

Unit Title: Abstraction as Interpretation

Painting

INSTRUCTIONAL UNIT AUTHORS

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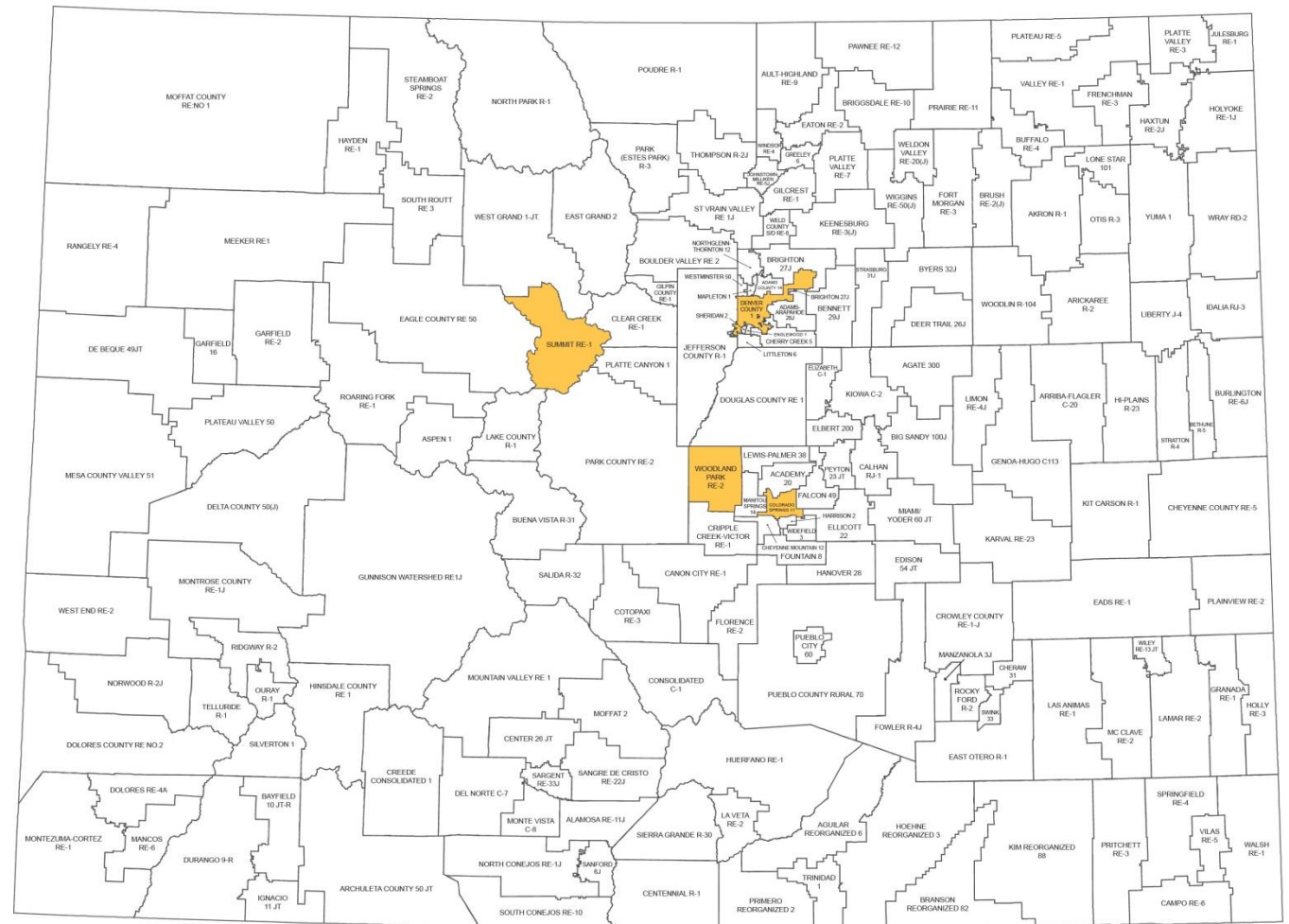
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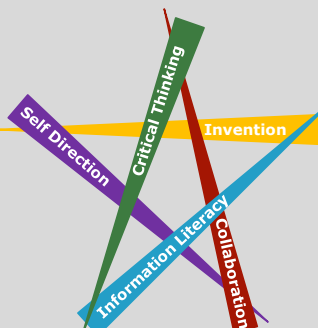


This unit was authored by a team of Colorado educators. The template provided one example of unit design that enabled teacher-authors to organize possible learning experiences, resources, differentiation, and assessments. The unit is intended to support teachers, schools, and districts as they make their own local decisions around the best instructional plans and practices for all students.

Colorado Teacher-Authored Sample Instructional Unit

Content Area	Visual Arts	Grade Level	High School
Course Name/Course Code	Painting		
Standard	Grade Level Expectations (GLE)	GLE Code	
1. Observe and Learn to Comprehend	1. Visual art has inherent characteristics and expressive features	VA09-GR.HS-S.1-GLE.1	
	2. Historical and cultural context are found in visual art	VA09-GR.HS-S.1-GLE.2	
	3. Art and design have purpose and function	VA09-GR.HS-S.1-GLE.3	
2. Envision and Critique to Reflect	1. Reflective strategies are used to understand the creative process	VA09-GR.HS-S.2-GLE.1	
	2. A personal philosophy of art is accomplished through use of sophisticated language and studio art processes	VA09-GR.HS-S.2-GLE.2	
	3. Interpretation is a means for understanding and evaluating works of art	VA09-GR.HS-S.2-GLE.3	
3. Invent and Discover to Create	1. Demonstrate competency in traditional and new art media, and apply appropriate and available technology for the expression of ideas	VA09-GR.HS-S.3-GLE.1	
	2. Assess and produce art with various materials and methods	VA09-GR.HS-S.3-GLE.2	
	3. Make judgments from visual messages	VA09-GR.HS-S.3-GLE.3	
4. Relate and Connect to Transfer	1. The work of art scholars impacts how art is viewed today	VA09-GR.HS-S.4-GLE.1	
	2. Communication through advanced visual methods is a necessary skill in everyday life	VA09-GR.HS-S.4-GLE.2	
	3. Art is a lifelong endeavor	VA09-GR.HS-S.4-GLE.3	

Colorado 21st Century Skills



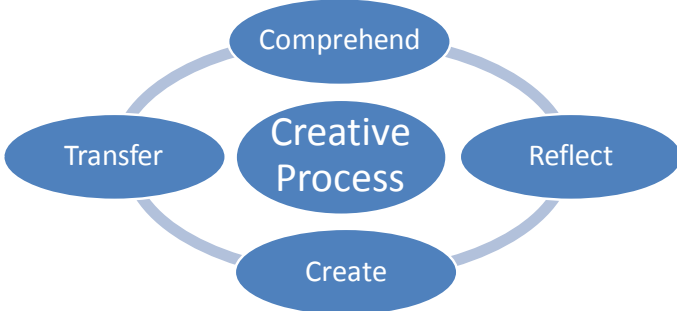
Critical Thinking and Reasoning: *Thinking Deeply, Thinking Differently*

Information Literacy: *Untangling the Web*

Collaboration: *Working Together, Learning Together*

Self-Direction: *Own Your Learning*

Invention: *Creating Solutions*



The Colorado Academic Standards for Visual Arts are not intended to be taught in a linear (checklist of coverage) fashion, but rather should be implemented as a cyclical creative process. Each unit within this sample blueprint intentionally includes standards from all four visual arts standards to illustrate this process-based philosophy.

Unit Titles	Length of Unit/Contact Hours	Unit Number/Sequence
Abstraction as Interpretation	Instructor Choice	Instructor Choice

Colorado Teacher-Authored Sample Instructional Unit

Unit Title	Abstraction as Interpretation		Length of Unit	Instructor Choice
Focusing Lens(es)	Choices	Standards and Grade Level Expectations Addressed in this Unit	VA09-GR.HS-S.1-GLE.1, VA09-GR.HS-S.1-GLE.2, VA09-GR.HS-S.1-GLE.3 VA09-GR.HS-S.2-GLE.1, VA09-GR.HS-S.2-GLE.2, VA09-GR.HS-S.2-GLE.3 VA09-GR.HS-S.3-GLE.1, VA09-GR.HS-S.3-GLE.2, VA09-GR.HS-S.3-GLE.3 VA09-GR.HS-S.4-GLE.1, VA09-GR.HS-S.4-GLE.2, VA09-GR.HS-S.4-GLE.3	
Inquiry Questions (Engaging-Debatable):	<ul style="list-style-type: none"> • What does transformation have to do with Abstract Art? (VA09-Gr.HS-S.1-GLE.1,2,3) and (VA09-Gr.HS- S.2-GLE.3) and (VA09-Gr.HS-S.4-GLE.1-EO.a,b) • How does abstraction affect how a viewer might react to a work of work? • Would something (idea, place, or portrait) be better interpreted abstractly rather than realistically? Why? • Why has Abstract Art developed through time and culture? 			
Unit Strands	Comprehend/Reflect/Create/Transfer			
Concepts	Proportion, Laws and Rules, Composition, Order and Space, Value, Style, Organic, Transformation, Intention			

Generalizations My students will Understand that...	Guiding Questions	
	Factual	Conceptual
The laws and rules of visual art can influence or change compositional choices. (VA09-Gr.HS-S.1-GLE.1,2,3) and 9 VA09-Gr.HS- S.2-GLE.1,2,3) and (VA09-Gr.HS- S.3-GLE.2,3) and (VA09-Gr.HS- S.4-GLE.1,2,3)	What is the Rule of Thirds? How could the Rules of Thirds be changed to create an abstracted form or shape?	How would the composition of a painting change the tension or dynamics of the artwork? Should artwork evoke negative responses in a viewer? Explain.
The order of lines, forms and shapes determines compositional design, creating meaning. (VA09-Gr.HS-S.1-GLE.1,2,3) and 9 VA09-Gr.HS- S.2-GLE.1,2,3) and (VA09-Gr.HS- S.3-GLE.2,3) and (VA09-Gr.HS- S.4-GLE.1,2,3)	What is the difference between shapes and forms? What is the difference between realism and abstraction?	How do artists use realism as a basis to create abstracted form or shape? Why should an artist consider the size of shapes and forms within a composition to convey intended purpose?
Organic composition is one of many styles artists employ to express intent. (VA09-Gr.HS-S.1-GLE.1,2,3) and 9 VA09-Gr.HS- S.2-GLE.1,2,3) and (VA09-Gr.HS- S.3-GLE.2,3) and (VA09-Gr.HS- S.4-GLE.1,2,3)	How is abstract art different than non-objective art? How do abstract painters define space and form in their work.	Should an artist’s style evolve and transform--through using the characteristic and expressive features of art—over time? Explain. Is abstraction, to present an interpretation of place, space, identity or idea in art, an effect way to present these ideas to the viewer? Explain.

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Critical Content: My students will Know...	Key Skills: My students will be able to (Do)...
<ul style="list-style-type: none"> • How artists use abstraction to present an interpretation of place, space, identity or idea (VA09-Gr.HS-S.1-GLE.1,2) and (VA09-Gr.HS-S.2-GLE.2-EO.b) • The continuum along which abstraction exists; this departure from accurate representation can be only slight, or it can be partial, or it can be complete (VA09-Gr.HS-S.1-GLE.1,2)and (VA09-Gr.HS-S.2-GLE.2-EO.b) • How abstraction has been used by various artists and cultures, historically and culturally (M. C. Escher: Dutch graphic artist, known for tessellations and positive/negative space; Georges Braque: known for cubism; Amedeo Clemente Modigliani: known for mask like faces and elongated form; Madeline Denaro: contemporary female Abstract Artist; Philip Guston: known for abstract “cartoon” renderings; Reginald Laurent: contemporary African American abstract artist, known for bright color and detailed images) (VA09-Gr.HS-S.1-GLE.1,2,3) and (VA09-Gr.HS-S.2-GLE.1,2,3) and (VA09-Gr.HS- S.4-GLE.1-EO.b) • Compositional laws and rules • Ways of abstracting shapes and forms (VA09-Gr.HS-S.1-GLE.1,2) and (VA09-Gr.HS-S.2-GLE.2-EO.b) • Shapes, forms and other compositional elements that create abstraction need to be arranged within their working space • Ways of abstracting shapes and forms (VA09-Gr.HS-S.1-GLE.1,2,3) and (VA09-Gr.HS-S.2-GLE.1,2,3) and VA09-Gr.HS-S.4-GLE.1-EO.b) • The difference between representational, abstract and non-objective • How to apply the Rule of Thirds (VA09-Gr.HS-S.1-GLE.1,2) and (VA09-Gr.HS- S.2-GLE.2-EO.b) 	<ul style="list-style-type: none"> • Create value scale with color using tints and shades (VA09-Gr.HS-S.1-GLE.1,2,3) and (VA09-Gr.HS-S.2-GLE.1,2,3) and (VA09-Gr.HS- S.4-GLE.1-EO.b) • Arrange shapes and forms within their working space to create abstraction (VA09-Gr.HS-S.1-GLE.1,2,3) and (VA09-Gr.HS-S.2-GLE.1,2,3) and (VA09-Gr.HS- S.4-GLE.1-EO.b) • Produce abstract paintings that are interpretations of place, space, identity or idea along a continuum; this departure from accurate representation can be only slight, or it can be partial, or it can be complete (VA09-Gr.HS-S.1-GLE.1,2,3) and (VA09-Gr.HS-S.2-GLE.1,2,3) and (VA09-Gr.HS- S.4-GLE.1-EO.b) • Demonstrate knowledge and understanding of compositional rules and laws (VA09-Gr.HS-S.1-GLE.1,2,3) and (VA09-Gr.HS-S.2-GLE.1,2,3) and VA09-Gr.HS-S.4-GLE.1-EO.b) • Combine complimentary color mixing to create neutrals (VA09-Gr.HS-S.1-GLE.1,.2) and (VA09-Gr.HS-S.2-GLE.2-EO.b) • Use tints and shades to enhance values in paintings (VA09-Gr.HS-S.1-GLE.1,2) and (VA09-Gr.HS- S.2-GLE.2-EO.b)

<p>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: <i>“Mark Twain exposes the hypocrisy of slavery through the use of satire.”</i></p>	
<p>A student in _____ can demonstrate the ability to apply and comprehend critical language through the following statement(s):</p>	<ul style="list-style-type: none"> • <i>Through the process of abstraction artists use shapes and forms to create artwork.</i>
<p>Academic Vocabulary:</p>	<p>Realism, Abstract, value, complimentary, shapes, forms, scale, tints, shades, transformation, composition, proportion</p>
<p>Technical Vocabulary:</p>	<p>Characteristic and Expressive features in art, Rule of Thirds, cubism</p>

Colorado Teacher-Authored Sample Instructional Unit

Unit Description:	In this unit students engage in the process of abstracting an idea, place, figure, and/or object to explore how the laws and rules of visual art can influence or change compositional choices. Students analyze the compositional styles of modern and contemporary abstract artists; developing their own process for reconstructing the world around them as they experiment with the expressive features and characteristics of art to determine compositional design and create meaning. The unit culminates in the creation of an art show.
Considerations:	This will be one of the first opportunities for students to engage in standing up a full art show with the teacher as facilitator.
Unit Generalizations	
Key Generalization:	The order of lines, forms and shapes determines compositional design, creating meaning
Supporting Generalizations:	The laws and rules of visual art can influence or change compositional choices
	Organic composition is one of many styles artists employ to express intent

Performance Assessment: <i>The capstone/summative assessment for this unit.</i>	
Claims: (Key generalization(s) to be mastered and demonstrated through the capstone assessment.)	The order of lines, forms and shapes determines compositional design, creating meaning
Stimulus Material: (Engaging scenario that includes role, audience, goal/outcome and explicitly connects the key generalization)	A museum curator is putting together a show that addresses the topic of the “birth of abstraction”. They have asked you, a contemporary artist, to complete a series of three works that demonstrates the differences between realism, abstraction and non-objective art and convey a personal investigation of place, idea, or figure. These works, along with an artist statement, will be used to introduce and inform visitors about how artists use order of lines, forms and shapes and design to convey meaning.
Product/Evidence: (Expected product from students)	Students will demonstrate the following: <ul style="list-style-type: none"> • Create planning documents through the use of journaling and sketchbooks • Research and document ideas and primary source information to inform their decisions in making art • Create representational, abstract and non-objective art works • Develop and participate in a critique process
Differentiation: (Multiple modes for student expression)	Students may consider the following: <ul style="list-style-type: none"> • Adjusting size of paintings (smaller, bigger) • Adjusting visual complexity (less detail, more detail) • Providing oral presentations (instead of written reflections)

Texts for independent reading or for class read aloud to support the content	
Informational/Non-Fiction	Fiction
<i>Talking About Student Art</i> – Terry Barrett <i>Making Art: Form and Meaning</i> – Terry Barrett <i>Mondrian</i> - John Milner	Historical Fiction: <i>The Noisy Paintbox: The Colors and Sounds of Kandinsky’s Abstract Art</i> - Barb Rosenstock

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<p><i>DeKooning: A Retrospective</i>- John Elderfield <i>Picasso Black and White</i>- Carmen Gimenez <i>Inventing Abstraction, 1910-1925</i>- Matthew Affron <i>American Modern: Hopper to O'Keefe</i>- Ester Adler <i>Clyfford Still: The Artist's Museum</i>- Dean Sobel <i>Wassily Kandinsky: 1866-1944 A Revolution in Painting</i>- Hajo Duchting</p>	
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Ongoing Discipline-Specific Learning Experiences

1.	Description:	Think/work like an artist- Use the expressive features and characteristics of commercial and street art.	Teacher Resources:	<p><i>Making Art: Form and Meaning</i> – Terry Barrett <i>Talking About Student Art</i> – Terry Barrett <i>Studio thinking 2: The real benefits of visual arts education</i>- L. Hetland, E. Winner, S. Veenema, & K. Sheridan</p>
			Student Resources:	Sketchbooks, journals, process planning and art works, completed art work and critiques
	Skills:	Analyze and synthesize ideas, as well as knowledge of materials and process, to conceptualize about and create plans and art works.	Assessment:	Throughout the unit students will use journaling and sketchbooks to critique and evaluate the creative process utilized in all art making.
2.	Description:	Think/work like an artist using symbols; effectively applying them to commercial and street art.	Teacher Resources:	
			Student Resources:	Sketchbooks, journal, process planning and art works, completed art work and critiques
	Skills:	Analyze and synthesize ideas, as well as knowledge of materials and process, to conceptualize about and create plans and art works.	Assessment:	Throughout the unit students will use journaling and sketchbooks to analyze the use of symbolism/metaphor/analogy in street art.

Prior Knowledge and Experiences

This unit presumes students know how to function responsibly and safely in the art studio environment. In addition it presumes students use appropriate use of tools and materials; descriptive vocabulary and have good foundational knowledge of and ability to use the expressive features and characteristics of art at grade level. Teachers may wish to revisit some of these concepts as needed.

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Learning Experiences # 1 – 9
Instructional Timeframe: Teacher’s Discretion

Learning Experience # 1		
The teacher may provide an example of an abstract artist’s early representational work and a later abstract style such as Mondrian so that students can make a comparison between the two works.		
Generalization Connection(s):	The laws and rules of visual art can influence or change compositional choices	
Teacher Resources:	http://www.vtshome.org/ (Abigail Housen Visual Thinking Strategies) https://www.google.com/search?q=Realism+to+abstraction+in+painting&source=lnms&tbm=isch&sa=X&ei=YKJQUvzAK-XwyAGLkIcGbg&ved=0CAcQ_AUoAQ&biw=1120&bih=552&dpr=1#q=mondrian&tbm=isch (Mondrian: <i>Along The Amstel</i> and <i>The Apple Trees</i> Mondrian paintings)	
Student Resources:	N/A	
Assessment:	Students will begin their journal entries and will use the process of observation, description, analysis, interpretation, and evaluation to compare and critique the two works of art.	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Students may describe and interpret the images separately; not making comparisons between works Students may use a list of guidelines to follow in the critique process Students may write or present orally (or in combination) their analysis of the images compared and critiqued
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Students may use the process of observation, description, analysis, interpretation, and evaluation to compare and critique the three works of art that are each stylistically different but from one artist
Critical Content:	<ul style="list-style-type: none"> • The difference between representational and abstraction • Ways of abstracting shapes and forms 	
Key Skills:	<ul style="list-style-type: none"> • Demonstrate knowledge and understanding of compositional rules and laws 	
Critical Language:	Characteristics and Expressive Features in art, realism, abstract, value, transformation, representational	

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Learning Experience # 2		
The teacher may provide images that address the formation of style and the progression of abstraction (e.g., Mondrian, Clyfford Still) so that students can explain the evolution and transformation process used in creating abstract art.		
Generalization Connection(s):	The order of lines, forms and shapes determines compositional design, creating meaning The laws and rules of visual art can influence or change compositional choices	
Teacher Resources:	http://www.wikipaintings.org/en/piet-mondrian/study-for-blue-apple-tree-series (Wiki Paintings Visual Art Encyclopedia - Timeline showing Mondrian's progression from realism to abstraction) http://www.theartstory.org/artist-still-clyfford.htm (The story of Still's progression)	
Student Resources:	http://isearch.avg.com/images?s=sideNav&cid=%7b35597DD8-0A27-48D4-89F4-7A4C162AC5E2%7d&mid=243e96cc48b4fae0a86518f68ddd720b-06ce4fc639803a2e3563922518183d8e94088cb9&lang=en&ds=AVG&pr=fr&d=2012-09-30+09%3a41%3a29&v=15.3.0.11&pid=avg&sg=0&sap=dsp&q=realism+to+abstraction&tc=test10 (Abstracted images)	
Assessment:	Students will create a representational study of a subject (nature, still-life, portrait, figure, idea) that will be transformed through the deconstruction, reassembly and collage of the sketch to identify reorganization of expressive features in the composition	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	http://www.studentartguide.com/featured/paper-cut-portraiture-a-level-art (This will clearly demonstrate the process of moving from representation to abstraction.)	Students may be given photographic/printed images to deconstruct, reassemble and collage rather than work from sketches created from observation
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Students may create a representational study that combines two or more subjects (figure in nature, portrait with still-life, two ideas) that will be transformed through the deconstruction, reassembly and collage of the sketch to identify reorganization of expressive features in one composition
Critical Content:	<ul style="list-style-type: none"> • The continuum along which abstraction exists; this departure from accurate representation can be only slight, or it can be partial, or it can be complete • How abstraction has been used by various artists and cultures, historically and culturally • Compositional laws and rules • Shapes, forms and other compositional elements that create abstraction need to be arranged within their working space • Ways of abstracting shapes and forms 	
Key Skills:	<ul style="list-style-type: none"> • Articulate how compositional rules and laws are used in works of art 	
Critical Language:	Realism, abstract, transformation, composition, expressive, evolution, features and characteristics in art	

Colorado Teacher-Authored Sample Instructional Unit

Learning Experience # 3		
The teacher may have students alter previous art works with a secondary media to emphasize structure so that students can identify and practice the identification and organization of expressive features into a new abstracted composition.		
Generalization Connection(s):	The order of lines, forms and shapes determines compositional design, creating meaning The laws and rules of visual art can influence or change compositional choices Organic composition is one of many styles artists employ to express intent	
Teacher Resources:	http://taniadibbs.com/moving-from-realism-to-abstractation/ (Moving from realism to abstraction with figure and landscape) http://www.slideshare.net/kyoung/realistic-to-abstract-presentation (Slide show with examples of abstract compositions based on realistic imagery)	
Student Resources:	http://www.studentartguide.com/featured/paper-cut-portraiture-a-level-art (Examples of a sketchbook study that deconstructs and reassembles a portrait into a new composition)	
Assessment:	Students will create an abstracted art work using secondary media and compositional reorganization.	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	Students may work in pairs to develop their ideas for the abstracted art work	Students may do a series of simple pencil studies to determine final image; using a familiar medium to complete the final art work
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Students may experiment with non-traditional materials such as encaustic and/or create an abstracted work using electronic media (e.g.: Photoshop and Illustrator) Students may create a series that demonstrates the “steps” in the deconstruction of a realistic image to an abstracted form
Critical Content:	<ul style="list-style-type: none"> • How artists use abstraction to present an interpretation of place, space, identity or idea • How abstraction has been used by various artists and cultures, historically and culturally • Compositional laws and rules • Shapes, forms and other compositional elements that create abstraction need to be arranged within their working space 	
Key Skills:	<ul style="list-style-type: none"> • Arrange shapes and forms within their working space to create abstraction • Produce abstract paintings that are interpretations of place, space, identity or idea along a continuum; this departure from accurate representation can be only slight, or it can be partial, or it can be complete • Demonstrate knowledge and understanding of compositional rules and laws 	
Critical Language:	Structure, media, Expressive Features and Characteristics in art	

Colorado Teacher-Authored Sample Instructional Unit

Learning Experience # 4		
The teacher may facilitate a discussion about expressive features (e.g., line, shape, form, value, space, color) by focusing on the work of previous learning experiences so that students can identify their (personal) successful use of these features for expression and deconstruction from representational to abstraction.		
Generalization Connection(s):	The order of lines, forms and shapes determines compositional design, creating meaning The laws and rules of visual art can influence or change compositional choices Organic composition is one of many styles artists employ to express intent	
Teacher Resources:	http://www.incredibleart.org/lessons/high/eckert1.html (Incredible Art Department- Art Criticism Strategies) <i>Talking About Student Art.</i> – Terry Barrett	
Student Resources:	<i>Making Art: Form and Meaning</i> – Terry Barrett http://diversifiedarts.wordpress.com/2011/03/01/artistic-criticism-how-to-critique-art/ (Critique guidelines)	
Assessment:	Students will continue their journaling/sketchbook reflections to analyze and critique their own works of art to draw conclusions about their choices in the process of transformation from realism to abstraction.	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Students may give an oral presentation instead of written reflection Students may work in pairs to develop an analysis of art work
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Students may present and video a discussion of their art work; analyzing video-taped discussion to defend and explain audience responses to the art work
Critical Content:	<ul style="list-style-type: none"> • Artists use abstraction to present an interpretation of place, space, identity or idea • The continuum along which abstraction exists; this departure from accurate representation can be only slight, or it can be partial, or it can be complete • Compositional laws and rules • Ways of abstracting shapes and forms • Shapes, forms and other compositional elements that create abstraction need to be arranged within their working space • Ways of abstracting shapes and forms 	
Key Skills:	<ul style="list-style-type: none"> • Arrange shapes and forms within their working space to create abstraction • Produce abstract paintings that are interpretations of place, space, identity or idea along a continuum; this departure from accurate representation can be only slight, or it can be partial, or it can be complete • Demonstrate knowledge and understanding of compositional rules and laws 	
Critical Language:	Expressive features and characteristics in art, realism, abstraction, shapes, forms, value, transformation, composition, color	

Colorado Teacher-Authored Sample Instructional Unit

Learning Experience # 5		
The teacher may focus on the principles of realism and the artists that use these techniques (e.g., Picasso) so that students can begin considering the processes used to capture true to life images in a realistic manner.		
Generalization Connection(s):	The laws and rules of visual art can influence or change compositional choices Organic composition is one of many styles artists employ to express intent	
Teacher Resources:	https://www.youtube.com/watch?v=BMneiBC9ZzA (Techniques in art that make paintings and drawing realistic) <i>Picasso Black and White</i> - Carmen Gimenez http://www.mcguilmet.com/1/post/2010/04/could-picasso-really-paint-yeshe-really-could-as-the-evidence-shows.html (Picasso realism examples)	
Student Resources:	http://moma.org (Realistic art work from Museum of Modern Art) http://www.metmuseum.org/ (Realistic art work from Metropolitan Museum of Art)	
Assessment:	Students will choose an idea, object, place or portrait for their series and create a realistic piece applying their knowledge of expressive features and composition	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Students may develop multiple preparatory sketches/studies and adjust size and visual complexity of project to assist students with development process
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Students may experiment with non-traditional materials such as encaustic and/or create a realistic work using electronic media (e.g.: Photoshop and Illustrator) Students may create a series that demonstrates multiple realistic interpretations of one form
Critical Content:	<ul style="list-style-type: none"> • The continuum along which abstraction exists; this departure from accurate representation can be only slight, or it can be partial, or it can be complete • Compositional laws and rules • Representational and abstract art share similar expressive features and compositional guidelines • The difference between representational, abstract and non-objective 	
Key Skills:	<ul style="list-style-type: none"> • Arrange shapes and forms within their working space to create realism • Produce abstract paintings that are interpretations of place, space, identity or idea along a continuum; this departure from accurate representation can be only slight, or it can be partial, or it can be complete • Demonstrate knowledge and understanding of compositional rules and laws • Combine complimentary color mixing to create neutrals • Use tints and shades to enhance values in paintings 	
Critical Language:	Expressive Features and Characteristics in art, Rule of Thirds, cubism	

Colorado Teacher-Authored Sample Instructional Unit

Learning Experience # 6		
The teacher may focus on the principles of abstraction and the artists that use these techniques so that students can begin considering the processes used to capture subject matter in an abstract version.		
Generalization Connection(s):	The order of lines, forms and shapes determines compositional design, creating meaning The laws and rules of visual art can influence or change compositional choices Organic composition is one of many styles artists employ to express intent	
Teacher Resources:	http://www.studentartguide.com/featured/a-level-art-design-coursework-as-painting (Student Art Guide- Abstract Paintings of Instruments 100%)	
Student Resources:	http://drawsketch.about.com/od/drawinglessonsandtips/a/abstract.htm (Fundamentals about abstraction)	
Assessment:	Students will create an abstract art work applying their knowledge of expressive features and composition	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Students may develop multiple preparatory sketches/studies and adjust size and visual complexity of project to assist students with development process Students may be given photographic/printed images to deconstruct, reassemble and collage as the plan for an abstract art work
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Students may experiment with non-traditional materials and/or create a abstract work using electronic media (i.e.: Photoshop and Illustrator) Students may video tape the painting process and narrate the evolution of its creation and development
Critical Content:	<ul style="list-style-type: none"> • How artists use abstraction to present an interpretation of place, space, identity or idea • The continuum along which abstraction exists; this departure from accurate representation can be only slight, or it can be partial, or it can be complete • How abstraction has been used by various artists and cultures, historically and culturally (Hiroshi Matsumoto, Piet Mondrian; Pablo Picasso; Henri Matisse; Kandinsky, Joan Miro, Willem de Kooning, Georgia O'Keefe, Marlene Dumas) • Compositional laws and rules • Ways of abstracting shapes and forms • Shapes, forms and other compositional elements that create abstraction need to be arranged within their working space • The difference between representational, abstract and non-objective 	

Colorado Teacher-Authored Sample Instructional Unit

Key Skills:	<ul style="list-style-type: none"> • Arrange shapes and forms within their working space to create abstraction • Produce abstract paintings that are interpretations of place, space, identity or idea along a continuum; this departure from accurate representation can be only slight, or it can be partial, or it can be complete • Demonstrate knowledge and understanding of compositional guidelines • Utilize Expressive Features and Characteristics of art to create a work of art
Critical Language:	Expressive Features and Characteristics in art, composition, modern art, cubism, abstract expressionism, fauvism

Learning Experience # 7

The teacher may provide examples of an artist’s abstract and non-objective works so that students can develop a working distinction between representational and non-representational abstraction.		
Generalization Connection(s):	Organic composition is one of many styles artists employ to express intent	
Teacher Resources:	N/A	
Student Resources:	http://quotationspage.com/subjects/art/ (Quotation resource) http://brainyquote.com/quotes/keywords/abstract_art.html (Quotation resource)	
Assessment:	Students will create a graphic organizer comparing and contrasting realism, abstraction and non-objective art. http://www.eisd.net/cms/lib04/TX01001208/Centricity/Domain/599/DoubleBubbleMap.pdf (Thinking map for comparing and contrasting)	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Students may find and present images that demonstrate similarities and differences between realism, abstraction and non-objective art
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Students may research and present how each definition of realism, abstraction and non-objective art is interpreted across cultures
Critical Content:	<ul style="list-style-type: none"> • The continuum along which abstraction exists; this departure from accurate representation can be only slight, or it can be partial, or it can be complete • How abstraction has been used by various artists and cultures, historically and culturally • The difference between representational, abstract and non-objective • How to apply the Rule of Thirds 	
Key Skills:	<ul style="list-style-type: none"> • Research and debate viewpoints found in a variety of resources that focus on and discuss visual art and design 	
Critical Language:	Expressive Features and Characteristics in art, Rule of Thirds, cubism	

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Learning Experience # 8		
The teacher may present images of non-objective art work, by discussing strategies and thought processes that lead to the creation of non-objective art so that students can interpret and apply these concepts to an original art work.		
Generalization Connection(s):	The order of lines, forms and shapes determines compositional design, creating meaning The laws and rules of visual art can influence or change compositional choices Organic composition is one of many styles artists employ to express intent	
Teacher Resources:	http://isearch.avg.com/images?s=sideNav&cid=%7b35597DD8-0A27-48D4-89F4-7A4C162AC5E2%7d&mid=243e96cc48b4fae0a86518f68ddd720b-06ce4fc639803a2e3563922518183d8e94088cb9&lang=en&ds=AVG&pr=fr&d=2012-09-30+09%3a41%3a29&v=15.3.0.11&pid=avg&sg=0&sap=dsp&q=non+objective+art+images&tc=test10 (Non objective art images) http://gborzov.wordpress.com/2010/05/16/best-top-ten-10-most-famous-nonobjective-paintings/ (American non-objective artists) http://www.guggenheim.org/new-york/exhibitions/publications/from-the-archives/items/view/107 (Guggenheim Collection of Non-Objective Paintings)	
Student Resources:	http://thevirtualinstructor.com/types-of-art.html (Types of visual art)	
Assessment:	Students will create a non-objective art work.	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	http://www.incredibleart.org/lessons/middle/Linda-cutpainting.htm (Cut-up collage non-objective art work prompt)	Students may participate in a “group share painting” with multiple students contributing abstract marks and shapes of paint to a canvas; reacting to previous applications Students may develop multiple preparatory sketches/studies and adjust size and visual complexity of project to assist students with development process
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Students may create a three-dimensional non-objective interpretation of their two-dimensional art work
Critical Content:	<ul style="list-style-type: none"> • The continuum along which abstraction exists; this departure from accurate representation can be only slight, or it can be partial, or it can be complete • How abstraction has been used by various artists and cultures, historically and culturally • Ways of abstracting shapes and forms • Shapes, forms and other compositional elements that create abstraction need to be arranged within their working space • The difference between representational, abstract and non-objective 	

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Key Skills:	<ul style="list-style-type: none"> • Arrange shapes and forms within their working space to create abstraction • Produce abstract paintings that are interpretations of place, space, identity or idea along a continuum; this departure from accurate representation can be only slight, or it can be partial, or it can be complete • Demonstrate knowledge and understanding of compositional rules and laws
Critical Language:	Expressive Features and Characteristics in art, non-objective

Learning Experience # 9

The teacher may introduce examples of artist statements that discuss artistic choices so that students can understand how artists use artist statements to convey their creative process.

Generalization Connection(s):	The order of lines, forms and shapes determines compositional design, creating meaning The laws and rules of visual art can influence or change compositional choices Organic composition is one of many styles artists employ to express intent	
Teacher Resources:	http://www.wikihow.com/Write-an-Artist-Statement (How to write an artist statement)	
Student Resources:	http://www.artstudy.org/art-and-design-careers/sample-artist-statement.php (Sample artist statements) http://www.artstudy.org/art-and-design-careers/artist-statement.php (Art Study.org)	
Assessment:	Students will write an artist statement that describes how their choices of expressive features, media and composition communicate meaning about place, idea or portrait.	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Students may give an oral presentation (instead of written reflection)
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	N/A
Critical Content:	<ul style="list-style-type: none"> • How artists use abstraction to present an interpretation of place, space, identity or idea • How abstraction has been used by various artists and cultures, historically and culturally • The difference between representational, abstract and non-objective 	
Key Skills:	<ul style="list-style-type: none"> • Research and debate viewpoints found in a variety of resources that focus on and discuss visual art and design 	
Critical Language:	Characteristic and Expressive Features in art, artist statement	