Benchmarks		Criteria
The student will:		
Project ONE:	Ceramic Functional Animal Sculpture Activity #1	TBD
2.1 Create/Make 1.1 (3-D)	create a 3-D ceramic animal that is designed for one function (or personal use) The ceramic animal will include your chosen hand building technique(s), the elements of color, form, and texture and principles of contrast and pattern.	Criteria referenced Rubric (see grade sheet)
<b>Create/Make</b> 1.2	Activity #2 Maintain a "sketchbook/journal" with drawings and ideas for your ceramic functional animal. Revisions should be included that were developed from self-reflection and feedback from either peers or the teacher.	Rating Scale -Multiple forms of feedback-no Feedback -Multiple revisions to no revision was
<b>Create/Make</b> 1.1 1.2	Write an artistic intent statement that includes:	made. TBD
1.2	particular use for the animal object.	Checklist with four points to be
Foundations: 1.1 (color, texture, form) 1.2 (pattern, contrast) 2.1(3-D, ceramics)	<ul> <li>Analysis of <i>how</i> the elements and principles that you used created a likeness of the animal you chose to depict or <i>how</i> the elements and principles that you used changed the appearance of the animal you chose.</li> <li>How did the clay tools and techniques that you chose shape the work?</li> <li>Analyze how the function (or use) for the ceramic animal guided the choices that you made about the design.</li> </ul>	included in the statement.
<b>H</b> 2 (1) (1) (1) <b>H</b> 1 1) <b>H</b> 1	Foundations 2.1 Create/Make .1 (3-D) Create/Make .2 Create/Make .1 .2 .3 Foundations: .1 (color, texture, form) .2 (pattern, contrast)	Ceramic Functional Animal Sculpture Activity #1Foundations2.1Create/Make .1 (3-D).1 (3-D)Create/Make .2.1 (3-D)Create/Make .2.2Create/Make .2.3Create/Make .2.1.2Create/Make .2.2Create/Make .2.2.3Create/Make .2.1.2.3.1.1.2.3.4.1.2.3.4.1.2.3.4.1.2.3.4.1.2.3.4.1.2.3.4.4.5.5.6.1.1.2.3.4.5.5.6.6.7

## Middle School Curriculum Map for Bemidji District Visual Arts K-12 Scope and Sequence

Techniques:	Create/Make		
• vocabulary and use of tools in ceramics	1.3		
• clay forming using pinch, slab, coil,	1.5		
molding and attachment (slip) of pieces			
<ul> <li>sculptural (modeling) for animal likeness</li> </ul>			
<ul> <li>finishing (such as adding details,</li> </ul>			
glazing, firing			
grazing, ming			
Material:			
Clay, pencil, drawing materials		No Assessment for Standards with Colored Pencil Portrait	
		No Assessment for Standards with Colored Fencin Fortrait	
<b>Project Two: Colored Pencil Portrait in</b>			
the Style of Cubism (One week)			
On-going:			
<ul> <li>Beginning use of the create process for</li> </ul>			
drawing			
• Exploration of tools and medium for			
intent			
Beginning use of critique for revision			
(feedback with peers and teacher)			
• Art History (cubism)			
Planning art work to meet personal			
intent/expression			
<ul> <li>Understanding art processes (drawing)</li> </ul>			
• Purposes for art (exploring a different			
style for portraits)			
• Points of View for developing a			
composition.			
Focus is on:			
Elements:			
• Color			
• Line (linear, organic)			
• Shape (geometric/faceted shapes)			
Value (gradation)			
Space (facial planes)			
Principles:			
Color Pattern			
• Unity			
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<ul> <li>Techniques:</li> <li>vocabulary (such as gradient, point of view, cubism, "ism", linear, portrait, self-portrait, value)</li> <li>colored pencil drawing (such as shading, application of strokes, change of pencil pressure)</li> <li>using a ruler/straight edge/developing crisp line Material:</li> <li>colored pencil, pencil, 9x12 drawing paper, rulers, and mirrors.</li> <li>Project Three: Surrealism Collage (1 week)</li> <li>On-going:</li> <li>Beginning use of the create process with collage</li> <li>Exploration of tools and medium for</li> </ul>	Project THREE Foundations: 2.1 Create/Make	Surrealism Collage Activity #1 Create a 2-D collage from images in magazines. Your collage should use style characteristics of Surrealism that the artists Magritte, Dali, or Kahlo used. (changing an object's scale/proportion, juxtaposition of dissimilar objects, objects located in unusual places or positions, objects used in unusual ways) Manipulate the images by cutting, cropping, and trimming and cutting into the background picture to blend dissimilar objects	<b>TBD</b> Criteria Referenced Rubric
<ul> <li>Exploration of tools and medium for intent</li> <li>Beginning use of critique for revision (feedback with peers and teacher)</li> <li>Art History that focuses on: surrealism and the art of Dali, Magritte and collage and the art of Matisse, Picasso.</li> <li>Planning art work to meet personal intent/expression/theme</li> <li>Understanding art processes (collage)</li> <li>Purposes for art (exploring sub conscious/dreams)</li> </ul> Focus is on: Elements: <ul> <li>Color</li> <li>Shape</li> <li>Space (positive/negative)</li> <li>Texture</li> </ul>	1.1 Foundations:	Activity #2 Share your "unglued" composition by placing it on your table with "Silent Viewing/Oral Response Sheet" next to it. In groups of four review the compositions on the table in a silent viewing session and respond to three compositions on the "Silent Viewing/Oral Response" sheets. When the silent viewing is completed, pass the sheet around the table so that each person can use their notes to talk about each composition in an oral group session. "Tour" the unglued surrealism collages on each table and observe all the interpretations/translations for ideas for revisions. Revise your unglued collage using feedback from oral response	<b>TBD</b> Rating Scale
	3.2 Create/Make 1.2 Respond/Critique 1.1	<ul> <li>Activity #3</li> <li>Glue down your composition and complete Surrealism Artist</li> <li>Statement. Post your responses and your finished surrealism collage. The questions are: <ol> <li>My composition is Surreal because (use terms and</li> </ol> </li> </ul>	<b>TBD</b> Rating Scale

<ul> <li>Focus is on: Principles:</li> <li>Balance (symmetrical/asymmetrical)</li> <li>Unity</li> <li>Movement</li> <li>Techniques:</li> <li>Vocabulary</li> <li>Cutting (x-acto, scissors)</li> <li>Collage (blending and inserting cut-outs, gluing, composition)</li> <li>Presentation (matting/artist intent)</li> <li>Material:</li> <li>magazines, matt board, cutting tools, glue</li> <li>Project Four: Impressionist/Post-Impressionist Landscape Painting (2 weeks)</li> <li>On-going:</li> <li>Beginning use of the create process with painting (developing ideas from brainstorming, focusing, elaborating, executing)</li> <li>Exploration of tools and medium for intent</li> <li>Beginning use of critique for revision (feedback with peers and teacher)</li> <li>Art History that focuses on: Impressionism/Post-Impressionism and the art of such artists as: Cezanne, Degas, Renoir, Van Gogh, Seurat, Gauguin.</li> <li>Planning artwork to meet personal intent to translate a landscape photograph.</li> <li>Understanding art processes (painting)</li> <li>Purposes for art (personal expression)</li> </ul>	Foundations 1.1 1.2 1.3 (style and movement) Create/Make 1.2 1.3	<ul> <li>definitions that were created at the beginning of this art lesson)</li> <li>My individual style is like (<u>name the surreal artist</u>) because (use the criteria the large group developed about surrealism)</li> <li>My individual style is different (<u>name the surreal artist</u>) because (use visual arts vocabulary including elements and principles)</li> <li>After the oral response and the tour of the compositions I changed:</li> <li>What I know now that I did not know before this lesson:</li> </ul> <b>Project 4 Assessment Activity:</b> Landscape Painting Students study examples of impressionist and post-impressionist paintings with an emphasis on color, value, line, shape, space, and texture, and other stylistic and technical elements: brush stroke, composition, paint mixing/blending and use of line and space. Students select an impressionist or post-impressionist artist to create a landscape painting in that artist's style. Students tell the teachers about how their landscape painting corresponds to selected elements of style.

Focus is on: Elements: • Color • Shape • Space (positive/negative and foreground, middle ground and background, horizon line) • Texture • Line • Form	Foundations		<b>TBD</b> Test Key
<ul> <li>Principles:</li> <li>Balance (symmetrical/asymmetrical)</li> <li>Unity</li> <li>Movement</li> <li>Contrast</li> <li>Emphasis (point of interest)</li> </ul> Techniques: <ul> <li>Layout of a composition (cropping view point, placement of landscape features, foreground/middle ground/background, scale, positive and negative space and point of interest)</li> <li>Color Mixing actual and/or optical (creating secondary and tertiary hues, values and intensities)</li> <li>Painting (appropriate brushes and maintenance of brushes, brush strokes used in painting and in particular styles such as Impressionism and Post-Impressionism, application/control of paint using a brush, painting process such as under painting, color blocking, painting background to foreground)</li></ul>	3.2 <b>Respond/Critique</b> 1.1	Assessment Activity #1 Paper and Pencil Test (Summative Assessment following study of three art movements: Surrealism, Cubism, Impressionism/Post-Impressionism) You will view three images that represent three different movements from the history of art. (Surrealism, Cubism, Impressionism/Post-Impression) From your study of these movements this year, indicate which image is depicting which art movement. Support your answer based on your understandings of the movement's style traits. You will also be asked to explain what each painting is about. Support your interpretation with examples from the painting you are referring.	
Material: • tempera paint, heavy paper, brushes in a variety of sizes, picture file of landscapes.			<b>TBD</b> Test Key.

Project Four: The Amazing Art Race	Foundation		
(one week)	1.3	Assessment Activity #1 Paper and Pencil Test	
	3.1	(Summative Assessment following the conclusion of "The	
On-going:		Amazing Art Race.")	
• Art History focus on Western and Non-		You will be given three image examples of Western Art and three	
Western art		image examples of Non-Western art (six examples altogether and	
• Use of print and digital resources for			
research		presented in pairs for comparison). On a Venn diagram, for each	
Collaboration		pair of western/non-western, describe the characteristics by	
Problem-solving skills		comparing/contrasting what you observe. Consider what is emphasized such as the elements and principles, mood, subject,	
Focus is on:			
• Inquiry about a time period in art (such		arrangement of objects, materials, purpose/function. Answer What	
as Egyptian art, Abstract Expressionism,		is similar in each pair of western and non-western art images?	
Native American baskets, Roman			
Sculpture, African masks, Sumi'e Pop Art,			
Kinetic art, Byzantine Mosaic)			
• Working with a team to solve a problem			
Techniques:			
• The activity is set up to be similar to the			
T.V, show, "Amazing Race" Students are			
given a clue each class period over the			
duration of the week. Each day a clue			
needs to be solved by a team of students.			
The clues ask for eventual information			
about (for example) the era, location, artist,			
style, historical context, from art history.			
Print materials or internet research will be			
used to solve a clue.			
Material:			
• Folders for each day that include a clue,			
world map, and other hints for solving the			
problem. Each clue will need specific			
materials to solve the clue.			
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<ul> <li>Project Five: "Best of Work Hallway Display (one week)</li> <li>On-going: <ul> <li>Beginning use of the present/perform process with exhibition (hallway/website)</li> <li>Exploration of framing/matting techniques for 2-D</li> <li>Display considerations for 3-D (i.e. lighting, pedestal, location)</li> <li>Purposes for art (exhibition/celebration)</li> </ul> </li> <li>Focus is on: <ul> <li>Assembling and preparing personal artwork for an exhibition in a space (hallway) and on a website.</li> <li>Understanding an exhibition label and creating one for the student.</li> <li>Creating an articulate written presentation of artwork (artist intent statement)</li> <li>Creating a "gallery" opening</li> </ul> </li> <li>Techniques: <ul> <li>Matting and Framing 2-D art work</li> <li>Displaying 3-D art work for a website</li> <li>Writing an artist statement</li> <li>Creating an exhibition tag/label.</li> </ul> </li> </ul>	Present/Perform 1.1 Present/Perform 1.2 1.3	<ul> <li>Best of Work Hallway Display</li> <li>Assessment Activity #1</li> <li>You will be presenting your work for an exhibition in a space of the school and on an art website. You will gather and then select one piece of art that you created this quarter for exhibition. If the piece you select is 2-D, you will choose and construct an appropriate matt or frame, a method for hanging, and then photograph the piece for an electronic display. If you choose a 3-D piece you will decide how to display (consider the location, lighting and if your selection requires a pedestal) Your 3-D piece will also need to be photographed.</li> <li>Every student will also write an artist statement for their artwork that includes information about how and why you chose the piece for the exhibition and how audience and/or occasion may have influenced your selection. Your artist statement needs to be reviewed by another student to make sure you are understood and the statement reads clearly.</li> <li>An exhibition label will also be written by you and be a part of your "Best of Work" Exhibition.</li> </ul>	<b>TBD</b> Checklist/Teacher Observation
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