

Painting Curriculum



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CTECS - Vision of Graduate

Connecticut Technical Education and Career System

Vision of a Graduate

A CTECS Graduate is...



A Problem Solver



Work Ready



Respectful



Skilled Socially



A Critical Thinker



An Effective Communicator

The Vision of a Graduate (VoG) at the Connecticut Technical Education and Career System (CTECS) embodies our commitment to preparing students for success in Connecticut's workforce.

Developed in collaboration with students, parents, staff, and employers, the VoG ensures that CTECS students are not only job-ready but also equipped to lead, innovate, and adapt in a dynamic world.

As educators, we are dedicated to developing these qualities by providing a comprehensive education that empowers our students to achieve their fullest potential and make meaningful contributions to society.

A Problem Solver

Problem solvers tackle challenges by identifying root causes of issues, brainstorming solutions, implementing effective strategies, and demonstrating adaptability.

- Engage students with open-ended, creative thinking tasks that require both conventional and innovative solutions.
- Facilitate group discussions and collaborative projects.
- Use real-world scenarios and hands-on activities.
- Highlight the importance of effort, persistence, and continuous learning.
- Provide regular feedback and encourage reflection.

Work Ready

To be work-ready includes a combination of technical expertise, soft skills, and personal qualities that ensure a graduate can effectively contribute to the workplace from day one.

- Set high standards for punctuality, responsibility, professionalism, and task completion.
- Use project-based learning and collaborative assignments.
- Emphasize clear written and verbal communication.
- Offer practical exercises like mock interviews and resume workshops.
- Integrate technology and teach digital literacy.

Respectful

Graduates who embody respectfulness emphasize the importance of treating others with dignity, valuing diversity, and fostering an inclusive and positive environment, both personally and professionally.

- Demonstrate personal, interpersonal, and professional skills.
- Show respect for diversity.
- Model respect through active listening and empathy.
- Set clear expectations for respectful interactions.
- Promote collaboration and group discussions.
- Celebrate respectful behavior.
- Address disrespect promptly and constructively.

Skilled Socially

Graduates who are skilled socially are equipped to navigate social environments, build relationships, and contribute positively to their communities and workplaces.

- Show awareness of global responsibility to others and the environment.
- Participate in community involvement.
- Design cooperative group projects and team activities
- Set expectations for respect and give regular feedback.
- Facilitate discussions on inclusivity, kindness, and respect.
- Model positive interactions and recognize strong social skills.

A Critical Thinker

Critical thinkers approach problems systematically by analyzing, evaluating, and synthesizing information to make well-informed decisions and contribute to innovative solutions.

- Encourage critical thinking individually and collaboratively.
- Design lessons that challenge assumptions and explore diverse viewpoints.
- Use open-ended questions, rigorous activities, and cross-curricular projects.
- Integrate project-based learning and real-world problem-solving.
- Offer reflective opportunities like journaling and discussions.
- Cultivate an environment that values curiosity and inquiry.

An Effective Communicator

Effective communicators convey ideas, information, and emotions accurately and persuasively, fostering understanding and collaboration.

- Communicate effectively using oral, written, visual, artistic, and technical modes.
- Include group discussions, presentations, and peer reviews.
- Promote active listening and thoughtful responses.
- Offer clear guidelines and constructive feedback.
- Stress clear, respectful, and purposeful communication.

CTECS Instructional Model

CTECS uses the Marzano Compendium to guide research-based instructional strategies that differentiate learning and promote access, engagement, and success for all students. Teachers apply these strategies to support diverse learners (including multilingual learners, students with disabilities, and students with varied academic or technical backgrounds) through scaffolds, modeling, guided practice, and multiple ways to participate and show understanding. This approach ensures every student can work toward proficiency in the Priority Standards and the competencies outlined in the CTECS Vision of a Graduate.

Feedback	Content	Context
<p>Providing and Communicating Clear Learning Goals</p> <ol style="list-style-type: none"> 1. Providing scales and rubrics 2. Tracking student progress 3. Celebrating success <p>Using Assessments</p> <ol style="list-style-type: none"> 4. Using informal assessments of the whole class 5. Using formal assessments of individual students 	<p>Conducting Direct Instruction Lessons</p> <ol style="list-style-type: none"> 6. Chunking content 7. Processing content 8. Recording and representing content <p>Conducting Practicing and Deepening Lessons</p> <ol style="list-style-type: none"> 9. Using structured practice sessions 10. Examining similarities and differences 11. Examining errors in reasoning <p>Conducting Knowledge Application Lessons</p> <ol style="list-style-type: none"> 12. Engaging students in cognitively complex tasks 13. Providing resources and guidance 14. Generating and defending claims <p>Using Strategies That Appear in All Types of Lessons</p> <ol style="list-style-type: none"> 15. Previewing strategies 16. Highlighting critical information 17. Reviewing content 18. Revising knowledge 19. Reflecting on learning 20. Assigning purposeful homework 21. Elaborating on information 22. Organizing students to interact 	<p>Using Engagement Strategies</p> <ol style="list-style-type: none"> 23. Noticing and reacting when students are not engaged 24. Increasing response rates 25. Using physical movement 26. Maintaining a lively pace 27. Demonstrating intensity and enthusiasm 28. Presenting unusual information 29. Using friendly controversy 30. Using academic games 31. Providing opportunities for students to talk about themselves 32. Motivating and inspiring students <p>Implementing Rules and Procedures</p> <ol style="list-style-type: none"> 33. Establishing rules and procedures 34. Organizing the physical layout of the classroom 35. Demonstrating withitness 36. Acknowledging adherence to rules and procedures 37. Acknowledging lack of adherence to rules and procedures <p>Building Relationships</p> <ol style="list-style-type: none"> 38. Using verbal and nonverbal behaviors that indicate affection for students 39. Understanding students' backgrounds and interests 40. Displaying objectivity and control <p>Communicating High Expectations</p> <ol style="list-style-type: none"> 41. Demonstrating value and respect for reluctant learners 42. Asking in-depth questions of reluctant learners 43. Probing incorrect answers with reluctant learners

Curriculum Introduction

This curriculum document outlines the essential learning for this academic program and provides a clear structure for planning, instruction, and assessment. It includes the components required by NEASC Standard 2.2a, along with elements that reflect the unique nature of CTECS academic programs. The curriculum is organized to show what students learn in each course, how learning progresses across grade levels, and how instruction supports both technical skill development and the CTECS Vision of a Graduate.

Teachers should use this document to:

- Understand the overall structure and expectations of the course sequence
- Reference the Course Map to see the scope and sequence of Priority Standards and the alignment to district assessments
- Use the Priority Standards and Units of Study to guide daily, weekly, and cycle-based planning
- Integrate Big Ideas, Essential Questions, Skills/Learning Outcomes, vocabulary, and resources during lesson design
- Plan and implement formative assessments to monitor progress and guide instruction
- Maintain consistency of technical and artistic practice instruction across campuses while adapting to student needs and industry-based opportunities

Curriculum Components

Course Map

A Course Map serves as the scope and sequence for this course by outlining the progression of instructional units and the standards that guide teaching and assessment. While each campus will have individual student needs and cycle schedules, all instructors are expected to teach the standards outlined in the Course Map. Using the Course Map below, teachers will intentionally plan learning experiences that prepare students to meet the identified standards within the designated assessment windows.

Priority Standards (Units of Study)

Priority Standards identify the most essential learning in the program. They reflect the core competencies and skills that require the greatest instructional focus and appear on program assessments. Priority Standards guide each Unit of Study with big ideas, essential questions, content topics, and skills/learning outcomes aligned to assessments.

Vertical Alignment

Vertical alignment shows how Priority Standards and instructional expectations progress within the program. It provides a clear pathway of skill development, increasing complexity, and technical proficiency across a sequence.

Learning Outcomes

Learning outcomes are what students will know (Concepts) and be able to do (Skills). Concepts identify the major content topics within the Priority Standard (Unit of Study). They appear in the left column of the Learning Outcomes table and follow a similar coding structure as the Priority Standard.

Skills are learning objectives that describe the measurable actions students must be able to perform to demonstrate proficiency. They appear in the right column of the Learning Outcomes table and show the progression of learning evidence in the Priority Standard.

Vocabulary

Essential vocabulary includes the content and academic terms students must understand and use accurately to engage in learning and demonstrate proficiency on assessments. Vocabulary is foundational to communication, and should be a primary initial focus within each unit and taught explicitly through modeling, demonstration, and repeated application.

Resources

Resources include the texts, materials, and digital tools that support learning within each unit to achieve the standards.

Assessment Practices

Teachers use ongoing formative assessments—such as questioning, checks for understanding, performance demonstrations, reflections, and teacher observation—to monitor progress, guide instruction, and support all learners in mastering the Priority Standards.

Each program also includes district assessments, which measure proficiency on the Priority Standards identified in the Course Map. These assessments provide consistent evidence of student learning across campuses and ensure alignment to course expectations and program outcomes. Teachers should reference the Course Map and Units of Study when planning instruction to ensure students have opportunities to practice and demonstrate the skills and knowledge assessed on the district assessments.

Visual Arts Vision

The vision for visual arts in the Connecticut Technical Education and Career System (CTECS) is to empower students through Visual Arts Education to develop the creativity, communication, collaboration, and critical skills needed for success in the 21st century. Through visual art's rich cultural heritage and universal language, students grow as expressive, empathetic, and lifelong learners prepared to thrive in a diverse and evolving world.

Visual Arts Curriculum Philosophy

The CTECS Visual Arts Curriculum 24-25 revision was modeled after CSDE Model Curriculum. The curricula were constructed using the [Connecticut State Department of Education \(CSDE\) K–12 Curricula Design Principles Handbook](#) and the [National Core Arts Standards: A Conceptual Framework for Arts Learning](#) as frameworks to structure and inform the design process in order to ensure access to high quality, high-impact teaching and learning aligned to the content standards adopted by the Connecticut Board of Education to provide CTECS's students access to equitable educational opportunities within a culture of high expectations.

This standards-based curriculum defines what students are expected to learn by course; it provides a roadmap of the essential learning outcomes for mastery by the end of the course. The curriculum combines how teachers will teach to develop skills, content knowledge, and assess students' ability to transfer learning. The structure and organization of curriculum are guided by a curriculum framework that must include standards aligned concepts, skills, high impact instructional methods, high quality materials, and multiple means of assessment aligned to standards.

Aligned Prioritized Standards

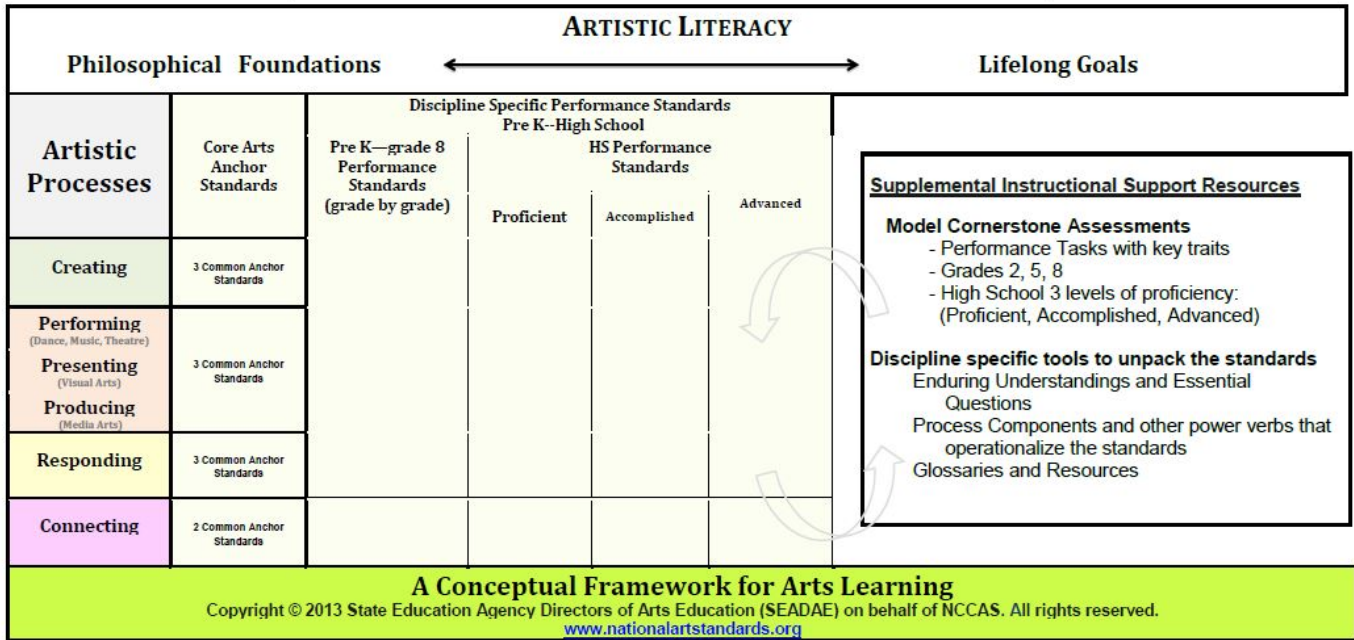
- [CT Arts Standards/National Visual Arts Standards](#)



National Core Arts Standards

DANCE MEDIA ARTS MUSIC THEATRE VISUAL ARTS

Feb. 12, 2014



Painting Curriculum Prioritized Standards by Unit

	Unit 1	Unit 2	Unit 3	Unit 4
Unit Priority Standards	VA:Cr1.2.IIa VA:Pr4.1.IIa VA:Re8.1.Ia	VA:Cr2.1.IIa VA:Pr4.1.IIa VA:Pr6.1.IIa VA:Re.7.2.IIa	VA:Cr2.1.IIIa VA:Cr3.1.IIa VA:Pr4.1.IIIa VA:Re8.1.Ia VA:Re9.1.IIa	VA:Cr3.1.IIIa VA:Pr5.1.Ia VA:Re9.1.IIIa

Painting Curriculum Unit 1

Priority Standards Addressed in Unit 1

VA:Cr1.2.IIa

Choose from a range of materials and methods of traditional and contemporary artistic practices to plan works of art and design.

VA:Pr4.1.IIa

Analyze, select, and critique personal artwork for a collection or portfolio presentation.

VA:Re8.1.Ia

Interpret an artwork or collection of works, supported by relevant and sufficient evidence found in the work and its various contexts.

Big Ideas:

- Successful use of the Creative Process is essential when creating an original work of art.
- Understanding the role of painting throughout history enhances the artistic connection and intentions for the creation of paintings.
- Successful painting communicate ideas, personal meaning and intentions.
- Effective use of color enhances visual communication.
- Effective manipulation of the Elements of Art and Principles of Design enhance visual communication.

Essential Questions:

- How can I utilize the Creative Process to create a successful painting?
- How can I infer historical and cultural information to enhance the context of my painting?
- How can I communicate my ideas, personal meaning and intentions through painting?
- How can I use color effectively to enhance visual communication?

Learning Outcomes

Students will know:

As evidenced by: (oral, written, or performance):

VA:Cr1.2.IIa

- Art materials (paint, brushes, canvas, etc.)
- Artistic methods or techniques (traditional and contemporary)
- Planning process
- Artworks and designs

VA:Cr1.2.IIa

- Choose appropriate materials and methods
- Plan works of art or design
- Experiment with different techniques
- Compare traditional and contemporary practices

<ul style="list-style-type: none"> ● Composition ● Artistic practices ● Visual effects and possibilities 	<ul style="list-style-type: none"> ● Consider how materials and methods affect outcomes ● Develop ideas for artwork using selected approaches
<p>VA:Pr4.1.IIa</p> <ul style="list-style-type: none"> ● Personal artwork ● Art portfolio / collection ● Selection criteria ● Artistic strengths and weaknesses ● Composition and design principles ● Artistic growth / progress ● Presentation strategies 	<p>VA:Pr4.1.IIa</p> <ul style="list-style-type: none"> ● Analyze personal artwork ● Evaluate strengths and areas for improvement ● Select works for a collection or portfolio ● Critique personal artwork ● Justify choices for inclusion ● Organize artwork for presentation
<p>VA:Re.8.1.Ia</p> <ul style="list-style-type: none"> ● Artwork ● Art collection ● Context (historical, cultural, social) ● Visual evidence ● Meaning or message ● Artistic elements and principles 	<p>VA:Re.8.1.Ia</p> <ul style="list-style-type: none"> ● Interpret an artwork or collection ● Analyze visual evidence in the work ● Identify contextual information ● Support interpretations with evidence ● Explain meaning and significance of artworks
<p>Academic Vocabulary</p> <ul style="list-style-type: none"> ● Hue, tint, tone, shade, color wheel, primary colors, opaque, translucent, semi translucent, media, medium, tint, shade, secondary colors, color schemes, monochromatic, complimentary, split-complimentary, analogous, palette, palette/painting knife, implied/visual texture, actual/physical texture, acrylic, tempera, gouache, watercolor, brushes (round, flat, bright, filbert, fan), cold press, hot press, gesso, canvas. <p>Content Vocabulary</p> <ul style="list-style-type: none"> ● Elements of Art: Color, Form, Line, Shape, Space, Texture, Value ● Principles of Art: Balance, Contrast, Emphasis, Movement, Pattern, Rhythm, Unity/Variety 	
<p>Resources:</p> <p>Museum Websites:</p> <ul style="list-style-type: none"> ● The Wadsworth Atheneum: https://www.thewadsworth.org/ ● Museum of Modern Art: www.moma.org ● The Metropolitan Museum: www.metmuseum.org ● The Guggenheim: www.guggenheim.org ● Hirshorn Museum: http://www.si.edu.organiza/museum/hirsh/start.htm ● Art Institute of Chicago: http://www.artic.edu ● The Louvre: http://www.paris.org.:80/musees/Louvre ● Whitney Museum: http://bounty.echonyc.com/~whitney ● The San Francisco Museum of Modern Art: http://www.sfmoma.org/education/edu_online.htm ● The Aldrich Contemporary Art Museum (Ridgefield CT) http://www.aldrichart.org/ ● International Sculpture Center http://www.sculpture.org 	

- Boston Sculptors Gallery <http://www.bostonsculptors.com>
- Tate Modern <http://www.tate.org>
- The J. Paul Getty Museum <http://www.getty.edu>
- International Sculpture Center <http://www.sculpture.org>
- National Gallery of Art <http://www.nga.gov/>
- Public Broadcasting Service <http://www.pbs.org>
- Craft in America <http://www.craftinamerica.org>
- Henry Moore <http://www.henrry-moore.org>
- Andy Goldsworthy Digital Catalogue <http://www.goldsworthy.cc.gla.ac.uk/>
- The Orange Show <http://www.orangeshow.org/>

Art History Resources: Sculpture specific

KHAN Academy

- <https://www.khanacademy.org/humanities/renaissance-reformation/high-ren-florence-rome/michelangelo/v/michelangelo-piet-1498-1500>
- <https://www.khanacademy.org/humanities/art-1010/post-war-european-art/postwar-art-in-britain/v/barbara-hepworth>
- <https://www.khanacademy.org/humanities/ap-art-history/start-here-apah/why-art-matters-apah/v/describing-sculpture-henry-moore>

Youtube

- <https://www.youtube.com/watch?v=BYIW8XC0MII>
- <https://www.youtube.com/watch?v=upxBGNcryRs>
- <https://www.youtube.com/watch?v=ym83Cvi3wQ>
- <https://www.youtube.com/watch?v=r-F4iyv-dS0>

Technology:

- **Actively Learn:**
 - <https://read.activelylearn.com/#/teacher/catalog> (Access through ClassLink)
- **SORA**
 - <https://soraapp.com/library/ctecsct> (Access through ClassLink)

Skill Practice:

Ideas for student reflection on their learning (*these suggestions can be used throughout all 4 units)-

- <https://www.responsiveclassroom.org/stop-and-think-teaching-students-to-reflect/>
- <https://www.edutopia.org/article/simple-strategy-encourage-student-reflection-and-improvement/>
- <https://thinkingpathwayz.weebly.com/blog/strategies-to-support-student-self-reflection>

Cross Cycle Tasks:

Suggestions:

- Use EdPuzzles/Google Forms for pre-assessment/questionnaire or survey about upcoming topic.

Last day of the Cycle:

- Students review/critique artwork.

First day of the New Cycle:

- Review of previous work

Assessments:**Visual Arts Model Cornerstone Assessments:**

[High School: Proficient](#)

[High School: Accomplished](#)

[High School: Advanced](#)

Formative Assessments:**Suggested:**[Sketchbook Rubric](#)

- Formative use of the Creative Process
- Formative media exploration
- Formative Elements of Art and Principles of Design

[Studio Habits of Mind Rubric](#)

- Formative observation of Student Identity and Voice

Summative Assessments:**Suggested:**[Unit Project Rubric Self-assessment](#)

- Students will use the Creative Process to render a painting that demonstrates their understanding of color theory and their ability to manipulate color. Inherent in their work is their use of critical thinking skills to effectively communicate an idea and/or emotion.

[Painting Unit Project Reflection](#)

- Students will participate in a reflective exercise to articulate artistic intention and demonstrate an understanding of artistic concepts.

Opportunities for Interdisciplinary Connections:

Artists must connect all disciplines to be successful in our craft. When responding, creating and presenting art we are not just artistic, we are mathematicians, readers, historians, musicians and trades people.

Connecticut Core Standards for Literacy in History/Social Studies, Science Technical Subjects

https://learning.ccsso.org/wp-content/uploads/2022/11/ELA_Standards1.pdf

Connecticut Secondary Social Studies Standards: Social Studies Inquiry Arc

- Connecting creative experiences with lived experiences through ourselves and others

- Learning historical context of the piece

Mathematical Practice Standards

- Using perspective, measurements, and proportions.

Next Generation Science Standards

Standards for students that are aligned to priority standards

<https://www.nextgenscience.org/search-standards>

International Society for Technology in Education (ISTE)

Standards for students that are aligned to priority standards

<https://iste.org/standards/students>

CTE Competency Standards

- Utilizing any projects that are able to link to the objects, tools, or techniques that coincide with the different trades that are taught in any of our schools.
 - Aerospace Manufacturing, Architecture, Automotive Technology, Automotive Collision, Repair and Refinishing, Bioscience and Environmental Technology, Biotechnology, Building and Civil Construction, Culinary Arts, Criminal Justice and Protective Services, Digital Media, Diesel and Heavy-Duty Equipment Repair, Electrical, Graphic Design, Heating, Ventilation and Air Conditioning (HVAC), Health Technology, Hairdressing and Cosmetology, Information Technology, Landscape Design, Installation and Equipment, Masonry, Mechanical Design and Engineering Technology, Precision Machining Technology, Plumbing and Heating, Plumbing Heating and Cooling, Robotics and Automation, Tourism, Hospitality and Guest Services Management, Veterinary Science, Welding and Metal Fabrication.

Components of Social, Emotional, and Intellectual Habits

- Develop logic and reasoning/Critical and analytic thinking
- Use evidence and critical thinking to support claims, make arguments and critique the reasoning of others; explain own thinking and responds to others' thinking
- Develop logic and reasoning/Applying known information to new experiences
- Compare, contrast and evaluate experiences, tasks and events building on prior knowledge
- Develop logic and reasoning/Reasoning and problem solving
- Analyze attributes to classify, compare and contrast objects, events and experiences (similarities, differences and associations)
- Develop a positive attitude toward learning/Cooperation during learning experiences
- Listen, discuss, and negotiate ideas in order to discover new learning with peers

Painting Curriculum Unit 2

Priority Standards Addressed in Unit 2	
<p>VA:Cr2.1.IIa Through experimentation, practice, and persistence, demonstrate acquisition of skills and knowledge in a chosen art form.</p> <p>VA:Pr4.1.IIa Analyze, select, and critique personal artwork for a collection or portfolio presentation</p> <p>VA:Pr6.1.IIa Make, explain, and justify connections between artists or artwork and social, cultural, and political history</p> <p>VA:Re.7.2.IIa Evaluate the effectiveness of an image or images to influence ideas, feelings, and behaviors of specific audiences.</p>	
<p>Big Ideas:</p> <ul style="list-style-type: none"> ● Successful use of the Creative Process is essential when creating an original work of art. ● Understanding the role of painting throughout history enhances the artistic connection and intentions for creating paintings. ● Successful paintings communicate ideas, personal meaning, and intentions. ● Effective use of actual and implied texture to enhances visual communication. ● Effective manipulation of the Elements of Art and Principles of Design enhances visual communication. 	
<p>Essential Questions:</p> <ul style="list-style-type: none"> ● How can I utilize the Creative Process to create a successful painting? ● How can I infer historical and cultural information to enhance the context of my painting? ● How can I communicate my ideas, personal meaning, and intentions through painting? ● How can I use actual and implied texture effectively to enhance visual communication? 	
Learning Outcomes	
<i>Students will know:</i>	<i>As evidenced by: (oral, written, or performance):</i>
VA:Cr2.1.IIa	VA:Cr2.1.IIa

<ul style="list-style-type: none"> ● Artistic skills (techniques in painting, brushwork, color mixing, composition) ● Art materials (paints, brushes, canvas, tools) ● Artistic methods and processes ● Principles of design (balance, contrast, emphasis, unity, etc.) ● Techniques of a chosen art form ● Artistic problem-solving strategies 	<ul style="list-style-type: none"> ● Experiment with materials and techniques ● Practice skills consistently ● Demonstrate growth in chosen art form ● Apply principles of design in artwork ● Refine techniques through persistence ● Explore and solve artistic challenges
<p>VA:Pr4.1.IIa</p> <ul style="list-style-type: none"> ● Personal artwork ● Portfolio or collection ● Selection criteria ● Artistic strengths and areas for improvement ● Principles of design (balance, contrast, emphasis, etc.) ● Presentation strategies 	<p>VA:Pr4.1.IIa</p> <ul style="list-style-type: none"> ● Analyze personal artwork ● Evaluate strengths and weaknesses ● Select works for a portfolio or collection ● Critique personal artwork ● Justify choices for inclusion ● Organize artwork for presentation
<p>VA:Pr6.1.IIa</p> <ul style="list-style-type: none"> ● Artists ● Artworks ● Social history ● Cultural history ● Political history ● Historical context ● Connections between art and society ● Meaning or message in art 	<p>VA:Pr6.1.IIa</p> <ul style="list-style-type: none"> ● Identify connections between art and history ● Analyze artworks in historical and cultural context ● Explain relationships between artists, artwork, and social/cultural/political events ● Justify interpretations using evidence ● Discuss how historical context influences art
<p>VA:Re.7.2.IIa</p> <ul style="list-style-type: none"> ● Images / visual artworks ● Audience (specific groups of viewers) ● Ideas, feelings, and behaviors ● Visual communication strategies ● Influence and impact of imagery ● Artistic elements and principles 	<p>VA:Re.7.2.IIa</p> <ul style="list-style-type: none"> ● Evaluate images for effectiveness ● Analyze how images influence audiences ● Identify strategies used to communicate ideas ● Explain emotional and behavioral impact of visuals ● Justify evaluations with evidence from the artwork
<p>Academic Vocabulary</p> <ul style="list-style-type: none"> ● Elements of Art: Color, Form, Line, Shape, Space, Texture, Value ● Principles of Design: Balance, Contrast, Emphasis, Movement, Pattern, Rhythm, Unity/Variety <p>Content Vocabulary</p>	

- Hue, tint, tone, shade, color wheel, primary colors, secondary colors, color schemes, medium, monochromatic, complimentary, split-complimentary, analogous, palette, palette/painting knife, implied/visual texture, impasto, tactile, actual/physical texture, acrylic, tempera, gouache, watercolor, brushes (round, flat, bright, filbert, fan), cold press, hot press, gesso, canvas.

Resources:

Museum Websites:

- The Wadsworth Atheneum: <https://www.thewadsworth.org/>
- Museum of Modern Art: www.moma.org
- The Metropolitan Museum: www.metmuseum.org
- The Guggenheim: www.guggenheim.org
- Hirshorn Museum: <http://www.si.edu.organiza/museum/hirsh/start.htm>
- Art Institute of Chicago: <http://www.artic.edu>
- The Louvre: <http://www.paris.org.:80/musees/Louvre>
- Whitney Museum: <http://bounty.echonyc.com/~whitney>
- The San Francisco Museum of Modern Art:
http://www.sfmoma.org/education/edu_online.htm
- The Aldrich Contemporary Art Museum (Ridgefield CT) <http://www.aldrichart.org/>
- International Sculpture Center <http://www.sculpture.org>
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- Craft in America <http://www.craftinamerica.org>
- Henry Moore <http://www.henry-moore.org>
- Andy Goldsworthy Digital Catalogue <http://www.goldsworthy.cc.gla.ac.uk/>
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Art History Resources: Sculpture specific

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- <https://www.khanacademy.org/humanities/art-1010/post-war-european-art/postwar-art-in-britain/v/barbara-hepworth>
- <https://www.khanacademy.org/humanities/ap-art-history/start-here-apah/why-art-matters-apah/v/describing-sculpture-henry-moore>

Youtube

- <https://www.youtube.com/watch?v=BYIW8XC0MII>
- <https://www.youtube.com/watch?v=upxBGNcryRs>
- <https://www.youtube.com/watch?v=ym83Cvi3wQ>
- <https://www.youtube.com/watch?v=r-F4iyv-dS0>

Technology:

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- **SORA**
 - <https://soraapp.com/library/ctecsct> (Access through ClassLink)

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Visual Arts Model Cornerstone Assessments:

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[High School: Advanced](#)

Formative Assessments:

Suggested:

[Sketchbook Rubric](#)

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- Formative media exploration
- Formative Elements of Art and Principles of Design

[Studio Habits of Mind Rubric](#)

- Formative observation of Student Identity and Voice

Summative Assessments:

[Unit Project Rubric Self-assessment](#)

- Students will use the Creative Process to render a painting that demonstrates their ability to manipulate actual and implied textures. Inherent in their work is their use of critical thinking skills to effectively communicate an idea and/or emotion.

Painting Unit Project Reflection (Modify)

- Students will participate in a reflective exercise to articulate artistic intention and demonstrate an understanding of artistic concepts.

Opportunities for Interdisciplinary Connections:

Artists must connect all disciplines to be successful in our craft. When responding, creating and presenting art we are not just artistic, we are mathematicians, readers, historians, musicians and trades people.

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Components of Social, Emotional, and Intellectual Habits

- Develop logic and reasoning/Critical and analytic thinking

- Use evidence and critical thinking to support claims, make arguments and critique the reasoning of others; explain own thinking and responds to others' thinking
- Develop logic and reasoning/Applying known information to new experiences
- Compare, contrast and evaluate experiences, tasks and events building on prior knowledge
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- Analyze attributes to classify, compare and contrast objects, events and experiences (similarities, differences and associations)
- Develop a positive attitude toward learning/Cooperation during learning experiences
- Listen, discuss, and negotiate ideas in order to discover new learning with peers

Painting Curriculum Unit 3

Priority Standards Addressed in Unit 3

VA:Cr2.1.IIIa

Experiment, plan, and make multiple works of art and design that explore a personally meaningful theme, idea, or concept.

VA:Cr3.1.IIa

Engage in constructive critique with peers, then reflect on, reengage, revise, and refine works of art and design in response to personal artistic vision.

VA:Pr4.1.IIIa

Critique, justify, and present choices in the process of analyzing, selecting, curating, and presenting artwork for a specific exhibit or event.

VA:Re8.1.Ia

Interpret an artwork or collection of works, supported by relevant and sufficient evidence found in the work and its various contexts

VA:Re9.1.IIa

Determine the relevance of criteria used by others to evaluate a work of art or collection of works.

Big Ideas:

- Artists use the Creative Process to discover unique solutions to visual problems.
- Understanding the role of graphic art and design throughout history enhances the artistic connection and intentions for creating an original concept.
- Successful compositions communicate ideas and emotions to an intended audience.
- Intended messages can be expressed through an artists' manipulation of compositional elements and design principles.
- Effective use of design principles can enhance or clarify an artistic concept.

Essential Questions:

- How do artists use the Creative Process to discover unique solutions to visual problems?
- How can I infer historical and cultural information to enhance the context of my artistic concept?
- How do compositions communicate ideas and emotions to an intended audience?
- How can an intended message be expressed through manipulation of compositional

elements and design principles?

- How can the use of design principles affect or clarify an artistic concept?

Learning Outcomes

Students will know:

As evidenced by: (oral, written, or performance):

VA:Cr2.1.IIIa

- Artworks and designs
- Materials and tools (paint, digital software, brushes, drawing tools, etc.)
- Techniques and methods (traditional and digital)
- Personal themes, ideas, or concepts
- Artistic processes
- Principles of design (balance, contrast, emphasis, unity, variety, rhythm, pattern)
- Creative exploration and experimentation

VA:Cr2.1.IIIa

- Experiment with materials, tools, and techniques
- Plan multiple works around a personal theme or concept
- Create artworks in painting and/or graphic design
- Apply principles of design in compositions
- Explore and express personal ideas through art
- Refine, revise, and adjust artworks based on experimentation

VA:Cr3.1.IIa

- Works of art and design
- Personal artistic vision
- Artistic criteria (traditional and contemporary)
- Peer feedback / critique process
- Revision and refinement strategies
- Principles of design (balance, contrast, emphasis, unity, variety, etc.)

VA:Cr3.1.IIa

- Engage in constructive critique with peers
- Reflect on personal artwork and design
- Reengage with works of art for improvement
- Revise and refine compositions
- Apply artistic criteria to guide revisions
- Align artwork with personal artistic vision

VA:Pr4.1.IIIa

- Artwork and designs
- Exhibit or event (context for presentation)
- Curatorial strategies / processes
- Selection criteria
- Presentation techniques
- Artistic justification (reasons for choices)
- Audience and impact considerations

VA:Pr4.1.IIIa

- Critique personal and peer artwork
- Justify choices for inclusion in an exhibit
- Analyze and select artwork for presentation
- Curate works effectively
- Present artwork for a specific audience or event
- Explain decisions and process

VA:Re8.1.Ia

- Artwork or collection of works
- Context (historical, cultural, social, political)

VA:Re8.1.Ia

- Interpret artwork or collections of works
- Analyze visual evidence within the artwork

<ul style="list-style-type: none"> ● Visual evidence in art ● Meaning or message in artwork ● Artistic elements and principles ● Interpretation strategies 	<ul style="list-style-type: none"> ● Identify contextual information ● Support interpretations with evidence ● Explain meaning, purpose, or message of artwork
<p>VA:Re9.1.IIa</p> <ul style="list-style-type: none"> ● Artwork or collection of works ● Evaluation criteria (used by peers, critics, or experts) ● Standards of judgment ● Artistic elements and principles ● Context of evaluation (historical, cultural, social, stylistic) 	<p>VA:Re9.1.IIa</p> <ul style="list-style-type: none"> ● Examine criteria used by others to evaluate artwork ● Determine the relevance or appropriateness of evaluation criteria ● Compare and analyze different evaluative approaches ● Apply understanding of artistic elements and principles to evaluation ● Explain reasoning about the usefulness of criteria
<p>Academic Vocabulary</p> <ul style="list-style-type: none"> ● Elements of Art: Color, Form, Line, Shape, Space, Texture, Value ● Principles of Design: Balance, Contrast, Emphasis, Movement, Pattern, Rhythm, Unity/Variety <p>Content Vocabulary</p> <ul style="list-style-type: none"> ● Hue, tint, tone, shade, color wheel, primary colors, secondary colors, medium, color schemes, monochromatic, complimentary, split-complimentary, analogous, palette, palette/painting knife, implied/visual texture, actual/physical texture, acrylic, tempera, gouache, watercolor, brushes (round, flat, bright, filbert, fan), cold press, hot press, gesso, canvas 	
<p>Resources:</p> <p>Museum Websites:</p> <ul style="list-style-type: none"> ● The Wadsworth Atheneum: https://www.thewadsworth.org/ ● Museum of Modern Art: www.moma.org ● The Metropolitan Museum: www.metmuseum.org ● The Guggenheim: www.guggenheim.org ● Hirshorn Museum: http://www.si.edu.organiza/museum/hirsh/start.htm ● Art Institute of Chicago: http://www.artic.edu ● The Louvre: http://www.paris.org.:80/musees/Louvre ● Whitney Museum: http://bounty.echonyc.com/~whitney ● The San Francisco Museum of Modern Art: http://www.sfmoma.org/education/edu_online.htm ● The Aldrich Contemporary Art Museum (Ridgefield CT) http://www.aldrichart.org/ ● International Sculpture Center http://www.sculpture.org ● Boston Sculptors Gallery http://www.bostonsculptors.com ● Tate Modern http://www.tate.org ● The J. Paul Getty Museum http://www.getty.edu ● International Sculpture Center http://www.sculpture.org ● National Gallery of Art http://www.nga.gov/ 	

- Public Broadcasting Service <http://www.pbs.org>
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- Henry Moore <http://www.henry-moore.org>
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Art History Resources: Sculpture specific

KHAN Academy

- <https://www.khanacademy.org/humanities/renaissance-reformation/high-ren-florence-rome/michelangelo/v/michelangelo-piet-1498-1500>
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Cross Cycle Tasks:

Suggestions:

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Last day of the Cycle:

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Assessments:

Visual Arts Model Cornerstone Assessments:

[High School: Proficient](#)

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[High School: Advanced](#)

Formative Assessments:

Suggested:

[Sketchbook Rubric](#)

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[Studio Habits of Mind Rubric](#)

- Formative observation of Student Identity and Voice

Summative assessment(s):

[Unit Project Rubric Self-assessment](#)

- Students will use the Creative Process to discover unique solutions to visual problems to communicate ideas and emotions to an intended audience. Students will express an intended message through the manipulation of compositional elements and design principles. Students will use media to affect or clarify an artistic concept. Inherent in their work is their use of critical thinking skills to effectively communicate an idea and/or emotion.

[Painting Unit Project Reflection](#) (Modify)

[Small Group Critique](#)

- Students will participate in a reflective exercise to articulate artistic intention and demonstrate an understanding of artistic concepts.

Opportunities for Interdisciplinary Connections:

Artists must connect all disciplines to be successful in our craft. When responding, creating and presenting art we are not just artistic, we are mathematicians, readers, historians, musicians and trades people.

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Painting Curriculum Unit 4

Priority Standards Addressed in Unit 4	
<p>VA:Cr3.1.IIIa Reflect on, reengage, revise, and refine works of art or design considering relevant traditional and contemporary criteria as well as personal artistic vision.</p> <p>VA:Pr.5.1.Ia Analyze and evaluate the reasons and ways an exhibition is presented.</p> <p>VA:Re9.1.IIIa Construct evaluations of a work of art or collection of works based on differing sets of criteria.</p>	
<p>Big Ideas:</p> <ul style="list-style-type: none"> ● Artists improve their work through reflection and revision. ● How art is presented influences how people understand it. ● Artists can be inspired by master artists to develop new ideas and improve their own artwork. 	
<p>Essential Questions:</p> <ul style="list-style-type: none"> ● How can I explore and revise my past practices to fully develop my own Creative Process? ● How can I apply my knowledge of drawing media to communicate my artistic intention? ● How can I be inspired by the work of master artists? 	
Learning Outcomes	
<i>Students will know:</i>	<i>As evidenced by: (oral, written, or performance):</i>
<p>VA:Cr3.1.IIIa</p> <ul style="list-style-type: none"> ● Works of art / paintings ● Traditional criteria (historical painting conventions, genre characteristics) ● Contemporary criteria (modern artistic approaches and expectations) ● Artistic process ● Revision and refinement strategies 	<p>VA:Cr3.1.IIIa</p> <ul style="list-style-type: none"> ● Reflect on their artwork and artistic process ● Reengage with works in progress ● Revise and refine paintings ● Apply traditional and contemporary criteria to evaluate work ● Adjust artistic choices to strengthen

<ul style="list-style-type: none"> ● Personal artistic vision ● Artistic choices and techniques 	<p>compositions</p> <ul style="list-style-type: none"> ● Develop and express a personal artistic vision
<p>VA:Pr.5.1.1a</p> <ul style="list-style-type: none"> ● Exhibition ● Curatorial decisions ● Presentation methods (layout, framing, matting, sequencing, lighting) ● Theme / concept ● Audience ● Purpose / intent ● Context (historical, cultural, social) ● Display space (gallery, classroom, museum, digital platform) ● Artwork selection ● Visual flow / spatial arrangement ● Labeling / artist statement ● Interpretation ● Viewer experience 	<p>VA:Pr.5.1.1a</p> <ul style="list-style-type: none"> ● Analyze how an exhibition is organized and displayed ● Identify curatorial choices and their purposes ● Evaluate effectiveness of layout and presentation methods ● Explain how display decisions influence audience interpretation ● Compare different exhibition formats (physical and digital) ● Assess how theme and context shape presentation ● Support evaluations with visual and contextual evidence ● Reflect on how presentation impacts meaning and viewer experience ● Propose improvements to exhibition design ● Justify conclusions using printmaking and visual arts vocabulary
<p>VA:Re9.1.11a</p> <ul style="list-style-type: none"> ● Works of art / paintings ● Art collections ● Evaluation criteria ● Different perspectives or viewpoints ● Artistic qualities (composition, technique, design) ● Evidence in artwork 	<p>VA:Re9.1.11a</p> <ul style="list-style-type: none"> ● Evaluate artworks using different criteria ● Compare different perspectives for judging art ● Analyze artistic qualities in paintings ● Support evaluations with visual evidence ● Explain and justify judgments about artwork
<p>Academic Vocabulary</p> <ul style="list-style-type: none"> ● Elements of Art: Color, Form, Line, Shape, Space, Texture, Value ● Principles of Design: Balance, Contrast, Emphasis, Movement, Pattern, Rhythm, Unity/Variety ● Alternative processes, media, studies, composition, series <p>Content Vocabulary</p> <ul style="list-style-type: none"> ● Hue, tint, tone, shade, color wheel, primary colors, secondary colors, color schemes, medium, monochromatic, complimentary, split-complimentary, analogous, palette, palette/painting knife, implied/visual texture, impasto, tactile, actual/physical texture, acrylic, tempera, gouache, watercolor, brushes (round, flat, bright, filbert, fan), cold press, hot press, gesso, canvas. The Creative Process, alternative processes, media, 	

studies, composition, series, medium, composition, golden rule, rule of thirds, symmetrical, asymmetrical, Elements & Principles of Design

Resources:

Museum Websites:

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- The Guggenheim: www.guggenheim.org
- Hirshorn Museum: <http://www.si.edu/organiza/museum/hirsh/start.htm>
- Art Institute of Chicago: <http://www.artic.edu>
- The Louvre: <http://www.paris.org.:80/musees/Louvre>
- Whitney Museum: <http://bounty.echonyc.com/~whitney>
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Summative assessment(s):

[Unit Project Rubric Self-assessment](#)

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composition in fine arts. Inherent in their work is their use of critical thinking skills to effectively apply painting media to enhance their work.

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[Small Group Critique](#)

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