

# 2013 – 2014 Visual Arts Curriculum Map

*The Pathway to the Promise.*

Fifth Grade: ENDURING UNDERSTANDING | **Art expresses who we are** | Culminating Project: **Identity: Art expresses who we are**

FIRST GRADING PERIOD (Up to 8 classes)

Month / pacing      learning intentions and outcomes      Suggested projects

<p>September   October</p>	<p><i>Big Ideas referenced at the end of this document</i></p> <p>BI 1. LI Student will know the proportions of the human body and face</p> <p>BI 1 LO Student will create compositions demonstrating knowledge of value.</p> <p>Essential Question: Why is the light in “Night Spirits” so important? What state of mind does the artist convey through the use of light, figure, and environment?</p> <p>Vocabulary: <b>Value:</b> How light or dark a color is. <b>realism:</b> A style of art that shows objects or scenes as they might look in everyday life.</p>	<p><b><i>Our Faces in Light</i></b></p> <p>Davis, grade level 5, pg. 6</p> <p>Artists pay close attention to the quality of the light on our faces. Light and shading is a way to express mood, and personality.</p> <p>Review value, and value scale</p> <p>Create a self-portrait with a strong light source</p> <p>Artist note: from Pittsburgh artist William DeBernardi</p> <p>“Along with traditional figure painting. I have been concentrating on a series of paintings that depict figures in various environments and activities. With these paintings I have tried to explore nonverbal communication based on interaction with environment, state of mind and social ritual. They have ranged in size from a small snapshot-like format to life-sized depictions.”</p> <div data-bbox="724 971 1186 1461" data-label="Image"> </div> <p>DeBernardi, W. - Night Spirits</p>
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October  
November

BI 4. LI Artists don't work in isolation: artists are influenced by current events, celebrations or the time and place where they live.

BI 5 LO Examine masterworks in order to reflect on the ways artists are influenced by work, environment, culture, community.

Vocabulary:

**culture:** a society or civilization marked by distinctive concepts, habits, skills, and art forms

**formal criticism:** An approach to art criticism that concentrates on the elements and design elements of works of art.

Use the painting and informational text to answer the following questions:

Why would the "Pittsburgh Landscape" be considered *Born of Fire*?

What are the symbols you find in both the text and "Pittsburgh Landscape" painting?

What is the artist's message?

What specific elements in the painting/text support your interpretation?

How does the use of light impact the message?

Art as a record of history

*Born of Fire: Pittsburgh, The Valley of Work*



"Pittsburgh Landscape" (1935) by Olive Nuhfur (PPS Friends of Art Collection) above

Informational text below by Barbara Jones (2006) Westmoreland Museum of American Art, p. 27-28

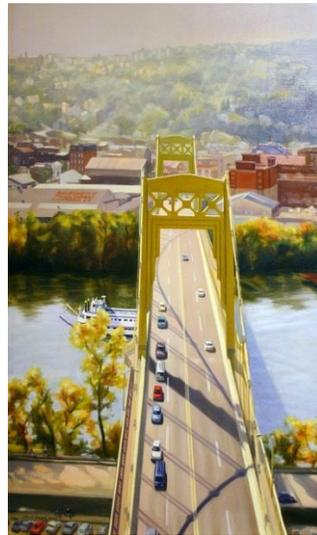
By 1920, Pittsburgh's riverbanks had become industrial "corridors," lined with railroad tracks, mills, docks and wooden and metal "cells," designed to facilitate unloading of barges, while gantry and other cranes and hoists moved materials back and forth between processes in the mills, the railroad tracks, and the rivers. The sight for some, such as Robert A. Woods of the *Pittsburgh Survey*, was spectacular, and Woods wrote admiringly of the "involved panorama of the rivers, the ... long ascents and steep bluffs, the visible signs everywhere of movement, of immense forces at work – the pillar of smoke by day, and at night the pillars of fire against the background of hillsides strewn with jets of light."

Pittsburgh's industrial growth required an unprecedented expansion of the labor force. Although migrations from the countryside and later by African Americans from the South were important sources of labor, foreign – born immigrants provided the critical mass of both skilled and unskilled ironworkers. (p.27) In 1928, the Monongahela mills (Eliza and J&L furnaces) were sending 4,300 tons of hot metal a day to the South Side plants. Ladle cars crossed over the Hot Metal Bridge, to spill the molten iron into the river, which would have dramatic effects on the environment.

If conditions were difficult in the mills, they were not much better for workers and their families living in adjacent city neighborhoods and steel towns. The smoke, din, and dirt emanating from the mills settled over the nearby houses, which were tightly crammed together, cheaply built, overcrowded, and inadequately serviced in terms of both running water and sewers. Backyard privies and poorly drained and unpaved streets created a muddy landscape. Low wages, sporadic production downturns, strikes, and the prospect of injury to the breadwinners barely sustained families of unskilled workers. Wives worked as hard as men to keep their families afloat taking in piece works or caring for boarders to make

ends meet. Children sacrificed education to help with chores and bring in additional money for the family.

Compare the painting below, “*Morning on the Monongahela*” by Pittsburgh artist Lilli Nieland (2004) with the “*Pittsburgh Landscape*” above by Olive Nuhfur. Both artists have captured aspects of the Monongahela river. Describe the formal elements in both paintings. How has the image of Pittsburgh rivers changed between 1935 and 2004? What types of transportation, architecture, landscape, and neighborhoods surround these workplaces? How do you know it is Pittsburgh portrayed in both paintings?



Suggested Project

### **Similarities and Differences**

Create a work of art transforming historical influences with modern styles.

Consider how artists living at different times and in the same place have represented similar subject matter in very different ways. Create a work of art combining both time periods studied, transforming the historical influences with modern styles. Examples include: redesign an automobile, bridges, trains, building, chair, appliances that combine new and old styles.

# 2013 – 2014 Visual Arts Curriculum Map

## SECOND GRADING PERIOD (up to 8 classes)

Month / pacing	learning intentions and outcomes	suggested project	Resources
December January	<p>BI 5: LO: Students will compare and contrast works of art to determine their value.</p> <p><b>Aesthetic:</b> ideas about what is beautiful or pleasurable to the senses such as mood and feelings</p>		<p><b>Who decides the value of art?</b> Students will spend play money to push discussion of how we determine value in art.</p> <p>Debate the aesthetic value of form over function. Which provides more value, the unique creativity evident in the work of art, or the value for the purpose the object provides.</p> <p>Group students into pro or con groups. Both student groups are presented with the same work of art. Each side outlines their arguments. A third group of students will decide which group made the most convincing argument and receives the largest sum of money.</p> <p><i>This activity can be done before or following the quilting project.</i></p>
	<p>Essential Question: Which has more value (form or function) and why</p> <p>BI1and 3 LO Create a work of art to preserve family history/culture BI4 LI Art is a way to pass on culture</p>		<p><b>A tradition of quilting</b> <b>Davis, grade level 5, page 42 - 47</b> Students will understand that from generation to generation, quilts are a way for many cultures to hand down traditions. Quilts are handed down from elder artists to tell their stories as well as function as a source of warmth, comfort and well- being. Students will decide the value of the quilts. Reference: pg. 42- 47.</p>

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		<p>People use works of art to honor their history. Create a yarn painting incorporating symbols representing the students family's history. (pg. 46)</p>
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# 2013 – 2014 Visual Arts Curriculum Map

THIRD GRADING PERIOD (up to 7 classes) | Culminating Project: **Identity: Expresses who we are.**

Month / pacing

<p>February March April</p>	<p><b>SUBJECT/COURSE:</b> Fifth Grade Big Idea(s)      <b>Identity: Art expresses who we are</b></p> <p>Fifth Grade visual artists will demonstrate a proficient understanding of formal critical analysis, and the use of visual symbols to reflect identity, in a two dimensional or three dimensional self-portrait employing the elements and principles of art to communicate an artistic message.</p> <hr/> <p><b>ESSENTIAL QUESTIONS</b> How does art reflect identity?</p> <hr/> <p><b>Learning Intentions</b></p> <p>BI3 LI: Students will create a work of art that references personal identity.</p> <p><b>Vocabulary</b> <b>Intermediate:</b> a color made by mixing a secondary color with a primary color. Blue-green, yellow-orange <b>Identity:</b> The qualities and beliefs that make that person different from others.</p> <hr/> <p><b>Learning Outcomes</b></p> <p>BI3 LO: Apply color theory to a work of art, using triads (primary, secondary and intermediate colors) to express mood and identity. BI4 LO: Use formal criticism to reflect on personal artistic messages</p> <p>NACCS: Artistically literate citizens use a variety of artistic media, symbols and metaphors to independently create and perform work that expresses/conveys/communicates their own ideas, and are able to respond by analyzing and interpreting the work of others.</p>
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# 2013 – 2014 Visual Arts Curriculum Map

## ASSESSMENTS

Rubric

Objective Checklist

Critique (mid-point critique of student work as a formative assessment)

## ACTIVITIES

Student will create a symbolic (2-d or 3-d) self-portrait that communicates personal identity.

## RESOURCES

Davis, grade level 5, Unit 1, lesson 1, *Expressive Faces* and lesson 5 *Paintings about people*

Davis, grade level 5, Unit 5, lesson 29, *Symbol Systems*

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## FOURTH GRADING PERIOD (up to 6 classes)

Month / pacing	learning intentions and outcomes	suggested projects
<p>April May</p>	<p>BI 1: LI Artists use tools and resources as well as their own experiences and skills to create art.</p> <p>BI 5: LO Students will evaluate the advantages and disadvantages of using different mediums (e.g., a person’s life story in both print and multimedia) to present a particular topic or idea.</p> <p>Vocabulary <b>Vessel:</b> a container to hold something</p> <p>Essential Questions: What is the benefit of using a 3-dimensional, rather than 2-dimensional object to convey a message?</p> <p>NACCS: Artistically literate citizens know and understand artwork from varied historical periods and cultures, and actively seek and appreciate diverse forms and genres of artwork of enduring quality/significance. They also understand relationship among the arts, and cultivate habits of searching for and identifying patterns and relationships between the arts and other knowledge.</p>	<p><b>Vessels with a message</b> Davis, grade level 5, unit 5 lesson 29, pg. 144-45 The Maya were one of the most advanced civilizations in the Americas, known for excelling in architecture, mathematics, and astronomy, as well as developing a complex alphabet of symbols that enabled them to record their history and beliefs on temple walls, in books, and on ceramic vessels. Remind students that people of all cultures have used art as a means to communicate identity. In many cultures, artworks were both objects of beauty and a way to share knowledge to hand down as a legacy. Create a clay vessel that illustrates your life history, talents or beliefs.</p> <p><b>A different type of vessel:</b> Students will create a packaging design for their favorite music, food, or activity. The packaging should sell the product through mood, compelling or interesting composition, with a specific audience in mind. Compare and contrast the Mayan vessels with the packaging design.</p>

LI= learning intentions (what we intend for students to know)

LO= learning outcomes (the outcome we want students to do)

Big Ideas:

1. The skills, techniques, elements and principles of the arts can be learned, studied, refined and practiced. (PA Standard 1/production)
2. Artists use tools and resources as well as their own experiences and skills to create art. (PA Standard 1/production)
3. The arts provide a medium to understand and exchange ideas. (PA Standard 1/elements and principles/production)
4. Humans have expressed experiences and ideas through the arts throughout time and across cultures. (PA Standard 2/ art history)
5. There are formal and informal processes used to determine the quality of works in the arts. (PA Standards 3/ critical analysis)
6. People use both aesthetic and critical processes to assess quality, interpret meaning and determine value. (PA Standards 4/ aesthetics)

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