



Art Humanities Curriculum

(with connection to Music Humanities)

Prepared by: David Duarte, Arts Curriculum and Instruction Specialist

June 3, 2009

Executive Summary

Objective

These guidelines, adapted from those used by teachers involved with the TETAC (Transforming Education Through the Arts Challenge) project can be used in the planning and evaluation of units of instruction according to the ideas presented.

Topics

- Early Medieval Art
- Gothic Art
- Renaissance Art in Italy
- Renaissance Art Outside Italy
- Baroque Art
- 18th-Century Art
- 19th-Century Art
- 20th-Century Art
- Contemporary Art

Arizona Strands and Concepts

Strands

- Create Student will create artworks to communicate ideas, meanings, and/or purposes .
- Relate Student will analyze and interpret contextual ideas, meanings, and purposes of art from diverse cultures and time periods.
- Evaluate Student will draw thoughtful conclusions about the significance of art.

Concepts

- Concept #1: Creative Process, Artworlds, Art Issues & Values
- Concept #2: Materials, Tools, Techniques
- Concept #3: Elements and Principles
- Concept #4: Meanings and Purposes
- Concept #5: Quality

Applicable AZ State Standards

- **Strand 2, Concept 1** - The student will describe the role that art plays in culture and how it reflects, records, and interacts with history in various times, places, and traditions.
 - PO 101 - Contribute to a discussion about who artists are, what they do, and why they create art.
 - PO 102 - Discuss how artworks are used to communicate stories, ideas and emotions.
 - PO 103 - Discuss what an artworld is and its place in a culture.
 - PO 104 - Identify and discuss members of the local artworld community.
 - PO 206 - Discuss how artworks reflect, ideas, images and symbols from the culture within which they were made
- **Strand 2, Concept 3** - The student will explore the artistic traditions and visual conventions from diverse culture, which often differ from the elements and principles traditionally used in many Western cultures
 - PO 101 - Identify visual/tactile characteristics of artworks from diverse cultures, different places, or times
- **Strand 2, Concept 4** - The student will interpret meanings or purposes of artwork based on contextual information
 - PO 101 - Interpret meanings and/or purposes of an artwork using subject matter and symbols
 - PO 102 - Discuss themes in artworks that illustrate common human experiences that transcend culture, time, and place.
 - PO 203 - Use contextual information to investigate and interpret meanings and purposes in artworks from the viewpoint of the culture in which it was made.
- **Strand 2, Concept 5** - The student will investigate and/or speculate about what characteristics in artworks are valued by various cultures.
 - PO 101 - Contribute to a discussion about why artworks have been valued within the context of the culture in which they were made.
 - PO 102 - Demonstrate respect while responding to others' artwork.
 - PO 203 - Compare the characteristics of artworks valued by diverse cultures.
- **Strand 3, Concept 1** - The student will justify general conclusions about the nature and value of art.
 - PO 101 - Form and support opinions about art (e.g., what art is and why it is important.
 - PO 102 - Distinguish art from other objects
 - PO 103 - Discuss reasons why people value art (e.g., sentimental, financial, religious, political, and historical)
 - PO 204 - Discuss people's criteria for determining how, or whether, art should be cared for and/or protected.
- **Strand 3, Concept 2** - The student will reflect on, and determine how materials, tools, and techniques affect meaning, purposes, and value in artworks.
 - PO 101 - Describe the visual effects created by an artist's use of tools, materials, and techniques in an artwork.
 - PO 202 - Develop and use criteria to evaluate craftsmanship in an artwork.
- **Strand 3, Concept 3** - The student will judge the effectiveness of the artist's use of elements of art and principles of design in communicating meanings and/or purposes, in artworks.
 - PO 101 Identify an element and principle in an artwork that supports its meaning and/or purpose.
- **Strand 3, Concept 4** - The student will judge artist's success in communicating meaning or purpose in their artwork

- PO 101 Discuss how an artist communicates meaning and/or purpose in an artwork.
- **Strand 3, Concept 5** - The student will apply criteria for judging the quality of specific artwork.
 - PO 101 - Compare an original artwork with a reproduction (e.g., make a museum/artist's studio visit to compare details, size, luminosity, three dimensionality, surface, and texture).
 - PO 202 - Distinguish art preferences "I like it because..." from art judgements "It is good because..." from cultural judgments "It is important because..."
 - PO 203 - Use established criteria to make and support a judgement about the quality of artwork.

Vocabulary

- **Artworld:** An artworld is a sub-culture maintained by people, a significant portion of whose identity is drawn in some way from art. A person who is a member of an artworld is loosely or formally associated with other members of that artworld. Members of an artworld are familiar with some of the same art values and art ideas, and engage in, or are familiar with, some of the same art activities. Around the world and through the ages there have been many diverse artworlds, such as the Italian Renaissance artworld; the sixteenth century Incan artworld; the court artworld of Sung Dynasty China; the ceremonial artworld of the Kuba people of West Africa; the contemporary gallery artworld in Los Angeles and the artworld of graphic design. The shared information, values, and activities that define these artworlds vary tremendously. Values and criteria upheld in one artworld may not be prized in another. Investigating an unfamiliar artworld opens up avenues for gaining insights into unfamiliar, otherwise seemingly incomprehensible, or not-easily-appreciated artworks made within that unfamiliar artworld.
- **Composition:** The plan, placement, or arrangement of the elements of art in a work. (It is often useful to discuss composition in reference to the principles of design.)
- **Context:** A set of interrelated conditions (social, cultural, environmental, economic, and political) under which an artwork is produced or interpreted.
- **Craftsmanship:** The skill with which an artwork is made.
- **Elements of Art:** The elements are color, line, form, shape, space, texture, and value. These elements are guidelines used by some Western artworlds to evaluate the quality of artworks.)
- **Expressive Criteria:** These criteria are used to evaluate the sensory devices an artist uses to evoke aesthetic or emotional responses to an artwork.
- **Formal Criteria:** These criteria are used to evaluate the compositional structure (elements of art, principles of design) of an artwork.
- **Functional:** Having an obvious utility. For example, some functions which some artworks serve include providing shelter, storing food, keeping the body warm and dry, and providing a place to sit.
- **Media, pl.; Medium, s.:** The material or technique used by an artist to produce a work of art.

- **Principles of Design:** The choice and arrangement of elements of art in an artwork. The principles are balance, contrast, emphasis, movement, pattern, rhythm, and unity. (These principles are guidelines used by some Western artworlds to evaluate the quality of art.)
- **Symbol:** A image or visual quality that stands for an idea.
- **Theme:** A theme is a unifying idea for an artwork. Examples of art themes: Love, compassion, protest, persuasion, poverty, war, etc.

Theories of Art

- **Expressivism** - An aesthetic and critical theory of art that places emphasis on the expressive qualities. According to this theory, the most important thing about a work of art is the vivid communication of moods, feelings, and ideas.
- **Formalism** - An aesthetic and critical theory of art which places emphasis on form — the structural qualities instead of either content (sometimes called literal or allegorical qualities) or contextual qualities. According to this point of view, the most important thing about a work of art is the effective organization of the elements of art through the use of the principles of design.
- **Imitationalism** - An aesthetic theory of art that places emphasis on the literal qualities. According to this theory, the most important thing about a work of art is the realistic representation of subject matter. A work is considered successful if it looks like and reminds the audience of what is seen in the real world.
- **Instrumentalism** – (Also called Pragmatism) An aesthetic theory that places emphasis on the functional qualities. According to this theory, the most important thing about a work of art is fulfilling the purpose for which it was intended.
- **Value:** The significance of an idea to an individual or group.
- **Visual Culture:** “ Refers to the images and objects we encounter on a daily basis such as signage, advertisements , film, computer environments, television, and packaging.”

Unit Foundations

- Does the unit address enduring ideas about the human experience?
 - Enduring ideas are those that have appeared to be of continual concern to humans at different times in different cultures. These are the ideas that are taught and re-taught throughout the unit.
- Does the unit address enduring ideas about art?
 - Enduring ideas about art are those that are key to connecting an understanding knowledge through the arts. These are ideas that are taught and re-taught the unit.
- Does the unit address key concepts and essential questions?
 - Key concepts and essential questions are derived from interpreting artworks in the content of the enduring ideas of the unit.
- Are the unit objectives, instructional activities, and assessment tasks aligned?
 - Initial planning is required to align what students will learn, how they will learn it, and how learning will be assessed.
- Are the unit objectives aligned with Arizona State Standards?

Unit Content

- Are the disciplines of art/areas of inquiry developed in the unit to foster understanding of the enduring idea and key concepts?
 - In order to construct deep understanding of the enduring idea and key concepts, it is important to engage students in art-making, art criticism, art-historical inquiry, and philosophical inquiry (aesthetics).
- Does the unit sufficiently address the knowledge and skills that students need to develop deep understanding of the enduring idea and key concepts?
 - It is important to plan for sufficient instruction so that students have the knowledge base and requisite skills to construct deep understanding.
- Does the unit address the knowledge and skills in a logical sequence to achieve unit objectives?
 - Students need to be guided through learning activities in a logical manner, building upon prior knowledge and skills, in order to meet unit objectives.
- Are key concepts and important terms introduced and sufficiently developed?
 - Students need to explore examples and non-examples of important terms and make connections to their own experiences in order to understand concepts.
- Do the enduring ideas, key concepts, and essential questions provide focus and cohesiveness throughout the unit?
 - The enduring ideas, key concepts, and essential questions are revisited throughout the unit. All topics need to support and not detract from understanding.
- Are content and skills appropriate for student development levels?
 - Content should reflect student ability and interest levels.
- Are specific, substantive connections between art and other subject areas developed as appropriate?
 - Connections should be meaningful and enrich both art and other subject areas.

Instruction

- Do activities and questions provide substantive engagement students?
 - Activities and question yield multiple answers and solutions, leading students to develop their own questions and understandings. Activities and questions can be explored again and again.
- Are connections to prior knowledge and skills and real-life situations provided?
 - Meaningful connections to real-life situations will engage students more fully.
- Are students made aware of assessment expectations?
 - Students should be informed of assessment criteria/expectations in the initial stages of instruction.
- Are opportunities provided for students to practice skills and apply new concepts?
 - Ample time should be provided for students to practice skills and apply new concepts.
- Are opportunities provided for students to ask questions?
 - Inquiry should be welcomed. Students need to be taught how to ask questions so that they might generate questions to guide their own investigations.
- Are opportunities provided for student-led discussions?
 - Students need to be provided with strategies for engaging in discussions and with opportunities to practice. They need to be given tools/guides for focusing and/or evaluating their discussions.
- Are students provided opportunities for self-reflection and meta-cognition?
 - Students should have models of and opportunities for thinking, talking, and writing about their own thinking.
- Are students provided with opportunities for critical thinking?

- Students need to be given instruction in critical thinking strategies; e.g., analysis, problem solving, interpretation, and evaluation.
- Is there an audience for student work and responses?
 - Peers, parents, and community audiences add relevance to student work, increase engagement, and help students make connections beyond the classroom.
- Are materials and resources appropriate for student developmental levels?
 - Reading levels, concept levels, tools, materials, and resources should be appropriate.

Assessment

- Are enduring ideas, key concepts, and important skills assessed?
 - Significant/targeted knowledge and skills should be assessed.
- Are assessment tasks accompanied by specific by specific criteria?
 - Students may examine their work over time in a unit, use different kinds of criteria, and/or be given the opportunity to develop the criteria with the teachers. Ratings scales and rubrics should be provided for students when appropriate.
- Are assessment tasks relevant and engaging to students?
 - Assessment tasks frequently allow for multiple answers and solutions. Assessment allows for the application of a repertoire of skills and knowledge.
- Are students provided opportunities to provide evidence of learning?
 - Assessment can occur through formative and summative strategies and tasks.
- Are students provided opportunities for self-assessment?
 - When students are made aware of expectations, they can be included in the process of determining the extent to which they have achieved them.

Unit Design

- Are the key unit and lesson components included and presented clearly?
 - Formats vary, but unit and lesson components should be included so that any teacher can easily understand the unit foundations, content, instruction, and assessment.
- Are units centered on ideas about art and/or specifically artworks or artifacts?
 - Artworks chosen as exemplars throughout the unit should represent or express the enduring ideas, key concepts, and essential questions of the unit.
- Are objectives stated so as to indicate learning (knowledge, skills) and not simply as descriptions of activities in which students will be engaged?
 - Objectives should indicate the understandings, knowledge, and skills that students will demonstrate.
- Are emerging/developing technologies utilized in a variety of ways that promote effective learning?
 - Technology components should be meaningful, not trivial.
- Are the necessary resources and materials for teaching the unit listed?
 - The availability of resources such as reproductions, Web sites, and others should be considered when planning units.
- Are community resources, such as museums, galleries, theaters, resident artists, etc., identified and utilized when possible?
 - Community resources (human and material) can be used in meaningful ways.

Instructional strategies

- **Body Movement** - Use of body movements to emphasize key concepts.
- **Brainstorming** - Participants “storm their brains” for ideas related to a a topic or problem. All ideas are treated equally, with no initial judgments as to their merit.
- **Buzz Sessions** - Small group discussions.
- **Collaborative Learning** - Students work together to address a problem or task, often with assigned roles.
- **Graphic Organizers** - such as Venn diagrams and concept maps to organize important ideas.
- **Group Writing** - in response to artworks or as reflections about group process
- **KWL Charts** - Students state what they **K**now, **W**ant to know, **H**ow they will find out, and what they have **L**earned.
- **Learning Centers or Stations** - through which students explore resources designed by the teacher or, in some cases, by the students for other (sometimes younger) learners.
- **Learning Packets** - Materials typically created by the teacher but at times created by the student, through which learners explore information and concepts related to the unit ideas and concepts.
- **Letter Writing** - Sometimes to parents; other times to public officials, through which students are encouraged to think about a specific issue and audience.
- **Listen-Think-Pair-Share** - A strategy through which students listen to questions, individually think about their response, discuss their ideas with a partner, and then share their ideas with the class.
- **Manipulatives** - Objects or word/statement cards used to assist students in exploring ideas and/or issues.
- **Pair Problem Solving** - One member of the pair is the “thinker” who thinks aloud in trying to solve a problem or address an issue. The partner is the “listener” who considers the “thinker’s” ideas and provides feedback.
- **Panel Discussions** - Discussions in which students form a panel of “experts” on a particular topic and present to others.
- **Poetic forms** - A variety of different poetic forms for use in interpreting artworks or summarizing important learning.
- **Problem-based Scenarios** - Hypothetical or “real” situations embedded with problems for students to address; also used for assessment tasks.
- **Role-playing** - and other forms of dramatizations for discussing important issues, for interpreting artworks, for learning more about artists, etc. In one lesson, students assumed the role of something in an artwork and were interviewed by another student; in another lesson, students played the role of radio show hosts who described artworks on display.
- **Roundtable Discussions** - Like panel discussions through which students discuss a topic among themselves and share with an audience.
- **Sorting Activities** - Students sort objects and/or art reproductions into categories that are provided by the teacher or are created by the students.
- **Timelines** - Students create a visual record of their findings about the historical and cultural context for works of art, artists, styles of art, etc.
- **Videos, DVDs, Powerpoint Presentations, etc.** - for presenting information related to the ideas of a unit.
- **Web Quests** - A strategy through which students find document and use information found on the Web.
- **Word Wall** - This is a designated place for placing words derived from group brainstorming or other kinds of discussions.

Content and Instruction

- Are all four disciplines - art-making, art criticism, art history, aesthetics - appropriately developed with enduring ideas about the arts, relevant knowledge, and skills?
- Does the unit address sufficiently all the knowledge skills that need to be taught in order for students to achieve the unit goals and objectives

- Does the unit address knowledge and skills in logical sequence?
- When concepts/key terms are introduced, are they sufficiently developed?
- Do the enduring ideas, key concepts, and essential questions provide focus and cohesiveness throughout the unit?
- Are the concepts and skills appropriate for student developmental levels?
- Are substantive connections between art and other content areas developed as appropriate?
- Are the necessary resources/background materials for teaching the unit listed?
- Do activities and questions provide substantive engagement for students?
- Are connections to prior knowledge and skills in real-life situations provided?
- Are there assessment expectations for students?
- Are opportunities provided for practice or new skills and concepts?
- Are there opportunities for students to ask questions?
- Are there opportunities for student-directed discussion?
- Are a variety of learning activities provided that allow student to make individual and collaborative substantive contributions to the group effort?
- Are opportunities provided for student self-reflection and metacognition?
- Are opportunities provided for critical thinking?
- Is there an audience beyond the teacher for student work and responses?
- Are materials appropriate for student developmental levels?

Assessment

1. Identify the purpose of the assessment.
 - a. Will you use the assessment to determine what your students know and are able to do in order to begin the unit of study?
 - b. Will you use the assessment to determine how things are going; what students have learned in the process of the unit thus far?
 - c. Will you use the assessment as an end-of-unit demonstration of learning?
2. Clarify what it is that you wish to assess.
 - a. Do you wish to assess understanding of enduring ideas and key concepts.
 - b. Do you wish to assess process skills related to disciplined inquiry?
 - c. Do you wish to assess both understanding and process skills?
3. Brainstorm ideas for possible ways in which students can demonstrate learning.
 - a. What instructional or assessment strategies have engaged students in the past? Can these be adapted for your purposes?
 - b. What new scenarios or problems can you think of that would allow students what they understand or are able to do?
 - c. What products might students create in order to demonstrate what they understand or are able to do? Will students construct an interpretation, create a visual product of some sort, provide an oral performance, construct a written response to a series of prompts, write a journal reflection, etc?

4. Select from your brainstorming ideas list those strategies, problems, and/or products that will best serve to elicit understanding and/or skills that your wish to assess. As you consider a performance task, ask yourself the following:
 - a. Does it appropriately relate to the enduring idea and key concepts of the unit?
 - b. Will students be required to use process skills associated with disciplined inquiry?
 - c. Is the performance task authentic, relating to real-world situations that hold inters for the students?
 - d. Is the task complex enough for students to engage in it in a variety of ways to demonstrate their understanding and skill? Are there multiple dimensions to the task?
 - e. Will the task allow for active participation on the part of the students?
 - f. Is the task feasible? Can it be accomplished in a reasonable amount of time? Are required materials and resources available?
 - g. Will all of your students be able to engage in this task?
5. Determine criteria for assessment
 - a. What will count as a successful completion of the performance task?
 - b. What should all performances contain in order to demonstrate understanding and/or targeted skills?
 - c. What might performances contain that will be tangential to the targeted understanding and skills?
6. Based upon consideration of #5, create a rubric, in which you delineate levels of achievement, to be shared with students and used in evaluation of the performance task.
 - a. Given what will count as a successful completion of the performance task, what might count as a partial completion?
 - b. What will count as an advanced completion?
 - c. WHat will count as minimal completion of the task?
7. If advisable, given administrative requirements of your teaching situation, assign a numerical scale for your rubric, assigning a point number for the levels of achievement identified in #6 above.
8. Make sure that the task parameters, criteria, and levels of achievement are clear to the students prior to their engagement with the performance.
9. Use the performance task with students. Evaluate its effectiveness and make alterations as needed for the future.