

Drawing Curriculum Guide

Content Area: Fine Arts

Course(s): Drawing

Time Period:

Length: **Semester/Full-Year Course**

Status: **Not Published**

Course Overview:

This is an introductory classroom course in drawing with an emphasis on representation from direct observation and creating concept based works. Drawing is fundamentally about learning to see, and to transport that vision onto paper through a variety of mark making techniques. Through a series of scaffolded units, the course introduces a wide variety of materials, tools, and methods that span both traditional and contemporary practices. In-class projects are designed to build technical proficiency, creativity, and personal expression, while homework assignments reinforce skills and encourage independent exploration. Alongside hands-on artmaking, students will participate in critiques, engage with short lectures, and view curated video content to expand their understanding of drawing's role in historical and modern contexts. This course provides a strong foundation in the discipline and prepares students for further study in the visual arts.

Student Learning Outcomes:

1. To acquire a thorough understanding of the elements of art and the principles of organization as related to drawing.
2. Gain an understanding of figure and ground and their role in a drawing.
3. To work with the visual elements of line, shape, form, space, value, and texture in the creation of drawings.
4. To demonstrate an understanding of contour line, positive & negative space, perspective, sighting of angles and measurements of relationships in drawing.
5. To expand the student's visual arts vocabulary.
6. To master basic skills and to encourage experimentation with techniques and materials, both traditional and non-traditional.
7. To explore creative expression beyond preconceived boundaries.
8. To understand the criteria for aesthetic standards.
9. To exercise professionalism and integrity in both work ethic and quality of projects.

Course Name, Length, Date of Revision and Curriculum Writer

Drawing

Semester Course

6/2025

Mary Charmello

Table of Contents

Unit 1: What is Drawing?

Unit 2: Abstraction as Interpretation and Mark Making

Unit 3: Inquiry and Investigation

Unit 4: Making Art Through Practice, Experimentation, and Revision

Unit 5: Presenting, Reflection, and Evaluation of Work

Unit 1: What is Drawing?

Content Area: **Sample Content Area**
Course(s):
Time Period:
Length: **Semester/Full-Year**
Status: **Not Published**

Summary of the Unit

The opening unit introduces students to the purpose, structure, and expectations of the Drawing course while laying the foundation for artistic growth and skill development. Designed for students who have completed an introductory art course, this unit transitions learners into a focused exploration of drawing as a discipline. Students will examine the role of drawing in both historical and contemporary artmaking and investigate its various forms and functions—from observational studies to expressive mark-making. In this unit, students will become familiar with classroom routines, safety procedures, classroom etiquette, and the logistics of long-term projects and critiques. Instruction will include a refresher on essential art tools and media, including graphite, charcoal, ink, and other drawing materials. Emphasis will also be placed on understanding and applying the Elements of Art and Principles of Design as a visual vocabulary that informs all future work. The elements and principles of design are the building blocks used to create a work of art. The elements of Art are the visual "tools" that artists use to create an art work - they are what makes up an image or an art object: line, shape/form, value, color, space, and texture. Principles of Design are the ways artists use the Elements of Art in an artwork - this is "what we do with the Elements" - how we arrange them, how we balance them, what is being emphasized, etc. The principles are: balance, contrast, repetition, emphasis, and unity. The influence of art and artists culture, environment and personal experiences is evident in the world around us. Students will gain an understanding to what constitutes a work of art and how artists collect ideas, inspiration and skill practice within a visual/verbal journal. Through guided exercises, sketchbook activities, and preliminary projects, students will begin to develop a more personal, intentional approach to their artistic practice. This unit establishes a strong foundation in both practical skills and conceptual understanding, ensuring that all students are prepared for the technical and creative challenges of the course ahead.

Enduring Understandings

- Drawing is a foundational form of visual communication that spans historical, cultural, and personal contexts.
- The Elements of Art and Principles of Design are the core building blocks and tools used to create, analyze, and interpret works of art.
- Artists use sketchbooks and journals to develop ideas, practice techniques, and reflect on their process and progress.
- Drawing materials and tools each have unique characteristics that affect the outcome of an artwork.
- Safe and respectful classroom practices are essential for maintaining a productive and inclusive creative environment.
- Art is shaped by the artist's experiences, environment, and cultural context, and in turn, it shapes how we see the world.
- Intentional mark-making and composition choices can convey meaning, emotion, and narrative in visual form.
- Critique and feedback are essential parts of the creative process that help artists grow in technical and conceptual ways.

Essential Questions

1. What is drawing, and why has it remained a significant art form across cultures and time periods?
2. How do the Elements of Art and Principles of Design guide the creation of effective and expressive drawings?
3. In what ways can a sketchbook serve as both a creative tool and a visual record of artistic growth?
4. How do different tools and materials influence the process and outcome of a drawing?
5. Why is classroom safety and etiquette important in a collaborative art environment?
6. How do personal, cultural, and environmental influences shape an artist's ideas and style?
7. How can the way a line is drawn—its pressure, speed, direction—communicate emotion or intention?
8. What role does critique play in helping artists reflect, refine, and grow?

Unit Summative Assessment and Alternate Assessment Options

- Sketchbook Portfolio Submission
 - Ongoing assessment of daily sketchbook exercises exploring technique, observation, and imagination.
- Final Drawing Project: "What Drawing Means to Me"
 - A personal drawing project that synthesizes techniques and concepts learned, accompanied by a written artist statement.
- Critique & Reflection Presentation
 - Students present their final work and process in a class critique, discussing choices, challenges, and discoveries.

Resources

Artworks & Artists:

- Leonardo da Vinci – Observational studies
- Georgia O'Keeffe – Contour and expressive line
- Jean-Michel Basquiat – Expressive and symbolic drawing
- Albrecht Dürer – Technical precision and detail
- Contemporary sketchbook artists via Instagram, Behance, or YouTube

Texts:

- Drawing on the Right Side of the Brain by Betty Edwards (excerpts)
- Keys to Drawing by Bert Dodson (classroom reference)

Unit Plan

Topic/Selection Timeframe	General Objectives	Instructional Activities	Benchmarks/Assessments
Foundations and Course Structure	<p>Students will identify and follow classroom routines, classroom safety procedures, and responsible tool usage.</p> <p>Students will demonstrate respectful classroom behavior and understand the expectations of collaborative critique.</p> <p>Students will organize their materials and workspace for optimal creative efficiency.</p>	<p>Classroom Scavenger Hunt Students explore and label tool stations, safety zones, and cleanup areas.</p> <p>Classroom Contract Creation Students collaborate to create shared classroom expectations and critique norms.</p> <p>Intro Slide Deck & Discussion Overview of course goals, calendar, grading, and expectations.</p> <p>“What Is Art?” Warm-Up Quick writes or visual brainstorming on the definition and purpose of art/drawing.</p>	<p>Classroom Safety & Procedure Quiz</p> <p>Signed Classroom Contract</p> <p>Participation Rubric</p> <p>Classroom Procedures Exit Ticket</p> <p>Group Procedure Scenario Role-Play</p> <p>Daily Preparedness Check</p> <p>Self-Assessment on Classroom Behavior</p>
What is Drawing?	<p>Students will define drawing as a visual language and explain its purpose across cultures and historical periods.</p> <p>Students will distinguish between expressive and observational drawing approaches.</p> <p>Students will analyze examples of drawing from various artists and time periods.</p>	<p>Drawing Timeline Gallery Walk Students observe, annotate, and reflect on key moments in drawing history.</p> <p>Compare/Contrast Drawing Types Students analyze expressive vs. observational drawing samples.</p> <p>Mini Lecture + Discussion Overview of drawing’s role in different cultures and time periods.</p> <p>Student Artist Presentation Students research and present a contemporary or historical artist known for drawing.</p>	<p>Drawing Purpose Reflection</p> <p>Drawing Comparison Analysis</p> <p>Artist Study Presentation or Poster</p> <p>What Is Drawing? Visual Mind Map</p> <p>“Why I Draw” Artist Statement</p> <p>Historical Drawing Timeline Quiz</p> <p>Gallery Walk Response Sheet</p>

<p>Sketchbook Practice</p>	<p>Students will maintain a sketchbook to record observations, practice techniques, and develop ideas.</p> <p>Students will engage in routine sketching activities to strengthen visual thinking and planning.</p> <p>Students will collect visual references and personal inspirations for use in future projects.</p>	<p>Sketchbook Set-Up Session Students decorate covers, create a table of contents, and number pages.</p> <p>Daily Sketch Prompts Begin class with 5–10 minute warm-up sketches based on creative prompts.</p> <p>Observation Challenge Students draw an object from multiple angles over several pages.</p> <p>Idea Mapping Exercise Visual journaling activity using word/image clusters to explore inspiration sources.</p>	<p>Sketchbook Check #1</p> <p>Sketchbook Warm-Up Series</p> <p>Visual Inspiration Map</p> <p>Daily Sketch Log</p> <p>Prompt-Based Sketch Grading Rubric</p> <p>Sketchbook Peer Review</p> <p>Sketchbook Reflection Entry</p>
<p>Art Elements and Design Principles</p>	<p>Students will identify and apply the Elements of Art (line, shape/form, value, space, texture) in their drawings.</p> <p>Students will demonstrate the use of line and shape to create recognizable and abstract forms.</p> <p>Students will create value scales and apply tonal variation to create depth and form.</p> <p>Students will describe and apply the Principles of Design (balance, contrast, emphasis, repetition, unity) in composition.</p> <p>Students will create artworks that reflect intentional use of compositional strategies.</p> <p>Students will evaluate how visual choices affect</p>	<p>Line Quality Exercises Students use different tools to explore thick/thin, fast/slow, smooth/erratic lines.</p> <p>Shape Collage Drawing Create abstract or still-life images using combinations of geometric and organic shapes.</p> <p>Value Scale & Gradient Practice Shading exercises with graphite and charcoal.</p> <p>Texture Rubbings & Drawing Students gather textures from classroom objects and recreate them freehand.</p> <p>Negative Space Drawing Focus on shape and space by drawing around and between objects.</p> <p>Cut Paper Composition Students arrange shapes to</p>	<p>Line & Shape Drawing Study</p> <p>Value Scale Rubric</p> <p>Texture Study Drawing</p> <p>Element Application Practice Sheets</p> <p>Blind Contour Drawing Assessment</p> <p>Negative Space Drawing</p> <p>Shape Construction Challenge</p> <p>Composition Challenge Assignment</p> <p>Design Analysis Worksheet</p> <p>Peer Critique of Principles in Use</p> <p>Cut Paper Design Composition</p>

	<p>meaning and impact in art.</p>	<p>demonstrate balance, contrast, and unity.</p> <p>Art Analysis Activity Group work to find and label principles in famous artworks.</p> <p>Emphasis Drawing Prompt Create a still life or abstract drawing where one element dominates the viewer's focus.</p> <p>Repetition Pattern Study Students create a drawing based on repeated motifs or forms.</p>	<p>Balance and Unity Mini Project</p> <p>Emphasis in Art Journal Response</p> <p>Principles of Design Matching Quiz</p>
<p>Tools, Techniques, and Media</p>	<p>Students will demonstrate proper use and care of various drawing tools (e.g., graphite, charcoal, ink).</p> <p>Students will experiment with mark-making techniques such as hatching, cross-hatching, and blending.</p> <p>Students will create drawings using a range of values and textures to enhance visual interest.</p>	<p>Media Exploration Stations Rotate through drawing tools: graphite, charcoal, ink, blending stumps, erasers.</p> <p>Mark-Making Sampler Sheet Students experiment with different line and texture techniques on one page.</p> <p>Blind Contour & Gesture Drawing Quick drawing sessions focused on hand-eye coordination and motion.</p> <p>Shading Practice with Still Life Students apply blending and hatching techniques to a basic still life.</p>	<p>Media Exploration Portfolio Page</p> <p>Mark-Making Sampler Assessment</p> <p>Still Life Value Study</p> <p>Charcoal Control Exercise</p> <p>Ink Drawing Technique Demo</p> <p>Blending Techniques Rubric</p> <p>Multi-Media Experiment Sheet</p>
<p>Artistic Thinking and Reflection</p>	<p>Students will reflect on their personal experiences, environment, and influences in their visual journal entries.</p>	<p>Critique Circle Students share sketchbook pages or studies using a structured critique protocol.</p> <p>Artist Statement Prompts Students respond in writing</p>	<p>DAIJ Critique Sheet Submission</p> <p>Reflective Artist Statement</p> <p>Gallery Walk Feedback</p>

	<p>Students will engage in structured peer and self-critiques using basic art vocabulary.</p> <p>Students will write or speak about their work using the DAIJ (Describe, Analyze, Interpret, Judge) critique method.</p>	<p>to questions about their work, influences, and goals.</p> <p>DAIJ Critique Sheet Guided use of the Describe, Analyze, Interpret, Judge model for peer work.</p> <p>Reflective Journaling Write entries about challenges, successes, and plans for artistic growth.</p> <p>Gallery Walk with Post-Its Students walk around and leave feedback or questions for peer works-in-progress.</p>	<p>Form</p> <p>Self-Assessment Rubric</p> <p>Artistic Goal-Setting Worksheet</p> <p>Group Critique Participation Log</p> <p>“My Artistic Voice” Reflection Entry</p>
--	--	--	--

Standards for Course Content Area and Cross Content Standards Addressed

VA.9-12.1.5.12adv.Cr

Creating

VA.9-12.1.5.12adv.Cr1

Generating and conceptualizing ideas.

Creativity and innovative thinking are essential life skills that can be developed. Artists and designers shape artistic investigations, following or breaking with traditions in pursuit of creative art-making goals.

What conditions, attitudes and behaviors support creativity and innovative thinking? What factors prevent or encourage people to take creative risks? How does collaboration expand the creative process? How does knowing the contexts, histories and traditions of art forms help us create works of art and design? Why do artists follow or break from established traditions? How do artists determine what resources and criteria are needed to formulate artistic investigations?

Explore

VA.9-12.1.5.12adv.Cr1a

Visualize and generate art and design that can affect social change.

VA.9-12.1.5.12adv.Cr1b

Choose from a range of materials and methods of traditional and contemporary artistic practices, following or breaking established conventions, to plan the making of multiple works of art and design based on a theme, idea or concept.

VA.9-12.1.5.12adv.Cr2

Organizing and developing ideas.

Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches. Artists and designers balance experimentation and safety, freedom and responsibility, while developing and creating artworks. People create and interact with objects, places and design that define, shape, enhance, and empower their lives.

How do artists work? How do artists and designers determine whether a particular direction in their work is effective? How do artists and designers learn from trial and error? How do artists and designers care for and maintain materials, tools and equipment?

Why is it important, for safety and health, to understand and follow correct procedures in handling materials, tools and equipment? What responsibilities come with the freedom to create? How do objects, places and design shape lives and communities? How do artists and designers determine goals for designing or redesigning objects, places or systems? How do artists and designers create works of art or design that effectively communicate?

Investigate

VA.9-12.1.5.12adv.Cr2a

Experiment, plan and make multiple works of art and design that explore a personally meaningful theme, idea, or concept.

VA.9-12.1.5.12adv.Cr2b

Demonstrate understanding of the importance of balancing freedom and responsibility in the use of images, materials, tools and equipment in the creation and circulation of creative work.

VA.9-12.1.5.12adv.Cr2c

Demonstrate in works of art or design how visual and material culture defines, shapes, enhances, inhibits, and/or empowers people's lives.

VA.9-12.1.5.12adv.Cr3

Refining and completing products.

Artists and designers develop excellence through practice and constructive critique, reflecting on, revising and refining work over time.

What role does persistence play in revising, refining and developing work? How do artists grow and become accomplished in art forms? How does collaboratively reflecting on a work help us experience it more completely?

Reflect, Refine, Continue

VA.9-12.1.5.12adv.Cr3a

Reflect on, re-engage, revise and refine works of art or design considering relevant traditional and contemporary criteria as well as personal artistic vision.

VA.9-12.1.5.12adv.Pr5

Developing and refining techniques and models or steps needed to create products.

VA.9-12.1.5.12adv.Pr6

Conveying meaning through art.

Objects, artifacts and artworks collected, preserved, or presented either by artists, museums, or other venues communicate meaning and a record of social, cultural and political experiences resulting in the cultivating of appreciation and understanding.

VA.9-12.1.5.12adv.Re

Responding

VA.9-12.1.5.12adv.Re7

Perceiving and analyzing products.

Individual aesthetic and empathetic awareness developed through engagement with art can lead to understanding and appreciation of self, others, the natural world, and constructed environments. Visual arts influences understanding of and responses to the world.

How do life experiences influence the way you relate to art? How does learning about art impact how we perceive the world? What can we learn from our responses to art? What is visual art? Where and how do we encounter visual arts in our world? How do visual arts influence our views of the world?

VA.9-12.1.5.12adv.Re8

Interpreting intent and meaning.

People gain insights into meanings of artworks by engaging in the process of art criticism.

What is the value of engaging in the process of art criticism? How can the viewer "read" a work of art as text? How does knowing and using visual art vocabulary help us understand and interpret works of art?

VA.9-12.1.5.12adv.Re9

Applying criteria to evaluate products.

People evaluate art based on various criteria.

How does one determine criteria to evaluate a work of art? How and why might criteria vary? How is a personal preference different from an evaluation?

Analyze

Suggested Modifications for Students with Disabilities, 504 eligible, Multilingual Learners, At Risk Students and Gifted Students

Special Education*

- Collaboration between Fine Arts and Special Education teachers to modify and support instruction and creative projects
- Preferential seating to reduce visual/auditory distractions and improve access to materials or instruments
- Step-by-step visual or written instructions with key elements highlighted
- Modified rubrics and project expectations based on student ability
- Use of demonstration and modeling for artistic or technical tasks
- Extended time for completing art projects, performances, or assessments
- Alternative assessment formats such as oral critiques, visual portfolios, or performance demonstrations
- Assistive technology including adaptive instruments, speech-to-text for critiques, or digital art platforms
- Scheduled breaks as needed to manage sensory or cognitive overload
- Quiet or reduced-stimulus workspaces
- Organizational aids such as project calendars, visual checklists, and labeled storage systems for materials

504-Eligible Students*

- Ongoing coordination with support staff to meet individual needs
- Flexible seating to support sensory or attention needs during classroom work or rehearsal
- Extended time to complete long-term projects
- Access to scaffolded or visually supported notes
- Option to provide verbal critiques or explanations of artwork in lieu of written responses
- Adjusted project length or scope based on stamina, focus, or physical limitations
- Assistive tools such as modified tools
- Allow for breaks to aid processing and reduce stress
- Use of alternative formats for portfolio assessments
- Quiet environments for written reflections, critiques, or concentration-heavy tasks
- Support with managing project deadlines using visual schedules, reminders, or peer partners

Multilingual Language Learners (MLL):

- Collaboration between Fine Arts and ESL teachers to ensure language support within content
- Use of labeled visuals, diagrams, and modeling to support instructions and project execution
- Audio support and/or video tutorials for complex processes or performance demonstrations
- Allow oral explanations or creative work with brief written descriptions instead of extended writing
- Technology use for translation, research, or digital artwork platforms
- Highlight essential vocabulary and concepts
- Graphic organizers to sequence creative process
- Peer pairing or peer critiques with sentence stems and support
- Visual aids, exemplars, and real-world models to reinforce understanding
- Modified expectations with a focus on concept mastery rather than language fluency
- Scaffolding such as sentence starters for artist statements, reflections, or critiques

At-Risk Students:

- Small group or individual guidance during classroom or rehearsal work
- Clear, direct instruction with repeated modeling and step-by-step breakdowns
- Real-world connections to student experiences or community

- Frequent verbal or written feedback during project stages
- Use of visual scaffolding and exemplar-based guidance
- Collaborative projects that support peer mentoring and skill-building
- Hands-on learning with tangible outcomes to encourage engagement and pride
- Flexibility in deadlines or reassessment opportunities for creative projects
- Scheduled teacher check-ins for encouragement and progress tracking
- Positive reinforcement for effort, creativity, and persistence

Gifted Students:

- Opportunities for independent or advanced projects that integrate complex themes or media
- Incorporation of outside sources (museums, professional artists, historical archives, masterclasses)
- Self-directed project proposals or portfolios with checkpoints and teacher mentorship
- Exploration of abstract or interdisciplinary themes
- Leadership roles in group projects, peer critiques, or collaborative design teams
- Inquiry-based or experimental assignments allowing for risk-taking and innovation
- Critical reflection and analysis of technique, meaning, and audience interpretation
- Encouragement to submit work to contests, exhibitions, or performances beyond the classroom

**Consistent with individual plans, when appropriate.*

Computer Sci Design Thinking

The ability to ethically integrate new technologies requires deciding whether to introduce a technology, taking into consideration local resources and the role of culture in acceptance. Consequences of technological use may be different for different groups of people and may change over time. Since technological decisions can have ethical implications, it is essential that individuals analyze issues by gathering evidence from multiple perspectives and conceiving of alternative possibilities before proposing solutions.

Career Readiness, Life Literacies and Key Skills Practice

WRK.9.2.12.CAP.4	Evaluate different careers and develop various plans (e.g., costs of public, private, training schools) and timetables for achieving them, including educational/training requirements, costs, loans, and debt repayment.
WRK.9.2.12.CAP.6	Identify transferable skills in career choices and design alternative career plans based on those skills.
TECH.9.4.12.CI.1	Demonstrate the ability to reflect, analyze, and use creative skills and ideas (e.g., 1.1.12prof.CR3a).
TECH.9.4.12.CI.2	Identify career pathways that highlight personal talents, skills, and abilities (e.g., 1.4.12prof.CR2b, 2.2.12.LF.8).
TECH.9.4.12.CI.3	Investigate new challenges and opportunities for personal growth, advancement, and transition (e.g., 2.1.12.PGD.1).
TECH.9.4.12.CT.1	Identify problem-solving strategies used in the development of an innovative product or practice (e.g., 1.1.12acc.C1b, 2.2.12.PF.3).
TECH.9.4.12.CT.2	Explain the potential benefits of collaborating to enhance critical thinking and problem solving (e.g., 1.3E.12profCR3.a).

Analyze data using tools and models to make valid and reliable claims, or to determine optimal design solutions (e.g., S-ID.B.6a., 8.1.12.DA.5, 7.1.IH.IPRET.8).

With a growth mindset, failure is an important part of success.

Career planning requires purposeful planning based on research, self-knowledge, and informed choices.

Collaboration with individuals with diverse experiences can aid in the problem-solving process, particularly for global issues where diverse solutions are needed.

Digital tools such as artificial intelligence, image enhancement and analysis, and sophisticated computer modeling and simulation create new types of information that may have profound effects on society. These new types of information must be evaluated carefully.

Innovative ideas or innovation can lead to career opportunities.

Unit 2 Abstraction as Interpretation and Mark Making

Content Area: **Sample Content Area**
Course(s):
Time Period: **1st Semester**
Length: **Half Year/ Semester**
Status: **Published**

Summary of the Unit

In this unit, students explore abstraction as a powerful method for interpreting the world around them through visual art. They engage in the process of abstracting ideas, places, figures, and objects to discover how the rules and principles of art can influence compositional choices and meaning-making. Drawing inspiration from modern and contemporary abstract artists, students analyze diverse compositional strategies including mark-making and doodle-based exploration as they develop their own visual language. Central to the unit is the concept of sustained investigation, where students choose a topic of personal significance and create a cohesive body of work using a variety of materials and techniques. This investigation evolves through ongoing experimentation, creative risk-taking, and revision, with the understanding that change is an integral part of the artistic process. Students are expected to articulate the essential questions guiding their inquiry, reflect in writing and sketchbooks, and demonstrate their development through both finished artworks and process documentation. This unit fosters independence, critical thinking, and personal voice while reinforcing the value of process over product in contemporary artmaking.

Enduring Understandings

- Artists will formulate questions that guide a sustained investigation through art and design.
- Artists should create an investigation through art and design that demonstrates practice, experimentation, and revision guided by questions.
- Works of art and design should demonstrate synthesis of materials, processes, and ideas as well as technical drawing skills.
- Abstraction is a form of interpretation that allows artists to convey complex ideas, emotions, and experiences without relying on literal representation.
- Mark-making is an expressive visual language that communicates intention, movement, and texture within a composition.
- Reflective practice—including writing, critique, and revision—is essential for deepening artistic inquiry and refining conceptual intent.
- Artistic process is non-linear and fluid; ideas evolve through active exploration, unexpected outcomes, and responsive decision-making.

Essential Questions

How does an artist's portfolio become a visual essay?

What creative processes should be used when developing a sustained investigation for the portfolio?

What is important to remember when creating individual works in an artist's portfolio?

How can abstract art effectively communicate ideas, emotions, or experiences?

What role does mark-making play in shaping the meaning and energy of a composition?

How do artists develop personal voice through experimentation, failure, and revision?

In what ways can writing and reflection enhance the depth and direction of an artistic investigation?

How do artists balance intentional planning with spontaneous discovery during the creative process?

Unit Summative Assessment and Alternate Assessment Options

Create and produce an original body of artwork pertaining to a unique sustained investigation

Provide written reflection and understanding of the topic, guiding questions, materials and the artistic process.

Review and revise works of art throughout the creative process

Complete a self critique and small group critique providing constructive criticism and feedback for improving artwork.

Resources

Computers/iPads/Chromebooks with digital software and internet access.

Art History, and visual references

Personal Sketchbooks

Art Supplies

Unit Plan

Topic/Selection Timeframe	General Objectives	Instructional Activities	Benchmarks/Assessments
Understanding Abstraction	<p>Students will describe the historical development of abstraction in modern and contemporary art.</p> <p>Students will distinguish between different types of abstraction (geometric, gestural, organic, symbolic).</p> <p>Students will compare abstraction with non-representational art using visual examples.</p> <p>Students will explain how abstraction can serve as a method of interpreting ideas, experiences, and the world around them.</p>	<p>Mini-lecture and discussion on the history and evolution of abstraction</p> <p>Artwork sorting activity – Students categorize images into representational, abstract, and non-representational</p> <p>Visual timeline – Students create a timeline of influential abstract artists and movements</p> <p>Abstraction challenge – Students transform a realistic image into varying levels of abstraction</p> <p>Gallery walk and</p>	<p>Abstraction Timeline Quiz</p> <p>Artwork Classification Worksheet</p> <p>“What Is Abstraction?” Reflection Entry</p> <p>Levels of Abstraction Drawing Series</p> <p>Abstraction Vocabulary Matching Quiz</p>

		response sheet focused on types of abstraction and artist intention	
Visual Language and Meaning	<p>Students will develop a personal visual language through repeated experimentation and reflection.</p> <p>Students will interpret the use of symbolism and metaphor in abstract artwork.</p> <p>Students will apply color, line, shape, and texture to convey expressive meaning in their work.</p> <p>Students will make intentional compositional decisions to enhance clarity and impact in their abstract drawings.</p>	<p>Personal symbol map – Students develop a set of symbols representing ideas or emotions</p> <p>Visual metaphor drawing prompt – Students illustrate an abstract concept using shape, line, and color</p> <p>Media exploration with expressive goals – Use different elements (line, shape, texture) to represent chosen emotions</p> <p>Abstract composition cut-and-paste – Students rearrange shapes to explore unity, emphasis, and balance</p> <p>Small group critique – Students discuss how well their compositions communicate intended meaning</p>	<p>Symbol and Metaphor Sketchbook Page</p> <p>Visual Metaphor Mini Project</p> <p>Expressive Composition Rubric</p> <p>Color/Line/Texture Expression Study</p> <p>Artist Intent Journal Entry</p>
Mark-Making Techniques	<p>Students will experiment with a range of tools and media to create expressive, varied mark-making.</p> <p>Students will practice gesture drawing and use expressive lines to</p>	<p>Mark-making sampler – Students explore as many unique marks as possible using unconventional and traditional tools</p> <p>Gesture and automatic drawing sessions with music or timed</p>	<p>Mark-Making Sampler Assessment</p> <p>Gesture Drawing Portfolio Entry</p> <p>Doodle-to-Abstraction Transformation Rubric</p> <p>Layered Mixed-Media</p>

	<p>convey energy, rhythm, or emotion.</p> <p>Students will explore doodle-based abstraction and automatic drawing as a form of intuitive expression.</p> <p>Students will utilize layering, erasing, smudging, and unconventional techniques to create visual interest.</p>	<p>prompts</p> <p>Doodle-to-abstraction project – Students create intuitive doodles, then refine and build on them as abstract compositions</p> <p>Layered drawing experiment – Students create a drawing using 3+ layers of different tools/media</p> <p>Texture and line exploration stations – Rotating tables with prompts like “use only dots,” “use only curves,” “draw blindfolded,” etc.</p>	<p>Drawing</p> <p>Technique Exploration Check-In</p>
Inspiration and Idea Development	<p>Students will reinterpret observations, emotions, or memories through abstract visual forms.</p> <p>Students will explore alternate stimuli (e.g., music, poetry, sensory prompts) to inspire abstract compositions.</p> <p>Students will collect and organize reference material and notes in their sketchbook for ongoing use.</p> <p>Students will demonstrate evidence of idea generation through thumbnails, mind maps, and visual journaling.</p>	<p>Abstract from observation – Choose an object and draw it repeatedly, gradually increasing abstraction</p> <p>Emotion response prompt – Students create abstract art based on a personal memory or emotional experience</p> <p>Sensory inspiration activity – Students respond to music, scents, or tactile objects with visual marks</p> <p>Reference collection challenge – Students gather photographs, color swatches, and written prompts in sketchbooks</p>	<p>Abstracted Observation Drawing</p> <p>Emotion-Based Abstract Composition</p> <p>Sensory Response Sketchbook Entry</p> <p>Reference & Idea Collection Rubric</p> <p>Theme Development Mind Map Submission</p>

		Mind map or word web – Students brainstorm abstract approaches to their chosen theme or subject	
Sustained Investigation Process	<p>Students will identify a personally meaningful theme or idea for sustained investigation.</p> <p>Students will plan and revise multiple compositions to explore their theme abstractly.</p> <p>Students will document their process, decisions, and reflections in both visual and verbal forms.</p> <p>Students will explore combinations of materials and techniques to support the development of cohesive work.</p> <p>Students will evaluate the cohesion and evolution of their body of work over time.</p>	<p>Theme pitch and sketchbook planning page – Students present a personal theme and outline their process</p> <p>Thumbnail sketch series – Multiple versions of a composition with changes in arrangement, material, or mark</p> <p>Media experiment logs – Students record material combinations, effects, and preferences</p> <p>Classroom workdays with progress checks – Students work independently and track growth in visual/verbal journals</p> <p>Cohesion critique – Students evaluate how their pieces relate to one another conceptually and visually</p>	<p>Theme Proposal and Planning Sheet</p> <p>Sketchbook Process Journal</p> <p>Thumbnail Composition Set</p> <p>Midpoint Peer Review Feedback Form</p> <p>Final Body of Work Rubric</p> <p>Self-Evaluation of Cohesion and Development</p>
Contemporary Artist Studies	Students will analyze the work of modern and contemporary abstract artists in terms of technique,	Artist study journal pages – Students choose an abstract artist and replicate part of their process or	<p>Artist Study Sketchbook Page</p> <p>Contemporary Artist Research Presentation</p>

	<p>intention, and influence.</p> <p>Students will compare how abstraction functions in different cultural or historical contexts.</p> <p>Students will reflect on how selected artists' methods and processes influence their own work.</p> <p>Students will synthesize ideas from artist case studies into their sketchbooks or personal investigations.</p>	<p>technique</p> <p>Video interviews and reflective response – Students respond to artists discussing process and abstraction</p> <p>Comparative analysis – Students compare two abstract artists' use of materials or composition</p> <p>"In the style of..." exercise – Create a work inspired by a chosen abstract artist, using their techniques or materials</p> <p>Cultural abstraction study – Explore abstraction through a non-Western or Indigenous lens and create a response work</p>	<p>"In the Style of" Response Artwork</p> <p>Artist Comparison Chart</p> <p>Cultural Abstraction Reflection Entry</p>
Critique and Reflection	<p>Students will participate in peer critiques using vocabulary related to abstraction, process, and intent.</p> <p>Students will write artist statements that articulate the goals, strategies, and evolution of their abstract work.</p> <p>Students will present both finished pieces and in-process documentation as part of a portfolio or</p>	<p>Process portfolio presentation – Students share work-in-progress with reflection on decisions and revisions</p> <p>Written artist statement workshop – Peer-editing and reflection on voice, purpose, and evolution</p> <p>Post-it critique gallery walk – Students leave feedback on classmates' pieces regarding mark, intent, and cohesion</p>	<p>Peer Critique Participation Log</p> <p>Artist Statement Draft and Final Submission</p> <p>Post-it Gallery Walk Feedback Sheet</p> <p>Final Process Portfolio Review</p> <p>Self-Reflection on Artistic Voice and Risk-Taking</p>

	critique. Students will reflect on their willingness to take creative risks and revise work as part of their growth as an artist.	Critique circles – Structured group feedback sessions with focus on intention and experimentation Final self-reflection prompt – Students assess their creative risks, personal growth, and process over product	
--	--	--	--

Standards for Course Content Area and Cross Content Standards Addressed

VA.9-12.1.5.12adv.Cr	Creating
VA.9-12.1.5.12adv.Cr1	<p>Generating and conceptualizing ideas.</p> <p>Creativity and innovative thinking are essential life skills that can be developed. Artists and designers shape artistic investigations, following or breaking with traditions in pursuit of creative art-making goals.</p> <p>What conditions, attitudes and behaviors support creativity and innovative thinking? What factors prevent or encourage people to take creative risks? How does collaboration expand the creative process? How does knowing the contexts, histories and traditions of art forms help us create works of art and design? Why do artists follow or break from established traditions? How do artists determine what resources and criteria are needed to formulate artistic investigations?</p>
	Explore
VA.9-12.1.5.12adv.Cr1a	Visualize and generate art and design that can affect social change.
VA.9-12.1.5.12adv.Cr1b	Choose from a range of materials and methods of traditional and contemporary artistic practices, following or breaking established conventions, to plan the making of multiple works of art and design based on a theme, idea or concept.
VA.9-12.1.5.12adv.Cr2	<p>Organizing and developing ideas.</p> <p>Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches. Artists and designers balance experimentation and safety, freedom and responsibility, while developing and creating artworks. People create and interact with objects, places and design that define, shape, enhance, and empower their lives.</p> <p>How do artists work? How do artists and designers determine whether a particular direction in their work is effective? How do artists and designers learn from trial and error? How do artists and designers care for and maintain materials, tools and equipment? Why is it important, for safety and health, to understand and follow correct procedures in handling materials, tools and equipment? What responsibilities come with the freedom to create? How do objects, places and design shape lives and communities? How do artists and designers determine goals for designing or redesigning objects, places or systems? How do artists and designers create works of art or design that effectively communicate?</p>

	Investigate
VA.9-12.1.5.12adv.Cr2a	Experiment, plan and make multiple works of art and design that explore a personally meaningful theme, idea, or concept.
VA.9-12.1.5.12adv.Cr2b	Demonstrate understanding of the importance of balancing freedom and responsibility in the use of images, materials, tools and equipment in the creation and circulation of creative work.
VA.9-12.1.5.12adv.Cr2c	Demonstrate in works of art or design how visual and material culture defines, shapes, enhances, inhibits, and/or empowers people's lives.
VA.9-12.1.5.12adv.Cr3	Refining and completing products. Artists and designers develop excellence through practice and constructive critique, reflecting on, revising and refining work over time. What role does persistence play in revising, refining and developing work? How do artists grow and become accomplished in art forms? How does collaboratively reflecting on a work help us experience it more completely?
	Reflect, Refine, Continue
VA.9-12.1.5.12adv.Cr3a	Reflect on, re-engage, revise and refine works of art or design considering relevant traditional and contemporary criteria as well as personal artistic vision.
VA.9-12.1.5.12adv.Pr	Presenting
VA.9-12.1.5.12adv.Pr4	Selecting, analyzing, and interpreting work. Artists and other presenters consider various techniques, methods, venues, and criteria when analyzing, selecting and curating objects, artifacts and artworks for preservation and presentation. How are artworks cared for and by whom? What criteria, methods and processes are used to select work for preservation or presentation? Why do people value objects, artifacts and artworks, and select them for presentation?
	Analyze
VA.9-12.1.5.12adv.Pr4a	Critique, justify and present choices in the process of analyzing, selecting, curating, and presenting artwork for a specific exhibit or event.
VA.9-12.1.5.12adv.Pr6	Conveying meaning through art. Objects, artifacts and artworks collected, preserved, or presented either by artists, museums, or other venues communicate meaning and a record of social, cultural and political experiences resulting in the cultivating of appreciation and understanding. What is an art museum? How does the presenting and sharing of objects, artifacts and artworks influence and shape ideas, beliefs and experiences? How do objects, artifacts and artworks collected, preserved, or presented, cultivate appreciation and understanding?
VA.9-12.1.5.12adv.Re	Responding
VA.9-12.1.5.12adv.Re7	Perceiving and analyzing products. Individual aesthetic and empathetic awareness developed through engagement with art can lead to understanding and appreciation of self, others, the natural world, and constructed environments. Visual arts influences understanding of and responses to the world. How do life experiences influence the way you relate to art? How does learning about art impact how we perceive the world? What can we learn from our responses to art? What is visual art? Where and how do we encounter visual arts in our world? How do visual arts influence our views of the world?
VA.9-12.1.5.12adv.Re8	Interpreting intent and meaning.

People gain insights into meanings of artworks by engaging in the process of art criticism.

What is the value of engaging in the process of art criticism? How can the viewer "read" a work of art as text? How does knowing and using visual art vocabulary help us understand and interpret works of art?

Interpret

VA.9-12.1.5.12adv.Re8a

Analyze differing interpretations of an artwork or collection of works in order to select and defend a plausible critical analysis.

VA.9-12.1.5.12adv.Cn

Connecting

VA.9-12.1.5.12adv.Cn10

Synthesizing and relating knowledge and personal experiences to create products.

Through artmaking, people make meaning by investigating and developing awareness of perceptions, knowledge and experiences.

How does engaging in creating art enrich people's lives? How does making art attune people to their surroundings? How do people contribute to awareness and understanding of their lives and the lives of their communities through artmaking?

Suggested Modifications for Students with Disabilities, 504 Eligible, Multilingual Learners, At Risk Students and Gifted Students

Special Education*

- Collaboration between Fine Arts and Special Education teachers to modify and support instruction and creative projects
- Preferential seating to reduce visual/auditory distractions and improve access to materials or instruments
- Step-by-step visual or written instructions with key elements highlighted
- Modified rubrics and project expectations based on student ability
- Use of demonstration and modeling for artistic or technical tasks
- Extended time for completing art projects, performances, or assessments
- Alternative assessment formats such as oral critiques, visual portfolios, or performance demonstrations
- Assistive technology including adaptive instruments, speech-to-text for critiques, or digital art platforms
- Scheduled breaks as needed to manage sensory or cognitive overload
- Quiet or reduced-stimulus workspaces
- Organizational aids such as project calendars, visual checklists, and labeled storage systems for materials

504-Eligible Students*

- Ongoing coordination with support staff to meet individual needs
- Flexible seating to support sensory or attention needs during classroom work or rehearsal
- Extended time to complete long-term projects
- Access to scaffolded or visually supported notes
- Option to provide verbal critiques or explanations of artwork in lieu of written responses
- Adjusted project length or scope based on stamina, focus, or physical limitations
- Assistive tools such as modified tools
- Allow for breaks to aid processing and reduce stress
- Use of alternative formats for portfolio assessments
- Quiet environments for written reflections, critiques, or concentration-heavy tasks
- Support with managing project deadlines using visual schedules, reminders, or peer partners

Multilingual Language Learners (MLL):

- Collaboration between Fine Arts and ESL teachers to ensure language support within content
- Use of labeled visuals, diagrams, and modeling to support instructions and project execution
- Audio support and/or video tutorials for complex processes or performance demonstrations

- Allow oral explanations or creative work with brief written descriptions instead of extended writing
- Technology use for translation, research, or digital artwork platforms
- Highlight essential vocabulary and concepts
- Graphic organizers to sequence creative process
- Peer pairing or peer critiques with sentence stems and support
- Visual aids, exemplars, and real-world models to reinforce understanding
- Modified expectations with a focus on concept mastery rather than language fluency
- Scaffolding such as sentence starters for artist statements, reflections, or critiques

At-Risk Students:

- Small group or individual guidance during classroom or rehearsal work
- Clear, direct instruction with repeated modeling and step-by-step breakdowns
- Real-world connections to student experiences or community
- Frequent verbal or written feedback during project stages
- Use of visual scaffolding and exemplar-based guidance
- Collaborative projects that support peer mentoring and skill-building
- Hands-on learning with tangible outcomes to encourage engagement and pride
- Flexibility in deadlines or reassessment opportunities for creative projects
- Scheduled teacher check-ins for encouragement and progress tracking
- Positive reinforcement for effort, creativity, and persistence

Gifted Students:

- Opportunities for independent or advanced projects that integrate complex themes or media
- Incorporation of outside sources (museums, professional artists, historical archives, masterclasses)
- Self-directed project proposals or portfolios with checkpoints and teacher mentorship
- Exploration of abstract or interdisciplinary themes
- Leadership roles in group projects, peer critiques, or collaborative design teams
- Inquiry-based or experimental assignments allowing for risk-taking and innovation
- Critical reflection and analysis of technique, meaning, and audience interpretation
- Encouragement to submit work to contests, exhibitions, or performances beyond the classroom

****Consistent with individual plans, when appropriate.***

Computer Sci Design Thinking

CS.9-12.EC

Ethics & Culture

The ability to ethically integrate new technologies requires deciding whether to introduce a technology, taking into consideration local resources and the role of culture in acceptance. Consequences of technological use may be different for different groups of people and may change over time. Since technological decisions can have ethical implications, it is essential that individuals analyze issues by gathering evidence from multiple perspectives and conceiving of alternative possibilities before proposing solutions.

Career Readiness, Life Literacies and Key Skills Practice

WRK.9.2.12.CAP	Career Awareness and Planning
WRK.9.2.12.CAP.3	Investigate how continuing education contributes to one's career and personal growth.
WRK.9.2.12.CAP.4	Evaluate different careers and develop various plans (e.g., costs of public, private, training schools) and timetables for achieving them, including educational/training requirements, costs, loans, and debt repayment.
WRK.9.2.12.CAP.5	Assess and modify a personal plan to support current interests and post-secondary plans.
WRK.9.2.12.CAP.6	Identify transferable skills in career choices and design alternative career plans based on those skills.
TECH.9.4.12.CI	Creativity and Innovation
TECH.9.4.12.CI.1	Demonstrate the ability to reflect, analyze, and use creative skills and ideas (e.g., 1.1.12prof.CR3a).
TECH.9.4.12.CI.2	Identify career pathways that highlight personal talents, skills, and abilities (e.g., 1.4.12prof.CR2b, 2.2.12.LF.8).
TECH.9.4.12.CI.3	Investigate new challenges and opportunities for personal growth, advancement, and transition (e.g., 2.1.12.PGD.1).
TECH.9.4.12.CT	Critical Thinking and Problem-solving
TECH.9.4.12.CT.1	Identify problem-solving strategies used in the development of an innovative product or practice (e.g., 1.1.12acc.C1b, 2.2.12.PF.3).
TECH.9.4.12.CT.2	Explain the potential benefits of collaborating to enhance critical thinking and problem solving (e.g., 1.3E.12profCR3.a).
TECH.9.4.12.DC.1	Explain the beneficial and harmful effects that intellectual property laws can have on the creation and sharing of content (e.g., 6.1.12.CivicsPR.16.a).
TECH.9.4.12.DC.2	<p>Compare and contrast international differences in copyright laws and ethics.</p> <p>Collaboration with individuals with diverse experiences can aid in the problem-solving process, particularly for global issues where diverse solutions are needed.</p> <p>With a growth mindset, failure is an important part of success.</p> <p>Innovative ideas or innovation can lead to career opportunities.</p> <p>Laws govern the use of intellectual property and there are legal consequences to utilizing or sharing another's original works without permission or appropriate credit.</p> <p>Career planning requires purposeful planning based on research, self-knowledge, and informed choices.</p> <p>There are strategies to improve one's professional value and marketability.</p>

Unit 3: Inquiry and Investigation

Content Area: **Sample Content Area**
Course(s):
Time Period:
Length: **Semester/Full-Year**
Status: **Not Published**

Summary of the Unit

In this unit, students take on the role of independent artists by engaging in a personalized process of inquiry, investigation, and creation. Students begin by identifying topics, questions, and themes of personal interest and cultural relevance, which they then explore through a variety of artistic materials and methods. The unit emphasizes the importance of developing a conceptual foundation, engaging in thoughtful research, and practicing technical refinement through the Elements and Principles of Design. Students will explore how sustained observation, material exploration, and reflective thinking guide artistic decision-making. Through sketchbook studies, material testing, critiques, and iterative revision, students build confidence in their voice and process, ultimately producing artworks that demonstrate both intentionality and artistic growth. This unit empowers students to pursue meaningful creative inquiries, developing skills in ideation, problem-solving, and visual storytelling.

Enduring Understandings

- An artist generates possibilities for investigation.
- An artist can describe how inquiry guides investigation through art and design.
- An artist can describe how materials, processes, and ideas in art relate to a specific content.
- An artist investigates materials and processes and ideas.
- Artists use inquiry not only to explore subject matter but to understand themselves, their communities, and the world.
- The creative process is driven by curiosity, experimentation, and a willingness to revise and reflect.
- Artistic investigations are strengthened through research, cultural awareness, and interdisciplinary connections.
- Meaningful artworks emerge from the synthesis of concept, material, and personal expression.

Essential Questions

What is the first step in creating a work of art?

Why do artists develop guiding questions when deciding subject matter for a body of artwork?

What is the connection between subject matter and art media?

How does an artist choose which art media and process to use?

How can art be used to investigate and respond to social, cultural, or personal issues?

What role does reflection play in shaping an artistic investigation?

How do artists adapt and evolve their ideas throughout the creative process?

In what ways does research enhance the meaning and impact of a work of art?

How can the materials and techniques chosen by an artist influence the message of the artwork?

Unit Summative Assessment and Alternate Assessment Options

- Sketchbook assignments for brainstorming.
- Investigation of multiple materials and art media.
- Research writings and planning for intended processes.
- Completed art work based on specific assignment requirements.
- Teacher observation
- Student reflection
- Discussion
- Self-Assessment

Resources

Computers/iPads/Chromebooks with digital software and internet access.
 Art History, and visual references
 Personal Sketchbooks
 Art Supplies

Unit Plan

Topic/Selection Timeframe	General Objectives	Instructional Activities	Benchmarks/Assessments
Personalized Artistic Inquiry	<p>Students will identify themes, questions, and issues of personal and cultural relevance to guide their creative work.</p> <p>Students will develop essential questions that shape and inform their artistic inquiry.</p> <p>Students will investigate how artists use their work to explore identity, culture, and storytelling.</p> <p>Students will articulate the role of the artist as a researcher and visual</p>	<p>Identity & Interests Brainstorm – Students list personal experiences, interests, and values to uncover potential themes.</p> <p>Essential Question Writing Workshop – Students draft and refine open-ended questions to guide their inquiry.</p> <p>Art & Culture Case Study – Students analyze how selected artists address identity, culture, or social issues in their work.</p> <p>Visual Journal Entry – Students reflect on a</p>	<p>Thematic Brainstorm Worksheet</p> <p>Essential Question Submission</p> <p>Visual Journal Entry on Identity</p> <p>Personal/Cultural Topic Proposal Form</p> <p>Artist as Storyteller Reflection</p>

	communicator.	personal or cultural topic and respond visually and verbally.	
Ideation and Research	<p>Students will brainstorm and generate multiple ideas through mind maps, free writing, and sketching.</p> <p>Students will conduct visual and conceptual research to support and expand their inquiries.</p> <p>Students will collect and analyze reference materials to inform their work.</p> <p>Students will integrate research into their planning and creative decision-making processes.</p>	<p>Mind Mapping Session – Students create large-scale visual maps of ideas connected to their inquiry theme.</p> <p>Reference Hunt – Students collect photographs, artifacts, articles, and sketches related to their theme.</p> <p>Visual Research Page – Students curate and annotate visual references in their sketchbooks.</p> <p>Concept Collage – Students create a visual collage that synthesizes research and preliminary ideas.</p>	<p>Mind Map Submission</p> <p>Visual Research Sketchbook Page</p> <p>Annotated Reference Collection</p> <p>Concept Collage Rubric</p> <p>Inquiry-Based Inspiration Board</p>
Sketchbook Development	<p>Students will maintain a sketchbook to document ideas, experiments, reflections, and progress.</p> <p>Students will develop thumbnail sketches and compositional studies to refine their ideas.</p> <p>Students will use their sketchbook to record technical tests and media explorations.</p> <p>Students will reflect on their conceptual</p>	<p>Daily Sketch Practice – Students complete short, focused exercises related to their inquiry theme.</p> <p>Thumbnails & Compositional Variations – Students develop multiple layouts for a single idea.</p> <p>Sketchbook Checkpoints – Periodic review of entries for planning, process, and reflection.</p> <p>Visual/Verbal Reflection Prompts – Students</p>	<p>Sketchbook Checkpoint #1</p> <p>Thumbnails and Compositional Studies</p> <p>Daily Sketch Log</p> <p>Visual/Verbal Reflection Entries</p> <p>Process Tracking Sheet</p>

	and technical growth through written and visual entries.	respond to prompts such as “What is working? What needs revision?”	
Material and Technical Exploration	<p>Students will explore and evaluate a range of materials, tools, and techniques.</p> <p>Students will apply the Elements of Art and Principles of Design to support their artistic goals.</p> <p>Students will experiment with mixed media and nontraditional materials.</p> <p>Students will select and refine media choices that best suit their concept and intent.</p>	<p>Media Testing Sheet – Students test 3–5 materials and document observations, strengths, and limitations.</p> <p>Technique Demos & Stations – Rotating stations to explore different drawing tools, surfaces, and methods.</p> <p>Element/Principle Application Challenge – Students create mini-studies that highlight design concepts.</p> <p>Open Classroom Experiment Day – Unstructured session for students to explore new tools or combine materials.</p>	<p>Media Testing Portfolio Page</p> <p>Technique Experimentation Log</p> <p>Mini-Study on Elements/Principles</p> <p>Mixed Media Exploration Page</p> <p>Classroom Safety and Materials Quiz</p>
Observation and Visual Analysis	<p>Students will engage in sustained observation to inform and inspire their artwork.</p> <p>Students will translate observed details into visual forms using both abstract and representational strategies.</p> <p>Students will analyze visual relationships such as shape, space, texture, and</p>	<p>Long Observation Drawing – Students draw an object/environment over multiple days with increasing detail.</p> <p>Abstract from Observation – Students reinterpret observed forms through abstraction or simplification.</p> <p>Texture & Gesture Walk – Students draw textures and gestures</p>	<p>Long Observation Drawing</p> <p>Abstracted Observation Study</p> <p>Texture and Gesture Drawing Set</p> <p>Observation Comparison Grid</p> <p>Sketchbook Analysis of Visual Relationships</p>

	<p>movement.</p> <p>Students will apply observational insights to enhance clarity and depth in their work.</p>	<p>found in the school environment.</p> <p>Observation Comparison Grid – Students compare a photo reference with direct observation in sketch form.</p>	
<p>Creative Problem Solving and Risk-Taking</p>	<p>Students will revise their work through reflection and iterative experimentation.</p> <p>Students will address and resolve visual and conceptual challenges in their projects.</p> <p>Students will explore the creative potential of mistakes and unexpected outcomes.</p> <p>Students will demonstrate courage and curiosity through bold artistic decisions.</p>	<p>Revision Challenge – Students revisit an older work or sketch and rework it using a new approach or material.</p> <p>“Fail Forward” Reflection – Students analyze an unsuccessful piece and propose 2–3 changes.</p> <p>Art Puzzle Prompt – Students are given a visual or conceptual problem to solve in 30 minutes.</p> <p>Collaborative Experiment – Partner or group piece where students take turns altering each other’s work.</p>	<p>Revision Reflection Form</p> <p>“Fail Forward” Journal Entry</p> <p>Creative Challenge Response</p> <p>Partner Experiment Project</p> <p>Visual Problem-Solving Prompt</p>
<p>Critique and Reflection</p>	<p>Students will participate in critiques using appropriate vocabulary and constructive feedback.</p> <p>Students will formulate questions and observations to engage critically with their own and others’</p>	<p>Midpoint Critique Circle – Students share their progress and receive structured peer feedback.</p> <p>Two Stars and a Wish – Students give feedback using this positive/constructive framework.</p>	<p>Peer Critique Feedback Form</p> <p>Midpoint Self-Assessment Rubric</p> <p>Artist Statement Draft</p> <p>Critique Participation Log</p> <p>Growth Reflection Journal Entry</p>

	<p>work.</p> <p>Students will write reflective statements that examine their process, intent, and outcomes.</p> <p>Students will assess their artistic growth through self-assessment and peer response.</p>	<p>Critique Notecards – Students write comments anonymously and receive feedback on their work-in-progress.</p> <p>Self-Reflection Rubric – Students complete a rubric assessing their growth, challenges, and voice.</p>	
Final Artwork and Presentation	<p>Students will create a final artwork (or series) that communicates a clear and thoughtful response to their inquiry.</p> <p>Students will prepare and present documentation that illustrates the development of their work.</p> <p>Students will write an artist statement that connects concept, process, and outcome.</p> <p>Students will evaluate their own work for conceptual strength, technical refinement, and personal voice.</p>	<p>Final Work Planning Sheet – Students outline their materials, timeline, and intended message.</p> <p>Process Portfolio Assembly – Students compile sketchbook pages, tests, notes, and reference material.</p> <p>Artist Statement Workshop – Drafting, peer-editing, and finalizing written statements.</p> <p>Gallery-Style Presentation – Students present final works with process documentation and statement to peers or audience.</p>	<p>Final Artwork Rubric</p> <p>Artist Statement Final Submission</p> <p>Process Portfolio Review</p> <p>Class Presentation Rubric</p> <p>Self-Evaluation of Inquiry and Development</p>

Standards for Course Content Area and Cross Content Standards Addressed

VA.9-12.1.5.12adv.Cr

Creating

VA.9-12.1.5.12adv.Cr1

Generating and conceptualizing ideas.

Creativity and innovative thinking are essential life skills that can be developed. Artists and designers shape artistic investigations, following or breaking with traditions in pursuit of creative art-making goals.

What conditions, attitudes and behaviors support creativity and innovative thinking? What factors prevent or encourage people to take creative risks? How does collaboration expand the creative process? How does knowing the contexts, histories and traditions of art forms help us create works of art and design? Why do artists follow or break from established traditions? How do artists determine what resources and criteria are needed to formulate artistic investigations?

Explore

VA.9-12.1.5.12adv.Cr1a

Visualize and generate art and design that can affect social change.

VA.9-12.1.5.12adv.Cr1b

Choose from a range of materials and methods of traditional and contemporary artistic practices, following or breaking established conventions, to plan the making of multiple works of art and design based on a theme, idea or concept.

VA.9-12.1.5.12adv.Cr2

Organizing and developing ideas.

Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches. Artists and designers balance experimentation and safety, freedom and responsibility, while developing and creating artworks. People create and interact with objects, places and design that define, shape, enhance, and empower their lives.

How do artists work? How do artists and designers determine whether a particular direction in their work is effective? How do artists and designers learn from trial and error? How do artists and designers care for and maintain materials, tools and equipment? Why is it important, for safety and health, to understand and follow correct procedures in handling materials, tools and equipment? What responsibilities come with the freedom to create? How do objects, places and design shape lives and communities? How do artists and designers determine goals for designing or redesigning objects, places or systems? How do artists and designers create works of art or design that effectively communicate?

Investigate

VA.9-12.1.5.12adv.Cr2a

Experiment, plan and make multiple works of art and design that explore a personally meaningful theme, idea, or concept.

VA.9-12.1.5.12adv.Cr2b

Demonstrate understanding of the importance of balancing freedom and responsibility in the use of images, materials, tools and equipment in the creation and circulation of creative work.

VA.9-12.1.5.12adv.Cr2c

Demonstrate in works of art or design how visual and material culture defines, shapes, enhances, inhibits, and/or empowers people's lives.

VA.9-12.1.5.12adv.Pr5

Developing and refining techniques and models or steps needed to create products.

Artists, curators and others consider a variety of factors and methods including evolving technologies when preparing and refining artwork for display and or when deciding if and how to preserve and protect it.

What methods and processes are considered when preparing artwork for presentation or preservation? How does refining artwork affect its meaning to the viewer? What criteria are considered when selecting work for presentation, a portfolio, or a collection?

VA.9-12.1.5.12adv.Pr6

Conveying meaning through art.

Objects, artifacts and artworks collected, preserved, or presented either by artists, museums, or other venues communicate meaning and a record of social, cultural and political experiences resulting in the cultivating of appreciation and understanding.

What is an art museum? How does the presenting and sharing of objects, artifacts and artworks influence and shape ideas, beliefs and experiences? How do objects, artifacts and artworks collected, preserved, or presented, cultivate appreciation and

	understanding?
VA.9-12.1.5.12adv.Re	Responding
VA.9-12.1.5.12adv.Re7	Perceiving and analyzing products. Individual aesthetic and empathetic awareness developed through engagement with art can lead to understanding and appreciation of self, others, the natural world, and constructed environments. Visual arts influences understanding of and responses to the world. How do life experiences influence the way you relate to art? How does learning about art impact how we perceive the world? What can we learn from our responses to art? What is visual art? Where and how do we encounter visual arts in our world? How do visual arts influence our views of the world?
VA.9-12.1.5.12adv.Re8	Interpreting intent and meaning. People gain insights into meanings of artworks by engaging in the process of art criticism. What is the value of engaging in the process of art criticism? How can the viewer "read" a work of art as text? How does knowing and using visual art vocabulary help us understand and interpret works of art?
VA.9-12.1.5.12adv.Cn	Connecting
VA.9-12.1.5.12adv.Cn10	Synthesizing and relating knowledge and personal experiences to create products. Through artmaking, people make meaning by investigating and developing awareness of perceptions, knowledge and experiences. How does engaging in creating art enrich people's lives? How does making art attune people to their surroundings? How do people contribute to awareness and understanding of their lives and the lives of their communities through artmaking?

Suggested Modifications for Students with Disabilities, 504 Eligible, Multilingual Learners, At Risk Students and Gifted Students

Special Education:*

- Collaboration between Fine Arts and Special Education teachers to modify and support instruction and creative projects
- Preferential seating to reduce visual/auditory distractions and improve access to materials or instruments
- Step-by-step visual or written instructions with key elements highlighted
- Modified rubrics and project expectations based on student ability
- Use of demonstration and modeling for artistic or technical tasks
- Extended time for completing art projects, performances, or assessments
- Alternative assessment formats such as oral critiques, visual portfolios, or performance demonstrations
- Assistive technology including adaptive instruments, speech-to-text for critiques, or digital art platforms
- Scheduled breaks as needed to manage sensory or cognitive overload
- Quiet or reduced-stimulus workspaces
- Organizational aids such as project calendars, visual checklists, and labeled storage systems for materials

504-Eligible Students:*

- Ongoing coordination with support staff to meet individual needs

- Flexible seating to support sensory or attention needs during classroom work or rehearsal
- Extended time to complete long-term projects
- Access to scaffolded or visually supported notes
- Option to provide verbal critiques or explanations of artwork in lieu of written responses
- Adjusted project length or scope based on stamina, focus, or physical limitations
- Assistive tools such as modified tools
- Allow for breaks to aid processing and reduce stress
- Use of alternative formats for portfolio assessments
- Quiet environments for written reflections, critiques, or concentration-heavy tasks
- Support with managing project deadlines using visual schedules, reminders, or peer partners

Multilingual Language Learners (MLL):

- Collaboration between Fine Arts and ESL teachers to ensure language support within content
- Use of labeled visuals, diagrams, and modeling to support instructions and project execution
- Audio support and/or video tutorials for complex processes or performance demonstrations
- Allow oral explanations or creative work with brief written descriptions instead of extended writing
- Technology use for translation, research, or digital artwork platforms
- Highlight essential vocabulary and concepts
- Graphic organizers to sequence creative process
- Peer pairing or peer critiques with sentence stems and support
- Visual aids, exemplars, and real-world models to reinforce understanding
- Modified expectations with a focus on concept mastery rather than language fluency
- Scaffolding such as sentence starters for artist statements, reflections, or critiques

At-Risk Students:

- Small group or individual guidance during classroom or rehearsal work
- Clear, direct instruction with repeated modeling and step-by-step breakdowns
- Real-world connections to student experiences or community
- Frequent verbal or written feedback during project stages
- Use of visual scaffolding and exemplar-based guidance
- Collaborative projects that support peer mentoring and skill-building
- Hands-on learning with tangible outcomes to encourage engagement and pride
- Flexibility in deadlines or reassessment opportunities for creative projects
- Scheduled teacher check-ins for encouragement and progress tracking
- Positive reinforcement for effort, creativity, and persistence

Gifted Students:

- Opportunities for independent or advanced projects that integrate complex themes or media
- Incorporation of outside sources (museums, professional artists, historical archives, masterclasses)
- Self-directed project proposals or portfolios with checkpoints and teacher mentorship
- Exploration of abstract or interdisciplinary themes
- Leadership roles in group projects, peer critiques, or collaborative design teams
- Inquiry-based or experimental assignments allowing for risk-taking and innovation
- Critical reflection and analysis of technique, meaning, and audience interpretation
- Encouragement to submit work to contests, exhibitions, or performances beyond the classroom

****Consistent with individual plans, when appropriate.***

Computer Sci Design Thinking

CS.9-12.8.2.12.ED.1	Use research to design and create a product or system that addresses a problem and make modifications based on input from potential consumers.
CS.9-12.8.2.12.ED.2	Create scaled engineering drawings for a new product or system and make modification to increase optimization based on feedback.
CS.9-12.8.2.12.ED.3	Evaluate several models of the same type of product and make recommendations for a new design based on a cost benefit analysis.
CS.9-12.8.2.12.ED.5	Evaluate the effectiveness of a product or system based on factors that are related to its requirements, specifications, and constraints (e.g., safety, reliability, economic considerations, quality control, environmental concerns, manufacturability, maintenance and repair, ergonomics).
CS.9-12.8.2.12.ED.6	Analyze the effects of changing resources when designing a specific product or system (e.g., materials, energy, tools, capital, labor).
CS.9-12.ED	<p>Engineering Design</p> <p>Engineering design is a complex process in which creativity, content knowledge, research, and analysis are used to address local and global problems. Decisions on trade-offs involve systematic comparisons of all costs and benefits, and final steps that may involve redesigning for optimization.</p> <p>Engineering design evaluation, a process for determining how well a solution meets requirements, involves systematic comparisons between requirements, specifications, and constraints.</p>

Career Readiness, Life Literacies and Key Skills Practice

WRK.9.2.12.CAP	Career Awareness and Planning
WRK.9.2.12.CAP.6	Identify transferable skills in career choices and design alternative career plans based on those skills.
WRK.9.2.12.CAP.7	Use online resources to examine licensing, certification, and credentialing requirements at the local, state, and national levels to maintain compliance with industry requirements in areas of career interest.
WRK.9.2.12.CAP.8	Determine job entrance criteria (e.g., education credentials, math/writing/reading comprehension tests, drug tests) used by employers in various industry sectors.
TECH.9.4.12.CI	Creativity and Innovation
TECH.9.4.12.CI.1	Demonstrate the ability to reflect, analyze, and use creative skills and ideas (e.g., 1.1.12prof.CR3a).
TECH.9.4.12.CI.2	Identify career pathways that highlight personal talents, skills, and abilities (e.g., 1.4.12prof.CR2b, 2.2.12.LF.8).
TECH.9.4.12.CI.3	Investigate new challenges and opportunities for personal growth, advancement, and transition (e.g., 2.1.12.PGD.1).
TECH.9.4.12.CT	Critical Thinking and Problem-solving
TECH.9.4.12.CT.1	Identify problem-solving strategies used in the development of an innovative product or practice (e.g., 1.1.12acc.C1b, 2.2.12.PF.3).

TECH.9.4.12.CT.2	Explain the potential benefits of collaborating to enhance critical thinking and problem solving (e.g., 1.3E.12profCR3.a).
TECH.9.4.12.DC.1	Explain the beneficial and harmful effects that intellectual property laws can have on the creation and sharing of content (e.g., 6.1.12.CivicsPR.16.a).
TECH.9.4.12.GCA	Global and Cultural Awareness
TECH.9.4.12.IML	Information and Media Literacy
	Accurate information may help in making valuable and ethical choices.
	Solutions to the problems faced by a global society require the contribution of individuals with different points of view and experiences.
	With a growth mindset, failure is an important part of success.
	Laws govern the use of intellectual property and there are legal consequences to utilizing or sharing another's original works without permission or appropriate credit.
	Laws govern many aspects of computing, such as privacy, data, property, information, and identity. These laws can have beneficial and harmful effects, such as expediting or delaying advancements in computing and protecting or infringing upon people's rights.
	Digital tools such as artificial intelligence, image enhancement and analysis, and sophisticated computer modeling and simulation create new types of information that may have profound effects on society. These new types of information must be evaluated carefully.
	Career planning requires purposeful planning based on research, self-knowledge, and informed choices.
	Innovative ideas or innovation can lead to career opportunities.

Unit 4: Making Art Through Practice, Experimentation, and Revision

Content Area: **Sample Content Area**
Course(s):
Time Period:
Length: **Semester/Full-Year**
Status: **Not Published**

Summary of the Unit

In this unit, students engage in the dynamic process of creating original artwork through sustained practice, experimentation, and revision. Building on prior investigations, students continue to explore topics of personal interest, using guiding questions to inform their artistic direction. They are encouraged to take creative risks, refine techniques, and make intentional compositional decisions as they develop their portfolio pieces. Emphasis is placed on the evolving nature of the creative process such as how ideas shift, deepen, or transform through repeated exploration of media, technique, and concept. Students document their process through sketchbooks, written reflections, and critiques, fostering a mindset of inquiry and growth. This unit culminates in the preparation and presentation of final works that demonstrate artistic intent, technical skill, and conceptual development, reinforcing the value of revision and self-discovery in the artmaking process.

Enduring Understandings

- Artists will formulate questions that guide a sustained investigation through art and design.
- Artists should create a sustained investigation through art and design that demonstrates practice, experimentation, and revision guided by questions.
- Works of art and design should demonstrate synthesis of materials, processes, and ideas, as well as technical drawings skills.
- The artistic process is iterative; growth occurs through revisiting and refining ideas.
- Intentional experimentation with materials and techniques leads to deeper understanding of personal voice.
- Critical reflection and feedback are essential tools for improving both concept and craft.
- Artists consider context, presentation, and audience when preparing work for exhibition.

Essential Questions

How does an artist's portfolio become a visual essay?

What creative processes should be used when developing a sustained investigation for the drawing portfolio?

What is important to remember when creating individual works in an artist's portfolio?

How does the process of revision influence the outcome and meaning of a work of art?

When and how should an artist decide that a work is complete?

What role does experimentation play in the development of a personal visual language?

How do artists adapt to challenges or unexpected outcomes in their creative process?

What strategies can artists use to curate and present their work for an audience?

Unit Summative Assessment and Alternate Assessment Options

- Create and produce an original body of artwork pertaining to a unique drawing prompt.
- Provide written reflection and understanding of the topic, guiding questions, materials and artistic process.
- Review and revise works of art throughout the creative process.
- Complete self-critiques and small group critiques providing constructive criticism and feedback for improving artwork.

Resources

Computers/iPads/Chromebooks with digital software and internet access.

Art History, and visual references

Personal Sketchbooks

Art Supplies

Unit Plan

Topic/Selection Timeframe	General Objectives	Instructional Activities	Benchmarks/Assessments
Classroom Practice and Artistic Discipline	<p>Students will establish productive classroom routines and work habits that support long-term project development.</p> <p>Students will set personal goals and manage time effectively to meet deadlines.</p> <p>Students will track progress and challenges through consistent sketchbook documentation.</p>	<p>Classroom Setup Challenge – Students organize their workspaces and create personal classroom routines.</p> <p>Goal Setting and Tracking Sheet – Students set weekly goals and log progress toward long-term pieces.</p> <p>Time Audit Exercise – Students analyze how they use class time and reflect on areas for improvement.</p> <p>Sketchbook Habit Tracker – Students record daily or weekly sketchbook entries and classroom notes.</p>	<p>Classroom Work Habit Rubric</p> <p>Goal Setting & Tracking Sheet</p> <p>Time Management Self-Assessment</p> <p>Sketchbook Consistency Check</p> <p>Personal Classroom Routine Reflection</p>

<p>Creative Risk-Taking and Experimentation</p>	<p>Students will explore unfamiliar tools, materials, or methods with an open and curious mindset.</p> <p>Students will embrace unexpected outcomes and use them as opportunities for growth.</p> <p>Students will engage in iterative experimentation to discover new visual possibilities.</p> <p>Students will reflect on how risk-taking influences their creative voice and direction.</p>	<p>Unfamiliar Media Exploration Day – Students select and test 2–3 materials they’ve never used before.</p> <p>Intentional “Mistake” Project – Students are challenged to begin a piece with an intentional disruption or limitation.</p> <p>Process-Driven Drawing Prompts – Students respond to prompts that emphasize mark-making or emotional response over outcome.</p> <p>Visual Discovery Lab – Open-ended material experiments with minimal structure to encourage spontaneity.</p>	<p>Risk-Taking Reflection Journal</p> <p>Material Exploration Portfolio Page</p> <p>“Mistake Project” Rubric</p> <p>Experimental Technique Sampler</p> <p>Process-Driven Prompt Submission</p>
<p>Refining Technique and Media Mastery</p>	<p>Students will demonstrate growth in technical skill through repeated and focused practice.</p> <p>Students will refine the application of chosen media to enhance visual and conceptual clarity.</p> <p>Students will apply the Elements of Art and Principles of Design with intentional purpose.</p>	<p>Skill-Building Warm-Ups – Short technical drills focused on accuracy, control, and rendering.</p> <p>Media Mastery Sheet – Students document a series of refined exercises demonstrating control over selected media.</p> <p>Mini-Master copies – Students replicate small sections of artist works to practice</p>	<p>Technique Practice Sheet</p> <p>Media-Specific Skill Assessment</p> <p>Mini-Master copy Exercise</p> <p>Rendering Accuracy Rubric</p> <p>Technique Improvement Reflection</p>

	Students will make strategic choices between technical precision and expressive freedom.	technique. Technique-Based Critique – Students share works-in-progress and receive feedback focused on refinement.	
Evolving Ideas and Concepts	<p>Students will reflect on how their ideas develop and transform over time through making.</p> <p>Students will revisit and refine themes, motifs, or symbols from previous works.</p> <p>Students will revise their compositions in response to new insights or feedback.</p> <p>Students will strengthen conceptual depth by linking form, content, and process.</p>	<p>Idea Evolution Map – Students chart how a concept has changed over time, visually and verbally.</p> <p>Theme Reinforcement Sketches – Students create quick sketches that reinterpret a past theme or motif in new ways.</p> <p>Before-and-After Reflection – Compare initial sketches to final works and write about changes in intent and execution.</p> <p>Conceptual Stretch Prompt – Push a current idea in a different direction using a new lens (e.g., emotional, symbolic, spatial).</p>	<p>Idea Evolution Timeline</p> <p>Theme Reinvention Sketches</p> <p>Before-and-After Concept Reflection</p> <p>Conceptual Progress Log</p> <p>Idea Development Journal Entry</p>
Composition and Intentional Design	<p>Students will evaluate and revise compositions to improve structure, impact, and coherence.</p> <p>Students will use compositional strategies (e.g., emphasis, contrast,</p>	<p>Thumbnail Variation Challenge – Students develop multiple compositional solutions to the same visual problem.</p> <p>Cut and Rearrange Activity – Students cut up and recombine drafts to explore new</p>	<p>Thumbnail Composition Series</p> <p>Composition Revision Worksheet</p> <p>Layering/Collage Exercise</p> <p>Compositional Strategy Rubric</p> <p>Final Composition Self-</p>

	<p>rhythm) to support meaning.</p> <p>Students will apply layering, editing, and reworking techniques to refine visual flow.</p> <p>Students will align technical and compositional choices with their intended message.</p>	<p>compositions.</p> <p>Layering Exercise – Students create multi-layered compositions using transparency or collage.</p> <p>Visual Impact Checklist – Students self-evaluate work using a checklist focused on compositional strength.</p>	<p>Evaluation</p>
<p>Sketchbook Process and Documentation</p>	<p>Students will maintain a sketchbook that captures trials, errors, studies, and reflection.</p> <p>Students will annotate sketches with technical notes, personal observations, and evolving ideas.</p> <p>Students will develop compositional plans through thumbnails and value/color studies.</p> <p>Students will use their sketchbooks as both a creative and reflective tool.</p>	<p>Sketchbook Checkpoints – Scheduled reviews to assess experimentation, notes, and concept development.</p> <p>Visual Notes and Annotations – Students write questions, reminders, and technique tips next to sketches.</p> <p>Thumbnails + Value/Color Studies – Preliminary work completed in sketchbooks before final pieces.</p> <p>Process Reflection Pages – Students respond to prompts about their artistic growth within each project.</p>	<p>Sketchbook Checkpoint Rubric</p> <p>Annotated Sketchbook Pages</p> <p>Thumbnail and Study Page Submission</p> <p>Process Reflection Entry</p> <p>Visual/Verbal Journal Evaluation</p>
<p>Critique, Reflection, and Feedback</p>	<p>Students will participate in critiques that provide and receive constructive</p>	<p>Midpoint Critique Circles – Students engage in structured critiques to guide</p>	<p>Peer Critique Participation Log</p> <p>Critique Response Sheet</p>

	<p>feedback.</p> <p>Students will reflect on how critiques inform their revisions and artistic decisions.</p> <p>Students will identify strengths and areas for growth through self-assessment.</p> <p>Students will revise works based on peer and teacher feedback to enhance clarity and impact.</p>	<p>revision.</p> <p>Gallery Walk with Peer Feedback Slips – Classmates leave constructive comments on one another’s work.</p> <p>Critique Bingo or Sentence Starters – Tools to scaffold more thoughtful peer comments.</p> <p>Reflection Journal Entries – Regular writing prompts to encourage introspection about process, struggle, and growth.</p>	<p>Self-Reflection Rubric</p> <p>Growth Reflection Journal Entry</p> <p>Artist Feedback Integration Sheet</p>
Portfolio Development and Presentation	<p>Students will select artworks that best represent their growth, skill, and personal voice.</p> <p>Students will prepare and present final works in a polished and professional format.</p> <p>Students will write artist statements that clearly communicate concept, process, and intent.</p> <p>Students will reflect on their overall development as artists throughout the unit.</p>	<p>Artwork Selection Rubric – Students use criteria to choose which pieces best represent their work.</p> <p>Portfolio Review and Peer Conference – Pairs or small groups review one another’s selected works and artist statements.</p> <p>Artist Statement Draft and Workshop – Peer-editing and teacher feedback before final submission.</p> <p>Final Presentation Showcase – Gallery-style setup (physical or digital) with displayed works and artist reflection.</p>	<p>Portfolio Selection Justification Form</p> <p>Final Work Presentation Rubric</p> <p>Artist Statement Final Submission</p> <p>Portfolio Peer Review Feedback Form</p> <p>End-of-Unit Self-Evaluation</p>

Standards for Course Content Area and Cross Content Standards Addressed

VA.9-12.1.5.12adv.Cr	Creating
VA.9-12.1.5.12adv.Cr1	Generating and conceptualizing ideas. Creativity and innovative thinking are essential life skills that can be developed. Artists and designers shape artistic investigations, following or breaking with traditions in pursuit of creative art-making goals. What conditions, attitudes and behaviors support creativity and innovative thinking? What factors prevent or encourage people to take creative risks? How does collaboration expand the creative process? How does knowing the contexts, histories and traditions of art forms help us create works of art and design? Why do artists follow or break from established traditions? How do artists determine what resources and criteria are needed to formulate artistic investigations?
	Explore
VA.9-12.1.5.12adv.Cr1a	Visualize and generate art and design that can affect social change.
VA.9-12.1.5.12adv.Cr1b	Choose from a range of materials and methods of traditional and contemporary artistic practices, following or breaking established conventions, to plan the making of multiple works of art and design based on a theme, idea or concept.
VA.9-12.1.5.12adv.Cr2	Organizing and developing ideas. Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches. Artists and designers balance experimentation and safety, freedom and responsibility, while developing and creating artworks. People create and interact with objects, places and design that define, shape, enhance, and empower their lives. How do artists work? How do artists and designers determine whether a particular direction in their work is effective? How do artists and designers learn from trial and error? How do artists and designers care for and maintain materials, tools and equipment? Why is it important, for safety and health, to understand and follow correct procedures in handling materials, tools and equipment? What responsibilities come with the freedom to create? How do objects, places and design shape lives and communities? How do artists and designers determine goals for designing or redesigning objects, places or systems? How do artists and designers create works of art or design that effectively communicate?
VA.9-12.1.5.12adv.Pr	Presenting
VA.9-12.1.5.12adv.Pr4	Selecting, analyzing, and interpreting work. Artists and other presenters consider various techniques, methods, venues, and criteria when analyzing, selecting and curating objects, artifacts and artworks for preservation and presentation. How are artworks cared for and by whom? What criteria, methods and processes are used to select work for preservation or presentation? Why do people value objects, artifacts and artworks, and select them for presentation?
	Analyze
VA.9-12.1.5.12adv.Pr4a	Critique, justify and present choices in the process of analyzing, selecting, curating, and presenting artwork for a specific exhibit or event.
VA.9-12.1.5.12adv.Re	Responding
VA.9-12.1.5.12adv.Re7	Perceiving and analyzing products. Individual aesthetic and empathetic awareness developed through engagement with art

can lead to understanding and appreciation of self, others, the natural world, and constructed environments. Visual arts influences understanding of and responses to the world.

How do life experiences influence the way you relate to art? How does learning about art impact how we perceive the world? What can we learn from our responses to art? What is visual art? Where and how do we encounter visual arts in our world? How do visual arts influence our views of the world?

VA.9-12.1.5.12adv.Re8

Interpreting intent and meaning.

People gain insights into meanings of artworks by engaging in the process of art criticism.

What is the value of engaging in the process of art criticism? How can the viewer "read" a work of art as text? How does knowing and using visual art vocabulary help us understand and interpret works of art?

Suggested Modifications for Students with Disabilities, 504 Eligible, Multilingual Learners, At Risk Students and Gifted Students

Special Education:*

- Collaboration between Fine Arts and Special Education teachers to modify and support instruction and creative projects
- Preferential seating to reduce visual/auditory distractions and improve access to materials or instruments
- Step-by-step visual or written instructions with key elements highlighted
- Modified rubrics and project expectations based on student ability
- Use of demonstration and modeling for artistic or technical tasks
- Extended time for completing art projects, performances, or assessments
- Alternative assessment formats such as oral critiques, visual portfolios, or performance demonstrations
- Assistive technology including adaptive instruments, speech-to-text for critiques, or digital art platforms
- Scheduled breaks as needed to manage sensory or cognitive overload
- Quiet or reduced-stimulus workspaces
- Organizational aids such as project calendars, visual checklists, and labeled storage systems for materials

504-Eligible Students:*

- Ongoing coordination with support staff to meet individual needs
- Flexible seating to support sensory or attention needs during classroom work or rehearsal
- Extended time to complete long-term projects
- Access to scaffolded or visually supported notes
- Option to provide verbal critiques or explanations of artwork in lieu of written responses
- Adjusted project length or scope based on stamina, focus, or physical limitations
- Assistive tools such as modified tools
- Allow for breaks to aid processing and reduce stress
- Use of alternative formats for portfolio assessments
- Quiet environments for written reflections, critiques, or concentration-heavy tasks
- Support with managing project deadlines using visual schedules, reminders, or peer partners

Multilingual Language Learners (MLL):

- Collaboration between Fine Arts and ESL teachers to ensure language support within content
- Use of labeled visuals, diagrams, and modeling to support instructions and project execution
- Audio support and/or video tutorials for complex processes or performance demonstrations
- Allow oral explanations or creative work with brief written descriptions instead of extended writing
- Technology use for translation, research, or digital artwork platforms
- Highlight essential vocabulary and concepts
- Graphic organizers to sequence creative process
- Peer pairing or peer critiques with sentence stems and support
- Visual aids, exemplars, and real-world models to reinforce understanding
- Modified expectations with a focus on concept mastery rather than language fluency
- Scaffolding such as sentence starters for artist statements, reflections, or critiques

At-Risk Students:

- Small group or individual guidance during classroom or rehearsal work
- Clear, direct instruction with repeated modeling and step-by-step breakdowns
- Real-world connections to student experiences or community
- Frequent verbal or written feedback during project stages
- Use of visual scaffolding and exemplar-based guidance
- Collaborative projects that support peer mentoring and skill-building
- Hands-on learning with tangible outcomes to encourage engagement and pride
- Flexibility in deadlines or reassessment opportunities for creative projects
- Scheduled teacher check-ins for encouragement and progress tracking
- Positive reinforcement for effort, creativity, and persistence

Gifted Students:

- Opportunities for independent or advanced projects that integrate complex themes or media
- Incorporation of outside sources (museums, professional artists, historical archives, masterclasses)
- Self-directed project proposals or portfolios with checkpoints and teacher mentorship
- Exploration of abstract or interdisciplinary themes
- Leadership roles in group projects, peer critiques, or collaborative design teams
- Inquiry-based or experimental assignments allowing for risk-taking and innovation
- Critical reflection and analysis of technique, meaning, and audience interpretation
- Encouragement to submit work to contests, exhibitions, or performances beyond the classroom

****Consistent with individual plans, when appropriate.***

Computer Sci Design Thinking

CS.9-12.8.2.12.ED.5	Evaluate the effectiveness of a product or system based on factors that are related to its requirements, specifications, and constraints (e.g., safety, reliability, economic considerations, quality control, environmental concerns, manufacturability, maintenance and repair, ergonomics).
CS.9-12.8.2.12.ED.6	Analyze the effects of changing resources when designing a specific product or system (e.g., materials, energy, tools, capital, labor).

CS.9-12.ED

Engineering Design

Engineering design evaluation, a process for determining how well a solution meets requirements, involves systematic comparisons between requirements, specifications, and constraints.

Engineering design is a complex process in which creativity, content knowledge, research, and analysis are used to address local and global problems. Decisions on trade-offs involve systematic comparisons of all costs and benefits, and final steps that may involve redesigning for optimization.

Career Readiness, Life Literacies and Key Skills Practice

WRK.9.2.12.CAP

Career Awareness and Planning

WRK.9.2.12.CAP.4

Evaluate different careers and develop various plans (e.g., costs of public, private, training schools) and timetables for achieving them, including educational/training requirements, costs, loans, and debt repayment.

WRK.9.2.12.CAP.5

Assess and modify a personal plan to support current interests and post-secondary plans.

WRK.9.2.12.CAP.6

Identify transferable skills in career choices and design alternative career plans based on those skills.

WRK.9.2.12.CAP.7

Use online resources to examine licensing, certification, and credentialing requirements at the local, state, and national levels to maintain compliance with industry requirements in areas of career interest.

WRK.9.2.12.CAP.8

Determine job entrance criteria (e.g., education credentials, math/writing/reading comprehension tests, drug tests) used by employers in various industry sectors.

WRK.9.2.12.CAP.12

Explain how compulsory government programs (e.g., Social Security, Medicare) provide insurance against some loss of income and benefits to eligible recipients.

TECH.9.4.12.CI

Creativity and Innovation

TECH.9.4.12.CI.1

Demonstrate the ability to reflect, analyze, and use creative skills and ideas (e.g., 1.1.12prof.CR3a).

TECH.9.4.12.CI.2

Identify career pathways that highlight personal talents, skills, and abilities (e.g., 1.4.12prof.CR2b, 2.2.12.LF.8).

TECH.9.4.12.CI.3

Investigate new challenges and opportunities for personal growth, advancement, and transition (e.g., 2.1.12.PGD.1).

TECH.9.4.12.CT

Critical Thinking and Problem-solving

TECH.9.4.12.CT.1

Identify problem-solving strategies used in the development of an innovative product or practice (e.g., 1.1.12acc.C1b, 2.2.12.PF.3).

TECH.9.4.12.CT.2

Explain the potential benefits of collaborating to enhance critical thinking and problem solving (e.g., 1.3E.12profCR3.a).

TECH.9.4.12.CT.3

Enlist input from a variety of stakeholders (e.g., community members, experts in the field) to design a service learning activity that addresses a local or global issue (e.g., environmental justice).

An individual's income and benefit needs and financial plan can change over time.

Innovative ideas or innovation can lead to career opportunities.

Collaboration with individuals with diverse experiences can aid in the problem-solving process, particularly for global issues where diverse solutions are needed.

Career planning requires purposeful planning based on research, self-knowledge, and informed choices.

With a growth mindset, failure is an important part of success.

Unit 5: Presenting, Reflection, and Evaluation of Work

Content Area: **Sample Content Area**
Course(s):
Time Period:
Length: **Semester/Full-Year**
Status: **Not Published**

Summary of the Unit

This final unit gives students the opportunity to bring together everything they've developed throughout the course. Each student will present a personal body of work that reflects their artistic journey, including the questions that guided their thinking and the choices they made along the way. Through written reflections, artist statements, and gallery displays, both formal and/or informal, students will share their creative process and outcomes with peers and viewers. As part of the presentation process, students will consider how others interpret their work and how those interpretations can shape their own understanding of what they've made. Reflection plays a central role where students will participate in peer critiques, offer feedback, and engage in self-evaluation to look closely at their growth, challenges, and successes. This unit also introduces curatorial thinking: how to select, organize, and present work in ways that communicate meaning and personal voice. By the end of the unit, students will not only have developed a stronger sense of who they are as artists but will also be able to communicate that clearly to an audience.

Enduring Understandings

- An artist must identify in writing how sustained investigation through art and design shows evidence of practice, experimentation and revision guided by questions.
- An artist must identify in writing materials, processes, and ideas used to make works of art and design.
- An artist should present works of art and design for viewer interpretation.
- Effective presentation requires artists to consider audience, context, and communication of intent.
- Critique is a vital process that helps artists gain perspective, grow their practice, and improve their work.
- Reflective writing and artist statements deepen an artist's understanding of their creative choices.
- Portfolio development involves thoughtful curation, not just creation, of artworks.

Essential Questions

How should an artist present their ideas in writing?

What is an important piece in the presentation process when describing ideas behind a portfolio of work?

What is the benefit of the critique process among artists and their peers?

How can an artist use visual and verbal language to effectively communicate their message to an audience?

What makes an artwork or body of work ready for public presentation?

How does reflection help an artist understand their growth over time?

What curatorial decisions influence how viewers experience an artwork or exhibition?

How do artists interpret and respond to feedback from others in the creative process?

Unit Summative Assessment and Alternate Assessment Options

Presentation of artwork
 Self-evaluation of completed works
 Peer critique of artwork
 Gallery displays of work for review
 Teacher observation
 Student reflection
 Discussion
 Self-Assessment

Resources

Computers/iPads/Chromebooks with digital software and internet access.
 Art History, and visual references
 Personal Sketchbooks
 Art Supplies

Unit Plan

Topic/Selection Timeframe	General Objectives	Instructional Activities	Benchmarks/Assessments
Portfolio Development and Curation	<p>Students will select and organize a body of work that reflects their artistic growth, themes, and technical skill.</p> <p>Students will curate their work to tell a cohesive and intentional visual story.</p> <p>Students will identify and articulate connections among pieces, including themes, media, and stylistic evolution.</p> <p>Students will prepare works for formal or digital presentation using appropriate display methods.</p>	<p>Artwork Selection Exercise – Students review and rank their work using criteria (e.g., growth, concept, technique).</p> <p>Curation Planning Sheet – Students sketch a layout and write rationale for the order and grouping of works.</p> <p>Visual Story Mapping – Students create a timeline or flowchart of how their body of work evolved.</p> <p>Portfolio Draft Review Day – Peer review of selected works and layout plan.</p>	<p>Final Portfolio Rubric</p> <p>Artwork Selection Reflection Sheet</p> <p>Visual Story Map Submission</p> <p>Portfolio Planning Checklist</p> <p>Peer Review of Portfolio Selections</p>

<p>Curatorial Thinking and Display</p>	<p>Students will apply curatorial principles to plan an effective exhibition layout.</p> <p>Students will design a display that communicates their personal voice and artistic vision.</p> <p>Students will write titles, captions, and supplemental texts that support viewer interpretation.</p> <p>Students will evaluate how visual arrangement impacts meaning and viewer experience.</p>	<p>Mini Gallery Mock-Up – Students use paper thumbnails or digital tools to mock up their display.</p> <p>Wall Text and Label Writing Workshop – Students draft exhibition titles, captions, or theme statements.</p> <p>Gallery Walk Critique – Students test display arrangements and receive feedback on visual impact.</p> <p>Theme & Mood Board – Students create a board that visually supports the concept or tone of their exhibition.</p>	<p>Display Planning Sketch</p> <p>Wall Text and Caption Submission</p> <p>Curatorial Statement Rubric</p> <p>Gallery Layout Critique Feedback Form</p> <p>Final Display Evaluation Rubric</p>

<p>Artist Statements and Written Reflection</p>	<p>Students will write an artist statement that clearly communicates their creative process, inquiry, and growth.</p> <p>Students will revise and refine their writing through feedback and reflection.</p> <p>Students will connect specific visual choices to personal meaning, themes, and goals.</p> <p>Students will integrate self-reflection and critique into their final written reflections.</p>	<p>Artist Statement Drafting Workshop – Guided writing with reflection prompts and peer review.</p> <p>Sentence Starter Scaffold – Use structured sentence frames to help students articulate intent, process, and meaning.</p> <p>Writing-Image Pairing – Match statements to specific works to demonstrate clarity of connection.</p> <p>Final Statement Peer Edit Exchange – Structured peer editing session for clarity and depth.</p>	<p>Artist Statement Draft Submission</p> <p>Final Artist Statement Rubric</p> <p>Written Reflection Journal Entry</p> <p>Writing-Image Connection Assessment</p> <p>Peer-Edited Statement Review Form</p>
<p>Peer Critique and Feedback</p>	<p>Students will participate in structured peer critiques using appropriate art vocabulary.</p> <p>Students will offer and receive constructive feedback that fosters growth and insight.</p> <p>Students will reflect on peer feedback to refine their understanding of their own work.</p> <p>Students will analyze others' presentations to deepen their critique and reflection skills.</p>	<p>Group Critique Circles – Students present selected works and receive structured peer responses.</p> <p>Critique Prompts on Notecards – Students rotate and leave comments using prepared guiding questions.</p> <p>Two Stars and a Wish – Simple format for positive feedback and one area for growth.</p> <p>“Gallery as Viewer” Activity – Students rotate as viewers, interpreting peers’ work silently before discussion.</p>	<p>Critique Participation Rubric</p> <p>Peer Feedback Forms</p> <p>Group Critique Reflection Sheet</p> <p>“Two Stars and a Wish” Handout</p> <p>Critique Response Journal Entry</p>

<p>Self-Evaluation and Reflection</p>	<p>Students will reflect on their artistic journey, identifying key moments of growth and challenge.</p> <p>Students will compare early and recent work to assess progress in technique and concept.</p> <p>Students will complete self-assessment tools to evaluate their development as artists.</p> <p>Students will articulate personal goals for future artistic growth.</p>	<p>Growth Reflection Journal Entry – Students compare early work to current pieces and reflect on progress.</p> <p>Checklist or Rubric Self-Evaluation – Students assess their work and process against established criteria.</p> <p>Strengths/Challenges Brainstorm – Students list personal breakthroughs and continued goals.</p> <p>Pre/Post Visual Reflection – Students visually respond to prompts before and after completing the course.</p>	<p>Growth Reflection Journal Entry</p> <p>Self-Evaluation Rubric</p> <p>Pre/Post Course Reflection Form</p> <p>Strengths & Challenges List</p> <p>Artistic Identity Narrative</p>

<p>Presentation to an Audience</p>	<p>Students will plan and deliver a presentation or artist talk that communicates their ideas and process.</p> <p>Students will prepare a cohesive display or digital portfolio for public or peer viewing.</p> <p>Students will engage with viewers by discussing and responding to interpretations of their work.</p> <p>Students will document their final presentation for future reference or portfolio use.</p>	<p>Artist Talk Rehearsal – Students practice presenting their work informally to a peer group.</p> <p>Exhibition Set-Up Day – Students install their final displays (physical or digital) with peer/teacher guidance.</p> <p>Digital Portfolio Walkthrough – Students record or present their digital portfolio and discuss selected works.</p> <p>Final Presentation Reflection Prompt – Students reflect on audience feedback and their experience presenting.</p>	<p>Artist Talk Rubric</p> <p>Exhibition Set-Up Checklist</p> <p>Final Presentation Rubric</p> <p>Audience Feedback Forms</p> <p>Post-Presentation Reflection Prompt</p>
------------------------------------	---	--	---

Standards for Course Content Area and Cross Content Standards Addressed

VA.9-12.1.5.12adv.Cr

Creating

VA.9-12.1.5.12adv.Cr1

Generating and conceptualizing ideas.

Creativity and innovative thinking are essential life skills that can be developed. Artists and designers shape artistic investigations, following or breaking with traditions in pursuit of creative art-making goals.

What conditions, attitudes and behaviors support creativity and innovative thinking? What factors prevent or encourage people to take creative risks? How does collaboration expand the creative process? How does knowing the contexts, histories and traditions of art forms help us create works of art and design? Why do artists follow or break from established traditions? How do artists determine what resources and criteria are needed to formulate artistic investigations?

VA.9-12.1.5.12adv.Cr3

Refining and completing products.

Artists and designers develop excellence through practice and constructive critique, reflecting on, revising and refining work over time.

What role does persistence play in revising, refining and developing work? How do artists grow and become accomplished in art forms? How does collaboratively reflecting on a work help us experience it more completely?

	Reflect, Refine, Continue
VA.9-12.1.5.12adv.Cr3a	Reflect on, re-engage, revise and refine works of art or design considering relevant traditional and contemporary criteria as well as personal artistic vision.
VA.9-12.1.5.12adv.Pr	Presenting
VA.9-12.1.5.12adv.Pr4	Selecting, analyzing, and interpreting work. Artists and other presenters consider various techniques, methods, venues, and criteria when analyzing, selecting and curating objects, artifacts and artworks for preservation and presentation. How are artworks cared for and by whom? What criteria, methods and processes are used to select work for preservation or presentation? Why do people value objects, artifacts and artworks, and select them for presentation?
	Analyze
VA.9-12.1.5.12adv.Pr4a	Critique, justify and present choices in the process of analyzing, selecting, curating, and presenting artwork for a specific exhibit or event.
VA.9-12.1.5.12adv.Pr5	Developing and refining techniques and models or steps needed to create products. Artists, curators and others consider a variety of factors and methods including evolving technologies when preparing and refining artwork for display and or when deciding if and how to preserve and protect it. What methods and processes are considered when preparing artwork for presentation or preservation? How does refining artwork affect its meaning to the viewer? What criteria are considered when selecting work for presentation, a portfolio, or a collection?

Suggested Modifications for Students with Disabilities, 504 Eligible, Multilingual Learners, At Risk Students and Gifted Students

Special Education:*

- Collaboration between Fine Arts and Special Education teachers to modify and support instruction and creative projects
- Preferential seating to reduce visual/auditory distractions and improve access to materials or instruments
- Step-by-step visual or written instructions with key elements highlighted
- Modified rubrics and project expectations based on student ability
- Use of demonstration and modeling for artistic or technical tasks
- Extended time for completing art projects, performances, or assessments
- Alternative assessment formats such as oral critiques, visual portfolios, or performance demonstrations
- Assistive technology including adaptive instruments, speech-to-text for critiques, or digital art platforms
- Scheduled breaks as needed to manage sensory or cognitive overload
- Quiet or reduced-stimulus workspaces
- Organizational aids such as project calendars, visual checklists, and labeled storage systems for materials

504-Eligible Students:*

- Ongoing coordination with support staff to meet individual needs
- Flexible seating to support sensory or attention needs during classroom work or rehearsal
- Extended time to complete long-term projects

- Access to scaffolded or visually supported notes
- Option to provide verbal critiques or explanations of artwork in lieu of written responses
- Adjusted project length or scope based on stamina, focus, or physical limitations
- Assistive tools such as modified tools
- Allow for breaks to aid processing and reduce stress
- Use of alternative formats for portfolio assessments
- Quiet environments for written reflections, critiques, or concentration-heavy tasks
- Support with managing project deadlines using visual schedules, reminders, or peer partners

Multilingual Language Learners (MLL):

- Collaboration between Fine Arts and ESL teachers to ensure language support within content
- Use of labeled visuals, diagrams, and modeling to support instructions and project execution
- Audio support and/or video tutorials for complex processes or performance demonstrations
- Allow oral explanations or creative work with brief written descriptions instead of extended writing
- Technology use for translation, research, or digital artwork platforms
- Highlight essential vocabulary and concepts
- Graphic organizers to sequence creative process
- Peer pairing or peer critiques with sentence stems and support
- Visual aids, exemplars, and real-world models to reinforce understanding
- Modified expectations with a focus on concept mastery rather than language fluency
- Scaffolding such as sentence starters for artist statements, reflections, or critiques

At-Risk Students:

- Small group or individual guidance during classroom or rehearsal work
- Clear, direct instruction with repeated modeling and step-by-step breakdowns
- Real-world connections to student experiences or community
- Frequent verbal or written feedback during project stages
- Use of visual scaffolding and exemplar-based guidance
- Collaborative projects that support peer mentoring and skill-building
- Hands-on learning with tangible outcomes to encourage engagement and pride
- Flexibility in deadlines or reassessment opportunities for creative projects
- Scheduled teacher check-ins for encouragement and progress tracking
- Positive reinforcement for effort, creativity, and persistence

Gifted Students:

- Opportunities for independent or advanced projects that integrate complex themes or media
- Incorporation of outside sources (museums, professional artists, historical archives, masterclasses)
- Self-directed project proposals or portfolios with checkpoints and teacher mentorship
- Exploration of abstract or interdisciplinary themes
- Leadership roles in group projects, peer critiques, or collaborative design teams
- Inquiry-based or experimental assignments allowing for risk-taking and innovation
- Critical reflection and analysis of technique, meaning, and audience interpretation
- Encouragement to submit work to contests, exhibitions, or performances beyond the classroom

****Consistent with individual plans, when appropriate.***

Computer Sci Design Thinking

CS.9-12.8.2.12.ED.1	Use research to design and create a product or system that addresses a problem and make modifications based on input from potential consumers.
CS.9-12.8.2.12.ED.2	Create scaled engineering drawings for a new product or system and make modification to increase optimization based on feedback.
CS.9-12.8.2.12.ED.3	Evaluate several models of the same type of product and make recommendations for a new design based on a cost benefit analysis.
CS.9-12.8.2.12.ED.4	Design a product or system that addresses a global problem and document decisions made based on research, constraints, trade-offs, and aesthetic and ethical considerations and share this information with an appropriate audience.
CS.9-12.8.2.12.ED.5	Evaluate the effectiveness of a product or system based on factors that are related to its requirements, specifications, and constraints (e.g., safety, reliability, economic considerations, quality control, environmental concerns, manufacturability, maintenance and repair, ergonomics).
CS.9-12.8.2.12.ED.6	Analyze the effects of changing resources when designing a specific product or system (e.g., materials, energy, tools, capital, labor).
CS.9-12.ED	<p>Engineering Design</p> <p>Engineering design evaluation, a process for determining how well a solution meets requirements, involves systematic comparisons between requirements, specifications, and constraints.</p> <p>Engineering design is a complex process in which creativity, content knowledge, research, and analysis are used to address local and global problems. Decisions on trade-offs involve systematic comparisons of all costs and benefits, and final steps that may involve redesigning for optimization.</p>

Career Readiness, Life Literacies and Key Skills Practice

WRK.9.2.12.CAP	Career Awareness and Planning
WRK.9.2.12.CAP.3	Investigate how continuing education contributes to one's career and personal growth.
WRK.9.2.12.CAP.4	Evaluate different careers and develop various plans (e.g., costs of public, private, training schools) and timetables for achieving them, including educational/training requirements, costs, loans, and debt repayment.
WRK.9.2.12.CAP.5	Assess and modify a personal plan to support current interests and post-secondary plans.
WRK.9.2.12.CAP.6	Identify transferable skills in career choices and design alternative career plans based on those skills.
WRK.9.2.12.CAP.7	Use online resources to examine licensing, certification, and credentialing requirements at the local, state, and national levels to maintain compliance with industry requirements in areas of career interest.
WRK.9.2.12.CAP.8	Determine job entrance criteria (e.g., education credentials, math/writing/reading comprehension tests, drug tests) used by employers in various industry sectors.
TECH.9.4.12.CI	Creativity and Innovation
TECH.9.4.12.CI.1	Demonstrate the ability to reflect, analyze, and use creative skills and ideas (e.g., 1.1.12prof.CR3a).
TECH.9.4.12.CI.2	Identify career pathways that highlight personal talents, skills, and abilities (e.g., 1.4.12prof.CR2b, 2.2.12.LF.8).

TECH.9.4.12.CI.3	Investigate new challenges and opportunities for personal growth, advancement, and transition (e.g., 2.1.12.PGD.1).
TECH.9.4.12.CT	Critical Thinking and Problem-solving
TECH.9.4.12.CT.1	Identify problem-solving strategies used in the development of an innovative product or practice (e.g., 1.1.12acc.C1b, 2.2.12.PF.3).
TECH.9.4.12.CT.2	Explain the potential benefits of collaborating to enhance critical thinking and problem solving (e.g., 1.3E.12profCR3.a).
TECH.9.4.12.CT.3	Enlist input from a variety of stakeholders (e.g., community members, experts in the field) to design a service learning activity that addresses a local or global issue (e.g., environmental justice).
TECH.9.4.12.DC	Digital Citizenship
TECH.9.4.12.DC.1	Explain the beneficial and harmful effects that intellectual property laws can have on the creation and sharing of content (e.g., 6.1.12.CivicsPR.16.a).
TECH.9.4.12.DC.2	<p>Compare and contrast international differences in copyright laws and ethics.</p> <p>Cultivating online reputations for employers and academia requires separating private and professional digital identities.</p> <p>Laws govern the use of intellectual property and there are legal consequences to utilizing or sharing another’s original works without permission or appropriate credit.</p> <p>With a growth mindset, failure is an important part of success.</p> <p>There are strategies to improve one’s professional value and marketability.</p> <p>Collaboration with individuals with diverse experiences can aid in the problem-solving process, particularly for global issues where diverse solutions are needed.</p> <p>Laws govern many aspects of computing, such as privacy, data, property, information, and identity. These laws can have beneficial and harmful effects, such as expediting or delaying advancements in computing and protecting or infringing upon people’s rights.</p> <p>Innovative ideas or innovation can lead to career opportunities.</p> <p>Career planning requires purposeful planning based on research, self-knowledge, and informed choices.</p>