

# Art Appreciation - 2025-2026 Completed Draft

Fine Arts  
Not NCAA Approved

Grade(s) 9th - 12th, Duration 1 Semester, .5  
Credits  
Elective Course

## Course Overview

Art Appreciation is a foundational visual arts elective designed to engage students in understanding, analyzing, and creating art through the lens of the Arizona Visual Arts Standards. Students will explore how artists use the Elements and Principles of Design to communicate meaning, how art reflects and shapes history and world cultures, and how personal and cultural perspectives influence aesthetic response and critique. Through both analytical and hands-on experiences, students will develop visual literacy, creative problem-solving, and a deeper appreciation of art as a universal human expression.

Timeframe	Unit	Scope And Sequence
		Instructional Topics
2 Week(s)	Elements and Principles of Design	1. Elements and Principles of Design 2. Art in History and World Cultures -- The Function of Line Across Civilizations 3. Art Aesthetics and Analysis -- Understanding and Interpreting Line 4. Art Creation
2 Week(s)	Shape in Modern & Abstract Art	1. Elements and Principles of Design -- Focus on Shape 2. Art in History and World Cultures -- Modern and Abstract Art 3. Art Aesthetics and Analysis -- Shape in Abstract Art 4. Art Creation -- Found Shapes Photography Project
2 Week(s)	Exploring Space--Background, Middle Ground, Foreground	1. Elements and Principles of Design -- Exploring Space 2. Art in History and World Cultures -- Romare Bearden and the Art of Collage 3. Art Aesthetics and Analysis -- Spatial Composition in Romare Bearden's Work 4. Art Creation -- Biographical Photo Montage
2 Week(s)	Value and Contrast in Oriental and Contemporary Landscape Ink Paintings	1. Elements and Principles of Design -- Value and Contrast 2. Art in History and World Cultures 3. Art Aesthetics and Analysis -- Value and Contrast in Landscape Ink Paintings 4. Art Creation -- India Ink Landscape Painting
2 Week(s)	Visual Balance through the History of Paper Cutting and Creating Papel Picado	1. Elements and Principles of Design -- Visual Balance 2. Art in History and World Cultures -- Paper Cutting Across Cultures 3. Art Aesthetics and Analysis -- Visual Balance in Paper Cutting 4. Art Creation -- Papel Picado Project
2 Week(s)	Texture and Collagraph Printing	1. Art History, Culture & Aesthetics -- Collagraphy and Texture 2. Art Making -- Collagraph Printmaking
3 Week(s)	Form and Repetition through the exploration of Cardboard/Kinetic sculptures	1. Elements of 3D Form and Repetition 2. Cardboard Construction & Critique 3. Kinetic Sculpture & Art in Motion

## Course Details

**Unit:** Elements and Principles of Design

**Duration:** 2 Week(s)

### Unit Description

This introductory unit establishes a foundational understanding of the visual language of art through the study of line—the most basic and expressive element of design. Students will learn to recognize, analyze, and apply different types of line as tools for artistic communication. Through observation, discussion, and creation, students will explore how line conveys movement, texture, form, and emotion, and how artists across cultures and time have used line to structure compositions and express meaning.

The unit encourages active engagement with the environment through a “line scavenger hunt,” connecting classroom learning to real-world observation and reinforcing the idea that art and design principles are visible everywhere.

**Topic:** Elements and Principles of Design

**Duration:** 3 Day(s)

### Topic Overview

This introductory topic establishes a foundational understanding of the visual language of art through the study of line—the most basic and expressive element of design. Students will learn to recognize, analyze, and apply different types of line as tools for artistic communication. Through observation, discussion, and creation, students will explore how line conveys movement, texture, form, and emotion, and how artists across cultures and time have used line to structure compositions and express meaning.



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The unit encourages active engagement with the environment through a "line scavenger hunt," connecting classroom learning to real-world observation and reinforcing the idea that art and design principles are visible everywhere.

## Learning Objectives

Introduce Line (Types: Contour, Gesture, Implied, Directional, Expressive)

Description: *Students will learn that a line is more than a simple mark—it is a fundamental element that defines shape, suggests movement, and communicates mood. They will explore various line types:*

1. *Contour lines define the edges and surface ridges of objects.*
2. *Gesture lines capture movement and energy rather than precise detail.*
3. *Implied lines are suggested by positioning, edges, or gaze rather than drawn explicitly.*
4. *Directional lines guide the viewer's eye through a composition.*
5. *Expressive lines convey emotion, personality, or atmosphere.*

*Students will examine how artists intentionally select and vary line types to communicate different effects.*

Analyze How Line Creates Movement, Texture, and Emotion

Description: *Students will study how artists use line to create movement (the sense of visual flow or direction), texture (the illusion or feeling of a surface), and emotion (the expressive power of visual rhythm and variation). They will view a range of artworks—from classical drawing to modern abstraction—to analyze how line thickness, rhythm, direction, and repetition can evoke feelings such as tension, calm, chaos, or harmony. Through guided analysis, students will discuss how subtle choices in line quality can dramatically influence the viewer's interpretation of an artwork.*

Practice Identifying Line in Real and Reproduced Artworks

Description: *Students will apply their understanding by observing and identifying lines within both reproduced artworks (prints, digital images, posters) and real-world examples (architectural details, nature, classroom objects). Using critical-thinking and visual literacy skills, students will label and describe how line functions compositionally—distinguishing structural versus expressive purposes and noting how line interacts with other elements (shape, space, value). This practice helps build the ability to "read" visual art using technical vocabulary.*

Activity: Line Scavenger Hunt — Students Find and Photograph Lines in the School Environment

Description: *As a culminating activity, students will engage in a "Line Scavenger Hunt" to discover how line appears throughout their surroundings. Working individually or in pairs, students will explore the school campus to find and photograph examples of various line types (contour, gesture, implied, directional, expressive). Afterward, students will compile and present their images in a digital or printed format, labeling and explaining the type and function of each line. This experiential activity reinforces observation skills, connects art concepts to everyday life, and demonstrates that the Elements of Design are present in all visual experiences.*

Priority Learning Objective = ★

Learning Objectives linked to Essential Standard = ✚

**Topic:** Art in History and World Cultures -- The Function of Line Across Civilizations

**Duration:** 1 Day(s)

## Topic Overview

This topic immerses students in the study of how line was used as a visual and symbolic tool in ancient art forms across diverse world cultures. By examining examples from Ancient Egypt, Mesopotamia, Greece, and Indigenous traditions, students will discover how line served to record language, define boundaries, depict movement, and communicate cultural beliefs long before the modern concept of fine art emerged.

Students will explore how cultural values, available materials, and artistic technologies influenced each civilization's visual style. Through guided analysis and comparison, students will gain insight into how art functions as both a form of human expression and a reflection of cultural identity.

## Learning Objectives

Present Examples from Ancient Egypt (Hieroglyphics, Tomb Murals), Mesopotamia (Cuneiform Script, Cylinder Seals), Greece (Black-Figure Pottery), and Indigenous Petroglyphs

Description: *Students will explore visual examples from several key world cultures to understand the historical evolution of line as a means of communication and design.*

1. *Ancient Egypt: Examine the use of hieroglyphics and tomb murals where line served both symbolic and decorative functions, representing language, order, and spiritual journey.*
2. *Mesopotamia: Study cuneiform writing and cylinder seals, where incised lines represented the earliest systems of recorded information and storytelling.*
3. *Ancient Greece: Observe black-figure pottery, where painted lines defined form, action, and mythological narrative through stylized, elegant contours.*
4. *Indigenous Petroglyphs: Discuss rock carvings and pictographs that use line as a storytelling device to record identity, belief systems, and connection to nature.*

*Through visual comparison and discussion, students will learn that line is both a universal artistic element and a cultural marker that communicates shared human experiences.*

Teach Students to Identify the Use and Meaning of Line in These Contexts (Representing Movement, Boundaries, Narratives)



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Description: *Students will analyze how each culture's use of line reflects its worldview and artistic priorities.*

1. *In Egyptian art, lines are organized and hierarchical, emphasizing clarity and permanence.*
2. *In Mesopotamian carvings, linear repetition and patterning reinforce authority and divine order.*
3. *In Greek pottery, fluid lines suggest motion, anatomy, and the grace of the human form.*
4. *In Indigenous art, organic and rhythmic lines connect spiritual meaning with the natural environment.*

*Students will learn to interpret how line operates symbolically and narratively—as a way to organize composition, separate sacred and secular space, and depict movement or storytelling across time and geography.*

Discuss How Materials and Tools Shaped Available Lines and Artistic Styles

Description: *Students will study how the physical tools, surfaces, and materials of each culture influenced the form and quality of line.*

1. *Carving tools in stone or clay produced incised, angular lines.*
2. *Pigment brushes or reed pens allowed for smoother, more continuous line work.*
3. *Natural rock surfaces and available pigments dictated the scale, permanence, and visibility of Indigenous imagery.*

*By linking technology, material, and design, students will understand that artistic style evolves not only from imagination but also from the limitations and innovations of available tools. This analysis deepens appreciation for the craftsmanship and problem-solving inherent in ancient art-making.*

Activity: Compare Two Ancient Artworks, Focusing on the Function of Line

Description: *In this culminating activity, students will select two artworks from different cultures—such as an Egyptian tomb mural and a Greek amphora—and conduct a structured comparison. Students will analyze:*

1. *How line defines form and composition*
2. *The emotional or symbolic meaning conveyed through line*
3. *How material or technique influenced line quality*
4. *The intended function of each artwork (religious, decorative, communicative)*

*Students will present findings in a short written or visual analysis, explaining how each culture's use of line reflects its broader values and worldview.*

Priority Learning Objective = ★  
Learning Objectives linked to Essential Standard = ✚

**Topic:** Art Aesthetics and Analysis -- Understanding and Interpreting Line

**Duration:** 2 Day(s)

## Topic Overview

In this topic, students will deepen their ability to understand and talk about art through the practice of aesthetic inquiry and formal analysis. Building on their exploration of line in previous units, they will learn the structured process of art criticism—a four-step method of describing, analyzing, interpreting, and judging works of art.

Students will explore the idea that line is not just a technical feature but a vehicle for emotional and intellectual expression, capable of conveying feeling, movement, and meaning across time and cultures. Through guided discussion, reflection, and a mini-critique activity, students will practice applying art vocabulary to interpret how artists communicate ideas visually.

## Learning Objectives

Introduce Basic Art Criticism Vocabulary (Describe, Analyze, Interpret, Judge)

Description: *Students will be introduced to the four foundational steps of art criticism, providing them with a consistent framework for examining and discussing artwork:*

1. *Describe: What do you see? Students objectively identify what is present in the artwork—subject matter, materials, line quality, shapes, and colors—without interpretation.*
2. *Analyze: How is it organized? Students identify how the Elements and Principles of Design, particularly line, work together to create balance, emphasis, or movement.*
3. *Interpret: What does it mean? Students explore possible symbolic, emotional, or cultural meanings behind the artist's choices.*
4. *Judge: What do you think of it? Students evaluate the success or impact of the artwork, supporting their opinions with evidence from the previous steps.*

*This process empowers students to move beyond personal preference toward thoughtful, evidence-based critique. They will learn to express ideas clearly using precise art vocabulary and to respect diverse perspectives during discussion.*

Facilitate Discussion: Can Lines Express Ideas or Feelings? How?



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Description: *Through class discussion and visual examples, students will explore how artists use line to evoke emotion or convey conceptual ideas. They will examine how variations in thickness, direction, rhythm, and texture can create emotional responses such as calmness, energy, chaos, or tension.*

Guiding questions may include:

1. How does a jagged line feel different from a flowing one?
2. What kinds of ideas or emotions might each suggest?
3. Can the same type of line have different meanings in different cultural contexts?

*Students will learn to support their interpretations with evidence from the artwork, linking their observations to both artistic technique and intended effect. This conversation helps students develop empathy and a deeper understanding of art as a language of feeling.*

Mini-Critique: Students Choose an Ancient Artwork and Use These Four Steps to Analyze How Line Functions in It

Description: *In a structured mini-critique, students will apply the four-step art criticism process to an artwork studied in the previous unit (e.g., an Egyptian mural, Greek pottery, or Indigenous petroglyph).*

Working individually or in small groups, students will:

1. Describe what lines they observe in the work.
2. Analyze how the artist's use of line organizes space or creates emphasis.
3. Interpret what the lines might represent—movement, boundaries, energy, or symbolic meaning.
4. Judge the effectiveness of the artist's use of line in communicating ideas or emotions.

*Students will present their findings verbally or in a short written response, using art terminology to communicate clearly and confidently. This activity bridges historical understanding and aesthetic reasoning, reinforcing how visual analysis leads to deeper appreciation of artistic intent.*

Priority Learning Objective = ☆

Learning Objectives linked to Essential Standard = ✚

**Topic:** Art Creation

**Duration:** 5 Day(s)

## Topic Overview

This culminating unit allows students to apply their understanding of line as both an artistic and cultural language by creating original works inspired by the art and aesthetics of ancient civilizations. Building on their knowledge of how line functioned in historical contexts—from Egyptian hieroglyphics to Greek pottery and Indigenous petroglyphs—students will explore how this universal element continues to express human experience today.

Through studio practice, experimentation, and reflection, students will discover how artists make intentional choices about tools, materials, and techniques to communicate meaning. The creative process will emphasize connection between personal expression and historical influence, encouraging students to see themselves as contemporary contributors to an ongoing visual tradition.

## Learning Objectives

Studio Project: Students Create an Artwork Inspired by an Ancient Civilization Using Line as the Primary Expressive Element

Description: *Students will design and produce an original artwork that draws inspiration from one or more ancient cultures previously studied (e.g., Egyptian tomb murals, Greek vase designs, Mesopotamian carvings, or Indigenous storytelling symbols).*

1. *Students will plan their work through sketches and brainstorming, identifying how they can use line to communicate a personal story, belief, or experience, similar to how ancient artists used line to depict myth, ritual, or daily life.*
2. *Emphasis will be placed on line as the central design element—students will consider rhythm, direction, repetition, and variation to convey emotion or movement.*
3. *Example project options include:*

- A personal "story board" drawn in the style of Egyptian wall art
- A myth-inspired design modeled after Greek black-figure pottery
- A symbolic pattern referencing Indigenous or early cultural motifs

*Students will demonstrate understanding of cultural influence while expressing individuality and creativity in their work.*

Experiment with Different Line Techniques and Tools (Pencil, Pens, Markers, Liquid Ink)



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Description: *Students will explore a range of materials to understand how different tools create distinct visual effects and expressive qualities.*

1. Pencils allow for controlled, tonal variation and subtle gradation of line.
2. Pens and markers produce bold, defined contours suited for stylized imagery.
3. Liquid ink and brushes introduce fluidity, gesture, and unpredictability, echoing historical brush and pigment techniques.

*This exploration helps students make informed artistic decisions—choosing the medium that best supports their concept. They will compare how different line qualities (thick/thin, continuous/broken, smooth/rough) affect meaning, mood, and rhythm in their work.*

*Throughout this process, students will document their experimentation in a sketchbook or process journal, reflecting on successes, challenges, and aesthetic discoveries.*

Share and Reflect on How Their Choices Relate to the Historical Models

Description: *To conclude the unit, students will present their completed artworks and participate in a peer reflection session or informal gallery walk.*

1. Students will articulate how their artistic choices—composition, line quality, material, and subject—were influenced by the historical examples studied.
2. They will discuss how ancient artistic traditions can inspire modern expression, bridging the past with personal identity and creativity.
3. Reflection prompts may include:
  - “What story or idea did you communicate through line?”
  - “Which ancient civilization influenced your design the most and why?”
  - “How do your materials or techniques connect to or diverge from the historical models?”

*This reflective process promotes metacognition, art literacy, and cultural appreciation, reinforcing that art-making is both an individual and a collective dialogue across time.*

Priority Learning Objective = ★  
Learning Objectives linked to Essential Standard = ✚

## Unit: Shape in Modern & Abstract Art

Duration: 2 Week(s)

### Unit Description

This unit introduces students to the concept of shape as a primary visual element and explores how it functions in modern and abstract art. Students will study how artists manipulate geometric, organic, and abstract shapes to communicate meaning, evoke emotion, and challenge traditional representation.

Through the examination of key movements such as Cubism, Abstract Expressionism, and Minimalism, students will learn to recognize how shape can organize space, create rhythm, and convey symbolic or conceptual ideas. They will apply this understanding in their own artwork, experimenting with form and composition to explore the expressive possibilities of shape beyond literal representation.

### Topic: Elements and Principles of Design -- Focus on Shape

Duration: 3 Day(s)

### Topic Overview

This topic explores shape as a core visual element and its role in effective composition and artistic expression. Students will examine how shapes—geometric, organic, abstract, positive, and negative—function individually and in combination to create visual interest, balance, and meaning in art. Through analysis of modern artworks and hands-on sketching activities, students will investigate how shape interacts with other elements and principles of design, such as line, color, balance, repetition, and movement.

By the end of this topic, students will understand how artists use shape both structurally and expressively, gaining the skills to identify, describe, and apply shape in their own artwork.

### Learning Objectives

Understand “Shape” as Geometric, Organic, Abstract, Positive, and Negative

Description: *Students will learn that shape can be classified in multiple ways:*

1. Geometric shapes: precise, mathematical forms such as squares, circles, and triangles
2. Organic shapes: irregular, flowing forms often inspired by nature
3. Abstract shapes: simplified or symbolic representations not tied to literal objects
4. Positive shapes: the subject or forms that occupy space in a composition
5. Negative shapes: the spaces surrounding or between objects that help define them

*Through guided observation and discussion, students will explore how recognizing these types enhances both visual literacy and compositional awareness.*

Analyze How Shape is Used for Compositional Emphasis in Modern Art



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Description: *Students will study modern artworks (e.g., Cubism, Abstract Expressionism, Minimalism) to see how artists manipulate shape to create focus, tension, and rhythm.*

1. *Students will identify how shape can draw attention to particular areas, convey movement, or create contrast.*
2. *Analysis will highlight the role of scale, repetition, and overlap in creating visual hierarchy and guiding the viewer's eye through a composition.*

Identify Relationships Between Shape and Other Design Elements/Principles (Balance, Repetition, Movement)

Description: *Students will examine how shape interacts with other design components to enhance overall composition.*

1. *Balance: shapes contribute to symmetrical or asymmetrical equilibrium in a work*
2. *Repetition: repeated shapes create pattern, rhythm, or unity*
3. *Movement: shape placement can lead the viewer's eye through a composition, implying motion or flow*

*Students will make connections between these principles and real-world examples, developing a deeper understanding of integrated visual design.*

Activity: Sketch and Label a Variety of Shape Types Found in Well-Known Artworks

Description: *Students will complete a hands-on activity by:*

1. *Selecting artworks from different modern or contemporary artists*
2. *Identifying geometric, organic, abstract, positive, and negative shapes in each piece*
3. *Sketching these shapes in their visual journals or on paper and labeling the type and function of each shape*

*This activity reinforces observational skills, encourages critical thinking, and provides a practical application of design concepts in preparation for more complex art creation exercises.*

Priority Learning Objective = ★  
Learning Objectives linked to Essential Standard = ✚

**Topic:** Art in History and World Cultures -- Modern and Abstract Art

**Duration:** 1 Day(s)

## Topic Overview

This topic immerses students in the study of Modern and Abstract Art movements and the artists who transformed visual culture in the 20th century. Students will explore how artists such as Picasso, Kandinsky, Mondrian, and O'Keeffe challenged traditional approaches to representation, emphasizing shape, form, and abstraction to convey emotion, symbolism, and conceptual ideas.

Through visual analysis, discussion, and historical context, students will examine how these movements—Cubism, Futurism, De Stijl, Abstract Expressionism—responded to social, technological, and cultural changes, paving the way for new artistic freedoms. This topic emphasizes critical thinking, visual literacy, and cultural awareness, helping students connect the evolution of artistic practices to broader historical and social developments.

## Learning Objectives

Survey Modern and Abstract Art Movements (Cubism, Futurism, De Stijl, Abstract Expressionism)

Description: *Students will gain an overview of key movements that broke away from classical representation:*

1. *Cubism: Fragmented perspectives and geometric simplification of forms*
2. *Futurism: Emphasis on speed, motion, and dynamic energy*
3. *De Stijl: Use of geometric abstraction, primary colors, and clean lines to express universal harmony*
4. *Abstract Expressionism: Focus on gesture, spontaneity, and emotional intensity*

*Students will identify defining characteristics of each movement and understand how historical context, technology, and cultural shifts influenced stylistic developments.*

Focus on Artists like Picasso, Kandinsky, Mondrian, O'Keeffe

Description: *Students will study representative works to understand each artist's unique approach to line, shape, color, and composition.*

1. *Picasso: Deconstruction of forms and multiple perspectives*
2. *Kandinsky: Abstract shapes as vehicles for spiritual and emotional expression*
3. *Mondrian: Geometric abstraction to convey universal order*
4. *O'Keeffe: Organic abstraction inspired by natural forms*

*Through observation and guided discussion, students will explore how individual creativity and technique intersect with broader movements.*

Analyze How These Artists Challenged Old Conventions and Used Shape for Expressive, Symbolic, or Conceptual Purposes



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Description: *Students will examine how modern and abstract artists departed from representational norms to convey concepts, ideas, and emotion through shape and form:*

1. *Shapes as symbols of energy, spirituality, or psychological states*
2. *Framged or simplified forms to challenge perception and perspective*
3. *Abstraction as a tool for exploring conceptual or emotional content*

*Students will develop analytical skills by describing, interpreting, and evaluating how line and shape function in these works, linking form to meaning.*

Briefly Link Modern/Abstract Practices to Cultural/Social Changes

Description: *Students will discuss how societal changes—industrialization, urbanization, world wars, technological advances—shaped the emergence of modern and abstract styles.*

1. *Art as a response to new ways of seeing and experiencing the world*
2. *Reflection of shifting values, individual expression, and global interconnectedness*

*By connecting artistic innovations to historical context, students gain insight into art as both a creative and cultural force.*

Priority Learning Objective = ★  
Learning Objectives linked to Essential Standard = ✚

## Topic: Art Aesthetics and Analysis -- Shape in Abstract Art

Duration: 2 Day(s)

### Topic Overview

This topic emphasizes artistic interpretation and critical thinking through the study of shape in abstract art. Students will learn structured art criticism strategies informed by AVID methodologies, including Socratic Seminar and Philosophical Chairs, to engage in thoughtful dialogue about visual composition.

By analyzing the intentions behind artists' choices of shape, students will explore how geometric, organic, and abstract forms communicate meaning, evoke emotion, and create visual impact. The topic encourages students to critically evaluate composition, balance, and rhythm while developing skills in reasoning, discussion, and evidence-based interpretation.

### Learning Objectives

Introduce Art Criticism Strategies Using AVID Methodologies (Socratic Seminar, Philosophical Chairs)

Description: *Students will learn structured discussion techniques to analyze and debate artworks in a collaborative, reflective environment.*

1. *Socratic Seminar: Students ask and respond to open-ended questions, building ideas collectively while using evidence from artworks.*
2. *Philosophical Chairs: Students engage in structured debate, defending interpretations of visual choices, such as the use of shape, with reasoning and examples.*

*These strategies encourage active listening, critical thinking, and clear articulation of ideas, helping students move beyond subjective preferences to informed analysis.*

Students Interpret the Intentions Behind Shape Choice in Abstract Works

Description: *Students will analyze abstract artworks to determine how artists use shape to communicate ideas or emotions.*

1. *They will consider why specific shapes were selected, how they interact with other elements (color, line, texture), and how they guide the viewer's attention.*
2. *Students will make connections between form, symbolism, and meaning, exploring how arrangements of shapes convey harmony, tension, movement, or conceptual ideas.*

*Through discussion and written reflection, students will articulate evidence-based interpretations, strengthening visual literacy and aesthetic reasoning.*

Essential Questions for Guided Inquiry

Description: **How does shape influence meaning?**

Students will explore how geometric, organic, or abstract shapes evoke specific responses and contribute to the overall message of an artwork.

### What makes an arrangement of shapes compelling or unbalanced?

Students will critically evaluate compositions, discussing principles such as balance, contrast, repetition, emphasis, and movement, and consider how these decisions affect viewer perception and engagement.

Priority Learning Objective = ★  
Learning Objectives linked to Essential Standard = ✚

## Topic: Art Creation -- Found Shapes Photography Project

Duration: 5 Day(s)

### Topic Overview

This topic invites students to explore the environment as a source of artistic inspiration, using photography to discover and document shapes that resemble letters of the alphabet. By observing and capturing geometric and organic forms, students will engage in creative problem-



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solving and compositional thinking, transforming ordinary surroundings into visual expressions of the alphabet.

The project emphasizes artistic observation, spatial reasoning, and design awareness, connecting the study of shape in previous units to a tangible, contemporary medium. Students will also experience the collaborative nature of art-making by contributing their photographs to a shared class "Alphabet Wall."

## Learning Objectives

Use a Camera (Phone or Digital) to Capture Photographs of Found Shapes in the Environment That Form or Suggest Alphabet Letters

Description: *Students will learn to carefully observe and frame their surroundings, identifying natural or man-made shapes that resemble letters.*

1. *Emphasis is placed on seeing beyond the obvious, noticing details, edges, and alignments that create letter-like forms.*
2. *Students will practice photography skills including composition, perspective, focus, and lighting to enhance visual clarity and aesthetic impact.*

Challenge: Seek Out Both Geometric and Organic Shapes That Mimic Letter Forms

Description: *Students will explore the variety of shapes in their environment:*

1. *Geometric shapes (windows, signage, building structures) may form clean, angular letters such as "L" or "O."*
2. *Organic shapes (branches, shadows, rocks, natural patterns) may suggest irregular or flowing letters like "S" or "Y."*

*This challenge encourages creativity, attention to detail, and adaptability, reinforcing the idea that design elements exist everywhere and can be reinterpreted in innovative ways.*

Deliverable: Photograph at Least 10 Unique Letter-Shapes; Compile into a Collaborative "Alphabet Wall"

Description: *Students will produce a collection of at least 10 original letter-shaped photographs, which will then be assembled into a class-wide display.*

1. *The collaborative "Alphabet Wall" allows students to see connections between individual creativity and group expression, emphasizing diversity of perspective and interpretation.*
2. *Students will label or annotate their images to highlight the shapes observed and the types of forms used (geometric vs. organic).*

*This final presentation emphasizes communication, reflection, and appreciation of how design elements function in real-world contexts.*

Priority Learning Objective = ★

Learning Objectives linked to Essential Standard = ✚

## Unit: Exploring Space--Background, Middle Ground, Foreground

Duration: 2 Week(s)

### Unit Description

This unit introduces students to the concept of spatial depth in visual art, focusing on how artists create the illusion of three-dimensional space through the use of background, middle ground, and foreground. Students will learn to recognize these spatial divisions in two-dimensional artworks and understand how overlapping, scale, perspective, and placement of elements contribute to the sense of depth.

Through analysis of historical and contemporary artworks, students will explore how spatial organization guides the viewer's eye, emphasizes compositional focus, and conveys narrative or emotional meaning. The unit culminates in studio practice, allowing students to experiment with depth in their own compositions.

### Topic: Elements and Principles of Design -- Exploring Space

Duration: 1 Day(s)

### Topic Overview

This topic introduces students to the concept of space as a key element of visual composition, focusing on background, middle ground, and foreground. Students will explore how spatial organization, overlapping, and placement of objects create the illusion of depth, dimension, and visual interest in two-dimensional art.

Through observation, analysis, and hands-on sketching exercises, students will develop skills in creating three-dimensional effects on a flat surface, preparing them to apply these principles in more complex compositions and artworks.

### Learning Objectives

Identify and Use Space in Art: Background, Middle Ground, Foreground

Description: *Students will learn to distinguish the three primary spatial planes:*

1. *Background: the farthest plane, often less detailed or muted in tone*
2. *Middle ground: the intermediary plane, connecting foreground and background*
3. *Foreground: the nearest plane, typically the most detailed or visually emphasized*

*Students will analyze examples from historical and contemporary art to see how effective use of these planes organizes compositions and guides the viewer's attention.*

Explore How Overlapping and Placement Create Depth and Visual Interest



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Description: *Students will investigate techniques that enhance spatial depth:*

1. *Overlapping objects or figures to indicate which elements are closer or farther away*
2. *Strategic placement of elements on the picture plane to lead the eye and create compositional balance*
3. *Variation in scale and proportion to reinforce spatial hierarchy*

*By practicing these techniques, students will understand how artists manipulate space to make compositions more dynamic and engaging.*

Practice Sketching Objects/Figures in Three Spatial Planes

Description: *Students will apply their understanding of spatial organization through hands-on sketching exercises:*

1. *Create compositions that clearly distinguish background, middle ground, and foreground*
2. *Use overlapping, placement, and scaling techniques to enhance the illusion of depth*
3. *Experiment with simple objects, figures, or landscapes to reinforce visual perception skills*

*These exercises will help students translate conceptual understanding of space into practical artistic skills.*

Priority Learning Objective = ★  
Learning Objectives linked to Essential Standard = ✚

**Topic:** Art in History and World Cultures -- Romare Bearden and the  
Art of Collage

**Duration:** 1 Day(s)

## Topic Overview

This topic introduces students to Romare Bearden, a seminal African American artist whose work was central to the Harlem Renaissance and later 20th-century art. Students will explore Bearden's collage and photo-montage techniques, focusing on his use of space, layering, and narrative to convey personal, cultural, and social experiences.

Through analysis of Bearden's work and discussion of contemporary and global montage practices, students will examine how visual storytelling reflects identity, history, and community. This topic encourages students to connect historical context, artistic technique, and cultural meaning, developing both analytical and aesthetic understanding.

## Learning Objectives

Introduce Romare Bearden's Life and Influence in the Harlem Renaissance

Description: *Students will learn about Bearden's biography, his artistic development, and the cultural significance of the Harlem Renaissance.*

1. *Study how Bearden's early life, education, and exposure to African American culture informed his artistic vision.*
2. *Discuss the social, political, and artistic environment of the Harlem Renaissance and how it shaped the themes of Bearden's work.*
3. *Explore Bearden's influence on later generations of artists and the evolution of collage and montage as expressive tools.*

Analyze Bearden's Use of Space, Layering, and Story in Collage and Photo-Montage

Description: *Students will examine Bearden's techniques for organizing visual information and constructing narratives:*

1. *Space: How foreground, middle ground, and background interact to guide the viewer's eye*
2. *Layering: How overlapping images and textures create depth, complexity, and visual interest*
3. *Storytelling: How individual elements combine to communicate personal, cultural, or social narratives*

*Through guided visual analysis, students will identify the compositional strategies that make Bearden's collages compelling and emotionally resonant.*

Discuss How Bearden's Work Reflected His Cultural and Social Experiences, and Explore Montage in Contemporary and World Art Contexts

Description: *Students will interpret how Bearden's art expresses themes such as identity, community, migration, and cultural memory.*

1. *Discuss connections between Bearden's personal experiences and the broader African American experience during the 20th century.*
2. *Explore examples of montage and collage in contemporary and global art, drawing parallels between Bearden's approach and current practices.*
3. *Encourage reflection on how art can communicate culture, history, and social commentary through composition, layering, and juxtaposition.*

Priority Learning Objective = ★  
Learning Objectives linked to Essential Standard = ✚

**Topic:** Art Aesthetics and Analysis -- Spatial Composition in Romare  
Bearden's Work

**Duration:** 1 Day(s)

## Topic Overview

This topic focuses on analyzing spatial composition in Romare Bearden's collages and photo-montages. Students will learn to describe and critique how Bearden uses overlapping, foreground, middle ground, and background to convey narrative, place, and emotion.

Through guided discussion, visual analysis, and reflective exercises, students will practice art criticism vocabulary and develop skills for



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interpreting how spatial arrangement impacts a viewer's perception and experience. The topic encourages both analytical thinking and appreciation for the deliberate compositional strategies Bearden employed to communicate personal and cultural stories.

## Learning Objectives

Guide Students in Describing and Critiquing the Use of Spatial Composition in Bearden's Work

Description: *Students will examine Bearden's collages to understand how he constructs visual narratives using spatial organization:*

1. Identify foreground, middle ground, and background in selected works.
2. Analyze how overlapping elements create depth, focus attention, and suggest relationships between figures, objects, and environment.
3. Critique the effectiveness of Bearden's spatial choices in conveying story, emotion, and sense of place.

Essential Questions for Guided Inquiry

Description: **How does overlapping help tell a story or create a sense of place?**

*Students explore how layering shapes and images builds narrative depth and establishes connections between elements.*

**In what ways does the arrangement of background, middle ground, and foreground affect a viewer's experience?**

*Students consider how placement and spatial hierarchy influence focus, movement through the composition, and overall comprehension of the artwork.*

Practice Using Art Criticism Vocabulary in Written and Verbal Reflections

Description: *Students will employ formal art criticism terminology—including describe, analyze, interpret, and judge—to articulate insights about Bearden's work:*

1. Describe: Objectively note spatial planes, overlapping, and compositional elements
2. Analyze: Examine relationships between spatial arrangement, narrative, and visual emphasis
3. Interpret: Infer meaning, mood, and cultural significance conveyed through spatial choices
4. Judge: Evaluate the effectiveness of the spatial composition in achieving Bearden's artistic intent

*Students will engage in both discussion-based and written exercises, reinforcing the ability to support opinions with evidence and articulate thoughtful critiques.*

Priority Learning Objective = ☆

Learning Objectives linked to Essential Standard = ✚

**Topic:** Art Creation -- Biographical Photo Montage

**Duration:** 7 Day(s)

## Topic Overview

In this project, students create a biographical photo montage inspired by the collages of Romare Bearden. Students will explore how overlapping images and spatial layering can communicate personal narrative, cultural identity, and emotional depth. By integrating photographs with drawn, painted, or written elements, students will develop a composition that visually represents at least three significant aspects of their biography.

The topic emphasizes creative decision-making, spatial awareness, and narrative expression, encouraging students to consider how foreground, middle ground, and background contribute to visual storytelling. The final collage serves as both an artistic exploration and a reflective expression of identity.

## Learning Objectives

Collect Printed or Original Images Representing Aspects of Personal Identity

Description: *Students will gather materials such as family photos, magazine clippings, or their own photographs to visually represent meaningful elements of their biography.*

1. Emphasis is placed on selecting images that symbolize key experiences, relationships, or personal traits.
2. This step encourages reflection on personal history and visual storytelling as a tool for self-expression.

Arrange Images Using Overlapping to Create Background, Middle Ground, and Foreground Layers

Description: *Students will organize their collected images to establish depth and compositional hierarchy:*

1. Foreground: Elements that are visually dominant or central to the narrative
2. Middle Ground: Supporting images that connect main ideas to broader context
3. Background: Subtle or contextual images that provide depth and atmosphere

*Overlapping images will reinforce spatial relationships, creating a dynamic and visually engaging composition in the style of Bearden.*

Add Drawn, Painted, or Written Elements to Strengthen Narrative and Visual Depth

Description: *Students will enhance their collage by integrating additional media:*

1. Drawn or painted elements can unify or emphasize themes and shapes
2. Written elements (words, phrases, or annotations) can provide narrative clarity or conceptual insight
3. These additions deepen the storytelling potential and strengthen the viewer's understanding of the personal narrative.

Deliverable: A Biographical Collage Demonstrating Understanding of Space Through Visual Layering



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Description: *Students will produce a final work that clearly demonstrates:*

1. *Thoughtful use of foreground, middle ground, and background*
2. *Effective overlapping and spatial organization*
3. *Cohesive integration of photographic and supplemental media to communicate identity and narrative*

*The collage will serve as a personal expression of biography while showcasing mastery of spatial composition and layered storytelling.*

Priority Learning Objective = ★  
Learning Objectives linked to Essential Standard = ✚

**Unit:** Value and Contrast in Oriental and Contemporary  
Landscape Ink Paintings

**Duration:** 2 Week(s)

## Unit Description

This unit explores the use of value (lightness and darkness) and contrast in both traditional Oriental and contemporary landscape ink paintings. Students will study how artists manipulate ink tones, brush techniques, and compositional contrast to create depth, mood, and focal emphasis in two-dimensional works.

By examining classical East Asian landscape paintings alongside modern interpretations, students will understand how value and contrast shape spatial perception, highlight key elements, and convey atmospheric or emotional qualities. The unit culminates in a hands-on ink painting exercise, allowing students to experiment with tonal variation and expressive brushwork in their own landscapes.

**Topic:** Elements and Principles of Design -- Value and Contrast

**Duration:** 1 Day(s)

## Topic Overview

This topic introduces students to value—the lightness or darkness of tones—and its crucial role in creating form, depth, and mood in visual art. Students will also explore contrast, learning how the juxtaposition of different values draws attention, emphasizes elements, and generates visual interest.

Through observation, analysis, and hands-on practice, students will develop skills in recognizing and manipulating tonal gradations, enhancing both their critical eye and their compositional abilities. A practical activity using India ink washes will reinforce understanding of value from lightest to darkest, providing a tangible foundation for applying these principles in artwork.

## Learning Objectives

Understand Value as the Lightness or Darkness of Tones in Art

Description: *Students will learn that value is essential for depicting form, spatial depth, and mood:*

1. *Light tones can suggest highlights, distance, or airiness*
2. *Dark tones can create shadows, solidity, or focus*
3. *Gradations of value allow for the illusion of three-dimensionality on a two-dimensional surface*

*Recognizing and applying value enables students to convey form and emotional tone effectively in their compositions.*

Explore How Contrast Between Values Creates Visual Interest and Emphasis

Description: *Students will study how artists use contrast to:*

1. *Draw the viewer's attention to focal points*
2. *Create rhythm and movement in a composition*
3. *Highlight the interplay between foreground, middle ground, and background*

*Analyzing black-and-white artworks and photographs helps students see how strategic contrasts enhance clarity, drama, and balance.*

Practice Recognizing Gradations of Value in Black-and-White Artworks and Photographs

Description: *Students will examine examples to identify subtle and extreme differences in tonal values, noting how gradations contribute to the overall effect:*

1. *Smooth transitions for realism or subtle depth*
2. *Sharp contrasts for emphasis or dramatic effect*

*This skill strengthens visual literacy and prepares students for practical application in studio work.*

Activity: Value Scale Creation with India Ink Washes

Description: *Students will create a graded value scale from lightest to darkest using India ink:*

1. *Experiment with dilution and layering to achieve smooth tonal transitions*
2. *Observe how layering affects depth, mood, and texture*
3. *Use the value scale as a reference for future drawings, paintings, or ink projects*

*This hands-on exercise reinforces theoretical concepts through practical application, building confidence in manipulating value.*

Priority Learning Objective = ★



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Learning Objectives linked to Essential Standard = ✚

**Topic:** Art in History and World Cultures

**Duration:** 1 Day(s)

## Topic Overview

This topic introduces students to the history, philosophy, and techniques of Oriental ink wash painting, focusing on Chinese, Korean, and Japanese traditions. Students will explore the development of landscape ink painting from the Tang through Song dynasties, emphasizing subtle gradations, expressive brushwork, and the pursuit of capturing the “spirit” (qi) of a scene rather than literal realism.

The topic highlights the unique characteristics of Oriental ink landscapes, including the use of monochromatic ink, manipulation of tone for texture and contrast, and the creation of atmospheric depth without reliance on Western linear perspective. Students will also compare these traditional methods to contemporary landscape approaches—such as plein air painting, photography, and abstract exploration of value—to understand both historical and modern artistic strategies.

## Learning Objectives

Introduction to the History and Philosophy of Oriental Ink Wash Painting

Description: *Students will study the cultural, philosophical, and historical context of ink wash painting:*

1. Understand the influence of Daoism, Confucianism, and Zen on artistic approach
2. Explore the role of landscape painting as meditation, expression, and moral reflection
3. Recognize the significance of major periods and movements from the Tang through Song dynasties

*This foundation helps students appreciate both technical mastery and conceptual depth in Oriental ink landscapes.*

Focus on Landscape Ink Painting Techniques

Description: *Students will examine how artists create depth, mood, and texture:*

1. Subtle gradations of ink to suggest distance and atmosphere
2. Brush techniques for line, texture, and tone
3. Capturing the “spirit” of the landscape rather than literal realism

*Analysis emphasizes how artists balance observation, imagination, and expressive intention to convey a sense of place and feeling.*

Explore Key Characteristics of Oriental Ink Landscapes

Description: *Students will identify defining elements of traditional ink painting:*

1. Use of monochromatic ink for tonal variety
2. Manipulation of wet and dry brush, layering, and washes for texture and contrast
3. Creation of atmospheric perspective through value and placement rather than Western vanishing points

*These characteristics allow students to recognize the unique aesthetic priorities and visual strategies of Oriental landscape painting.*

Compare Traditional Processes to Contemporary Landscape Approaches

Description: *Students will consider how Oriental techniques relate to or differ from contemporary practices:*

1. Plein air painting: Observational techniques for light and atmosphere
2. Photography: Capturing tonal gradations and compositional framing
3. Abstract or modern approaches: Experimental use of value, contrast, and brushwork

*This comparison highlights how historical methods inform modern visual strategies while respecting differing cultural philosophies.*

Activity: Analyze Paired Examples of Traditional and Contemporary Landscapes

Description: *Students will study side-by-side examples of Oriental ink landscapes and contemporary works:*

1. Identify value gradations, contrast, and depth creation
2. Compare techniques, compositional choices, and expressive goals
3. Reflect on how cultural and historical context influences artistic decisions

*This exercise strengthens visual literacy, critical thinking, and cross-cultural understanding.*

Priority Learning Objective = ☆  
Learning Objectives linked to Essential Standard = ✚

**Topic:** Art Aesthetics and Analysis -- Value and Contrast in Landscape Ink Paintings

**Duration:** 2 Day(s)

## Topic Overview

This topic emphasizes critical analysis of value and contrast in landscape ink paintings, both traditional Oriental and contemporary. Students will learn art criticism vocabulary specifically related to tonal gradation, contrast, and spatial depth, and will engage in discussions examining how these visual elements influence mood, perception, and cultural expression.

By analyzing works across historical and cultural contexts, students develop the ability to articulate insights about composition, technique,



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and emotional impact, enhancing both aesthetic appreciation and critical thinking skills.

## Learning Objectives

Teach Art Criticism Vocabulary Emphasizing Value and Contrast Terms

Description: *Students will learn and apply formal art criticism terminology:*

1. *Value: Lightness or darkness of tones and its role in conveying form, depth, and atmosphere*
2. *Contrast: Juxtaposition of light and dark to create emphasis, focal points, and visual interest*
3. *Students will practice using these terms in written reflections, sketchbook notes, and verbal critiques*

*Mastery of this vocabulary allows students to precisely describe and analyze tonal and compositional choices in artworks.*

Facilitate Discussions on How Value Influences Mood and Perception in Different Cultural Contexts

Description: *Students will engage in guided discussions exploring:*

1. *How subtle tonal gradations in Oriental landscapes convey serenity, distance, or spiritual presence*
2. *How strong contrasts in contemporary landscapes can evoke drama, tension, or emotional intensity*
3. *Connections between cultural philosophy, technique, and the viewer's emotional response*

*These discussions deepen understanding of how value and contrast shape both visual narrative and cultural meaning.*

Essential Questions for Guided Inquiry

Description: **How do varying values affect the emotional tone of a landscape painting?**

*Students consider how light and dark areas influence mood, focus, and perception of space.*

**How does ink manipulation control contrast in Oriental vs. contemporary art?**

*Students analyze techniques such as layering, dilution, and brushwork to compare how tonal effects are achieved across cultural and temporal contexts.*

Priority Learning Objective = ☆

Learning Objectives linked to Essential Standard = ✚

**Topic:** Art Creation -- India Ink Landscape Painting

**Duration:** 7 Day(s)

## Topic Overview

This studio-focused topic invites students to create monochromatic landscape paintings using India ink and brushes on rice paper or textured paper. Students will explore traditional Oriental techniques such as gradated washes, dry brush, and controlled dilution while applying their own artistic interpretation.

The project emphasizes value and contrast as essential tools to define forms, create depth, and convey mood, encouraging students to integrate technical skill with personal expression. A reflection component ensures students connect their creative process to the historical methods and aesthetic principles studied in previous units.

## Learning Objectives

Studio Project: Create a Monochromatic Landscape

Description: *Students will produce an original landscape painting using India ink on rice or textured paper:*

1. *Apply lessons from Oriental landscape studies in composition, depth, and tonal organization*
2. *Experiment with creating foreground, middle ground, and background through value and spatial arrangement*

*This project develops technical skill while allowing for creative exploration and personal narrative.*

Technique Exploration

Description: *Students will practice and combine multiple India ink techniques:*

1. *Gradated washes: Smooth transitions from light to dark to convey depth and atmosphere*
2. *Varying brush pressure: Adjust line weight and tonal density for emphasis and texture*
3. *Dry brush technique: Create texture and visual interest with controlled ink application*
4. *Controlled water dilution: Manipulate transparency, layering, and tonal gradation*

*Mastering these techniques helps students visually articulate space, form, and contrast in their compositions.*

Emphasis on Value and Contrast

Description: *Students will focus on how lightness and darkness define form, suggest depth, and create visual interest:*

1. *Use high-contrast areas to highlight focal points or foreground elements*
2. *Employ subtle gradations for atmospheric perspective in middle and background areas*
3. *Explore how value manipulation can convey mood, movement, or emotion*

*This focus integrates technical skill with aesthetic understanding, linking historical inspiration to contemporary practice.*

Reflection Component



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Description: *Students will reflect on their creative process, comparing their techniques and outcomes with historical Oriental landscape methods:*

1. Discuss choices in brushwork, tonal gradation, and composition
2. Analyze how personal interpretation aligned with or diverged from traditional approaches
3. Consider how value, contrast, and spatial organization contribute to narrative and aesthetic effect

*Reflection reinforces critical thinking, visual literacy, and connection to cultural context.*

Priority Learning Objective = ★  
Learning Objectives linked to Essential Standard = ✚

## Unit: Visual Balance through the History of Paper Cutting and Creating Papel Picado

Duration: 2 Week(s)

### Unit Description

This unit explores visual balance and symmetry through the historical and cultural practice of paper cutting, culminating in the creation of Papel Picado, a traditional Mexican folk art. Students will investigate how artists across cultures—such as Chinese, Japanese, and Mexican traditions—have used cut paper as a medium to express narrative, symbolism, and decorative design.

By analyzing historical examples and participating in hands-on creation, students will develop an understanding of positive and negative space, symmetry, repetition, and compositional balance, while expressing their own cultural and creative ideas through intricate paper designs.

### Topic: Elements and Principles of Design -- Visual Balance

Duration: 1 Day(s)

#### Topic Overview

This topic introduces students to the principle of visual balance, emphasizing how artists organize elements within a composition to create harmony and stability. Students will explore types of balance—symmetrical, asymmetrical, and radial—and their visual effects. Using the medium of paper cutting, students will investigate how positive and negative space, repetition, and symmetry contribute to balanced compositions.

Hands-on practice allows students to experience and manipulate balance directly, reinforcing conceptual understanding and technical skill while preparing them for more complex projects such as Papel Picado.

#### Learning Objectives

Define Visual Balance and Describe Types

Description: *Students will learn to:*

1. Identify symmetrical balance, where elements mirror each other across an axis
2. Recognize asymmetrical balance, where differing elements achieve equilibrium through visual weight
3. Understand radial balance, where elements radiate from a central point
4. Analyze how each type influences viewer perception, compositional harmony, and focal emphasis

*This foundational knowledge enables students to intentionally plan and evaluate balanced compositions.*

Investigate How Paper Cutting Artists Achieve Balance

Description: *Students will study historical and cultural examples of paper cutting, noting:*

1. Use of positive (cut paper) and negative (open space) areas to create visual interest
2. Repetition of shapes and patterns to enhance structural and aesthetic balance
3. Application of symmetry (both mirrored and radial) for decorative and narrative purposes

*By examining how artists balance visual elements, students gain insight into both technical and conceptual strategies for achieving harmony in art.*

Practice Cutting Simple Balanced Forms

Description: *Students will engage in hands-on activities to reinforce conceptual understanding:*

1. Use folding and cutting techniques to create symmetrical or radial designs
2. Experiment with positive and negative space for visual interest
3. Evaluate their own compositions for balance and harmony before advancing to more complex projects

*This practice helps students connect theory with tactile experience, strengthening both artistic skill and visual literacy.*

Priority Learning Objective = ★  
Learning Objectives linked to Essential Standard = ✚

### Topic: Art in History and World Cultures -- Paper Cutting Across Cultures

Duration: 1 Day(s)

#### Topic Overview



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This topic explores the history, cultural significance, and visual strategies of paper cutting across multiple traditions, including Chinese Jianzhi, Mexican Papel Picado, and European Scherenschnitte. Students will learn how different cultures have used paper cutting for celebrations, storytelling, and decoration, and how visual balance—through symmetry, repetition, and positive/negative space—plays a central role in the art form.

By comparing these traditions, students will understand how cultural context influences design choices and aesthetic priorities, and will develop an appreciation for the diversity and universality of paper cutting as an art form.

## Learning Objectives

Present the History and Significance of Paper Cutting from Multiple Cultures

Description: *Students will examine key cultural traditions:*

1. *Chinese Jianzhi (since 6th century): Explore symmetry, auspicious symbols, and red paper used in celebrations such as Lunar New Year and weddings*
2. *Mexican Papel Picado: Analyze colorful tissue paper banners, repeated patterns, and balanced compositions used in festivals and rituals*
3. *European Scherenschnitte and other folk traditions: Study intricate silhouette designs emphasizing balance and decorative storytelling*

*This historical context highlights the role of paper cutting in cultural expression, celebration, and social ritual.*

Discuss the Cultural Meanings and Occasions for Paper Cutting Artworks

Description: *Students will investigate how paper cutting functions beyond decoration:*

1. *Examine symbolic meanings, storytelling elements, and auspicious motifs*
2. *Understand occasions for use, such as festivals, holidays, and family or community events*
3. *Consider how function and meaning influence design choices, material selection, and balance*

*This exploration connects artistic technique to cultural significance, reinforcing the role of art in society.*

Compare Distinct Visual Balance Approaches Across Cultures

Description: *Students will analyze similarities and differences in compositional strategies:*

1. *Symmetry in Chinese Jianzhi*
2. *Radial and mirrored patterns in Mexican Papel Picado*
3. *Silhouette and linear balance in European Scherenschnitte*
4. *Examine how cultural priorities shape the use of positive/negative space, repetition, and visual hierarchy*

*Comparison fosters cross-cultural understanding and recognition of universal principles adapted to distinct contexts.*

Priority Learning Objective = ☆

Learning Objectives linked to Essential Standard = ✚

**Topic:** Art Aesthetics and Analysis -- Visual Balance in Paper Cutting

**Duration:** 1 Day(s)

## Topic Overview

This topic focuses on analyzing visual balance in complex paper cut artworks across different cultures. Students will explore how symmetry, asymmetry, radial patterns, and repetition influence viewer perception, create harmony, and convey cultural meaning. Through discussion, critique, and written reflection, students develop a critical understanding of spatial arrangement and rhythm in paper cutting, enhancing their ability to interpret both historical and contemporary examples.

## Learning Objectives

Explore How Balance Within Complex Cutouts Affects Viewer Perception and Harmony

Description: *Students will analyze examples of intricate paper cutting, noting:*

1. *How symmetrical and asymmetrical arrangements establish visual stability*
2. *How radial patterns or repeated motifs create rhythm and flow*
3. *How positive and negative space interact to guide the viewer's eye and generate a sense of harmony or tension*

*This study emphasizes the connection between composition, viewer experience, and aesthetic effectiveness.*

Engage in Discussions and Written Critiques Focusing on Balance and Spatial Arrangement

Description: *Students will practice art criticism skills to articulate insights about paper cutting:*

1. *Describe compositional strategies that contribute to balance and harmony*
2. *Analyze how repetition, symmetry, and spatial organization influence the design's rhythm*
3. *Interpret cultural or symbolic meaning conveyed through visual structure*
4. *Judge the effectiveness of balance in achieving aesthetic or communicative goals*

*These activities reinforce critical thinking, precise vocabulary, and reflective observation.*

Essential Questions for Guided Inquiry



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Description: **How do different cultures use visual balance to communicate meaning?**  
*Students consider cultural priorities in paper cutting design, from auspicious symbolism to decorative function.*

**How does repetition influence rhythm and harmony in paper cut designs?**  
*Students analyze how repeated motifs create movement, unity, and visual interest across various traditions.*

Priority Learning Objective = ☆  
Learning Objectives linked to Essential Standard = ✚

**Topic:** Art Creation -- Papel Picado Project

**Duration:** 7 Day(s)

## Topic Overview

In this hands-on project, students will design and create small Papel Picado banners using Vinyl and cutting tools. Emphasis is placed on visual balance, achieved through symmetrical or radial design, deliberate use of positive and negative space, and repetition of shapes. The project encourages students to integrate personal or cultural themes, linking compositional principles to storytelling and meaning.

A reflection and critique component allows students to analyze the relationship between their creative process and the visual balance of their designs, while optional collaborative discussions and gallery walks promote peer feedback, evaluation, and shared aesthetic understanding.

## Learning Objectives

Design and Create a Papel Picado Banner

Description: *Students will plan and execute a small banner using tissue paper and cutting tools:*

1. Sketch and fold designs that incorporate symmetry or radial balance
2. Apply positive and negative space effectively to enhance visual interest
3. Repeat shapes and motifs to create rhythm and cohesive composition
4. Integrate personal or cultural themes to connect balance with narrative

*Hands-on creation reinforces technical skill, compositional thinking, and artistic expression.*

Reflect on Visual Balance in Their Work

Description: *Students will consider how the physical act of folding and cutting affects composition:*

1. Evaluate how folding impacts symmetry and spatial arrangement
2. Observe how positive and negative spaces interact to produce balance
3. Consider how design decisions communicate mood, rhythm, or cultural meaning

*Reflection encourages metacognition and intentionality in artistic decision-making.*

Collaborative Critique and Gallery Walk (Optional)

Description: *Students participate in peer evaluation using AVID strategies:*

1. Display finished banners in a gallery format
2. Analyze and discuss how balance and repetition are achieved
3. Evaluate aesthetic and emotional impact on viewers
4. Engage in structured discussion to articulate insights and provide constructive feedback

*This component develops critical thinking, art criticism vocabulary, and collaborative reflection.*

Priority Learning Objective = ☆  
Learning Objectives linked to Essential Standard = ✚

**Unit:** Texture and Collagraph Printing

**Duration:** 2 Week(s)

## Unit Description

This unit introduces students to texture and relief printing techniques through the creation of collagraph prints. Students will explore how artists use varied materials and surfaces to create tactile and visual textures, which can be translated into printed compositions. By examining historical and contemporary examples of collagraph and textured printmaking, students learn how texture contributes to visual interest, depth, and expressive impact.

The unit combines hands-on studio practice with analysis, emphasizing experimental techniques, careful planning, and aesthetic reflection. Students develop skills in designing, constructing, and printing collagraph plates while considering composition, texture, and contrast.

**Topic:** Art History, Culture & Aesthetics -- Collagraphy and Texture

**Duration:** 1 Day(s)

## Topic Overview

This topic introduces students to the history, cultural significance, and aesthetic innovations of collagraph printmaking, focusing on pioneers such as Picasso and Braque. Students will explore how texture, both visual and tactile, has been used across cultures and historical periods to convey meaning, emphasis, and expressive qualities in artworks.

Through guided analysis using AVID OPTIC sheets, students will examine collagraph prints and other textured artworks, fostering deeper



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personal engagement, critical observation, and structured interpretation. This approach encourages students to connect historical context, artistic technique, and aesthetic effect in a meaningful way.

## Learning Objectives

Study the Origins and Innovations of Collagraphy

Description: *Students will investigate the development of collagraph printing:*

1. Learn about early experimentation and formalization of the medium by artists like Picasso and Braque
2. Examine how innovations in materials, texture, and composition expanded printmaking possibilities
3. Understand how collagraphy allowed artists to integrate sculptural and painterly qualities into prints

*This study provides historical context and highlights the relationship between artistic experimentation and visual innovation.*

Discuss How Texture is Used in Traditional and Contemporary Artworks Globally

Description: *Students will analyze examples from multiple cultures and time periods:*

1. Identify visual texture (illusion of surface variation) and tactile texture (physical surface qualities)
2. Discuss how texture conveys mood, emphasis, or cultural symbolism
3. Explore how contemporary artists reinterpret traditional textural methods in modern contexts

*This comparison builds cross-cultural understanding and deepens appreciation for texture as a fundamental artistic element.*

Analyze Visual and Tactile Qualities Using AVID OPTIC Sheets

Description: *Students will practice structured analysis of artworks:*

1. Examine how materials, techniques, and texture influence perception
2. Use guided observation prompts to describe, analyze, interpret, and evaluate prints
3. Reflect on how compositional and textural choices affect aesthetic, emotional, and conceptual impact

*This strategy encourages critical thinking, structured reflection, and personal engagement with artworks.*

Priority Learning Objective = ★

Learning Objectives linked to Essential Standard = ✚

**Topic:** Art Making -- Collagraph Printmaking

**Duration:** 8 Day(s)

## Topic Overview

This studio-focused topic introduces students to collagraph printmaking using a variety of materials including chipboard, cardboard, textiles, and printmaking papers. Students will explore innovative techniques for building and inking textured plates, applying glue, gesso, and paint or ink to produce prints that convey depth, contrast, and tactile interest.

The focus is on developing technical skill, process refinement, and media handling, while building series of prints to compare variations in texture, composition, and aesthetic effect. This approach emphasizes experimentation, iterative learning, and deliberate choices in both technical execution and visual expression.

## Learning Objectives

Materials Exploration

Description: *Students will experiment with diverse materials:*

1. Construct collagraph plates from chipboard, cardboard, and textiles
2. Apply glue, gesso, and paints or inks to manipulate texture and tonal qualities
3. Understand how material properties affect print quality, texture, and visual impact

*Hands-on material exploration fosters creativity, technical problem-solving, and familiarity with printmaking processes.*

Develop Skills in Innovative Printmaking and Process Refinement

Description: *Students will refine technical skills and production techniques:*

1. Experiment with ink application, layering, and registration
2. Adjust pressure, texture, and plate preparation for consistent or varied effects
3. Document processes and evaluate results to improve subsequent prints

*This iterative approach encourages critical thinking, attention to detail, and mastery of media-specific techniques.*

Build a Series for Technical and Aesthetic Comparison

Description: *Students will produce multiple prints from their collagraph plates to:*

1. Compare variations in texture, contrast, and composition
2. Reflect on how modifications in technique or material change visual and tactile qualities
3. Evaluate both technical success and aesthetic impact across the series

*Creating a series reinforces intentional experimentation, observation, and informed artistic decision-making.*

Priority Learning Objective = ★



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Elective Course  
Learning Objectives linked to Essential Standard = ✚

**Unit:** Form and Repetition through the exploration of Cardboard/Kinetic sculptures

**Duration:** 3 Week(s)

## Unit Description

This unit introduces students to three-dimensional form, repetition, and motion through the creation of cardboard-based and kinetic sculptures. Students explore how repetition of shapes, patterns, and structural elements can enhance aesthetic unity, rhythm, and visual impact in both static and moving forms.

By constructing sculptures from cardboard and incorporating kinetic elements, students gain hands-on experience with form, spatial relationships, and the dynamics of movement, while developing technical skills in construction, stability, and material manipulation. The unit emphasizes the intersection of design principles, creative problem-solving, and experimentation, encouraging students to innovate while considering visual balance, rhythm, and interactive experience.

**Topic:** Elements of 3D Form and Repetition

**Duration:** 1 Day(s)

## Topic Overview

This topic introduces students to the fundamental elements of three-dimensional form and the principle of repetition in sculpture. Students will learn key vocabulary including volume, mass, space, and texture, and examine how repeated modular units can create rhythm, cohesion, and visual interest in three-dimensional works.

Through analysis of modern and contemporary sculptors such as Louise Nevelson and Tony Smith, students explore how repetition and modularity inform aesthetic decisions and structural design. Sketching and planning original modular sculptures allow students to apply concepts of 3D form and repetition in their own creative practice.

## Learning Objectives

Introduction to 3D Form Vocabulary and Repetition

Description: *Students will develop foundational understanding of sculptural elements:*

1. *Volume: The measurable space a form occupies*
2. *Mass: The perceived weight and solidity of a form*
3. *Space: The area around, between, and within forms*
4. *Texture: Surface qualities that affect visual and tactile perception*
5. *Repetition/Modularity: Recurrent units or patterns that create rhythm and cohesion*

*This vocabulary enables students to observe, describe, and plan three-dimensional compositions with precision and intentionality.*

Analyze Examples of Modern Sculpture

Description: *Students will investigate how artists use 3D form and repetition:*

1. *Examine slides, videos, or physical objects by artists like Nevelson and Smith*
2. *Identify repeated shapes, modular structures, and spatial arrangements*
3. *Discuss how repetition and structural design influence aesthetic impact, visual rhythm, and viewer experience*

*Analysis connects historical and contemporary practice to conceptual and technical understanding.*

Sketch and Plan Original Modular Sculptures

Description: *Students will translate observation into creation:*

1. *Design modular sculptures using repeated units, considering volume, mass, space, and texture*
2. *Produce sketches, diagrams, or small maquettes to plan structure and rhythm*
3. *Reference techniques observed in professional works while developing personal creative expression*

*This stage emphasizes iterative design, critical thinking, and integration of form principles into student work.*

Priority Learning Objective = ★  
Learning Objectives linked to Essential Standard = ✚

**Topic:** Cardboard Construction & Critique

**Duration:** 3 Day(s)

## Topic Overview

This topic focuses on hands-on construction of cardboard sculptures and structured critique. Students apply principles of form, repetition, and stability while learning techniques for joining and reinforcing cardboard structures, including tabs, slots, glue, and simple joinery.

In addition to building, students participate in mid-project peer critiques, using aesthetic vocabulary to analyze works-in-progress. Reflection and discussion foster critical observation, communication, and refinement of artistic ideas. The unit concludes with a temporary classroom display where students share completed sculptures and oral and written artist statements documenting their creative process, technical choices, and conceptual intent.



# Art Appreciation - 2025-2026 Completed Draft

Fine Arts  
Not NCAA Approved

Grade(s) 9th - 12th, Duration 1 Semester, .5  
Credits  
Elective Course

## Learning Objectives

Guided Cardboard Construction

Description: *Students will:*

1. Connect cardboard pieces using tabs, slots, glue, and simple joinery to ensure structural strength
2. Experiment with form, repetition, and spatial relationships within their sculptures
3. Solve challenges related to balance and stability, developing technical problem-solving skills

*This hands-on construction emphasizes material understanding, precision, and iterative refinement.*

Midweek Peer Critique

Description: *Students will:*

1. Present works-in-progress to peers for feedback
2. Use artistic vocabulary to describe compositional choices, balance, and visual interest
3. Begin drafting artist statements articulating concept, design decisions, and intended impact

*The critique fosters collaborative learning, reflective thinking, and vocabulary development.*

Completion and Reflection

Description: *Students will:*

1. Finish static sculptures, incorporating feedback from critiques
2. Set up a temporary classroom display for peer viewing
3. Present written and oral reflections discussing their creative process, structural decisions, and aesthetic considerations

*Reflection encourages self-assessment, communication of artistic intent, and connection between process and outcome.*

Priority Learning Objective = ★

Learning Objectives linked to Essential Standard = ✚

**Topic:** Kinetic Sculpture & Art in Motion

**Duration:** 12 Day(s)

## Topic Overview

This topic explores kinetic sculpture, emphasizing the integration of art, engineering, and movement. Students study pioneering artists like Alexander Calder, learning about the history, concepts, and science behind moving sculptures.

The studio component challenges students to design and construct small kinetic sculptures or mobiles using cardboard and simple mechanisms such as brads, string, or wire. Through experimentation, they learn to balance moving parts, engineer stable motion, and consider how movement affects visual composition and aesthetic impact.

The unit concludes with the creation of an artist statement, group reflection, and installation of works for class or school exhibition, reinforcing both technical mastery and critical reflection on process and concept.

## Learning Objectives

Explore the History and Science of Kinetic Sculpture

Description: *Students will:*

1. Study Alexander Calder and other key figures in kinetic art
2. Analyze the mechanics of movement and how physics informs sculpture design
3. Understand how motion contributes to visual rhythm, viewer engagement, and aesthetic experience

*This knowledge connects artistic innovation with scientific principles and contextualizes students' own creative decisions.*

Studio Project: Design and Build Kinetic Sculptures

Description: *Students will:*

1. Construct small mobiles or other kinetic cardboard sculptures
2. Engineer moving parts using brads, string, wire, or other simple mechanisms
3. Test balance, stability, and motion to refine aesthetic and functional aspects of the sculpture

*Hands-on experimentation develops problem-solving, iterative design, and technical skill, while encouraging creativity in three-dimensional space.*

Reflection, Critique, and Exhibition

Description: *Students will:*

1. Write an artist statement explaining conceptual choices, technical methods, and aesthetic intentions
2. Participate in group reflections, discussing successes, challenges, and solutions in movement and design
3. Install finished works for a classroom or school exhibition, observing how placement and interaction with viewers affect perception

*Reflection emphasizes communication, critical thinking, and consideration of audience experience.*



# Art Appreciation - 2025-2026 Completed Draft

Fine Arts

Not NCAA Approved

Grade(s) 9th - 12th, Duration 1 Semester, .5

Credits

Elective Course

Priority Learning Objective = ★

Learning Objectives linked to Essential Standard = ✚