



Making Meaningful Places

A year long curriculum for high school intermediate studio art
Grades 10-12
Designed and compiled by Whitney Brooks
Spring 2015



Miranda July

This curriculum was created and compiled by Whitney Brooks in the spring of 2015. It is meant to fulfill the course requirement for Pamela Bower-Basso's course, EDS-178: Curriculum Development, for the MAT in Art Education from Tufts University in affiliation with the School of the Museum of Fine Arts, Boston. It is full of ideas Whitney is excited about, and lessons she would love to teach.

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CURRICULUM PHILOSOPHY AND RATIONALE

Art education is important in that it teaches students to look, to consider, and to reflect. It teaches collaboration, persistence, and creative problem solving. A successful art curriculum is accessible and relevant to the students who may go on to study and work in creative fields, and equally relevant to those who will become tradespeople, or writers, or neuroscientists. This curriculum provides experience and practice in artistic styles, techniques and media; teaches a contemporary and relevant curriculum from a student centered approach; counters inequity and apathy and builds stronger communities through comprehensive multicultural education; and supplements students' critical and analytical abilities to afford them a more informed reading of visual and media culture.

This curriculum is an investigation of the factors that shape students' academic and social interests. Quality art education is cross disciplinary in approach and integrates tactile skills and and creative thinking. Art education is important if it can give students tools for understanding and exploring any range of topics from mathematics, to narrative concepts, to scientific processes. Central to this student-centered curriculum is the relationship between visual culture and the natural and built environment. Asking students to create artworks which explore personal and community narratives does more than engage their interest, it gives them a voice and values their experience. Finally, this art curriculum strives to make students visually literate, to interpret and make meaning of everyday imagery, and to consider cultural, historical, and aesthetic perspectives of places and landscapes. As an art educator, I offer students tools to engage in respectful and constructive dialogue, which will allow students opportunities to think critically and carefully about their own creative choices and processes.

COURSE GOALS

This year-long curriculum addresses and explores the topic of placemaking. It serves to allow students to examine and articulate a definition of place, to explore their interactions with the built and natural environment.

Through these explorations, students will consider how their lives, actions, and habits are formed and influenced by their surroundings. They will also consider ways that communities of people are invested in and integral to the physical spaces they inhabit.

The investigation of the intersections of community and space seeks to provide students a framework for innovative thinking, creative problem solving, and understanding art and design as an important tool for positive social change.

Focusing on community and the built and natural world, including an examination of natural disasters and environmental issues, allows students a context for understanding art making as something that happens outside of the art classroom or museums or gallery spaces. Hopefully it inspires connection to community and place, and inspires a feeling of environmental responsibility and stewardship.

CURRICULUM MAP

Making Meaningful Places

A year long curriculum for high school intermediate studio art

LESSON 1: A Room Of One's Own	Unit 1: This Must Be The Place
LESSON 2: All The Things Outside Me	
LESSON 3: In [Virtual] Search Of Our Mothers' Gardens	

LESSON 1: The Rules Of Play	Unit 2: Come Together
LESSON 2: Moments And Monuments	
LESSON 3: How Do You Solve A Problem Like The Present?	

LESSON 1: Finding Yourself In Nature	Unit 3: It's A Wild World
LESSON 2: Earthworks	
LESSON 3: Real Places Nightmare Landscapes	



BIG IDEA AND ENDURING UNDERSTANDINGS

OVERARCHING IDEA:

MAKING MEANINGFUL PLACES THROUGH ART AND DESIGN

Our built and natural environments reflect the social, political, and aesthetic values of a community.

This curriculum seeks to broaden perceptions about the following topics: contemporary art practices, the interdisciplinary roles of art and artists in society, community-based projects, and ways collaborative art making can inform our understanding of place, and be an agent for environmental and community stewardship. Learning to work in a variety of media to address topics central to the theme of place making will give students a diverse skillset and encourage critical thinking and problem solving.

CURRICULUM ENDURING UNDERSTANDINGS:

- Landscape is a location of evolving cultural and ecological patterns, processes and histories.
- Landscape and the environment are socially and culturally constructed.
- Artists, designers, activists, and community members influence and are influenced by the social and cultural constructions of their environment.

CURRICULUM ESSENTIAL QUESTIONS:

- What effect do my surroundings have on me? How do I affect my surroundings?
- How do our natural and built environments link political and aesthetic agendas?
- What is the role of artists, architects, community members, and engineers in current sustainability debates and initiatives?



UNIT 1: THIS MUST BE THE PLACE

EXPLORING IDENTITY THROUGH ENVIRONMENT

LESSON 1: A Room Of One's Own



LESSON 2: All The Things Outside Me



LESSON 3: In [Virtual] Search Of Our Mothers' Gardens



UNIT 1 MAP

THIS MUST BE THE PLACE

Exploring Identity through Environment

Adolescents are exploring and developing their sense of identity. It is important that they consider the social, community, and environmental factors which shape their identities. Asking students to consider the people and settings that are important to them, and to consider their family history, celebrates and affirms their identities and cultures.

Discuss created spaces and environments

Learn to translate drawings into 3D layers

Build a tableau or diorama of an imaginary space

Lesson 1: A Room Of One's Own

Examine portraiture work by contemporary painters

Discuss what setting communicates in paintings

Paint a portrait with attention to subject's surroundings

Lesson 2: All The Things Outside Me

Explore web-based art projects

Learn web design skills on Adobe Dream Weaver

Create web-based art that explores memory and history

Lesson 3: In [Virtual] Search Of Our Mothers' Gardens

UNIT 1 DESIRED RESULTS

UNIT TRANSFER GOALS

- Students will be able to independently use their learning to relate artistic processes to their understandings and experiences of their surroundings. This will be accomplished through art making and reflection on their identity, history and culture, and relationship to familiar and significant places.

ENDURING UNDERSTANDINGS

- Environments – from geographic regions to vernacular landscapes – affect the way we work and live, and interact with our communities.
- Our identities are shaped by our environments and the landscapes in which we grew up, and to which we hold ties.

ESSENTIAL QUESTIONS

- How do the spaces I occupy contribute to my sense of self?
- What specific things do objects and landscapes communicate?
- Where and when does home exist?

UNIT OBJECTIVES

- Students will gain knowledge about their own identities and the environmental factors that have shaped those identities.
- Students will visually express relationships between place and self.
- Students will consider and describe places and aspects of places that are significant to them and their family history.

STANDARDS ADDRESSED

- Mass State Framework 1: Materials, Methods, and techniques. *Students will demonstrate knowledge of the methods, materials, and techniques unique to the visual arts.*
- Mass State Framework 2: Elements and principles of design. *Students will demonstrate knowledge of the elements and principles of design.*
- Mass State Framework 8: Concepts of Style, Stylistic Influence, and Stylistic Change. *Students will demonstrate their understanding of styles, stylistic influence, and stylistic change by identifying when and where art works were created, and by analyzing characteristic features of art works from various historical periods, cultures, and genres.*
- Mass State Framework 9: Inventions, Technologies, and the Arts. *Students will describe and analyze how performing and visual artists use and have used materials, inventions, and technologies in their work.*
- Mass State Framework 10: Interdisciplinary Connections. *Students will apply their knowledge of the arts to the study of English language arts, foreign languages, health, history and social sciences, mathematics, science and technology/ engineering.*

UNIT 1 ASSESSMENT EVIDENCE

EVIDENCE

LESSON 1:

The final product for this lesson will be a 3-dimensional tableau or diorama of an imagined interior or exterior space. Students will work from planning sketches of spaces that speak to or reflect their identities. Students will construct shadow boxes and demonstrate the ability to translate 2-dimensional drawings into 3-dimensional layers. Students will also complete a written reflection about their finished artwork.

LESSON 2:

The final product for this lesson will be a portrait, made on a flat surface in acrylic paint. Students will exhibit evidence of planning and brainstorming, and will be able to speak to their decisions regarding who their portrait depicts, and how the subject's setting and surroundings reflects aspects of the subject's identity or personality.

LESSON 3:

The final product for this lesson will be a website that functions as a piece of art. This interactive web site, which addresses memory, place, and family history will be created on Adobe Dreamweaver. Students will share and explore each others' finished projects.

CONTINUUM OF ASSESSMENT

LESSON 1:

Rubric: The rubric for this lesson is a points based evaluation which addresses factors such as craftsmanship, effort, participation, and creative thinking and problem solving.

LESSON 2:

Rubric: The rubric for this lesson aims to assess students' ability to utilize technical skills and capacity for artistic and abstract representation.

LESSON 3:

Peer-evaluation sheet: The final assessment for this lesson is an evaluation sheet to be filled out by a classmate. Students will evaluate their peers' work, and offer written feedback on content, functionality, and visual design elements. Students will develop respectful and constructive critical skills.

UNIT 1 ASSESSMENT EVIDENCE

Rubric for Lesson 1:

	A (90-100%)	B (80-89%)	C/D (60-79%)	D/F (0-59%)
Craftsmanship	Student put extraordinary effort into mastery of media, tools, and material.	Student put good effort into mastery of media, tools, and material.	Student put some effort into mastery of media, tools, and material.	Student put limited effort into mastery of media, tools, and material.
Planning	Student shows evidence of planning. All planning materials and sketches are neat and completed. Student has kept planning materials organized.	Student shows evidence of planning. Most planning materials and sketches are neat and completed. Student has kept most planning materials organized.	Some evidence of planning is missing. Not all planning materials and sketches are neat or completed. Student has kept some or few planning materials organized.	Evidence of planning is missing. Few to no planning materials and sketches are neat or completed. Student has kept few or no planning materials organized.
Effort and Use of Class Time	Student was always on task and hardworking.	Student was usually on task and hardworking.	Student was sometimes on task and hardworking.	Student was rarely on task and hardworking.
Creativity	Student communicates ideas clearly and creatively and goes beyond the assignment.	Student almost always communicates ideas clearly and creatively and sometimes goes beyond the assignment.	Student communicates ideas sufficiently.	Student communicated ideas poorly or infrequently.



LESSON 1: A ROOM OF ONE'S OWN

In this lesson, students will look at the work of artists who have created art in the form of rooms or other interior architectural spaces. Students will consider how artists have communicated aspects of their identity and personality through those spaces. Students will consider what topics certain choices of objects and colors speak to, as well as spatial arrangements and other factors. Students will brainstorm an imagined place – interior or exterior – that speaks to facets and aspects of their personality and identity.

The final product will be a 3 dimensional tableau or diorama of that imagined interior or exterior space. Students will construct these dioramas from drawings and paintings on layers of paper, inside wooden shadow boxes. Students may also incorporate found or other small objects.



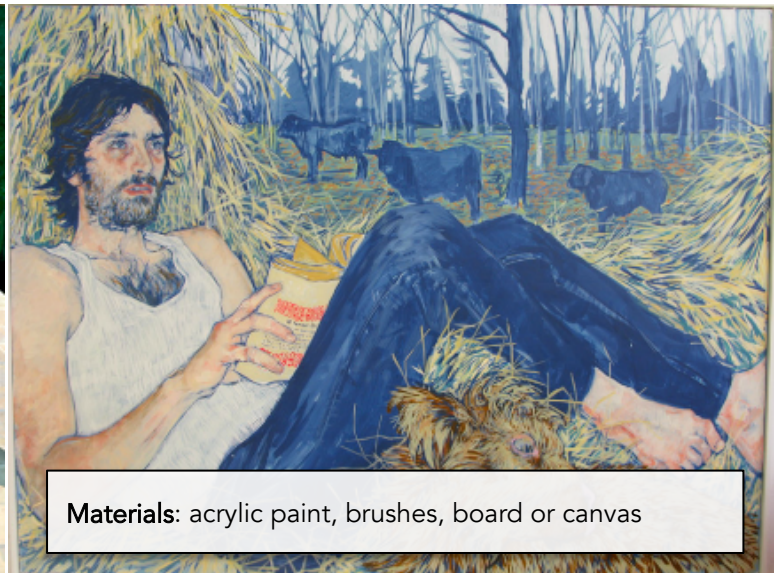
Materials: wood and hardware, watercolor or heavy paper, ink, pens, watercolor or gouache paints, additional materials as necessary
Resources:
Temporary Structures: Performing Architecture in Contemporary Art at DeCordova Museum and Sculpture Park – decordova.org



Top: Erwin Wurm. Bottom: Instant Coffee, Alison May Kiputh

LESSON 2: ALL THE THINGS OUTSIDE ME

This lesson will begin with an examination of portraiture work by contemporary painters. Students will create a portrait in painting. First, students will choose a subject for their portrait. They will address what reasons compel them to create a portrait of their subject, and what parts of their subject's identity or personality they wish to communicate. After discussing and analyzing the work of contemporary painters who depicted important aspects of their subject's personality through setting, clothing, and objects around the subject, students will consider ways they might do the same in their paintings. Students will work towards developing their own style and artistic process. This lesson will include technical demonstrations, and discussion of color theory.



Materials: acrylic paint, brushes, board or canvas



Clockwise from top left: David Hockney, Hope Gangloff, Elizabeth Peyton, Jordan Casteel

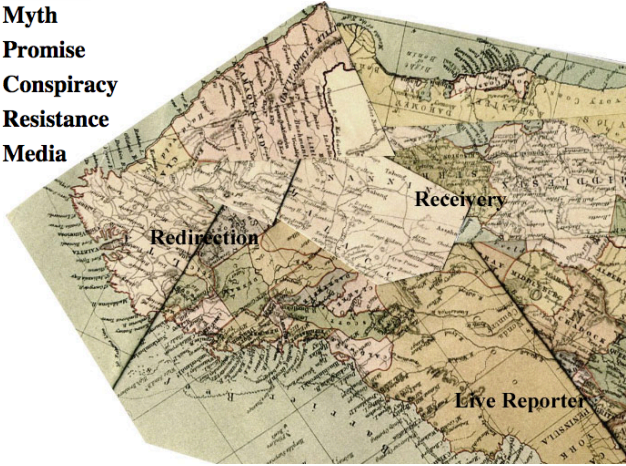
LESSON 3: IN [VIRTUAL] SEARCH OF OUR MOTHERS' GARDENS

This lesson serves as an introduction to and exploration of web-based art, as well as an investigation of family history, culture, and place. Students will read and reflect on excerpts from Alice Walker's *In Search of our Mothers' Gardens* and Marshall McLuhan's *The Medium is the Message*. Students will learn to build websites on Adobe Dreamweaver. They will create an interactive web site, functioning primarily as a piece of art, which addresses memory, place, and family history. These websites may include family artifacts such as photographs, and writings. Students will analyze the work of artists who use the web as their medium.

Materials: computers with Dreamweaver, scanners, photo editing software



Myth
 Promise
 Conspiracy
 Resistance
 Media



there

here

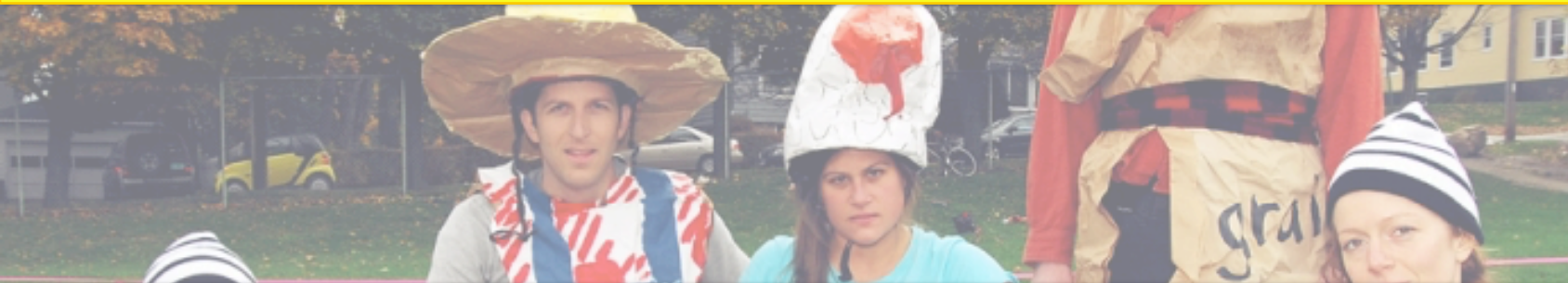
UNIT 2: COME TOGETHER

COOPERATIVE AND COMMUNITY BASED ART AND DESIGN

LESSON 1: The Rules Of Play



LESSON 2: Moments And Monuments



LESSON 3: How Do You Solve A Problem Like The Present?



UNIT 2 MAP

COME TOGETHER

Cooperative and Community Based Art and Design

This unit seeks to explore the potential for positive change in collaborative, community-based art. It is important for students to develop collaborative and cooperative working skills, to learn the process of drafting and revision, and to explore the intersections of science, art, and technology.

Discuss the role of rules in conceptual art

Learn about artists who work with rules and play

Develop and implement art played as a game

Lesson 1: The Rules Of Play

What is the contemporary monument?

Learn drawing and drafting skills

Create a proposal for a public monument

Lesson 2: Moments And Monuments

Discuss artists who work to address problems

STEAM and community arts integration

Project and community-based learning

Lesson 3: How Do You Solve A Problem Like The Present?

UNIT 2 DESIRED RESULTS

UNIT TRANSFER GOALS

- Students will be able to independently use their learning to create positive change in their communities through collaborative, community-based art projects. Students will develop collaborative and cooperative working skills, explore the intersections of science, art, and technology, and understand how community creates and is integral to the experience of a place.

ENDURING UNDERSTANDINGS

- Art serves diverse functions. It can offer solutions for problems or simply exist to be fun and enjoyable.
- Artists have a responsibility to identify and respond to social and environmental issues.
- Artists build strong and healthy communities through public art and community collaborations,.

ESSENTIAL QUESTIONS

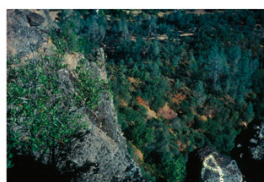
- How can community based design improve community, and how can a dysfunctional space be transformed into a thriving social landscape?
- How does art respond to, engage, and seek to improve quality of living for people living in a community?
- How can the arts be a part of civic life and community development?

UNIT OBJECTIVES

- Students will work collaboratively and cooperatively to create engaging art projects.
- Students will gain knowledge about their communities and the social, political, and environmental factors important to those places.
- Students will seek innovative and creative solutions to real world problems.

STANDARDS ADDRESSED

- Mass State Framework 4: Drafting, Revising, and Exhibiting. *Students will demonstrate knowledge of the process of creating and exhibiting their own artwork: drafts, critique, self-assessment, refinement, and exhibit preparation.*
- Mass State Framework 6: Purposes and Meanings in the Arts. *Students will describe the purposes for which works of dance, music, theater, visual arts, and architecture were and are created, and, when appropriate, interpret their meanings.*
- Mass State Framework 7: Roles of Artists in Communities. *Students will describe the roles of artists, patrons, cultural organizations, and arts institutions in societies of the past and present.*
- Mass State Framework 9: Inventions, Technologies, and the Arts. *Students will describe and analyze how performing and visual artists use and have used materials, inventions, and technologies in their work..*



UNIT 2 ASSESSMENT

EVIDENCE

EVIDENCE

LESSON 1:

The final product for this lesson will be a collaborative and community-based project. The final project should be interactive, and may take the form of a game, set of rules, or social event. Students will have written proposals and instructions for their projects, and will have created any necessary props, costumes, or equipment from materials available to them in the art room.

LESSON 2:

The final product for this lesson will be a proposal for a public monument. Student groups will submit a drawing of their proposed monument in its landscape, a 3-dimensional, to-scale architectural model, and give an oral presentation about their proposal.

LESSON 3:

The final product for this lesson may take a variety of forms. It will be a project that integrates community involvement, and innovative design and STEAM concepts, to offer a solution to a problem. For instance, students might develop a system for recycling rainwater for a community garden, or create a system and visual aids to implement a school-wide recycling and composting effort.

CONTINUUM OF ASSESSMENT

LESSON 1:

Reflection sheet: The reflection sheet for this lesson will be a synthesis of students' journaling assignment throughout the lesson.

LESSON 2:

Rubric: The rubric for this lesson aims to assess a student's cumulative knowledge and skills demonstrated. Students are evaluated on a points based system.

LESSON 3:

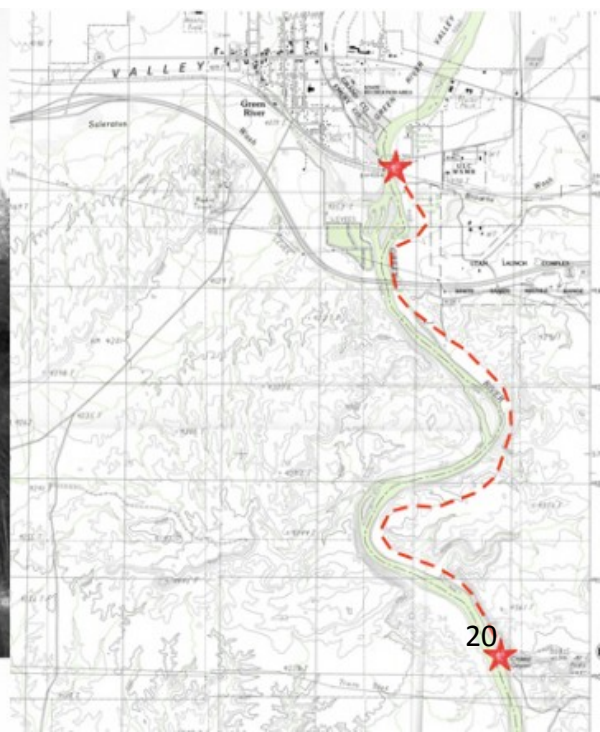
Reflection sheet: The reflection sheet for this lesson will assess students' research and planning efforts.



UNIT 2 ASSESSMENT EVIDENCE

Reflection Sheet for Lesson 3:

1. Briefly describe the problem your project seeks to address or solve.
2. Who comprises the community your project is placed in? How does your project involve, reflect or help the community?
3. List sources and research materials you found. What was the most interesting or helpful piece of research?
4. Describe the purpose and function of your project for someone who would be encountering it for the first time. What does your project need to be sustainable, and continue functioning for a longer time span?
5. Describe challenges or setbacks you faced. How did you adapt to these?



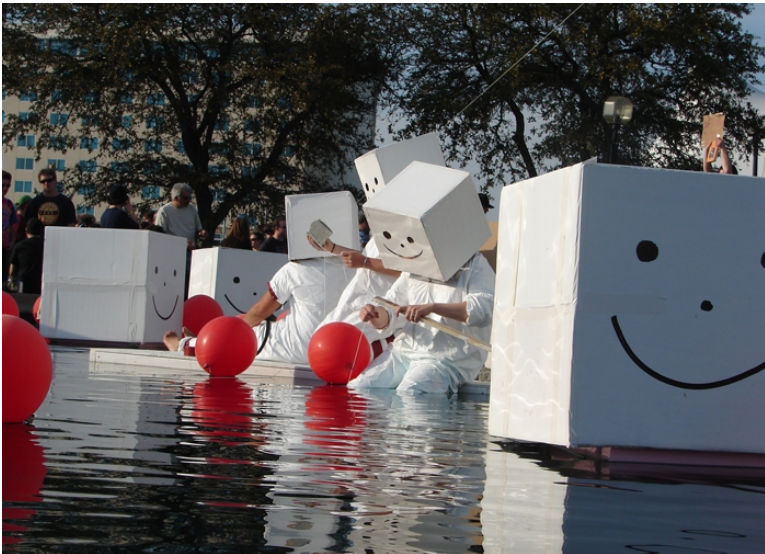
LESSON 1: THE RULES OF PLAY

Students will be introduced to contemporary, conceptual, and performance artists whose work relies on interaction with other people. Students will consider and analyze ways art can engage and celebrate specific communities. While reflecting on themes of cooperation, collaboration, and community, students will be able to articulate ways communities of people comprise and interact with their landscapes. Students will be introduced to several community-based art projects by various contemporary artists and artist groups, with attention to works of art that feature rules or game structures.

In in lesson, students will create rules and props for a game-based piece of art. They will work in groups to develop written proposals, and rules for their project. They will then be able to use the materials available to them in the art room to develop necessary props, costumes, or other objects.



Materials: paper, cardboard, papier-mache, art room materials as needed



LESSON 2: MOMENTS AND MONUMENTS

Students will consider the role of public monuments throughout history and into the present.

This lesson will introduce students to design and architectural processes. Students will look at trends and notable examples of contemporary public monuments and architectural design. Using Maya Lin's design for the Vietnam Memorial as a point of reference – Lin was a 20-year-old undergraduate student when her design was chosen out of more than 1,400 submissions from many notable architects, sculptors, and landscape architects – this lesson will be framed as a design competition. The class will choose an event or idea to memorialize, and then will be broken into small working groups.

The class will learn drafting and drawing skills through lessons on drawing perspective and landscape. Students will also learn to make architectural models, paying attention to scale and good craftsmanship.

Each working group will be responsible for a final product of a drawing of their monument in its proposed location, a 3-dimensional model, and an oral presentation of their project.



Materials: pencils, paper, drafting materials, paperboard, xacto knives, glue

Resources:
Monuments | Abstract Critical
<http://abstractcritical.com/article/monuments/>
Riegl, A. (1996). The Modern Cult of Monuments: Its essence and its development. Historical and philosophical issues in the conservation of cultural heritage, 69, 83.



Finn Eirik Modahl, Maya Lin

LESSON 3: HOW DO YOU SOLVE A PROBLEM LIKE THE PRESENT?

In this lesson, students will explore the work of artists' collaboratives and groups working to create solutions to social and environmental issues. Students will discover how collaborative projects can expand from the classroom to become public projects. This lesson will enforce the idea that function and appearance of public spaces connects with cultural, economic, and social well-being of the population that shares it.

Students will be assigned a real-world problem that affects their school, or larger community. Working through design processes, and by integrating technology and art, they will create work that addresses or offers a solution to the problem.



Materials: computers and internet for research, any available art room materials, and other materials as necessary

Resources:
 STEM to STEAM <http://stemtosteam.org/>
 Smith, S. (2005). Beyond green: Toward a sustainable art. Chicago: Independent Curators International

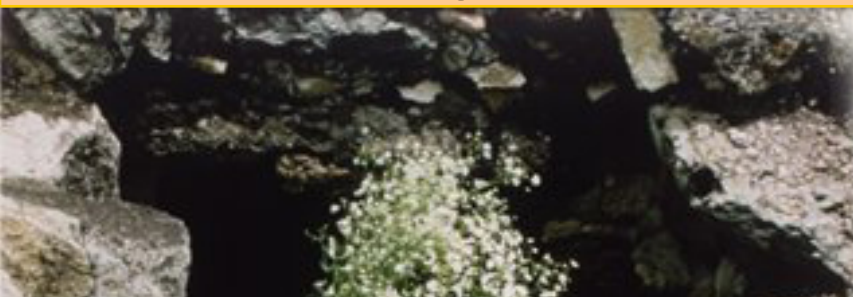


Top: Working Group, Bottom: Futurefarmers, Fallen Fruit

UNIT 3: IT'S A WILD WORLD

ART AND THE NATURAL ENVIRONMENT

LESSON 1: Finding Yourself In Nature



LESSON 2: Earthworks



LESSON 3: Real Places Nightmare Landscapes



UNIT 3 MAP

IT'S A WILD WORLD

Art and the Natural Environment

This unit asks students to examine their relationship to the natural world. Students will use art making as a tool to address and articulate environmental concerns.



Discuss documentation and experience of a place.
Learn digital photography, and Photoshop skills
Photo essay on experiencing a location

Lesson 1: Finding Yourself In Nature

Analyze land and environmental art works
Discuss site specific installations
Create a temporary, nature-based installation

Lesson 2: Earthworks

View and critique work of film and video artists
Learn video editing software
Create video art from re-appropriated sources

**Lesson 3: Real Places
Nightmare
Landscapes**

UNIT 3 DESIRED RESULTS

UNIT TRANSFER GOALS

- Students will be able to independently use their learning to use digital photography and video, and temporary earth-based sculptures to communicate their ideas. Students will be able to articulate and address environmental concerns and current issues.

ENDURING UNDERSTANDINGS

- Artists gain inspiration from their natural and built surroundings.
- Artists use the earth and nature as subject matter and as media.
- Art can be made to critique or bring awareness to environmental concerns and issues, or to highlight landscape forms and features.

ESSENTIAL QUESTIONS

- What are the ways artists make work in response to their surrounding environments?
- What is my relationship to the natural and built landscapes I occupy?
- How can art address concerns about the environment and environmental disaster?

UNIT OBJECTIVES

- Students will be able to use digital photography and video, and temporary earth-based sculptures to communicate their ideas.
- Students will examine their relationship to the natural world, and address and articulate environmental concerns.

STANDARDS ADDRESSED

- Mass State Framework 1: Materials, Methods, and techniques. *Students will demonstrate knowledge of the methods, materials, and techniques unique to the visual arts.*
- Mass State Framework 2: Elements and principles of design. *Students will demonstrate knowledge of the elements and principles of design.*
- Mass State Framework 3: Observation, Abstraction, Invention, and Expression. *Students will demonstrate their powers of observation, abstraction, invention, and expression in a variety of media, materials, and techniques.*
- Mass State Framework 5: Critical Response. *Students will describe and analyze their own work and the work of others using appropriate visual arts vocabulary. When appropriate, students will connect their analysis to interpretation and evaluation.*
- Mass State Framework 10: Interdisciplinary Connections. *Students will apply their knowledge of the arts to the study of English language arts, foreign languages, health, history and social sciences, mathematics, science and technology/ engineering.*



UNIT 3 ASSESSMENT EVIDENCE

EVIDENCE

LESSON 1:

The final product for this lesson will be a photo essay of four to six images. Students will also submit a digital contact sheet and know how to save their images for printing and web display.

LESSON 2:

The final product for this lesson will be a temporary, site-specific installation. Students will use materials found in the natural world to create interesting and aesthetically pleasing installations. Students will deepen their photography skills by digitally documenting their finished installations.

LESSON 3:

The final product for this lesson will be a piece of video art, the footage for which will be sourced from the internet, and edited and reframed by the student using video editing software. The finished video piece will explore ideas of dystopia and environmental disaster.

CONTINUUM OF ASSESSMENT

LESSON 1:

Rubric: The rubric for this lesson is a points based evaluation. The rubric assesses and measures student learning in regards to technical skills and creative content.

LESSON 2:

Reflection sheet: The reflection sheet in this lesson seeks to assess students' ability to effectively describe their art making process. Students will be able to verbalize their choices, challenges, and aesthetic and artistic goals.

LESSON 3:

In-class Critique: The assessment for this lesson takes the form of an in-class critique. The class will hold a film screening of everyone's projects, followed by a discussion of the works' content and visual elements.



UNIT 3 ASSESSMENT EVIDENCE

Rubric for Lesson 1

	A (90-100%)	B (80-89%)	C/D (60-79%)	D/F (0-59%)
Quality of Product/ Mastery of Photographic Techniques	Student put extraordinary effort into mastery of digital camera, editing software, and lighting situations.	Student put good effort into mastery of digital camera, editing software, and lighting situations.	Student put some effort into mastery of digital camera, editing software, and lighting situations.	Student put little effort into mastery of digital camera, editing software, and lighting situations.
Planning and Organization	Student shows evidence of planning and organization. Student has kept all contact sheets and original image files. All digital files are organized.	Student shows evidence of planning and organization. Student has kept most contact sheets and original image files. Most digital files are organized.	Some evidence of planning and organization is missing. Student has kept some contact sheets and original image files. Digital files are not well organized.	Evidence of planning and organization is missing. Student has kept few contact sheets and original image files. Digital files are not organized.
Effort and Use of Class Time	Student was always on task and hardworking.	Student was usually on task and hardworking.	Student was sometimes on task and hardworking.	Student was rarely on task and hardworking.
Creativity, Communication , and Aesthetic Consideration	Student communicates ideas clearly and creatively and goes beyond the assignment.	Student almost always communicates ideas clearly and creatively and sometimes goes beyond the assignment.	Student communicates ideas sufficiently.	Student communicated ideas poorly or infrequently.

LESSON 1:FINDING YOURSELF IN NATURE

Students will create a project utilizing photography to reflect their own experience with different locations.

Students will discuss how they feel connected or disconnected to their own environments. They will also be asked to investigate how color, movement, and music can change the experience of a place.

In this lesson, students will be given an introduction to digital photography, and such topics as: composition, light metering, shutter speed and aperture relationship, and good camera settings. Students will also be introduced to the basic functions of Adobe Photoshop or similar photo editing software.

The final product for this lesson will be a photo essay of four to six images. Students will also submit a digital contact sheet and know how to save their images for printing and web display.



Materials: digital cameras, tripods, computers with photo editing software



LESSON 2: EARTHWORKS

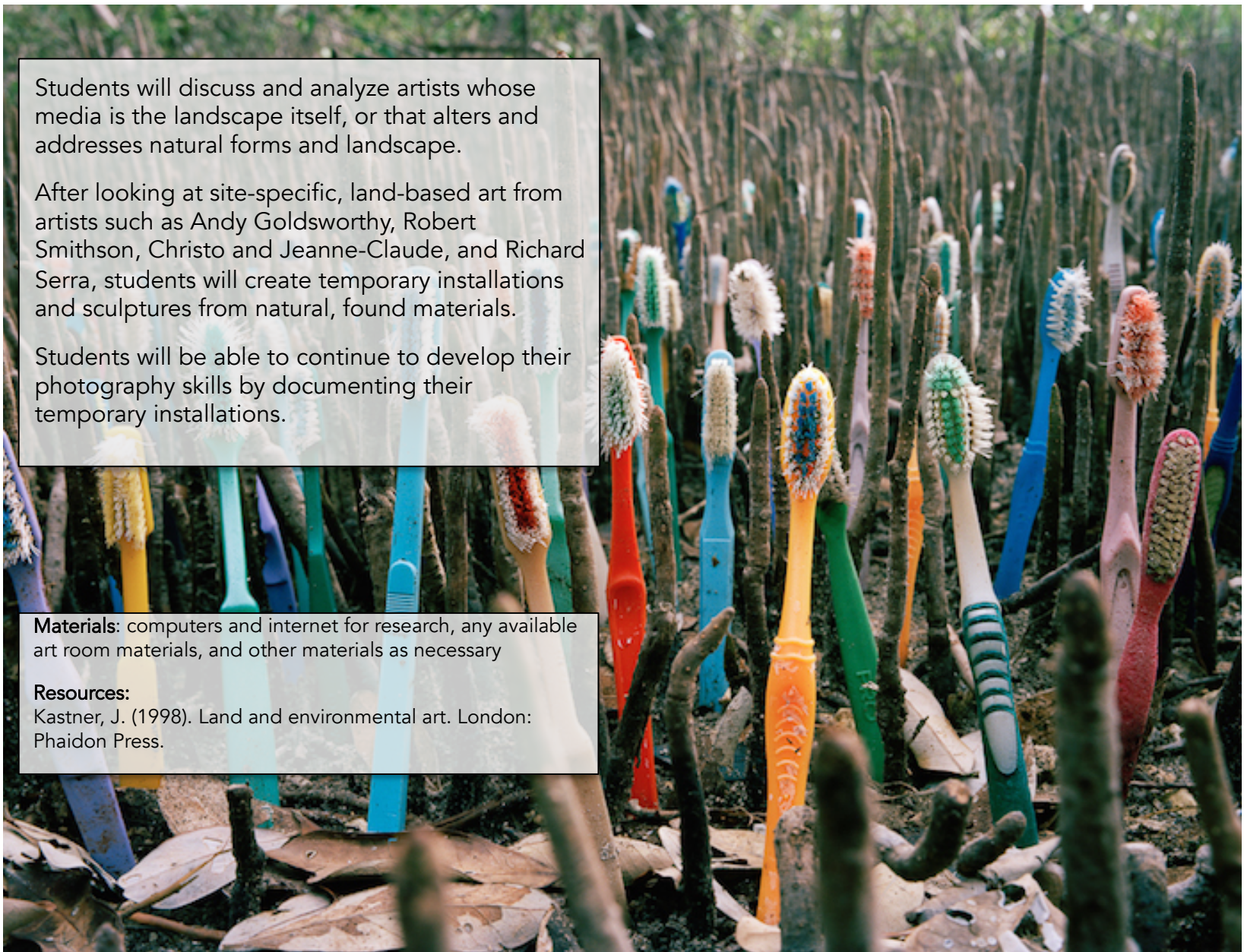
Students will discuss and analyze artists whose media is the landscape itself, or that alters and addresses natural forms and landscape.

After looking at site-specific, land-based art from artists such as Andy Goldsworthy, Robert Smithson, Christo and Jeanne-Claude, and Richard Serra, students will create temporary installations and sculptures from natural, found materials.

Students will be able to continue to develop their photography skills by documenting their temporary installations.

Materials: computers and internet for research, any available art room materials, and other materials as necessary

Resources:
Kastner, J. (1998). Land and environmental art. London: Phaidon Press.



Top: Alejandro Duran, Bottom: Andy Goldsworthy, Christo and Jeanne-Claude

LESSON 3: REAL PLACES NIGHTMARE LANDSCAPES

Students will learn how artists appropriate materials, styles, or techniques used by dominant culture to re-create a new work with meaning that is critical of the intent of the original. This lesson will introduce artistic practices such as culture jamming and detournment, and will look at work from Werner Hertzog, The Yes Men, Guerilla Girls, and others.

Students will choose a dystopian reality – for instance, an environmental disaster, or a social or political upheaval - to research and find video footage of. They will use video editing skills to reframe reframe that footage to be critical or oppositional.



Materials: computers and internet, video editing software, projectors

Resources:
Hohn, D. (2008, June 21). Sea of Trash from The New York Times.
Werner Hertzog, *Lessons of Darkness* (1993)



DIFFERENTIATION PLAN

For ELL students, or students with limited English proficiency:

Teacher will include visual explanations and images throughout the lesson, repeated modeling of tasks and techniques, flexibility with regards to processing time and deadlines, allowing written components of lessons to be completed in student's native language when appropriate.

For students with processing challenges:

Repeated instruction and multiple demonstrations of skills and tasks

For students with ADD, ADHD, and other attention disorders:

Students who are unable to focus for long periods of time may have an alternate assignment to work on when breaks are needed from the main lesson

For students with hearing impairment or auditory processing disorders:

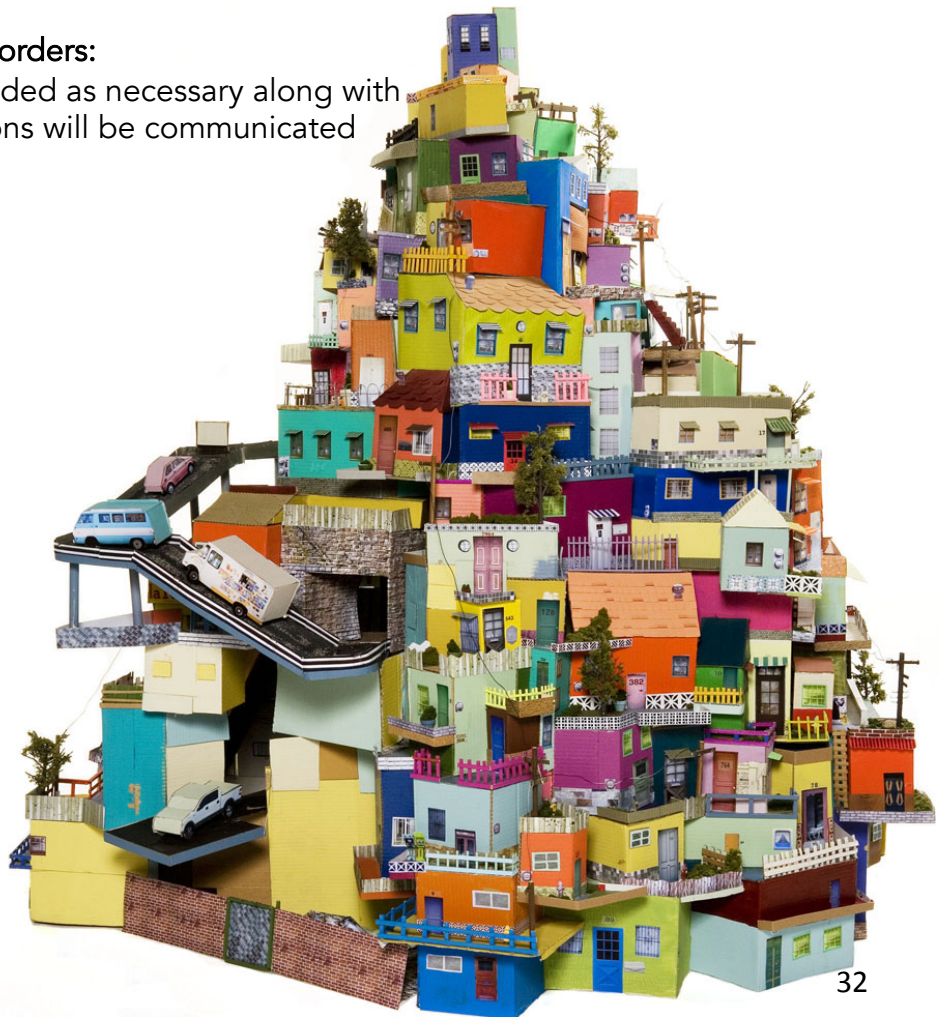
Visuals will be provided along with modeling of every step of the lesson. Classroom microphone may be used.

For students with visual impairments:

Student may sit closest to the teacher or demonstration area. Student may watch visuals on iPad or other device. Instructions will be communicated orally as well as visually.

For students with reading and writing disorders:

Spelling and vocabulary lists will be provided as necessary along with scaffolded writing assignments. Instructions will be communicated orally as well as in written form.



STANDARDS-BASED SCOPE AND SEQUENCE CHART

Massachusetts State Frameworks for Visual Arts, 5-12	Unit 1 This Must Be The Place			Unit 2 Come Together			Unit 3 It's A Wild World		
	1	2	3	1	2	3	1	2	3
LESSONS									
Methods, Materials, & Techniques	■	■	■				■	■	■
Elements & Principles of Design	■	■	■	■	■	■	■	■	■
Observation, Abstraction, Invention & Expression				■	■	■	■	■	■
Drafting, Revising, & Exhibiting				■	■	■			
Critical Response							■	■	■
Purposes & Meaning in the Arts				■	■	■			
Roles of Artists in Communities				■	■	■			
Concepts of Style, Stylistic Influence & Change	■	■	■						
Inventions, Technologies & the Arts			■	■	■	■			
Interdisciplinary Connections	■	■	■				■	■	■

PROGRAM ASSESSMENT

PURPOSE OF THE ASSESSMENT

The year-long assessment plan is meant to measure students' understanding of individual lesson content and skills. The assessment allows for documentation of student progress, and promotes students' critical thinking and visual literacy.

CONTENT AND SKILLS TO BE ASSESSED

Students will be assessed on their ability to:

- Synthesize the enduring understandings and essential questions of the course into a series of art works

- Create works of art that show an understanding of the national and state visual arts standards

- Explore their identity, and relationship to place and community through art making

- Develop and advance their art making abilities

ASSESSMENT TOOLS AND STRATEGIES

Assessment tools and strategies include, but are not limited to:

- Individual student portfolio reviews and organization.

- Class critiques

- Rubrics that aim to assess cumulative knowledge and students' ability to synthesize a cohesive body of work within the context of enduring understandings and essential questions.

- Reflection sheets that aim to create a platform for student assessment through written documentation.



PROGRAM ASSESSMENT

GRADING

Cumulative assessment is evaluated on a points based system, which is translated into letter grades. Grades are derived from project rubrics and reflections, classwork, homework and participation. This system is designed to represent a student's demonstrated ability to meet the objectives of the course. A final grade is a cumulative average of students' grades throughout the year after a final portfolio review.

ACCOMODATIONS

Individual accommodations for students with IEP's, 504's and ELL requirements are informed by the differentiation plan. Accommodations include the following strategies:

- Clear communication in both written and verbal forms

- Collaboration with guidance counselors, paraprofessionals and staff aids, and parents

- Creating classroom environments that are emotionally and physically safe and conducive for learning for all students

- Modification in the form of reduced or altered performance tasks

- Individualized assessment and assistance

REPORTING OUT PLAN

Interim reports with letter grades and teacher comments will be sent home quarterly. The teacher will also have at least one conference with parents per year at parent-teacher conference night. Additional parent and teacher meetings will be possible upon request. The teacher is available and able to be contacted by students, parents, and administrators via email.



GLOSSARY OF ART TERMS

Collaboration – A working arrangement between an artist and another person, group, or institution.

Community Based Art - Any art form which focuses on involving community members, who contribute a variety of talents, to design and create a public art piece.

Culture Jamming/ Detournment - Appropriating and altering an existing media artifact, one that the intended audience is already familiar with, in order to give it a new, subversive meaning

Ecology – The relationship between organisms and their environment, ecology is also concerned with the relationship between people and nature.

Installation - Artwork created for a specific place or location, which may be temporary or permanent.

Interdisciplinary – Involving two or more academic, artistic, or scientific areas of knowledge.

Land Art – or earth art is an art movement in which landscape and the work of art are inextricably linked

Landscape – Refers to all the things in the natural and built environment.

Landscape Architecture – The art and practice of designing the outdoor environment

Monument – A statue, building, or other structure erected to commemorate a famous or notable person or event

Narrative – A representation, written or artistic, of a story or series of events.

Performance Art - An art form that combines visual art with dramatic performance

Re-appropriation - The cultural process by which a group reclaims terms or artifacts that were previously used in a way disparaging of that group

Site-Specific - A work of art created for a specific architectural or environmental situation.

Web Art - A form of digital artwork distributed via the Internet



MASSACHUSETTS VISUAL ARTS FRAMEWORKS

Pre-K-12 Learning Standards for the Visual Arts:

Framework 1: Materials, Methods, and Techniques. *Students will demonstrate knowledge of the methods, materials, and techniques unique to the visual arts.*

Framework 2: Elements and principles of design. *Students will demonstrate knowledge of the elements and principles of design.*

Framework 3: Observation, Abstraction, Invention, and Expression. *Students will demonstrate their powers of observation, abstraction, invention, and expression in a variety of media, materials, and techniques.*

Framework 4: Drafting, Revising, and Exhibiting. *Students will demonstrate knowledge of the process of creating and exhibiting their own artwork: drafts, critique, self-assessment, refinement, and exhibit preparation.*

Framework 5: Critical Response. *Students will describe and analyze their own work and the work of others using appropriate visual arts vocabulary. When appropriate, students will connect their analysis to interpretation and evaluation.*

Pre-K-12 Connections Strands for the Visual Arts:

Framework 6: Purposes and Meanings in the Arts. *Students will describe the purposes for which works of dance, music, theater, visual arts, and architecture were and are created, and, when appropriate, interpret their meanings.*

Framework 7: Roles of Artists in Communities. *Students will describe the roles of artists, patrons, cultural organizations, and arts institutions in societies of the past and present.*

Framework 8: Concepts of Style, Stylistic Influence, and Stylistic Change. *Students will demonstrate their understanding of styles, stylistic influence, and stylistic change by identifying when and where art works were created, and by analyzing characteristic features of art works from various historical periods, cultures, and genres.*

Framework 9: Inventions, Technologies, and the Arts. *Students will describe and analyze how performing and visual artists use and have used materials, inventions, and technologies in their work.*

Framework 10: Interdisciplinary Connections. *Students will apply their knowledge of the arts to the study of English language arts, foreign languages, health, history and social sciences, mathematics, science and technology/ engineering.*



PEDAGOGICAL SOURCES

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