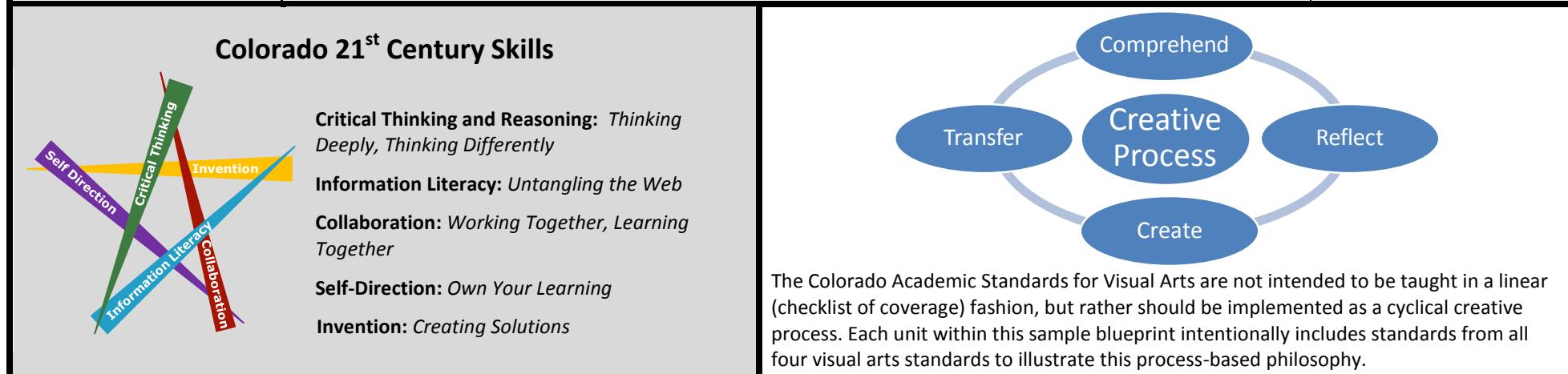


Curriculum Development Course at a Glance
Planning For 8th Grade Visual Arts

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



Unit Titles	Length of Unit/Contact Hours	Unit Number/Sequence
Bottle Caps to Old Shoes	Instructor Choice	Instructor Choice
Site to Space	Instructor Choice	Instructor Choice

Curriculum Development Overview
Unit Planning for 8th Grade Visual Arts

Unit Title	Bottle Caps to Old Shoes		Length of Unit	Instructor Choice
Focusing Lens(es)	Change/Transition	Standards and Grade Level Expectations Addressed in this Unit	VA09-GR.8-S.1-GLE.1, VA09-GR.8-S.1-GLE.2, VA09-GR.8-S.1-GLE.3 VA09-GR.8-S.2-GLE.1, VA09-GR.8-S.2-GLE.2 VA09-GR.8-S.3-GLE.1, VA09-GR.8-S.3-GLE.2, VA09-GR.8-S.3-GLE.3 VA09-GR.8-S.4-GLE.1, VA09-GR.8-S.4-GLE.2, VA09-GR.8-S.4-GLE.3	
Inquiry Questions (Engaging-Debatable):	<ul style="list-style-type: none"> • What would motivate an artist to consider using discarded object and materials in their art work? (VA09-GR.8-S.1-GLE.1,2,3) and (VA09-GR.8-S.2-GLE.1,2) and (VA09-GR.8-S.4-GLE.1, 2,3) • When does putting junk together become art? • What is the difference between little 'a' art and big 'A' Art? • Why should we value art made from discarded objects and materials? 			
Unit Strands	Comprehend /Reflect/Create/Transfer			
Concepts	Investigate/ Discover, Culture, Patterns, Texture, Movement, Composition, Found objects, Expressive Features and Characteristics of Art, Metaphor/Personal Meaning, Material			

Generalizations My students will Understand that...	Guiding Questions	
	Factual	Conceptual
Compositions in any media are planned and thoughtfully constructed with deliberate and thoughtful evaluation of the expressive features and characteristics of art. (VA09-GR.8-S.1-GLE.1,2,3) and (VA09-GR.8-S.2-GLE.1,2) and (VA09-GR.8-S.3-GLE.1,2,3) and (VA09-GR.8-S.4-GLE.1,2,3)	What Principles of Design and Elements of Art might an artist use in assembling compositions in any media?	What does it mean to be deliberate in art making?
Artist throughout history, world cultures and contemporary life intentionally use discarded and/or recycled objects and materials to create meaningful art. (VA09-GR.8-S.1-GLE.1,2,3) and (VA09-GR.8-S.2-GLE.1,2) and (VA09-GR.8-S.3-GLE.1,2,3) and (VA09-GR.8-S.4-GLE.1,2,3)	What are the ways artists can assemble objects?	What does an artist value if s/he uses discarded and/or recycled objects and materials in their art?
The intentional use of discarded and/or recycled objects and materials (found objects) reveal the environment or culture of the artist. (VA09-GR.8-S.1-GLE.1,2,3) and (VA09-GR.8-S.2-GLE.1,2) and (VA09-GR.8-S.3-GLE.1,2,3) and (VA09-GR.8-S.4-GLE.1,2,3)	What expressive features might be employed to discarded and/or recycled objects and materials that reveal the culture or environment of the artist?	In what ways is environment or culture of the artist revealed in the artwork?

Curriculum Development Overview
Unit Planning for 8th Grade Visual Arts

Artists use non-art materials (found objects, recycled, discarded materials) to construct metaphor-based artworks that communicate personal meaning. (VA09-GR.8-S.1-GLE.1,2,3) and (VA09-GR.8-S.2-GLE.1,2) and (VA09-GR.8-S.3-GLE.1,2,3) and (VA09-GR.8-S.4-GLE.1,2,3)	What do the sculptures of Zac Freeman and Michele Stitzlein tell you about these artists? How do you know that?	What does it mean to organize discarded objects and materials with intention?
Artists employ craftsmanship to give new meaning to discarded and/or recycled objects (found objects) and materials for visual meaning. (VA09-GR.8-S.1-GLE.1,2,3) and (VA09-GR.8-S.2-GLE.1,2) and (VA09-GR.8-S.3-GLE.1,2,3) and (VA09-GR.8-S.4-GLE.1,2,3)	What does it mean to assign new meaning to an object? How do Choi Jeong-Hwas and Jud Turner attempt this in their work?	Why does craftsmanship matter?

Critical Content: My students will Know...	Key Skills: My students will be able to (Do)...
<ul style="list-style-type: none"> • Steps to assembling compositions in any media using Principles of Design and Elements of Art. (VA09-GR.8-S.1-GLE.1,2,3) and (VA09-GR.8-S.2-GLE.1,2) and (VA09-GR.8-S.3-GLE.1,2,3) and (VA09-GR.8-S.4-GLE.1,2,3) • Ways to identify artists that intentionally use discarded and/or recycled objects and materials (found objects) to create meaningful art; such as: Leo Sewell who creates found object animal sculptures; Stuart Haygarth who combines light and found objects; Haroshi, Japanese artist, salvages skateboards to create sculptures; and Tadashi Kawamata who creates large scale sculptures with zip ties. (VA09-GR.8-S.1-GLE.1,2,3) and (VA09-GR.8-S.2-GLE.1,2) and (VA09-GR.8-S.3-GLE.1,2,3) and (VA09-GR.8-S.4-GLE.1,2,3) • Criteria that influence intent when artists use discarded and/or recycled objects and materials (VA09-GR.8-S.1-GLE.1,2,3) and (VA09-GR.8-S.3-GLE.1,2,3) and (VA09-GR.8-S.4-GLE.1,2,3) • Ways to elevate metaphor and personal meaning through the collection and organization of discarded and/or recycled objects and materials (found objects) such as in the work of Alain Bellino, Karen Hatzieorgiou and Martin Sanchez. (VA09-GR.8-S.2-GLE.1,2) and (VA09-GR.8-S.3-GLE.1,2,3) and (VA09-GR.8-S.4-GLE.1,2,3) • The importance of craftsmanship (VA09-GR.8-S.1-GLE.1,2,3) and (VA09-GR.8-S.2-GLE.1,2) and (VA09-GR.8-S.3-GLE.1,2,3) and (VA09-GR.8-S.4-GLE.1,2,3) 	<ul style="list-style-type: none"> • Assemble compositions in any media using Principles of Design and Elements of Art. (VA09-GR.8-S.1-GLE.1,2,3) and (VA09-GR.8-S.2-GLE.1,2) and (VA09-GR.8-S.3-GLE.1,2,3) and (VA09-GR.8-S.4-GLE.1,2,3) • Identify artists throughout history, world cultures and contemporary life that intentionally use discarded and/or recycled objects and materials to create meaningful art. (VA09-GR.8-S.1-GLE.1,2,3) and (VA09-GR.8-S.2-GLE.1,2) and (VA09-GR.8-S.3-GLE.1,2,3) and (VA09-GR.8-S.4-GLE.1,2,3) • Describe and discuss how intent influences artists to reveal the environment or culture. (VA09-GR.8-S.1-GLE.1,2,3) and (VA09-GR.8-S.2-GLE.1,2) and (VA09-GR.8-S.3-GLE.1,2,3) and (VA09-GR.8-S.4-GLE.1,2,3) • Evidence the use of metaphor and personal meaning through the collection and organization of discarded and/or recycled objects and materials. (VA09-GR.8-S.1-GLE.1,2,3) and (VA09-GR.8-S.2-GLE.1,2) and (VA09-GR.8-S.3-GLE.1,2,3) and (VA09-GR.8-S.4-GLE.1,2,3) • Employ craftsmanship to enhance the creation of art. (VA09-GR.8-S.1-GLE.1,2,3) and (VA09-GR.8-S.2-GLE.1,2) and (VA09-GR.8-S.3-GLE.1,2,3) and (VA09-GR.8-S.4-GLE.1,2,3)

Curriculum Development Overview
Unit Planning for 8th Grade Visual Arts

Critical Language: includes the Academic and Technical vocabulary, semantics, and discourse which are particular to and necessary for accessing a given discipline.

EXAMPLE: A student in Language Arts can demonstrate the ability to apply and comprehend critical language through the following statement: "*Mark Twain exposes the hypocrisy of slavery through the use of satire.*"

A student in _____ can demonstrate the ability to apply and comprehend critical language through the following statement(s):	<i>Artists create art by transforming discarded/recycled objects, giving them new meaning and insight into artistic intent.</i>
Academic Vocabulary:	Sustainability, change/transition, innovation, investigate/discover, culture, composition, intent, craftsmanship , inspiration, assembling, metaphor
Technical Vocabulary:	Patterns, texture, aesthetics, movement, decontextualizing, elevate, personal meaning or voice

Curriculum Development Overview
Unit Planning for 8th Grade Visual Arts

Unit Title	Site to Space		Length of Unit	Instructor Choice
Focusing Lens(es)	Transformation	Standards and Grade Level Expectations Addressed in this Unit	VA09-GR.8-S.1-GLE.1, VA09-GR.8-S.1-GLE.2, VA09-GR.8-S.1-GLE.3 VA09-GR.8-S.2-GLE.1, VA09-GR.8-S.2-GLE.2 VA09-GR.8-S.3-GLE.1, VA09-GR.8-S.3-GLE.2, VA09-GR.8-S.3-GLE.3 VA09-GR.8-S.4-GLE.1, VA09-GR.8-S.4-GLE.2, VA09-GR.8-S.4-GLE.3	
Inquiry Questions (Engaging-Debatable):	<ul style="list-style-type: none"> Should an artist reconstruct an existing space or building to make it art? (VA09-GR.8-S.1,2,3) and (VA09-GR.8-S.2-GLE.1,2) and (VA09-GR.8-S.3-GLE.1,2, 3-EO) and (VA09-GR.8-S.4-GLE.1,2,3) What choices might influence how an artist uses a building or space in an installation? How can emotion be evoked when a person observes a space or interacts with an installation? How does an installation artist find ideas to create? What contemporary technological advances in art assist artists as they transform space or a building? 			
Unit Strands	Comprehend/Reflect/Create/Transfer			
Concepts	Space/Time/ Energy, Context, Symmetry and Balance, Culture, Planning, Environment, Order and Form, Play/Improvisation, Expression/emotion, Viewer interaction, Technologies, Space			

Generalizations My students will Understand that...	Guiding Questions	
	Factual	Conceptual
Artists use order and form when designing buildings to influence viewer interaction with space. (VA09-GR.8-S.1-GLE.1,2,3) and (VA09-GR.8-S.2-GLE.1,2) and (VA09-GR.8-S.3-GLE.1,2,3) and (VA09-GR.8-S.4-GLE.1,2,3)	What approaches might an artist take to modify physical or visual space and/or building? What similarities and differences are there between architecture, monuments and installation art?	Why would an artist create installations instead of another type of art? How might the perception of light define a space or a building?
Artists intentionally use expressive features, such as symmetry and balance, to design art works that reflect cultural values and experiences. (VA09-GR.8-S.1-GLE.1,2,3) and(VA09-GR.8-S.2-GLE.1,2) and (VA09-GR.8-S.3-GLE.1,2,3) and (S.4-GLE.1,2,3)	What materials might an artist use in a work of art to: Honor, educate and memorialize people/events? Express a political point of view Reflect cultural values Express Satire, Paradox or Whimsy	How might an artist's choice of design features, such as rhythm, scale and proportion be interpreted from a cultural perspective? Why do artists choose to use satire, paradox and whimsy when creating installations?
Artists design spaces to evoke emotion and/or influence perceptions when observers interact with the space(VA09-GR.8-S.1-GLE.1,2,3) and(VA09-GR.8-S.2-GLE.1,2) and (VA09-GR.8-S.3-GLE.1,2,3) and (S.4-GLE.1,2,3)	How does creating art differ from viewing art? What design tools might an artist use to create an installation?	How can a space be re-interpreted by the artist and/or the viewer? How might the viewer's emotional response be affected by the context and place?

Curriculum Development Overview
Unit Planning for 8th Grade Visual Arts

Current technologies assist artists in planning 3-dimensional works that investigate space/time/energy. (VA09-GR.8-S.1-GLE.1,2,3) and (VA09-GR.8-S.2-GLE.1,2) and (VA09-GR.8-S.3-GLE.1,2,3) and (S.4-GLE.1,2,3)	What are examples of artists throughout history who used their own current and available technology?	What unique attributes might current technology contribute to the development of a 3-dimensional work of art?
Artists use improvisation and play to develop new relationships between form and space. (VA09-GR.8-S.1-GLE.1,2,3) and (VA09-GR.8-S.2-GLE.1,2) and (VA09-GR.8-S.3-GLE.1,2,3) and (S.4-GLE.1,2,3)	How does brainstorming support exploration and play?	How does context transform meaning?

Critical Content: My students will Know...	Key Skills: My students will be able to (Do)...
<ul style="list-style-type: none"> • How and why artists, such as Jenny Holzer, Maya Lin and Andrew Goldsworthy, create order and form within a physical or visual space and/or building (VA09-GR.8-S.1,2,3) and (VA09-GR.8-S.2-GLE.1,2) and (VA09-GR.8-S.3-GLE.1,2,3) and (VA09-GR.8-S.4-GLE.1,2,3) • The process/considerations of research, history and values artists use when designing structural forms (VA09-GR.8-S.1,2,3) and (VA09-GR.8-S.2-GLE.1,2) and (VA09-GR.8-S.3-GLE.1,2,3) and (VA09-GR.8-S.4-GLE.1,2,3) • Exploration and play as “tools” used by artists, such as Mark Jenkins, Sandy Skolund, Felix Gonzales-Torres, to express satire, paradox and whimsy when creating installations (VA09-GR.8-S.1,2,3) and (VA09-GR.8-S.2-GLE.1,2) and (VA09-GR.8-S.3-GLE.1,2,3) and (VA09-GR.8-S.4-GLE.1,2,3) • How and why changing the expressive mood of a setting through attention to detail has the power to engage the viewer(for example: Ann Tevy Rosenthal, Edward Keinholz, Christo and Jean Claude) (VA09-GR.8-S.1-GLE.1,2,3) and (VA09-GR.8-S.2-GLE.1,2) and (VA09-GR.8-S.3-GLE.1,2,3) and (VA09-GR.8-S.4-GLE.1,2,3) • The role and significance of inspiration to define a culture in the work of artists (such as El Anatsui, Anish Kapoor and Angela Bulloch) (VA09-GR.8-S.1-GLE.1,2,3) and (VA09-GR.8-S.2-GLE.1,2) and (VA09-GR.8-S.3-GLE.1,2,3) and (S.4-GLE.1,2,3) 	<ul style="list-style-type: none"> • Create order and form within a physical or visual space and/or building (VA09-GR.8-S.1-GLE.1,2,3) and (VA09-GR.8-S.2-GLE.1,2) and (VA09-GR.8-S.3-GLE.1,2,3) and (VA09-GR.8-S.4-GLE.1,2,3) • Research and design structural forms to honor, educate and memorialize people/events (VA09-GR.8-S.1-GLE.1,2,3) and (VA09-GR.8-S.2-GLE.1,2) and (VA09-GR.8-S.3-GLE.1,2,3) and (VA09-GR.8-S.4-GLE.1,2,3) • Use exploration and play as tools to express satire, paradox and whimsy (VA09-GR.8-S.1-GLE.1,2,3) and (VA09-GR.8-S.2-GLE.1,2) and (VA09-GR.8-S.3-GLE.1,2,3) and (VA09-GR.8-S.4-GLE.1,2,3) • Identify the expressive mood of a setting (VA09-GR.8-S.1-GLE.1,2,3) and (VA09-GR.8-S.2-GLE.1,2) and (VA09-GR.8-S.3-GLE.1,2,3) and (VA09-GR.8-S.4-GLE.1,2,3) • Compare and contrast art that inspires and/or defines a culture (VA09-GR.8-S.1-GLE.1,2,3) and (VA09-GR.8-S.2-GLE.1,2) and (VA09-GR.8-S.3-GLE.1,2,3) and (VA09-GR.8-S.4-GLE.1,2,3)

Curriculum Development Overview
Unit Planning for 8th Grade Visual Arts

Critical Language: includes the Academic and Technical vocabulary, semantics, and discourse which are particular to and necessary for accessing a given discipline.

EXAMPLE: A student in Language Arts can demonstrate the ability to apply and comprehend critical language through the following statement: "Mark Twain exposes the hypocrisy of slavery through the use of satire."

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