## 5th Grade Visual Art Scope and Sequence 2012-13 v.1

**ACRONYM KEY**

**AWL: Academic Word List**

**CCGPS: Common Core Georgia Performance Standards**

**CCRAS –R: College and Career Readiness Anchor Standards for Reading**

**CCRAS –W: College and Career Readiness Anchor Standards for Writing**

**CCRAS –SL: College and Career Readiness Anchor Standards for Speaking and Listening**

**CIM: Creativity Instructional Matrix**

**GPS: Georgia Performance Standards**

**PT: Aligned Performance Task on the 5th Grade Student Learning Objective Pre/Post Assessment**

**VTS: Visual Thinking Strategies**

**Example: CCRAS – R. 5 = College and Career Readiness Anchor Standards for Reading #5 (Craft and Structure):** Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.

**Example: CCRAS – W. 2 = College and Career Readiness Anchor Standards for Writing #2 (Text Type and Purposes):** Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.

**Example: CCRAS – W. 7 = College and Career Readiness Anchor Standards for Writing #7 (Research to Build and Present Knowledge):** Conduct short as well as more sustained research projects based on focused questions, demonstrating understanding of the subject under investigation.

**Example: CCRAS – SL. 1 = College and Career Readiness Anchor Standards for Speaking and Listening #1 (Comprehension and Collaboration):** Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others’ ideas and expressing their own clearly and persuasively.

**Example: CIM: S2.5** **= Creativity Instructional Matrix, Stage 2, Cognitive Skill #5:** Questions hierarchies of value and logic by critiquing and producing artworks.

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| **36 Week Time line** | | | | |
| **Week** | **SLO Alignment** | **GPS and CCGPS Alignment** | **Unit Theme** | **Concepts/Skills/Activities** |
| **Week 1** |  | **Art GPS: Multiple**  **CCGPS:** CCRAS – W.2  AWL: Contrast  **CIM:** S1.4 **R** Mentally manipulates images and meaning | Pre Assessment | **Performance Task Pre-Assessment** |
| **Week 2** | PT  Sketching  DOK Level 2  Formulate  Planning, Reflection | **Art GPS: VA5MC.2.a** Student uses a sketchbook for planning and self-reflection.  **VA5MC.3.b** Student develops visual images by combining or modifying open-ended themes in unique and innovative ways  **VA5PR.1.b** Student makes design decisions as the result of conscious, thoughtful planning and choices.  **CCGPS:** CCRAS – R. 5  CCRAS – SL.1  AWL: Integrate, modify  **CIM: S2.2 R** Adapts/uses a visual language to connect one idea to other ideas using a range of strategies, such as metaphor, narrative, irony, appropriation, etc.; seeks/employs visual and conceptual patterns to make connections | Creative Thinking – Thumbnail Sketching, Planning,  3D Sculpture (clay, paper, etc) | **Concepts/Skills**: Analogy/Metaphor  **Activities**: VTS Images 1 & 2; Visual-Verbal Sketchbook  **Suggested Lesson:**  **Artist(s)/Artwork(s):** See artists in Nicholas Roukes’ book, Artful Jesters; see also his website, [**http://www.nicholasroukes.com/**](http://www.nicholasroukes.com/)  **Resources**: 5th Grade VTS PPT: VTS Image 1.)Image 5.1.1 Probably by Mirza Ali. Hawking Party. About 1575. Gold, silver and opaque watercolor on paper, 14 11/16 x 9 3/4 in. VTS Image 2.) Museum of Fine Arts, Boston; Francis Bartlett Donation of 1912 and Picture Fund; 14.624. © 2002 Museum of Fine Art, Boston.  **Ongoing**: Self-reflection, Mood/Feeling, Analogy  **Questioning Strategies:**  **VTS Questions**  **Five Core Questions for Creativity Development:**   1. What more can you do? 2. Did you take a chance? 3. What else can you connect it to? (What more can you add?) 4. What is another way of doing it? Can it be better? 5. Are you letting your personality come through?   Additional Questions: What ideas or parts can be combined? Can I combine or merge it with other objects/ideas? What else can it be used for? What else is like it? Is there something similar to it, but in a different context? |
| **Week 3** | PT Drawing/  Painting  DOK Level 4  Create Combining/  Modifying | **Art GPS:** **VA5MC.2.a** Student uses a sketchbook for planning and self-reflection.  **VA5MC.3.b** Student develops visual images by combining or modifying open-ended themes in unique and innovative ways  **CCGPS:** CCRAS – R. 5  CCRAS – SL.1  AWL: Integrate, modify  **CIM: S2.2 R** Adapts/uses a visual language to connect one idea to other ideas using a range of strategies, such as metaphor, narrative, irony, appropriation, etc.; seeks/employs visual and conceptual patterns to make connections | Creative Thinking – Thumbnail Sketching, Planning,  3D Sculpture (clay, paper, etc) | **Concepts/Skills**: Analogy/Metaphor  **Activities**: VTS Images 3 & 4; Visual-Verbal Sketchbook  **Suggested Lesson:**  **Artist(s)/Artwork(s):**  **Resources**: 5th Grade VTS PPT: 3.) Image 5.1.2 Diego Rivera. Agrarian Leader Zapata. 1931. Fresco, 7ft 9 3/4 x 74 in. Museum of Modern Art, New York, NY. Abby Aldrich Rockefeller Fund. (1631.1940). © The Museum of Modern Art/Licensed by SCALA/Art Resource, NY. © 2002 Banco de México Diego Rivera & Frida Kahlo Museums Trust. Av. Cinco de Mayo No. 2, Col. Centro, Del. Cuauhtémoc 06059, México, D.F. 4.) Image 5.1.3 Eastern Tibet, Artist Unknown. Bodhisattva– Akashagarbha. 1700 – 1799. Ground mineral pigment on cotton, 14 3/4 x 9 1/4 in. Collection of Shelley & Donald Rubin Foundation, New York.  **Ongoing**: Self-reflection, Mood/Feeling, Analogy  **Questioning Strategies:**  **VTS Questions**  **Five Core Questions for Creativity Development:**   1. What more can you do? 2. Did you take a chance? 3. What else can you connect it to? (What more can you add?) 4. What is another way of doing it? Can it be better? 5. Are you letting your personality come through?   ADDITIONAL QUESTIONS: What ideas or parts can be combined? Can I combine or merge it with other objects/ideas? What else can it be used for? What else is like it? Is there something similar to it, but in a different context? |
| **Week 4** | PT Drawing/  Painting  DOK Level 4  Create Combining/  Modifying | **Art GPS:** **VA5MC.2.a** Student uses a sketchbook for planning and self-reflection.  **VA5PR.2.c** Student produces drawings that emphasize proportion and/or distortion.  **CCGPS:** CCRAS – R. 5  CCRAS – SL.1  AWL: Proportion  **CIM:** S1.1 **R** Mentally recalls/produces visual images using art materials | Observational Drawing | **Concepts/Skills**: Proportion, Portraiture, Sighting Strategies  **Activities**: VTS Images 5 & 6; Visual-Verbal Sketchbook  **Suggested Lesson:**  **Artist(s)/Artwork(s):** See Portraits PowerPoint below  **Resources**: 5th Grade VTS PPT: VTS Image 5.) Image 5.2.1 Ruth Russell Williams. First Art Lesson. Open edition, painted/released in print, 1992. Acrylic. Courtesy of renowned folk artist Ruth Russell Williams of North Carolina. VTS Image 6.) Image 5.2.2 Giovanni Boccaccio. Marcia Painting her Self-Portrait. c. 1470. Vellum. Ms.33, f.37v. France. Astor, Lenox, and Tilden Foundations. Spencer Collection, The New York Public Library, New York, NY. © The New York Public Library/Art Resource, NY.  PORTRAITS AND PROPORTION POWERPOINT: What is a Portrait? By Phil Alexander-Cox available at <http://igniteart.weebly.com/aps-fine-and-performing-arts-assessments.html>  **Ongoing**: Self-reflection, Mood/Feeling, Analogy  **Questioning Strategies:**  **VTS Questions**  **Five Core Questions for Creativity Development:**   1. What more can you do? 2. Did you take a chance? 3. What else can you connect it to? (What more can you add?) 4. What is another way of doing it? Can it be better? 5. Are you letting your personality come through? |
| **Week 5** | PT Drawing  DOK Level 3  Critique  Exploring,  Connecting,  Expressing | **Art GPS: VA5MC.2.a** Student uses a sketchbook for planning and self-reflection.  **VA5PR.2.c** Student produces drawings that emphasize proportion and/or distortion.  **CCGPS:** CCRAS – W.2  AWL: Proportion  **CIM:** S1.1 **R** Mentally recalls/produces visual images using art materials | Observational Drawing | **Concepts/Skills**: Proportion, Portraiture, Sighting Strategies  **Activities**: Visual-Verbal Sketchbook  **Suggested Lesson:**  **Artist(s)/Artwork(s):** See Portraits PowerPoint below  **Resources**: PORTRAITS AND PROPORTION POWERPOINT: What is a Portrait? By Phil Alexander-Cox available at <http://igniteart.weebly.com/aps-fine-and-performing-arts-assessments.html>  **Ongoing**: Self-reflection, Mood/Feeling, Analogy  **Questioning Strategies:**  **Five Core Questions for Creativity Development:**   1. What more can you do? 2. Did you take a chance? 3. What else can you connect it to? (What more can you add?) 4. What is another way of doing it? Can it be better? 5. Are you letting your personality come through? |
| **Week 6** | PT Drawing  DOK Level 3  Critique  Exploring,  Connecting,  Expressing | **Art GPS: VA5MC.2.a** Student uses a sketchbook for planning and self-reflection.  **VA5PR.1.b** Student makes design decisions as the result of conscious, thoughtful planning and choices.  **CCGPS:** CCRAS – W.2  AWL: Style, transform, focus, dominate, exclude  **CIM:** S2.4 **R** Develops iterative mindset by consciously forming provisional answers, testing, revising, testing, etc.are perceived. | Creative Thinking – Thumbnail Sketching  Drawing  Painting | **Concepts/Skills**: Exaggeration; Expressionism  **Activities**: Visual-Verbal Sketchbook  **Suggested Lesson:**  **Artist(s)/Artwork(s):** See Expressive Portraits PowerPoint below  **Resources**: EXPRESSIVE PORTRAITS POWERPOINT By Phil Alexander-Cox, Alyson Gardner, Raymond Veon available at <http://igniteart.weebly.com/aps-fine-and-performing-arts-assessments.html>  **Ongoing**: Self-reflection, Mood/Feeling, Analogy  **Questioning Strategies:**  What can be magnified or made larger?  What can be overstated?  What can be made higher, bigger or stronger? Weaker? Smaller? Multiplied?  Can I increase its frequency?  How can I simplify it? |
| **Week 7** | PT  Sketching  DOK Level 2  Formulate  Planning, Reflection | **Art GPS: VA5MC.2.a** Student uses a sketchbook for planning and self-reflection.  **VA5PR.1.b** Student makes design decisions as the result of conscious, thoughtful planning and choices.  **CCGPS:** CCRAS – W.2  AWL: Style, transform, , focus, dominate, exclude  **CIM:** S2.4 **R** Develops iterative mindset by consciously forming provisional answers, testing, revising, testing, etc.are perceived. | Creative Thinking – Thumbnail Sketching, Drawing | **Concepts/Skills**: Exaggeration; Expressionism  **Activities**: Visual-Verbal Sketchbook  **Suggested Lesson:**  **Artist(s)/Artwork(s):** See Expressive Portraits PowerPoint below  **Resources**: EXPRESSIVE PORTRAITS POWERPOINT By Phil Alexander-Cox, Alyson Gardner, Raymond Veon available at <http://igniteart.weebly.com/aps-fine-and-performing-arts-assessments.html>  **Ongoing**: Self-reflection, Mood/Feeling, Analogy  **Questioning Strategies:**  **Five Core Questions for Creativity Development** (See above, Week 2)  ADDITIONAL QUESTIONS: What can be magnified or made larger?  What can be overstated?  What can be made higher, bigger or stronger? Weaker? Smaller? Multiplied?  Can I increase its frequency?  How can I simplify it? |
| **Week 8** | PT Sketching, Drawing | **Art GPS: VA5MC.3.b** Student develops visual images by combining or modifying open-ended themes in unique and innovative ways  **VA5MC.2.d** Student explores and invents artistic conventions (styles, techniques) to connect and express visual ideas.  **VA5PR.1.f** Student produces artworks emphasizing one or more elements of art (e.g. color, line shape form, texture).  **VA5PR.2.c** Student produces drawings that emphasize proportion and/or distortion.  **CCGPS:** CCRAS – W.2  AWL: Style, transform  **CIM:** S2.1 **R** Explains how changing an artwork’s visual language changes its meaning; see Madden (2005) | Creative Thinking - Drawing | **Concepts**: Distortion, Expressionism  **Activities**: Visual-Verbal Sketchbook  **Suggested Lesson:**  **Artist(s)/Artwork(s):** See Expressive Portraits PowerPoint below  **Resources**: EXPRESSIVE PORTRAITS POWERPOINT By Phil Alexander-Cox, Alyson Gardner, Raymond Veon available at <http://igniteart.weebly.com/aps-fine-and-performing-arts-assessments.html>  **Ongoing**: Self-reflection, Mood/Feeling, Analogy  **Questioning Strategies:**  **Five Core Questions for Creativity Development** (See above, Week 2)  ADDITIONAL QUESTIONS: Can I add extra features or somehow add extra value?  What parts can be removed without altering its function?  What’s non-essential or unnecessary? What feature can I understate or omit?  What can be twisted out of shape?  Should I split it into different parts?  What other arrangement might be better?  Can I interchange parts? |
| **Week 9** | PT  Sketching  DOK Level 2  Formulate  Planning, Reflection | **Art GPS: VA5MC.3.b** Student develops visual images by combining or modifying open-ended themes in unique and innovative ways  **VA5MC.2.d** Student explores and invents artistic conventions (styles, techniques) to connect and express visual ideas.  **VA5PR.1.f** Student produces artworks emphasizing one or more elements of art (e.g. color, line shape form, texture).  **VA5PR.2.c** Student produces drawings that emphasize proportion and/or distortion.  **CCGPS:** CCRAS – R. 5  CCRAS – SL.1  AWL: Style, transform  **CIM:** S2.1 **R** Explains how changing an artwork’s visual language changes its meaning; see Madden (2005) | Creative Thinking –  Thumbnail Sketching, Drawing | **Concepts/Skills**: Distortion, Expressionism  **Activities**: VTS Images 7 & 8 (see resources, below); Visual-Verbal Sketchbook  **Suggested Lesson:**  **Artist(s)/Artwork(s):** See Expressive Portraits PowerPoint below  **Resources**: 5th Grade VTS PPT: VTS Image 7.) Image 5.3.1 Joanna B. Pinneo. LeAnne age 12, June 1996, Zephyr Hills, Florida. 1996. Black and white photograph, 35 mm. © Joanna B. Pinneo 1996, All Rights Reserved. VTS Image 8.) Image 5.3.2 Edgar Degas. Danseuse au Bouquet. c. 1878-80. Pastel over monotype, 15 7/8 x 19 7/8 in. Museum of Art, Rhode Island School of Design, Gift of Mrs. Murray S. Danforth.  EXPRESSIVE PORTRAITS POWERPOINT By Phil Alexander-Cox, Alyson Gardner, Raymond Veon available at <http://igniteart.weebly.com/aps-fine-and-performing-arts-assessments.html>  **Ongoing**: Self-reflection, Mood/Feeling, Analogy  **Questioning Strategies:**  **VTS Questions**  **Five Core Questions for Creativity Development** (See above, Week 2)  ADDITIONAL QUESTIONS: Can I add extra features or somehow add extra value?  What parts can be removed without altering its function?  What’s non-essential or unnecessary? What feature can I understate or omit?  What can be twisted out of shape?  Should I split it into different parts?  What other arrangement might be better?  Can I interchange parts? |
| **Week 10** |  | **Art GPS:** Multiple  **CCGPS:** CCRAS – W.2  AWL: Multiple  **CIM:** Multiple | Review | Review and Remediate |
| **Week 11** | PT Drawing  DOK Level 4  Create Combining/  Modifying | **Art GPS: VA5MC.3.b** Student develops visual images by combining or modifying open-ended themes in unique and innovative ways  **CCGPS:** CCRAS – W.2  AWL: Substitute  **CIM:** S1.8 **R** Recognizes that interpretation relies on context (the implicit and explicit cues/clues that suggest how we should assign meaning to something); combines cues/clues from disparate contexts in an artwork to generate unusual meaning | Drawing and Collage | **Concepts/Skills**: Substitution  **Activities**: Visual-Verbal Sketchbook  **Suggested Lesson:**  **Artist(s)/Artwork(s):**  **Resources**:  **Ongoing**: Self-reflection, Mood/Feeling, Analogy  **Questioning Strategies:**  **Five Core Questions for Creativity Development** (See above, Week 2)  ADDITIONAL QUESTIONS: What parts can I remove- does this change its look, its function, or both? What’s non-essential or unnecessary? What feature can I switch for something else?  What can be twisted out of shape?  What other arrangement might be better?  Can I interchange parts?  Are there other patterns, layouts or sequences I can use? What principles can you use to arrange the elements of your work in different ways?  Can it be related to or grouped with something unusual?  Is this an example of a larger class or group of sounds, melodies, objects, patterns, experiments, ideas, products, drawings, etc?  If you could change the situation, what would work best? |
| **Week**  **12** | PT Drawing  DOK Level 4  Create Combining/  Modifying | **Art GPS: VA5MC.3.b** Student develops visual images by combining or modifying open-ended themes in unique and innovative ways  **CCGPS:** CCRAS – W.2  AWL: Substitute  **CIM:** S1.8 **R** Recognizes that interpretation relies on context (the implicit and explicit cues/clues that suggest how we should assign meaning to something); combines cues/clues from disparate contexts in an artwork to generate unusual meaning | Drawing and Collage | **Concepts/Skills**: Substitution  **Activities**: Visual-Verbal Sketchbook  **Suggested Lesson:**  **Artist(s)/Artwork(s):**  **Resources:**  **Ongoing**: Self-reflection, Mood/Feeling, Analogy  **Questioning Strategies:**  **Five Core Questions for Creativity Development** (See above, Week 2)  ADDITIONAL QUESTIONS: What parts can I remove- does this change its look, its function, or both? What’s non-essential or unnecessary? What feature can I switch for something else?  What can be twisted out of shape?  What other arrangement might be better?  Can I interchange parts?  Are there other patterns, layouts or sequences I can use? What principles can you use to arrange the elements of your work in different ways?  Can it be related to or grouped with something unusual?  Is this an example of a larger class or group of sounds, melodies, objects, patterns, experiments, ideas, products, drawings, etc?  If you could change the situation, what would work best? |
| **Week 13** | PT  DOK Level 2  Distinguish  Recognition DOK Level 4  Create Combining/  Modifying | **Art GPS: VA5MC.2.d** Student explores and invents artistic conventions (styles, techniques) to connect and express visual ideas.  **VA5CU.1.a** Student  recognizes the unique contributions of contemporary and historical artists and art forms.  **CCGPS:** CCRAS – W.2  AWL: Style, context, appropriate, substitute, modify, emerge, challenge  **CIM: S2.2 R** Adapts/uses a visual language to connect one idea to other ideas using a range of strategies, such as metaphor, narrative, irony, appropriation, etc.; seeks/employs visual and conceptual patterns to make connections | Collage | **Concepts/Skills**: Appropriation; Postmodernism  **Activities**: Visual-Verbal Sketchbook  **Suggested Lesson:**  **Artist(s)/Artwork(s):** Kehinde Wiley;  **Resources**: EXPRESSIVE PORTRAITS POWERPOINT By Phil Alexander-Cox, Alyson Gardner, Raymond Veon available at <http://igniteart.weebly.com/aps-fine-and-performing-arts-assessments.html>  **Ongoing**:  **Questioning Strategies:**  **Five Core Questions for Creativity Development** (See above, Week 2)  ADDITIONAL QUESTIONS: What is the best way to think about this? What kind of person could solve this problem best? What discipline or subject could help illuminate, expand, or solve the problem best? Who would you go to for the best answer—how do you think they would make a decision? Can you apply their decision making process on your own? How can you decide what is most important? What musicians/artists have faced similar problems? How did they solve them? Why did they solve them that way? What do you think was most important to them? Could their way of solving these problems help you, or is your situation, goal, or intent different? |
| **Week 14** | PT  Sketching  DOK Level 2  Formulate  Planning, Reflection | **Art GPS: VA5PR.1.b** Student makes design decisions as the result of conscious, thoughtful planning and choices.  **CCGPS:** CCRAS – W.2  AWL: Estimate, analyze  **CIM:** S2.4 **R** Develops iterative mindset by consciously forming provisional answers, testing, revising, testing, etc.are perceived. | Drawing | **Concepts/Skills**: Thumbnail Sketching  **Activities**: Visual-Verbal Sketchbook  **Suggested Lesson:**  **Artist(s)/Artwork(s):**  **Resources**:  **Ongoing**: Self-reflection, Mood/Feeling, Analogy  **Questioning Strategies:**  **Five Core Questions for Creativity Development** (See above, Week 2) |
| **Week 15** |  | **Art GPS: VA5MC.2.d** Student explores and invents artistic conventions (styles, techniques) to connect and express visual ideas.  **VA5PR.1.f** Student produces artworks emphasizing one or more elements of art (e.g. color, line shape form, texture).  **CCGPS:** CCRAS – R. 5  CCRAS – SL.1  AWL: Primary, scheme  **CIM:** S2.3 **R** Conducts ends/means analysis by:  S2.3.1 R: Identifying ambiguous, indeterminate, conceptually or emotionally dissonant topics as themes for artworks; S2.3.2 R: Determining strategies and criteria for investigating them artistically. | Painting: SPIRAL Atlanta Colorific! | **Concepts/Skills**: Primary/Secondary Colors  **Activities**: VTS Images 9 & 10 (see resources, below); Visual-Verbal Sketchbook  **Suggested Lesson:**  **Artist(s)/Artwork(s):**  **Resources**: 5th Grade VTS PPT: VTS Image 9.) Image 5.3.3 Father Castiglione. The Tartar envoys presenting their horses to Emperor Qianlong (detail). 1757. Painting on paper, 17 7/10 x 105 in. Scroll, detail 2/7. Inv.: MG 17033. Photo: Michel Urtado. Musee des Arts Asiatiques-Guimet, Paris, France. © Réunion des Musées Nationaux/Art Resource, NY. VTS Image 10.) Image 5.4.1 Edvard Munch. The Storm. 1893. Oil on canvas, 36 1/8 x 51 1/2 in. Museum of Modern Art, New York, NY. Gift of Mr. and Mrs. H. Irgens Larsen and acquired through the Lillie P. Bliss and Abby Aldrich Rockefeller Funds (1351.1974). Digital Image © The Museum of Modern Art/Licensed by SCALA/Art Resource, NY. © 2002 The Munch Museum/The Munch-Ellingsen Group/Artists Rights Society (ARS), NY.  SPIRAL ATLANTA COLORIFIC POWERPOINT: <http://igniteart.weebly.com/spiral-atlanta.html>  **Ongoing**: Self-reflection, Mood/Feeling, Analogy  **Questioning Strategies:**  **VTS Questions**  **Five Core Questions for Creativity Development** (See above, Week 2)  ADDITIONAL STRATEGY: Stipulating constants, parameters, and sets of variables in relation to a creative stance through counterfactual case studies and cognitive mapping: Pick what feels right and use it as a starting point. What do you expect will happen? What do you want to keep the same, and which things do you want to play around with until they are just right? What would it be like in a perfect world? What would its opposite be like? Is there something you can think of that is almost like it?  What are the options? What areas are unclear? Who or what could help make it clearer? Even if you are not sure which elements you want to use, are there any that you know you don’t? Why? |
| **Week 16** | PT Writing, Drawing  DOK Level 2  Distinguish  Recognition | **Art GPS: VA5MC.2.d** Student explores and invents artistic conventions (styles, techniques) to connect and express visual ideas. **VA5CU.1.a** Student  recognizes the unique contributions of contemporary and historical artists and art forms.  **VA5PR.1.f** Student produces artworks emphasizing one or more elements of art (e.g. color, line shape form, texture).  **CCGPS:** CCRAS – W.2  AWL: Perceive, imply  **CIM:** S2.3 **R** Conducts ends/means analysis by:  S2.3.1 R: Identifying ambiguous, indeterminate, conceptually or emotionally dissonant topics as themes for artworks; S2.3.2 R: Determining strategies and criteria for investigating them artistically. | Painting:  SPIRAL Atlanta Colorific! | **Concepts/Skills**: Warm/Cool Colors  **Activities**: Visual-Verbal Sketchbook  **Suggested Lesson: Spiral Color Theory Lesson**  **Artist(s)/Artwork(s):**  **Resources**: EXPRESSIVE PORTRAITS POWERPOINT By Phil Alexander-Cox, Alyson Gardner, Raymond Veon available at <http://igniteart.weebly.com/aps-fine-and-performing-arts-assessments.html>  SPIRAL ATLANTA COLORIFIC POWERPOINT: <http://igniteart.weebly.com/spiral-atlanta.html>  **Ongoing**: Self-reflection, Mood/Feeling, Analogy  **Questioning Strategies:**  **Five Core Questions for Creativity Development** (See above, Week 2)  ADDITIONAL STRATEGY: Stipulating constants, parameters, and sets of variables in relation to a creative stance through counterfactual case studies and cognitive mapping: Pick what feels right and use it as a starting point. What do you expect will happen? What do you want to keep the same, and which things do you want to play around with until they are just right? What would it be like in a perfect world? What would its opposite be like? Is there something you can think of that is almost like it?  What are the options? What areas are unclear? Who or what could help make it clearer? Even if you are not sure which elements you want to use, are there any that you know you don’t? Why? |
| **Week 17** |  | **Art GPS: VA5MC.2.d** Student explores and invents artistic conventions (styles, techniques) to connect and express visual ideas.  **VA5PR.1.f** Student produces artworks emphasizing one or more elements of art (e.g. color, line shape form, texture).  **CCGPS:** CCRAS – W.2  AWL: Neutral  **CIM:** S2.3 **R** Conducts ends/means analysis by:  S2.3.1 R: Identifying ambiguous, indeterminate, conceptually or emotionally dissonant topics as themes for artworks; S2.3.2 R: Determining strategies and criteria for investigating them artistically. | Painting:  SPIRAL Atlanta Colorific! | **Concepts/Skills**: Complimentary Colors; Neutral Colors  **Activities**: Visual-Verbal Sketchbook  **Suggested Lesson: Spiral Color Theory Lesson**  **Artist(s)/Artwork(s):**  **Resources**: EXPRESSIVE PORTRAITS POWERPOINT By Phil Alexander-Cox, Alyson Gardner, Raymond Veon available at <http://igniteart.weebly.com/aps-fine-and-performing-arts-assessments.html>  SPIRAL ATLANTA COLORIFIC POWERPOINT: <http://igniteart.weebly.com/spiral-atlanta.html>  **Ongoing**: Self-reflection, Mood/Feeling, Analogy  **Questioning Strategies:**  **Five Core Questions for Creativity Development** (See above, Week 2)  ADDITIONAL STRATEGY: Stipulating constants, parameters, and sets of variables in relation to a creative stance through counterfactual case studies and cognitive mapping: Pick what feels right and use it as a starting point. What do you expect will happen? What do you want to keep the same, and which things do you want to play around with until they are just right? What would it be like in a perfect world? What would its opposite be like? Is there something you can think of that is almost like it?  What are the options? What areas are unclear? Who or what could help make it clearer? Even if you are not sure which elements you want to use, are there any that you know you don’t? Why? |
| **Week 18** | PT Writing, Drawing  DOK Level 2  Distinguish  Recognition | **Art GPS: VA5MC.2.d** Student explores and invents artistic conventions (styles, techniques) to connect and express visual ideas.  **VA5CU.1.a** Student  recognizes the unique contributions of contemporary and historical artists and art forms.  **VA5PR.1.f** Student produces artworks emphasizing one or more elements of art (e.g. color, line shape form, texture).  **CCGPS:** CCRAS – R. 5  CCRAS – SL.1  AWL: Ratio, estimate  **CIM:** S2.3 **R** Conducts ends/means analysis by:  S2.3.1 R: Identifying ambiguous, indeterminate, conceptually or emotionally dissonant topics as themes for artworks; S2.3.2 R: Determining strategies and criteria for investigating them artistically. | Painting:  SPIRAL Atlanta Colorific! | **Concepts/Skills**: Mixing Colors - Tints and Shades  **Activities**: VTS Images 11 & 12; Visual-Verbal Sketchbook  **Suggested Lesson: Spiral Color Theory Lesson**  **Artist(s)/Artwork(s):**  **Resources**: 5th Grade VTS PPT: VTS Image 11.) Image 5.4.2 Frederic Edwin Church. Cotopaxi. 1862. Oil on canvas, 48 x 85 in. Founders Society Purchase, Robert H. Tannahill Foundation Fund, Gibbs-Williams Fund, Dexter M. Ferry, Jr., Fund, Merrill Fund, Beatrice W. Rogers Fund, and Richard A. Manoogian Fund. Photograph © 1985 The Detroit Institute of Arts. VTS Image 12.) Image 5.4.3 Martina Lopez. Heirs come to Pass 1. 1991. Cibachrome, 30 x 50 in. © 1991 Courtesy of the artist, Martina Lopez.  EXPRESSIVE PORTRAITS POWERPOINT By Phil Alexander-Cox, Alyson Gardner, Raymond Veon available at <http://igniteart.weebly.com/aps-fine-and-performing-arts-assessments.html>  SPIRAL ATLANTA COLORIFIC POWERPOINT: <http://igniteart.weebly.com/spiral-atlanta.html>  **Ongoing**: Self-reflection, Mood/Feeling, Analogy  **Questioning Strategies:**  **VTS Questions**  **Five Core Questions for Creativity Development** (See above, Week 2)  ADDITIONAL STRATEGY: Stipulating constants, parameters, and sets of variables in relation to a creative stance through counterfactual case studies and cognitive mapping: Pick what feels right and use it as a starting point. What do you expect will happen? What do you want to keep the same, and which things do you want to play around with until they are just right? What would it be like in a perfect world? What would its opposite be like? Is there something you can think of that is almost like it?  What are the options? What areas are unclear? Who or what could help make it clearer? Even if you are not sure which elements you want to use, are there any that you know you don’t? Why? |
| **Week 19** |  | **Art GPS:** Multiple  **CCGPS:** CCRAS – W.2  AWL:  **CIM:** Multiple | Review | Review and Remediate |
| **Week 20** | PT  Drawing, Writing  DOK Level 2  Interprets  Evaluates  DOK Level 3  Explains how through writing | **Art GPS: VA5AR.2.e** Student interprets and evaluates artworks through thoughtful discussion and speculation about the mood, theme, and intentions of those who created a work of art.  **VA5AR.2.f** Student writes about art for an audience and captures the feelings represented in words  **CCGPS:** CCRAS – W.2  AWL: Contrast, investigate  **CIM:** S2.1 **R** Explains how changing an artwork’s visual language changes its meaning; see Madden (2005) | Critical Aesthetic Response and Inquiry | **Concepts/Skills**: Writing About Art – Comparing/Contrasting  **Activities**: Visual-Verbal Sketchbook  **Suggested Lesson:**  **Artist(s)/Artwork(s):**  **Resources**:  **Ongoing**: Self-reflection, Mood/Feeling, Analogy  **Questioning Strategies:**  **Five Core Questions for Creativity Development** (See above, Week 2)  Can you change the feeling/mood? Add a new feeling? What would it be like if it were realistic, abstract, romantic, jazzy, baroque, minimal?  Why is it important to do it this way instead of that way?  Can you discover something new about the work by breaking it down into parts and examining how they work together?  Which is more important and why? How can you tell which is better, good, more important? Given your situation, which works best? If you could change the situation, what would work best? What principles of composition, unity, etc. are being used? Can alternative strategies be used?  Using your judgment, feelings, aesthetic responses, intuition, etc., what doesn’t fit? What is out of place? Does it belong somewhere else? Does it need to be changed or deleted? |
| **Week 21** | PT  Drawing, Writing  DOK Level 2  Interprets  Evaluates  DOK Level 3  Explains how through writing | **Art GPS: VA5AR.2.e** Student interprets and evaluates artworks through thoughtful discussion and speculation about the mood, theme, and intentions of those who created a work of art.  **VA5AR.2.f** Student writes about art for an audience and captures the feelings represented in words  **CCGPS:** CCRAS–W. 2; CCRAS – SL.1  AWL: React, communicate, energy  **CIM:** S1.3 **R** Generates multiple interpretations for an object or image | Critical Aesthetic Response and Inquiry | **Concepts/Skills**: Writing About Art – Emotions and Artistic Choices  **Activities**: VTS Images 13 & 14; Visual-Verbal Sketchbook  **Suggested Lesson:**  **Artist(s)/Artwork(s):**  **Resources**: 5th Grade VTS PPT: VTS Image 13.) Image 5.5.1 Walter Rosenblum. Friends. 1952. Black and white photograph. Courtesy of the artist, Walter Rosenblum. VTS Image 14.) Image 5.5.2 Winslow Homer. Eagle Head, Manchester, Massachusetts, High Tide. 1870. Oil on canvas, 26 x 38 in. The Metropolitan Museum of Art, Gift of Mrs. William F. Milton, 1923. (23.77.2) Photograph © 1992 The Metropolitan Museum of Art.  **Ongoing**: Self-reflection, Mood/Feeling, Analogy  **Questioning Strategies:**  **VTS Questions**  Why is it important to do it this way instead of that way?  Can you discover something new about the work by breaking it down into parts and examining how they work together?  Which is more important and why? How can you tell which is better, good, more important? Given your situation, which works best? If you could change the situation, what would work best? What principles of composition, unity, etc. are being used? Can alternative strategies be used?  Using your judgment, feelings, aesthetic responses, intuition, etc., what doesn’t fit? What is out of place? Does it belong somewhere else? Does it need to be changed or deleted? |
| **Week 22** | PT  Drawing, Writing  DOK Level 2  Interprets  Evaluates  DOK Level 3  Explains how through writing | **Art GPS:** **VA5AR.2.e** Student interprets and evaluates artworks through thoughtful discussion and speculation about the mood, theme, and intentions of those who created a work of art. VA5AR.2.f Student writes about art for an audience and captures the feelings represented in words  **CCGPS:** CCRAS – W.2  AWL: Interpret, react, communicate  **CIM:** S2.1 **R** Explains how changing an artwork’s visual language changes its meaning; see Madden (2005) | Critical Aesthetic Response and Inquiry | **Concepts/Skills**: Writing About Art – Interpreting Art and Artistic Choices  **Activities**: Visual-Verbal Sketchbook  **Suggested Lesson:**  **Artist(s)/Artwork(s):**  **Resources**:  **Ongoing**: Self-reflection, Mood/Feeling, Analogy  **Questioning Strategies:**  Why is it important to do it this way instead of that way?  Can you discover something new about the work by breaking it down into parts and examining how they work together?  Which is more important and why? How can you tell which is better, good, more important? Given your situation, which works best? If you could change the situation, what would work best? What principles of composition, unity, etc. are being used? Can alternative strategies be used?  Using your judgment, feelings, aesthetic responses, intuition, etc., what doesn’t fit? What is out of place? Does it belong somewhere else? Does it need to be changed or deleted? |
| **Week 23** | DOK Level 3  Critique  Exploring,  Connecting,  Expressing | **Art GPS: VA5MC.2.d** Student explores and invents artistic conventions (styles, techniques) to connect and express visual ideas.  **CCGPS:** CCRAS – W.2  CCRAS – SL.1  AWL: Contrast  **CIM:** S2.2 **R** Seeks and employs visual and conceptual patterns to make connections | Connecting Music, Dance, Theatre and the Visual Arts | **Concepts/Skills**: Contrast  **Activities**: Visual-Verbal Sketchbook  **Suggested Lesson:**  **Artist(s)/Artwork(s):**  **Resources**: Audio Clips from IgniteArt **Website: 06\_cymbals.mp3** and **07\_history\_of\_music\_7r.mp3**; go to<http://igniteart.weebly.com/aps-fine-and-performing-arts-assessments.html> to download audio clips (see 5th Grade Art Performance Assessment Resources on this web page)  **Ongoing**: Self-reflection, Mood/Feeling, Analogy  **Questioning Strategies:**  **Five Core Questions for Creativity Development** (See above, Week 2)  List the characteristics of your work. What occurs over and over again? If we changed \_\_\_\_\_\_\_\_\_\_\_\_\_<FILL IN BLANK WITH ASPECT OF STUDENT’S WORK> would everything change—would it still be “your work”? What can be altered without changing the essence of your work?  What do you enjoy most and keep coming back to? What keeps you “fired up” the most in your work? |
| **Week 24** | PT  Drawing, Writing  DOK Level 2  Interprets  Evaluates | **Art GPS:** **VA5AR.2.e** Student interprets and evaluates artworks through thoughtful discussion and speculation about the mood, theme, and intentions of those who created a work of art.  **CCGPS:** CCRAS – R. 5  CCRAS – SL.1  AWL: Emphasis, design, coordinate, criteria, culture, focus, perspective, tradition  **CIM:** S2.2 **R** Seeks and employs visual and conceptual patterns to make connections | Connecting Music, Dance, Theatre and the Visual Arts | **Concepts/Skills**: Principles of Design: Emphasis/Focal Point  **Activities**: VTS Images 15 & 16 (see resources, below); Visual-Verbal Sketchbook  **Suggested Lesson:** Set Design: Opera and the Visual Arts  **Artist(s)/Artwork(s):** David Hockney; William Kentridge; Frank Gehry  **Resources**: 5th Grade VTS PPT: VTS Image 15.) Image 5.5.3 Henry Ossawa Tanner. The Banjo Lesson. 1893. Oil on canvas, 47 7/10 x 35 in. Hampton University Museum, Hampton, Virginia. VTS Image 16.) Image 5.6.1 Frida Kahlo. The Bus (El Camion). 1929. Oil on canvas, 10 1/5 x 21 7/10 in. Fundacion Dolores Olmedo, Mexico City, D.F., Mexico © Schalkwijk/Art Resource, NY. © 2002 Banco de México Diego Rivera & Frida Kahlo Museums Trust. Av. Cinco de Mayo No. 2, Col. Centro, Del. Cuauhtémoc 06059, México, D.F.  **Ongoing**: Self-reflection, Mood/Feeling, Analogy  **Questioning Strategies:**  **Five Core Questions for Creativity Development** (See above, Week 2)  List the characteristics of your work. What occurs over and over again? If we changed \_\_\_\_\_\_\_\_\_\_\_\_\_<FILL IN BLANK WITH ASPECT OF STUDENT’S WORK> would everything change—would it still be “your work”? What can be altered without changing the essence of your work?  What do you enjoy most and keep coming back to? What keeps you “fired up” the most in your work?  **Related Arts GPS for Integration:**  **TAES5.4** Designing and executing artistic and technical elements of theatre  **TAES5.7** Integrating various art forms, other content areas, and life experiences, to create Theatre  **TAES5.3** Acting by developing, communicating, and sustaining roles within a variety of situations and environments  **D5CR.2** Demonstrates an understanding dance as a way to communicate meaning  **D5CO.4:** Demonstrates an understanding of dance as it relates to other areas of knowledge  **M5GM.8** Understanding relationships between music, the other arts, and disciplines outside the arts |
| **Week 25** | DOK Level 3  Critique  Exploring,  Connecting,  Expressing | **Art GPS: VA5MC.2.d** Student explores and invents artistic conventions (styles, techniques) to connect and express visual ideas.  **CCGPS:** CCRAS – W.2  CCRAS – SL.1  AWL: Illustrate, coordinate, criteria, culture, tradition  **CIM:** S2.2 **R** Seeks and employs visual and conceptual patterns to make connections | Connecting Music, Dance, Theatre and the Visual Arts | **Concepts/Skills**: Principles of Design: Unity and Contrast  **Activities**: Visual-Verbal Sketchbook  **Suggested Lesson:** Costume Design: Opera and the Visual Arts  **Artist(s)/Artwork(s):**  **Resources**:  **Ongoing**: Self-reflection, Mood/Feeling, Analogy  **Questioning Strategies:**  **Five Core Questions for Creativity Development** (See above, Week 2)  List the characteristics of your work. What occurs over and over again? If we changed \_\_\_\_\_\_\_\_\_\_\_\_\_<FILL IN BLANK WITH ASPECT OF STUDENT’S WORK> would everything change—would it still be “your work”? What can be altered without changing the essence of your work?  What do you enjoy most and keep coming back to? What keeps you “fired up” the most in your work?  Can you discover something new about your work by breaking it down into parts and examining how they work together?  Which is more important and why? How can you tell which is better, good, more important? Given your situation, which works best? If you could change the situation, what would work best? What principles of composition, unity, etc. are you using? Can you use alternative strategies?  **Related Arts GPS for Integration:**  **TAES5.4** Designing and executing artistic and technical elements of theatre  **TAES5.7** Integrating various art forms, other content areas, and life experiences, to create Theatre  **TAES5.3** Acting by developing, communicating, and sustaining roles within a variety of situations and environments  **D5CR.2** Demonstrates an understanding dance as a way to communicate meaning  **D5CO.4:** Demonstrates an understanding of dance as it relates to other areas of knowledge  **M5GM.8** Understanding relationships between music, the other arts, and disciplines outside the arts |
| **Week 26** | PT  Drawing/  Writing  DOK Level 2  Interprets  Evaluates | **Art GPS: VA5AR.2.e** Student interprets and evaluates artworks through thoughtful discussion and speculation about the mood, theme, and intentions of those who created a work of art.  **CCGPS:** CCRAS – R. 5  AWL: Conceptual, contribute, correspond  **CIM:** S2.2 **R** Seeks and employs visual and conceptual patterns to make connections | Connecting Music, Dance, Theatre and the Visual Arts | **Concepts/Skills**:  **Activities**: VTS Images 17 & 18; Visual-Verbal Sketchbook  **Suggested Lesson:**  **Artist(s)/Artwork(s):**  **Resources**: 5th Grade VTS PPT: VTS Image 17.) 1. Image 5.6.2 Frida Kahlo. Frida and Diego Rivera. 1931. Oil on canvas, 39 3/8 x 31 in. San Francisco Museum of Modern Art, Albert M. Bender Collection, Gift of Albert M. Bender. VTS Image 18.) Image 5.6.3 Frida Kahlo. The Two Fridas. 1939. Oil on canvas, 68 3/8 x 68 1/8 in. Museo Nacional de Arte Moderno, Instituto Nacional de Bellas Artes, Mexico City, D.F., Mexico. © Schalkwijk/Art Resource, NY. © 2002 Banco de México Diego Rivera & Frida Kahlo Museums Trust. Av. Cinco de Mayo No. 2, Col. Centro, Del. Cuauhtémoc 06059, México, D.F.  **Ongoing**: Mood/Feeling; Compare and Contrast  **Questioning Strategies:**  **Five Core Questions for Creativity Development** (See above, Week 2)  Can you discover something new about your work by breaking it down into parts and examining how they work together?  Which is more important and why? How can you tell which is better, good, more important? Given your situation, which works best? If you could change the situation, what would work best? What principles of composition, unity, etc. are you using? Can you use alternative strategies?  **Related Arts GPS for Integration:**  **TAES5.4** Designing and executing artistic and technical elements of theatre  **TAES5.7** Integrating various art forms, other content areas, and life experiences, to create Theatre  **TAES5.3** Acting by developing, communicating, and sustaining roles within a variety of situations and environments  **D5CR.2** Demonstrates an understanding dance as a way to communicate meaning  **D5CO.4:** Demonstrates an understanding of dance as it relates to other areas of knowledge  **M5GM.8** Understanding relationships between music, the other arts, and disciplines outside the arts |
| **Week 27** | PT Writing, Drawing  DOK Level 2  Distinguish  Recognition | **Art GPS: VA5CU.1.a** Student  recognizes the unique contributions of contemporary and historical artists and art forms.  **CCGPS:** CCRAS – W.2  AWL: Conceptual, contribute, correspond  **CIM:** S2.2 **R** Seeks and employs visual and conceptual patterns to make connections | Connecting Music, Dance, Theatre and the Visual Arts | **Concepts/Skills**:  **Activities**: Visual-Verbal Sketchbook  **Suggested Lesson:**  **Artist(s)/Artwork(s):**  **Resources**:  **Ongoing**: Self-reflection, Mood/Feeling, Analogy  **Questioning Strategies:**  **Five Core Questions for Creativity Development** (See above, Week 2)  Can you discover something new about your work by breaking it down into parts and examining how they work together?  Which is more important and why? How can you tell which is better, good, more important? Given your situation, which works best? If you could change the situation, what would work best? What principles of composition, unity, etc. are you using? Can you use alternative strategies?  **Related Arts GPS for Integration:**  **TAES5.4** Designing and executing artistic and technical elements of theatre  **TAES5.7** Integrating various art forms, other content areas, and life experiences, to create Theatre  **TAES5.3** Acting by developing, communicating, and sustaining roles within a variety of situations and environments  **D5CR.2** Demonstrates an understanding dance as a way to communicate meaning  **D5CO.4:** Demonstrates an understanding of dance as it relates to other areas of knowledge  **M5GM.8** Understanding relationships between music, the other arts, and disciplines outside the arts |
| **Week 28** | DOK Level 3  Critique  Exploring,  Connecting,  Expressing | **Art GPS: VA5MC.2.d** Student explores and invents artistic conventions (styles, techniques) to connect and express visual ideas.  **CCGPS:** CCRAS – W.2  AWL: Strategy, transform, adjust, maximize, minimize, remove, substitute, modify  **CIM:** S1.9 **R** Uses strategies, such as those found in SCAMPER (Eberle, 1996), McKim (1980), Roukes (1984), to alter/generate visual images and how they are perceived. | Creative Thinking Strategies: SCAMPER | **Concepts/Skills**: SCAMPER  **Activities**: Visual-Verbal Sketchbook  **Suggested Lesson:** Sculpture (Clay, Paper, Mixed Media, etc)  **Artist(s)/Artwork(s):**  **Resources**: Download SCAMPER documents at <http://igniteart.weebly.com/creativity.html>  **Ongoing**: Self-reflection, Mood/Feeling, Analogy  **Questioning Strategies:**  **Five Core Questions for Creativity Development** (See above, Week 2)  ADDITIONAL QUESTIONS: What ideas could I incorporate? What processes can be adapted? What different contexts can I put my concept in? What ideas or parts can be combined? Can I combine or merge it with other objects? What can be combined to maximize the number of uses? What materials could be combined? What else can it be used for?  Can it be used by people other than those it was originally intended for?  How would a child use it? An older person? How would people with different disabilities use it?  Are there new ways to use it in its current shape or form?  Are there other possible uses if it’s modified? Can I compact or make it smaller? Should I turn it around? Up instead of down? Down instead of up? (Questions continued in week 29) |
| **Week 29** | DOK Level 3  Critique  Exploring,  Connecting,  Expressing | **Art GPS: VA5MC.2.d** Student explores and invents artistic conventions (styles, techniques) to connect and express visual ideas.  **CCGPS:** CCRAS – W.2  AWL: Strategy, transform, adjust, maximize, minimize, remove, substitute, modify  **CIM:** S1.9 **R** Uses strategies, such as those found in SCAMPER (Eberle, 1996), McKim (1980), Roukes (1984), to alter/generate visual images and how they are perceived. | Creative Thinking Strategies: SCAMPER | **Concepts/Skills**: SCAMPER  **Activities**: Visual-Verbal Sketchbook  **Suggested Lesson:** Sculpture (Clay, Paper, Mixed Media, etc)  **Artist(s)/Artwork(s):**  **Resources**: Download SCAMPER documents at <http://igniteart.weebly.com/creativity.html>  **Ongoing**: Self-reflection, Mood/Feeling, Analogy  **Questioning Strategies:**  **Five Core Questions for Creativity Development** (See above, Week 2)  ADDITIONAL QUESTIONS: What if I consider it backwards? What if I try doing the exact opposite of what I originally intended? What else is like it? Is there something similar to it, but in a different context?  What can be magnified or made larger? What can be exaggerated or overstated?  What can be made higher, bigger or stronger? What can be duplicated? Can I make multiple copies? Can I add extra features or somehow add extra value?  How can I simplify it? What parts can be understated or removed without altering its function? What’s non-essential or unnecessary? If I knew nothing about it, would I figure out the purpose of this idea? Should I split it into different parts? What other arrangement might be better? Can I interchange components? Are there other patterns, layouts or sequences I can use? Can I change pace or change the schedule of delivery? Why is this important? Who says? Is it important for you, for the audience, or both? What can help make it better? |
| **Week 30** | DOK Level 3  Critique  Exploring,  Connecting,  Expressing | **Art GPS: VA5MC.2.d** Student explores and invents artistic conventions (styles, techniques) to connect and express visual ideas.  **CCGPS:** CCRAS – W.2  AWL: Strategy, transform, adjust, maximize, minimize, remove, substitute, modify  **CIM:** S1.9 **R** Uses strategies, such as those found in SCAMPER (Eberle, 1996), McKim (1980), Roukes (1984), to alter/generate visual images and how they are perceived. | Creative Thinking Strategies: SCAMPER | **Concepts/Skills**: SCAMPER  **Activities**: Visual-Verbal Sketchbook  **Suggested Lesson:**  **Artist(s)/Artwork(s):**  **Resources:** Download SCAMPER documents at <http://igniteart.weebly.com/creativity.html>  **Ongoing**: Self-reflection, Mood/Feeling, Analogy  **Questioning Strategies:**  **Five Core Questions for Creativity Development** (See above, Week 2)  ADDITIONAL QUESTIONS: See Questions for Weeks 28 and 29 |
| **Week 31** | PT  Drawing/  Writing  DOK Level 2  Interprets  Evaluates | **Art GPS:** **VA5AR.2.e** Student interprets and evaluates artworks through thoughtful discussion and speculation about the mood, theme, and intentions of those who created a work of art.  **CCGPS:** CCRAS – R. 5  CCRAS – SL.1  AWL: Strategy, transform, adjust, maximize, minimize, remove, substitute  **CIM:** S1.9 **R** Uses strategies, such as those found in SCAMPER (Eberle, 1996), McKim (1980), Roukes (1984), to alter/generate visual images and how they are perceived. | Creative Thinking Strategies: SCAMPER | **Concepts/Skills**: SCAMPER  **Activities**: VTS Images 19 & 20; Visual-Verbal Sketchbook  **Suggested Lesson:**  **Artist(s)/Artwork(s):**  **Resources**: 5th Grade VTS PPT: VTS Image 19.) 3. Image 5.7.1 Rembrandt van Rijn. Jacob Blessing the Sons of Joseph. Oil on canvas, 68 x 82 in. Staatliche Museen Kassel, Kassel, Germany. VTS Image 20.) Image 5.7.2 Rembrandt van Rijn. The Sampling-Officials of the Amsterdam Draper’s Guild (‘De Staalmeesters’). 1662. Oil on canvas, 75 1/2 x 110 in. Rijksmuseum, Amsterdam, The Netherlands.  Download SCAMPER documents at <http://igniteart.weebly.com/creativity.html>  **Ongoing**: Self-reflection, Mood/Feeling, Analogy  **Questioning Strategies:**  **Five Core Questions for Creativity Development** (See above, Week 2)  ADDITIONAL QUESTIONS: See Questions for Weeks 28 and 29 |
| **Week 32** | All PT  DOK Level 2  Distinguish  Recognition | **Art GPS:** Multiple Standards Aligned with SLO Post Assessment (See all standards above)  **CCGPS:** CCRAS – W.2  AWL: Multiple  **CIM:** Multiple | Review | Review and Remediate |
| **Week 33** | All PT  DOK Level 4  Create, Combine, Modify | **Art GPS:** Multiple  **CCGPS:** CCRAS – W.7  AWL: Multiple  **CIM:** Multiple |  | **Performance Task Post-Assessment Part 1** |
| **Week 34** | All PT  DOK Level 4  Create, Combine, Modify | **Art GPS:** Multiple  **CCGPS:** CCRAS – W.7  AWL: Multiple  **CIM:** Multiple |  | **Performance Task Post-Assessment Part 2** |
| **Week 35** | All PT  DOK Level 4  Create, Combine, Modify | **Art GPS:** Multiple  **CCGPS:** CCRAS – W.7  AWL: Multiple  **CIM:** Multiple |  | **Performance Task Post-Assessment Part 3** |
| **Week 36** | All PT  DOK Level 4  Create, Combine, Modify | **Art GPS:** Multiple  **CCGPS:** CCRAS – W.7  AWL: Multiple  **CIM:** Multiple |  | **Performance Task Post-Assessment Part 4** |