GLE.2-EOs.a,b) * Techniques to complete one and two-point perspective drawings (VA09-Gr.HS-S.3-GLE.2-EO.a) * Principles of linear and aerial perspective (objects that are closer appear bigger, parallel lines intersect at the horizon, values appear lighter in the distance (VA09-Gr.HS-S.1-GLE.1-EO.a,b,c) * Stylistic differences of drawing in the work Zhang Zeduan, Guo Xi, Paola, Uccello, Vincent van Gogh, Mary Nimmo Moran, Toms Eakins, Edward Hopper, (VA09-Gr.HS-S.2-GLE.1,GLE.3) | * Use visual expressive features and characteristics to describe and create drawings (VA09-Gr.HS-S.1-GLE.1-EO.a) * Create perspective drawings using materials and techniques necessary to convey an intended meaning/purpose (VA09-Gr.HS-S.3-GLE.1-EO.a,c,d) * Identify key artists employing illusionistic drawing approaches (VA09-Gr.HS-S.1-GLE.2-EO.a,b,e,) * Compare and contrast drawing styles across time and cultures (VA09-Gr.HS-S.1-GLE.3-EO.a,c) * Describe how the intended meaning and purpose for a drawing is reflected in its structure (VA09-Gr.HS-S.4-GLE.2-EO.a,b) |

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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):** | | *Using the appropriate expressive features and characteristics, perspective drawings are created that demonstrate three-dimensional illusion on a two-dimensional plane.* |
| **Academic Vocabulary:** | Artistic periods, point, historical and cultural traditions. | |
| **Technical Vocabulary:** | Expressive features and characteristics of art, linear perspective, aerial perspective, foreshortening, line, plane, volume, composition, fore/middle/background | |

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| **Unit Title** | Observational Drawing: Still Life Self Portrait | | | **Length of Unit** | Quarter/Semester/Year |
| **Focusing Lens(es)** | Structure/Function | **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.4-GLE.2 | | |
| **Inquiry Questions (Engaging- Debatable):** | * Why would an artist draw a place, object or person instead of taking a picture? (VA09-Gr.HS-S.1-GLE.1,2,3) and (VA09-Gr.HS- S.2-GLE.3) and (VA09-Gr.HS-S.4-GLE.1-EO.a,b) * How do the media/materials an artist chooses influence the meaning of a drawing? * When is a drawing an illustration? When is it not? How do you know? * What is the role of an artist as “editor” when creating a drawing? | | | | |
| **Unit Strands** | Comprehend/Reflect/Create/Transfer | | | | |
| **Concepts** | Expressive Features & Characteristics of Art: Line, Shape and Form, Value and Texture, Composition: Scale and Proportion, Light and Shadow, Subject Matter, Artist Intent, Illusion, Visual Memory, Cultural and Historical Traditions, Relationships, Dimensional, Intent, Representation, Insight | | | | |

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| **Generalizations**  **My students will Understand that…** | **Guiding Questions**  **Factual Conceptual** | |
| Artists use visual memory to accurately render Illusions of form on a two-dimensional plane to develop and refine observational skills. (VA09-Gr.HS-S.1-GLE.1) and ( VA09-Gr.HS- S.2-GLE.2) and (VA09-Gr.HS-S.3-GLE.1,2) and (VA09-Gr.HS- S.4-GLE.2-EO.a) | What approaches can an artist take to achieve three-dimensional representation in a drawing? | Can an observational drawing accurately record all the visual information an artist observes?  Why would an artist choose to do a drawing rather than a print or painting to communicate what they observe? |
| Artists compose the characteristics and expressive features (of art) in observational drawings to consider the artist’s intent in the representation of the subject matter. (VA09-Gr.HS-S.1-GLE.1) and (VA09-Gr.HS- S.2-GLE.2) and (VA09-Gr.HS-S.3-GLE.1,2) and (VA09-Gr.HS-S.4-GLE.2-EO.a) | What expressive features are employed to create form in a realistic drawing?  What drawing techniques can be used to create value in a drawing? | Why should an artist consider composition before beginning in drawing?  How important are preliminary sketches and exercises to a successful, finisher observational drawing? |
| Approaches to rendering observational drawings can be influenced by culture and provide insight into when (historical or contemporary) and where the art was created. (VA09-Gr.HS-S.1-GLE.2,3) and ( VA09-Gr.HS- S.2-GLE.1,3) | How did artists’ use Camera Obscura and Camera Lucida to create realistic drawings? | Why would some artists’ consider using technology as “cheating” in creating an observational drawing? |

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| **Critical Content:**  **My students will Know…** | **Key Skills:**  **My students will be able to (Do)…** |
| * Observational drawing approaches and techniques (i.e. blind contour, contour, gesture, sketching, hatching, cross-hatching, and stippling) (VA09-Gr.HS-S.2-GLE.1-EO.c) * Preliminary plans and exercises that contribute to finished observational drawings (VA09-Gr.HS-S.1.-GLE.1) and (S.3-GLE.1,2) * Compositional elements of drawing (i.e. scale and proportion, light and shadow) (VA09-Gr.HS-S.1-GLE.1) * Expressive features and characteristics: Line, Shape and Form, Value and Texture media (VA09-Gr.HS-S.3-GLE.2-EO.a) * Characteristics of wet (Ink, wash, watercolor), dry (pencil, graphite, charcoal, dry pastels, chalk)’ and oil based (oil pastels, cattle markers) drawing media (VA09-Gr.HS-S.3-GLE.2-EO.a) * Purposes of drawing tools (stomp, eraser, chamois) (VA09-Gr.HS-S.3-GLE.2-EO.a) * Use of optical devices, such as camera obscura and camera lucida to create realistic drawings (VA09-Gr.HS-S.1-GLE.2-EO.a,b) * Stylistic differences of drawing in the work of Albert Dürer, Käthe Kollwitz, Paul Cézanne, André Masson, Robert Rauschenberg, Eva Hesse, (VA09-Gr.HS-S.2-GLE.1,3) | * Use visual expressive features and characteristics to describe and create drawings (VA09-Gr.HS-S.1-GLE.1-EO.a) * Create observational drawings using materials and techniques necessary to convey an intended meaning/purpose (VA09-Gr.HS-S.3-GLE.1) * Identify key artists employing observational drawing approaches (VA09-Gr.HS-S.1-GLE.2,) * Compare and contrast drawing styles across time and cultures (VA09-Gr.HS-S.1-GLE.3) * Describe how the intended meaning and purpose for a drawing is reflected in its structure (VA09-Gr.HS-S.4-GLE.2-EO.a,b) |

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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):** | | *Using the appropriate expressive features and characteristics, observational drawings are created to interpret people, places and objects in the world that demonstrate artist intent.* |
| **Academic Vocabulary:** | Representation, artistic periods, preliminary study, illustration, expression, artist intention, historical and cultural traditions. | |
| **Technical Vocabulary:** | Expressive features and characteristics of art, hatching, cross-hatching, stippling, sketching, scale, proportion, value, blind contour, contour, gesture, composition, style | |