



Park Hill School District

Building Successful Futures • Each Student • Every Day

High School Mixed Media Curriculum

Course Description (LEAD): This course is designed to introduce the student to the materials and techniques of a wide range of mixed media including printmaking, ceramics, and fibers. Creativity and quality craftsmanship are emphasized.

Course Description (PHHS and PHS): This course is designed to introduce the student to the materials and techniques of a wide range of mixed media including printmaking, and fibers. Creativity and quality craftsmanship are emphasized.

Scope and Sequence (LEAD):

Timeframe	Unit	Instructional Topics
1 week	Introduction to Clay	Topic 1: Overview of Clay Topic 2: Ceramic Art History and Contemporary Art
3 weeks	Coil	Topic 1: Coil Construction
1 week	Surface Decoration	Topic 1: Leatherhard Surface Decoration Topic 2: Glazing on Bisqueware
2 weeks	Introduction to Printmaking	Topic 1: Introduction to the Printmaking Process
4 weeks	Relief	Topic 1: Relief Printing
1 week	Introduction to Fibers	Topic 1: Types of Fiber Topic 2: Fiber Art History and Contemporary Art
3 weeks	Silk Painting	Topic 1: Silk Painting
1-2 weeks	Weaving	Topic 1: Weaving

Scope and Sequence (PHHS and PHS):

Timeframe	Unit	Instructional Topics
2 weeks	Introduction to Printmaking	Topic 1: Introduction to the Printmaking Process
5 weeks	Relief	Topic 1: Relief Printing
1 week	Introduction to Fibers	Topic 1: Types of Fiber Topic 2: Fiber Art History and Contemporary Art
4 weeks	Silk Painting	Topic 1: Silk Painting
4 weeks	Weaving	Topic 1: Weaving

Curriculum Revision Tracking:**Fall 2022**

- Course will be offered at the three high schools.
- Scope and sequence differentiated between LEAD and the other two High Schools. LEAD does not have a ceramics class. The other two high schools offer ceramics so they will spend more time on the other units.

Culminating Project for the Entire Course

Engaging Scenario:

Students will create a digital portfolio, containing images of the products created throughout this course. The teacher will lead students in a discussion of originality. Students will brainstorm original ideas and gather and take reference images to use for the semester. Students will learn photography techniques for documentation of all artwork. Students will learn how to use Photoshop to crop, color correct, adjust contrast, and resize. Students will then post all artwork to a location, such as portfolio-based website, that can be shared with peers, teachers, and others. Upon completion of each artwork, students will write a reflection based on the four steps of art criticism.

Unit 1: Introduction to Clay

Subject: Ceramics and Sculpture

Grade: 10, 11, 12

Name of Unit: Introduction to Clay

Length of Unit: 1 week (LEAD only)

Overview of Unit: Students will be introduced to the basics of clay. They will have an opportunity to explore how clay is attached and how it can be formed.

Priority Standards for unit:

- VA:Cr2A.II Through experimentation, practice and persistence, demonstrate acquisition of skills and knowledge in a chosen art form.
- VA:Pr6A.II Make, explain, and justify connections between artists or artwork and social, cultural, and political history.
- VA:Cn11A.II Compare uses of art in a variety of societal, cultural and historical contexts and make connections to uses of art in contemporary and local contexts
- VA:Pr4A.II Analyze, select, and critique personal artwork for a collection or portfolio presentation.
- VA:Cr3A.II Engage in constructive critique with peers, then reflect on, reengage, revise, and refine works of art and design in response to personal artistic vision.

Supporting Standards for unit:

- VA:Cr1B.II Choose from a range of materials and methods of traditional contemporary artistic practices to plan works of art and design.
- VA:Pr5A.II Evaluate, select and apply methods or processes appropriate to display artwork in a specific place.

Unwrapped Concepts (Students need to know)	Unwrapped Skills (Students need to be able to do)	Bloom's Taxonomy Levels	Webb's DOK
Acquisition of skills and knowledge in a chosen art form	Demonstrate	Apply	3
Connections between artists or artwork and social, cultural, and political history	Make	Apply	3
Connections between artists or artwork and social, cultural, and political history	Explain	Understand	3
Connections between artists or artwork and social, cultural, and political history	Justify	Evaluate	3
Uses of art in a variety of societal, cultural and historical contexts and make connections to uses of art in contemporary and local contexts	Compare	Analyze	2
Personal artwork for a collection or portfolio presentation	Analyze	Analyze	3
Personal artwork for a collection or portfolio presentation	Select	Understand	2

Personal artwork for a collection or portfolio presentation	Critique	Evaluate	3
Constructive critique with peers, then reflect on, reengage, revise, and refine works of art and design in response to personal artistic vision	Engage in	Evaluate	3

Essential Questions:

1. What are the stages of clay? Why is it important to work in the appropriate stage?
2. How do you join two pieces of clay?
3. Why is it important to use specific clay tools?

Enduring Understanding/Big Ideas:

1. The stages of clay are soft, leatherhard, bone dry and bisque. It is important for attaching, carving, and making the piece structurally sound.
2. Score, slip and/or blend to properly join two pieces of clay.
3. It is important to use specific clay tools to achieve desired outcome and understand the proper use.

Unit Vocabulary:

Academic Cross-Curricular Words	Content/Domain Specific
Craftsmanship	Greenware Clay Slip Score Wedging Maturing Shrinkage Emboss Grog Plasticity Porosity Vitrification Kiln Firing Cone Leatherhard Bone Dry Bisque Fettling Knife Loop Tool Needle Tool Rib Scoring Tool

Engaging Scenario for Unit

Engaging Scenario: Students will create a relief tile to explore texture, use proper attaching technique, and use clay tools appropriately.

Topic 1: Overview of Clay

Engaging Experience 1

Title: Wedging Clay

Suggested Length of Time: 20 minutes

Standards Addressed

Priority:

- VA:Cr2A.II Through experimentation, practice and persistence, demonstrate acquisition of skills and knowledge in a chosen art form.

Detailed Description/Instructions: Students will manipulate clay to expel air bubbles and make the clay homogenous.

Bloom's Levels: Apply

Webb's DOK: 3

Engaging Experience 2

Title: Texture Tile

Suggested Length of Time: 20 minutes

Standards Addressed

Priority:

- VA:Cr2A.II Through experimentation, practice and persistence, demonstration acquisition of skills and knowledge in a chosen art form.

Supporting:

- VA:Cr1B.II Choose from a range of materials and methods of traditional contemporary artistic practices to plan works of art and design.

Detailed Description/Instructions: Students will create a small slab tile to explore texture and relief.

Bloom's Levels: Create

Webb's DOK: 3

Topic 2: Ceramic Art History and Contemporary Art

Engaging Experience 1

Title: Ceramics Art History and Contemporary Ceramic Art

Suggested Length of Time: ½ class period to introduce and ongoing throughout the semester

Standards Addressed

Priority:

- VA:Pr6A.II Make, explain, and justify connections between artists or artwork and social, cultural, and political history.
- VA.Cn11A.II Compare uses of art in a variety of societal, cultural and historical contexts and make connections to uses of art in contemporary and local contexts.

Detailed Description/Instructions: Students will learn about the historical ceramic traditions of various cultures, in addition to analyzing Contemporary ceramic processes and artists.

Bloom's Levels: Analyze

Webb's DOK: 3

Summary of Engaging Learning Experiences for Topics

Topic	Engaging Experience Title	Description	Suggested Length of Time
Overview of Clay	Wedging Clay	Students will manipulate clay to expel air bubbles and make the clay homogenous.	20 minutes
Overview of Clay	Texture Tile	Students will create a small slab tile to explore texture and relief.	20 minutes
Ceramic Art History and Contemporary Art	Ceramics Art History and Contemporary Ceramic Art	Students will learn about the historical ceramic traditions of various cultures, in addition to analyzing Contemporary ceramic processes and artists.	½ class period introduction and ongoing throughout the course

Unit 2: Coil

Subject: Ceramics and Sculpture

Grade: 10, 11, 12

Name of Unit: Coil

Length of Unit: 3 weeks (LEAD only)

Overview of Unit: The students will create a vessel using coils as the hand building technique.

Priority Standards for unit:

- VA.Cr1B.II Choose from a range of materials and methods of traditional contemporary artistic practices to plan works of art and design
- VA.Cr2A.II Through experimentation, practice and persistence, demonstrate acquisition of skills and knowledge in a chosen art form

Supporting Standards for unit:

- VA.Cr1A.II Individually or collaboratively formulate new creative problems based on student's existing artwork

Unwrapped Concepts (Students need to know)	Unwrapped Skills (Students need to be able to do)	Bloom's Taxonomy Levels	Webb's DOK
From a range of materials and methods of traditional contemporary artistic practices to plan works of art and design	Choose	Understand	2
Acquisition of skills and knowledge in a chosen art form	Demonstrate	Apply	3

Essential Questions:

1. How is a uniform coil created?
2. How is a coil joined properly?
3. How is the form altered using coils?
4. How can coils be used as a decoration?

Enduring Understanding/Big Ideas:

1. To create a uniform coil, use soft clay and roll a cylinder using even pressure with your palm.
2. Coils can be created by scoring, slipping and/or blending.
3. The coils can be attached on the outside to expand the form and on the inside to constrict the form.

4. Coils can be spiraled, braided, altered as examples to become decoration.

Unit Vocabulary:

Academic Cross-Curricular Words	Content/Domain Specific
Craftsmanship	Coil Uniform Slip Scoring Blending

Engaging Scenario for Unit

Engaging Scenario Students will create a coil vessel with a suggested height of ten to twelve inches. Students are encouraged to explore texture and create a unique form.

Topic 1: Coil Construction

Engaging Experience 1

Title: Practice Coil Pot

Suggested Length of Time: 1 class period (LEAD only)

Standards Addressed

Priority:

- VA.Cr1B.II Choose from a range of materials and methods of traditional contemporary artistic practices to plan works of art and design
- VA.Cr2A.II Through experimentation, practice and persistence, demonstrate acquisition of skills and knowledge in a chosen art form

Supporting:

- VA.Cr1A.II Individually or collaboratively formulate new creative problems based on student's existing artwork

Detailed Description/Instructions: Students will practice creating uniform coils and making various patterns from clay coils on a small scale.

Bloom's Levels: Create

Webb's DOK: 3

Summary of Engaging Learning Experiences for Topics

Topic	Engaging Experience Title	Description	Suggested Length of Time
Coil Construction	Practice Coil Pot	Students will practice creating uniform coils and making various patterns from clay coils on a small scale.	1 class period

Unit 3: Surface Decoration

Subject: Ceramics and Sculpture

Grade: 10, 11, 12

Name of Unit: Surface Decoration

Length of Unit: 1 week (LEAD only)

Overview of Unit: The students will be introduced to a variety of surface decoration possibilities. They will be using these techniques throughout the semester on all their projects.

Priority Standards for unit:

- VA.Cr1B.II Choose from a range of materials and methods of traditional contemporary artistic practices to plan works of art and design
- VA.Cr2A.II Through experimentation, practice and persistence, demonstrate acquisition of skills and knowledge in a chosen art form

Unwrapped Concepts (Students need to know)	Unwrapped Skills (Students need to be able to do)	Bloom's Taxonomy Levels	Webb's DOK
From a range of materials and methods of traditional contemporary artistic practices to plan works of art and design	Choose	Understand	2
Acquisition of skills and knowledge in a chosen art form	Demonstrate	Apply	3

Essential Questions:

1. Why is it important to glaze ceramics?
2. Why is it important to decorate ceramics?
3. How is glaze applied?
4. Why do you decorate the surface of leatherhard clay?
5. How is underglaze applied?

Enduring Understanding/Big Ideas:

1. Glazing ceramics seals the form, making it functional and nonporous. Glazing can make the piece dinnerware safe if the appropriate glaze is used.
2. It is important to decorate clay to make it aesthetically pleasing.
3. Glaze can be applied with a brush, sponge, glaze pen, and dipping.
4. Decorating leatherhard clay can be achieved through sgraffito, incising, and excising.

5. Underglaze can be applied on bisqueware in an opaque manner or diluted with water. Underglaze can also be applied on leatherhard clay using masking and sgraffito, etc.

Unit Vocabulary:

Academic Cross-Curricular Words	Content/Domain Specific
Craftsmanship	Leatherhard Bisque Glaze Underglaze Wax Resist Oxides Glossy Matte Slip Porous Non-Porous Slip Trailing Mishma Sgraffito Incise Excising

Engaging Scenario for Unit

Engaging Scenario The students will use surface decoration techniques including painting and glazing to complete ceramics projects.

Topic 1: Leatherhard Surface Decoration

Engaging Experience 1

Title: Sample Tile

Suggested Length of Time: ½ of a class period (LEAD)

Standards Addressed

Priority:

- VA.Cr1B.II Choose from a range of materials and methods of traditional contemporary artistic practices to plan works of art and design
- VA.Cr2A.II Through experimentation, practice and persistence, demonstrate acquisition of skills and knowledge in a chosen art form

Detailed Description/Instructions: The students will create a sample tile of a variety of decorative finishes that can include sgraffito, slip trailing, incising, carving and relief.

Bloom's Levels: Apply

Webb's DOK: 2

Topic 2: Glazing on Bisqueware

Engaging Experience 1

Title: Glaze Tile

Suggested Length of Time: ½ of a class period (LEAD)

Priority:

- VA.Cr1B.II Choose from a range of materials and methods of traditional contemporary artistic practices to plan works of art and design
- VA.Cr2A.II Through experimentation, practice and persistence, demonstrate acquisition of skills and knowledge in a chosen art form

Detailed Description/Instructions: The students will glaze sample tiles to see different layering combinations and possibilities.

Bloom's Levels: Apply

Webb's DOK: 2

Summary of Engaging Learning Experiences for Topics

Topic	Engaging Experience Title	Description	Suggested Length of Time
Leatherhard Surface Decoration	Sample Tile	The students will create a sample tile of a variety of decorative finishes that can include sgraffito, slip trailing, incising, carving and relief.	½ of a class period
Glazing on Bisqueware	Glaze Tile	The students will glaze sample tiles to see different layering combinations and possibilities.	½ of a class period

Unit 4: Introduction to Printmaking

Subject: Printmaking

Grade: 10, 11, 12

Name of Unit: Introduction to Printmaking

Length of Unit: 2 weeks

Overview of Unit: Students entering printmaking will need an overview of the basic processes and materials used to create prints. They will also need to understand how digital citizenship is important to every artist and designer (especially the concept of copyright and fair use).

Priority Standards for unit:

- VA:CR2B.II Demonstrate awareness of ethical implications of making and distributing creative work
- VA:Cr2A.II Through experimentation, practice and persistence, demonstrate acquisition of skills and knowledge in a chosen art form

Supporting Standards for unit:

- VA:Re9A.II Determine the relevance of criteria used by others to evaluate a work of art or collection of works.
- VA:Cr1A.II Individually or collaboratively formulate new creative problems based on student's existing artwork
- VA:Cr1B.II Choose from a range of materials and methods of traditional contemporary artistic practices to plan works of art and design
- VA:Cr3A.II Engage in constructive critique with peers, then reflect on, reengage, revise, and refine works of art and design in response to personal artistic vision

Unwrapped Concepts (Students need to know)	Unwrapped Skills (Students need to be able to do)	Bloom's Taxonomy Levels	Webb's DOK
Awareness of ethical implications of making and distributing creative work	Demonstrate	Apply	3
Acquisition of skills and knowledge in a chosen art form	Demonstrate	Apply	3

Essential Questions:

1. Why is digital citizenship important in printmaking?
2. How will prints be created in this course?
3. Why is the edition signature and the idea of archiving work important in printmaking?

Enduring Understanding/Big Ideas:

1. Digital citizenship includes the norms of appropriate, responsible technology use, especially copyright, plagiarism, and fair use.
2. Students will be presented with an overview of the basic types of prints and the history of printmaking as an art form.
3. An edition signature gives prints a distinction and limited edition. Archiving art and design work helps document ideas, research, innovations, skills, and work process.

Unit Vocabulary:

Academic Cross-Curricular Words	Content/Domain Specific
Copyright Digital Citizenship Plagiarism Public Domain Fair Use	Print Printmaking Plate Elements of Art Principles of Design Edition Signature

Engaging Scenario for Unit

Engaging Scenario (An Engaging Scenario is a culminating activity that includes the following components: situation, challenge, specific roles, audience, product or performance.)

Students will create or decorate trading cards exploring various printmaking techniques. Students will include vocabulary definitions, sketches, ideas, and examples of printmaking processes.

Topic 1: Introduction to the Printmaking Process

Engaging Experience 1

Title: Printmaking Play

Suggested Length of Time: 2 class periods

Standards Addressed

Priority:

- VA:Cr2A.II Through experimentation, practice and persistence, demonstrate acquisition of skills and knowledge in a chosen art form

Supporting:

- VA:Cr1A.II Individually or collaboratively formulate new creative problems based on student's existing artwork
- VA:Cr1B.II Choose from a range of materials and methods of traditional contemporary artistic practices to plan works of art and design

Detailed Description/Instructions: Students will view examples of the many types of prints they will be creating throughout the semester. Students will experiment with one or more small, quick printmaking techniques in order to familiarize them with printing processes.

Bloom's Levels: Create

Webb's DOK: 3

Summary of Engaging Learning Experiences for Topics

Topic	Engaging Experience Title	Description	Suggested Length of Time
Introduction to the	Printmaking Play	Students will view examples of the many types of prints they will be creating throughout the semester. Students will experiment with one or more small, quick	2 class periods

Printmaking Process		printmaking techniques in order to familiarize them with printing processes.	
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Unit 5: Relief

Subject: Printmaking

Grade: 10, 11, 12

Name of Unit: Relief

Length of Unit: 4 weeks (LEAD), 5 weeks (PHHS and PHS)

Overview of Unit: Students experiment with multiple relief printing techniques and apply their experiences as they create a final relief print.

Priority Standards for unit:

- VA:Cr1B.II Choose from a range of materials and methods of traditional contemporary artistic practices to plan works of art and design
- VA:Cn10A.II Utilize inquiry methods of observation, research, and experimentation to explore unfamiliar subjects through art making
- VA:Cn11A.II Compare uses of art in a variety of societal, cultural and historical contexts and make connections to uses of art in contemporary and local contexts

Supporting Standards for unit:

- VA:Cr1A.II Individually or collaboratively formulate new creative problems based on student's existing artwork
- VA:Cr2A.II Through experimentation, practice and persistence, demonstrate acquisition of skills and knowledge in a chosen art form
- VA:Cr3A.II Engage in constructive critique with peers, then reflect on, reengage, revise, and refine works of art and design in response to personal artistic vision
- VA:Pr4A.II Analyze, select, and critique personal artwork for a collection or portfolio presentation
- VA:Pr5A.II Evaluate, select and apply methods or processes appropriate to display artwork in a specific place
- VA:Re7A.II Recognize and describe personal aesthetic and empathic responses to the natural world and constructed environments

Unwrapped Concepts (Students need to know)	Unwrapped Skills (Students need to be able to do)	Bloom's Taxonomy Levels	Webb's DOK
From a range of materials and methods of traditional contemporary artistic practices to plan works of art and design	Choose	Apply	3
Inquiry methods of observation to explore unfamiliar subjects through art making	Utilize	Apply	3
Inquiry methods of research to explore unfamiliar subjects through art making	Utilize	Apply	3
Inquiry methods of experimentation to explore unfamiliar subjects through art making	Utilize	Apply	3
Uses of art in a variety of societal contexts and make connections to uses of art in contemporary and local contexts	Compare	Analyze	3
Uses of art in a variety of cultural contexts and make connections to uses of art in contemporary and local contexts	Compare	Analyze	3
Uses of art in a variety of historical contexts and make connections to uses of art in contemporary and local contexts	Compare	Analyze	3

Essential Questions:

1. How do you prepare an image for a relief print?
2. How do you create the plate for a relief print?
3. How do you print the edition for a relief print?

Enduring Understanding/Big Ideas:

1. To create an image for a relief print you sketch, draw, and transfer your image so that it appears in reverse on the plate.
2. To create the plate for a relief print you must carve away or remove the plate from the white areas of the design.
3. To print an edition for a relief print you ink the raised surfaces of the plate and transfer to paper. This process is repeated to create a series of prints (an edition).

Unit Vocabulary:

Academic Cross-Curricular Words	Content/Domain Specific
Edition Block Print	Brayer Baren Relief Print Print Plate Bench Hook Gouge Ink Proof Print Registration Press Foam Ghost Print Intaglio Press Wood Cut Linoleum Block (soft cut) Reduction Block

Engaging Scenario #1 for Unit

Engaging Scenario (An Engaging Scenario is a culminating activity that includes the following components: situation, challenge, specific roles, audience, product or performance.)

Students will create a relief print using the reduction method. In order to create a print, students need to start with an original illustration, transfer it to the block, carve the block, register their image and complete a series of layered color prints. Students will complete the scenario by signing their print edition.

Engaging Scenario #2 for Unit

Engaging Scenario (An Engaging Scenario is a culminating activity that includes the following components: situation, challenge, specific roles, audience, product or performance.)

After experimenting with multiple printing techniques, students can use their favorite of the techniques to create a final print. The final print may be on paper or fabric (t-shirt). The final print should demonstrate originality, craftsmanship, and the edition signature.

Topic 1: Relief Printing

Engaging Experience 1

Title: Small Scale Relief Print

Suggested Length of Time: 3 or 4 class periods

Standards Addressed

Priority:

- VA:Cr1B.II Choose from a range of materials and methods of traditional contemporary artistic practices to plan works of art and design
- VA:Cn10A.II Utilize inquiry methods of observation, research, and experimentation to explore unfamiliar subjects through art making
- VA:Cn11A.II Compare uses of art in a variety of societal, cultural and historical contexts and make connections to uses of art in contemporary and local contexts

Supporting:

- VA:Cr1A.II Individually or collaboratively formulate new creative problems based on student's existing artwork
- VA:Cr2A.II Through experimentation, practice and persistence, demonstrate acquisition of skills and knowledge in a chosen art form
- VA:Cr3A.II Engage in constructive critique with peers, then reflect on, reengage, revise, and refine works of art and design in response to personal artistic vision
- VA:Pr4A.II Analyze, select, and critique personal artwork for a collection or portfolio presentation
- VA:Pr5A.II Evaluate, select and apply methods or processes appropriate to display artwork in a specific place
- VA:Re7A.II Recognize and describe personal aesthetic and empathic responses to the natural world and constructed environments

Detailed Description/Instructions: Students will view and discuss examples of historical and contemporary relief prints. Students will also experiment with relief printing. In order to do this, they will use inexpensive materials to familiarize them with important methods. Potential methods could include press foam, soft cut, cardboard.

Bloom's Levels: Create

Webb's DOK: 4

Summary of Engaging Learning Experiences for Topics

Topic	Engaging Experience Title	Description	Suggested Length of Time
Relief Printing	Small Scale Relief Print	Students will view and discuss examples of historical and contemporary relief prints. Students will also experiment with relief printing. In order to do this, they will use inexpensive materials to familiarize them with important methods. Potential methods could include press foam, soft cut, cardboard.	3-4 class periods

Unit 6: Introduction to Fibers

Subject: Fibers

Grade: 10, 11, 12

Name of Unit: Introduction to Fibers

Length of Unit: 1 week

Overview of Unit: In the Introduction to Fibers unit, students will learn about the origin of various fiber materials. Students will be introduced to the fiber traditions of various cultures and contemporary fiber art.

Priority Standards for unit:

- VA.Cn10A.II Utilize inquiry methods of observation, research, and experimentation to explore unfamiliar subjects through art making.
- VA.Cr1A.II Individually or collaboratively formulate new creative problems based on student's existing artwork.
- VA.Re8A.II Identify types of contextual information useful in the process of constructing interpretations of an artwork or collection of works.
- VA.Cn11A.II Compare uses of art in a variety of societal, cultural and historical contexts and make connections to uses of art in contemporary and local contexts.
- VA.Pr4A.II Analyze, select, and critique personal artwork for a collection or portfolio presentation.

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- VA.PR5A.II Evaluate, select and apply methods or processes appropriate to display artwork in a specific place.

Supporting Standards for unit:

- VA.Re7B.II Evaluate the effectiveness of an image or images to influence ideas, feelings and behaviors of specific audiences.

Unwrapped Concepts (Students need to know)	Unwrapped Skills (Students need to be able to do)	Bloom's Taxonomy Levels	Webb's DOK
Inquiry methods of observation to explore unfamiliar subjects through art making	Utilize	Apply	3
Inquiry methods of research to explore unfamiliar subjects through art making	Utilize	Apply	3
Inquiry methods of observation of experimentation to explore unfamiliar subjects through art making	Utilize	Apply	3
New creative problems based on student's existing artwork	Formulate	Synthesize	3
Types of contextual information useful in the process of constructing interpretations of an artwork or collection of works	Identify	Understand	2
Uses of art in a variety of societal contexts and make connections to uses of art in contemporary and local contexts	Compare	Analyze	3
Uses of art in a variety of cultural contexts and make connections to uses of art in contemporary and local contexts	Compare	Analyze	3
Uses of art in a variety of historical contexts and make connections to uses of art in contemporary and local contexts	Compare	Analyze	3
Personal artwork for a collection or portfolio presentation.	Analyze	Analyze	3
Personal artwork for a collection or portfolio presentation.	Select	Apply	3
Personal artwork for a collection or portfolio presentation.	Apply	Apply	3
Methods or processes appropriate to display artwork in a specific place	Evaluate	Evaluate	3
Methods or processes appropriate to display artwork in a specific place	Select	Apply	3
Methods or processes appropriate to display artwork in a specific place	Apply	Apply	3

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Essential Questions:

1. What are the types of fiber and why is important to use fiber appropriately?
2. Why is important to learn about Fiber Art History and Contemporary fiber artists?

Enduring Understanding/Big Ideas:

1. Natural fibers are cotton, silk, and wool and synthetic fibers are polyester, rayon, nylon spandex, etc. It is important to understand the properties of specific fibers when creating artwork.
2. Through the study of historical fiber artwork from a range of global traditions, students will develop increased cultural sensitivity and awareness. Studying contemporary references is important for students to understand various contemporary techniques.

Unit Vocabulary:

Academic Cross-Curricular Words	Content/Domain Specific
Applied Art Fine Art Art History Contemporary Art Originality Creativity	Fiber Natural fibers Synthetic fibers Cotton Silk Wool Polyester Nylon

Engaging Scenario for Unit

Engaging Scenario Students will create or decorate fabric swatches exploring various fiber techniques. Students will include vocabulary definitions, sketches and ideas.

Topic 1: Types of Fiber

Engaging Experience 1

Title: Burn Test

Suggested Length of Time: ½ class period

Standards Addressed

Priority:

- VA.Cn10A.II Utilize inquiry methods of observation, research, and experimentation to explore unfamiliar subjects through art making.

Detailed Description/Instructions: Teacher will lead a burn test of various fiber materials. Students will hypothesize if the material is natural or synthetic based on smell and if it is self-extinguishing and fill out a corresponding chart.

Bloom's Levels: Understand

Webb's DOK: 2

Topic 2: Fiber Art History and Contemporary Art

Engaging Experience 1

Title: Fiber Art History and Contemporary Fiber Art

Suggested Length of Time: ½ class period to introduce and ongoing throughout the semester

Standards Addressed

Priority:

- VA.Re8A.II Identify types of contextual information useful in the process of constructing interpretations of an artwork or collection of works.
- VA.Cn11A.II Compare uses of art in a variety of societal, cultural and historical contexts and make connections to uses of art in contemporary and local contexts.

Detailed Description/Instructions: Students will learn about the historical fiber traditions of various cultures, in addition to analyzing Contemporary fiber processes and artists.

Bloom's Levels: Analyze

Summary of Engaging Learning Experiences for Topics

Topic	Engaging Experience Title	Description	Suggested Length of Time
Types of Fiber	Burn Test	Teacher will lead a burn test of various fiber materials. Students will hypothesize if the material is natural or synthetic based on smell and if it is self-extinguishing and fill out a corresponding chart.	½ class period
Fiber Art History and Contemporary	Fiber Art History and Contemporary	Students will learn about the historical fiber traditions of various cultures, in addition to analyzing Contemporary fiber processes and artists.	½ class period to introduce and ongoing throughout the semester

Unit 7: Silk Painting

Subject: Fibers

Grade: 10, 11, 12

Name of Unit: Silk Painting

Length of Unit: 3 weeks (LEAD), 4 weeks (PHHS and PHS)

Overview of Unit: Students will learn silk painting techniques to create an original work of art.

Priority Standards for unit:

- VA.Cr1B.II Choose from a range of materials and methods of traditional contemporary artistic practices to plan works of art and design
- VA.Cr2A.II Through experimentation, practice and persistence, demonstrate acquisition of skills and knowledge in a chosen art form

Supporting Standards for unit:

- VA.Cr1A.II Individually or collaboratively formulate new creative problems based on student's existing artwork.

Unwrapped Concepts (Students need to know)	Unwrapped Skills (Students need to be able to do)	Bloom's Taxonomy Levels	Webb's DOK
A range of materials and methods of traditional contemporary artistic practices to plan works of art and design	Choose	Understand	2
Acquisition of skills and knowledge in a chosen art form	Demonstrate	Apply	3

Essential Questions:

1. What are the silk painting techniques and how are they used?
2. How do you create a silk painting (process)?
3. How to use the silk painting tools?

Enduring Understanding/Big Ideas:

1. Silk painting techniques include: wet on wet, wet on dry, resist and salt.
2. Silk is stretched on stretcher bars, resist is applied to the silk, next the dye, then dye is set and finally the silk is finished.
3. Use proper tools to create desired outcome with tools, for example stretching silk on stretcher bars, frames, paint brushes and droppers.

Unit Vocabulary:

Academic Cross-Curricular Words	Content/Domain Specific
Craftsmanship	Silk Resist Stretcher bars Wet on wet Wet on dry Gradation Surface design

Engaging Scenario for Unit

Engaging Scenario: Students will create a silk painting using resist and silk dye. Students will apply color theory and silk painting techniques to create an original artwork.

Topic 1: Silk Painting

Engaging Experience 1

Title: Silk Painting Sampler

Suggested Length of Time: 4 class periods

Standards Addressed

Priority:

- VA.Cr1B.II Choose from a range of materials and methods of traditional contemporary artistic practices to plan works of art and design
- VA.Cr2A.II Through experimentation, practice and persistence, demonstrate acquisition of skills and knowledge in a chosen art form

Supporting:

- VA.Cr1A.II Individually or collaboratively formulate new creative problems based on student's existing artwork.

Detailed Description/Instructions: Students will create a small silk painting using the silk painting techniques.

Bloom's Levels: Apply

Webb's DOK: 3

Summary of Engaging Learning Experiences for Topics

Topic	Engaging Experience Title	Description	Suggested Length of Time
Silk Painting	Silk Painting Sampler	Students will create a small silk painting using the silk painting techniques.	4 class periods

Unit 8: Weaving

Subject: Fibers

Grade: 10, 11, 12

Name of Unit: Weaving

Length of Unit: 1-2 weeks (LEAD), 4 weeks (PHHS and PHS)

Overview of Unit: Students will learn weaving techniques and create an original weaving.

Priority Standards for unit:

- VA.Cr1B.II Choose from a range of materials and methods of traditional contemporary artistic practices to plan works of art and design
- VA.Cr2A.II Through experimentation, practice and persistence, demonstrate acquisition of skills and knowledge in a chosen art form

Supporting Standards for unit:

- VA.Cr1A.II Individually or collaboratively formulate new creative problems based on student's existing artwork

Unwrapped Concepts (Students need to know)	Unwrapped Skills (Students need to be able to do)	Bloom's Taxonomy Levels	Webb's DOK
From a range of materials and methods of traditional contemporary artistic practices to plan works of art and design	Choose	Apply	2
Acquisition of skills and knowledge in a chosen art form	Demonstrate	Apply	3

Essential Questions:

1. What are weaving techniques and how are they used?
2. How do you create a weaving and use the tools to create a weaving?

Enduring Understanding/Big Ideas:

1. Weaving stitch techniques include; soumak, Egyptian knot, tabby, twining, dovetail, interlock and beading. Different techniques achieve different looks within the textile.
2. Weavings are created by using a loom with warp thread and various weft material.

Unit Vocabulary:

Academic Cross-Curricular Words	Content/Domain Specific
	Loom Warp Weft Cartoon Tabby (plain weave) Soumak Egyptian Knot Dovetail Interlock Beading Twining Yarn Yarn ply Tapestry needle

Engaging Scenario

Engaging Scenario: Students will create a weaving sampler on a cardboard loom. Students will learn how to warp the loom with even tension. Weft stitches include tabby, dovetail, interlocking, beading, Egyptian knot, soumak, twining, etc. Students are encouraged to explore color and textures with various yarns.

Topic 1: Weaving

Engaging Experience 1

Title: Introduction to weaving

Suggested Length of Time: 2 class periods

Standards Addressed

Priority:

- VA.Cr1B.II Choose from a range of materials and methods of traditional contemporary artistic practices to plan works of art and design
- VA.Cr2A.II Through experimentation, practice and persistence, demonstrate acquisition of skills and knowledge in a chosen art form

Supporting:

- VA.Cr1A.II Individually or collaboratively formulate new creative problems based on student's existing artwork

Detailed Description/Instructions: Students will learn the basics associated with weaving.

Bloom's Levels: Understand

Webb's DOK: 2

Summary of Engaging Learning Experiences for Topics

Topic	Engaging Experience Title	Description	Suggested Length of Time
Weaving	Weaving Sampler	Students will create a weaving sampler on a cardboard loom. Students will learn how to warp the loom with even tension. Weft stitches include tabby, dovetail, interlocking, beading, Egyptian knot, soumak, twining, etc.	5 class periods

Board Approved: January 12, 2023

		Students are encouraged to explore color and textures with various yarns.	
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Unit of Study Terminology

Appendices: All Appendices and supporting material can be found in this course's shell course in the District's Learning Management System.

Big Ideas/Enduring Understandings: Foundational understandings teachers want students to be able to discover and state in their own words by the end of the unit of study. These are answers to the essential questions.

Engaging Experience: Each topic is broken into a list of engaging experiences for students. These experiences are aligned to priority and supporting standards, thus stating what students should be able to do. An example of an engaging experience is provided in the description, but a teacher has the autonomy to substitute one of their own that aligns to the level of rigor stated in the standards.

Engaging Scenario: This is a culminating activity in which students are given a role, situation, challenge, audience, and a product or performance is specified. Each unit contains an example of an engaging scenario, but a teacher can substitute with the same intent in mind.

Essential Questions: Engaging, open-ended questions that teachers can use to engage students in the learning.

Priority Standards: What every student should know and be able to do. These were chosen because of their necessity for success in the next course, the state assessment, and life.

Supporting Standards: Additional standards that support the learning within the unit.

Topic: These are the main teaching points for the unit. Units can have anywhere from one topic to many, depending on the depth of the unit.

Unit of Study: Series of learning experiences/related assessments based on designated priority standards and related supporting standards.

Unit Vocabulary: Words students will encounter within the unit that are essential to understanding. Academic Cross-Curricular words (also called Tier 2 words) are those that can be found in multiple content areas, not just this one. Content/Domain Specific vocabulary words are those found specifically within the content.