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# Visual Arts

Edgenuity, Inc

Submitted: Mar 19, 2018

Decision: Apr 9, 2018

## Submission Feedback

**APPROVED**

### Basic Course Information

<b>Title:</b>	Visual Arts
<b>Transcript abbreviations:</b>	
<b>Length of course:</b>	Full Year
<b>Subject area:</b>	Visual & Performing Arts (F) / Visual Arts
<b>UC honors designation?</b>	No
<b>Prerequisites:</b>	None
<b>Co-requisites:</b>	None
<b>Integrated (Academics / CTE)?</b>	No
<b>Grade levels:</b>	9th, 10th, 11th, 12th
<b>Course learning environment:</b>	Online

#### Online course self assessment

A. Content (13)



**B. Instructional Design (11)****C. Student Assessment (7)****D. Technology (11)****E. Course Evaluation and Support (10)**

## Course Description

### Course overview:

Covering art appreciation and art history, this full year course encourages students to gain an understanding and appreciation of art in their everyday lives. Presented in an engaging format, this course provides an overview of many introductory themes: the definition of art, the cultural purpose of art, visual elements of art, terminology and principles of design, and two- and three-dimensional media and techniques. Tracing the history of art, this course offers high school students an in-depth overview of art throughout history, with lessons organized by chronological and historical order and world regions. The course includes prehistoric art; early Medieval and Romanesque art; art in the 12th, 13th, and 14th centuries; 15th-century art in Europe; 16th-century art in Italy; the master artists; high Renaissance and Baroque art; world art (which includes the art of Asia, Africa, the Americas, and the Pacific cultures); 18th- and 19th-century art in Europe and the Americas; and modern art in Europe and the Americas.

### Course content:

#### An Introduction to the Nature of Art

In this unit, students examine the essential question “What is art?” with an in-depth study of the terminology used in the study of art, and an examination of elements of artistic design. In addition to studying artistic tools and terminology, student will also explore the role of artistic perception, the cultural and political purposes of art, and learn how to analyze art to determine an artist’s purpose. Throughout the unit, students will learn how to apply artistic terminology and how to analyze art while exploring culturally significant works of art, including Leonardo di Vinci’s “Mona Lisa,” Edgar Degas’ “Dancers,” James Whistler’s “Symphony in Blue and Pink,” and woodcarvings by Tony Hunt Sr.

Throughout the course, the student’s Course Map, provided through the learning management system, serves as a dynamic and interactive scope and sequence for all course assignments. The Course Map includes course objectives and student learning outcomes, content scope and sequence, and a comprehensive outline of assignments. Students can also access an online digital notebook, or eNotes. They have a full menu of text

formatting tools and can return to their notes or print them at any time for review. Additionally, the unique direct instruction video presentations embedded in every lesson throughout the course feature highly qualified, certified instructors presenting instructional content via recorded video. Instructors guide students through concepts and skills with clear and engaging audio and visual supports that include white board demonstrations, bulleted key points, highlighted vocabulary, diagrams and photography. The video tool allows students to pause, go back, and repeat instruction as-needed. They stop at intervals throughout instruction to complete interactive tasks, self-assessing their learning progress and keeping students engaged.

### ☐ Unit Assignment(s):

For example, in the lesson [Political Purposes of Art](#), an on-screen instructor models how to analyze and describe the differences in art created as a social protest, explores the political motives of artists, and explains how political purposes in art portray power. Following the video-based tutorial, students examine World War II propaganda to determine its political purpose and to answer the question “How do these images create a different picture than what we know is true about the Nazis?” Students also analyze the political purposes of a portrait of King Henry VIII. After students complete their artistic analysis, they will complete a short writing assignment in which they analyze the political implications of portraiture in today’s political climate. Finally, students will complete an assignment in which they demonstrate their ability to recognize social and political statements in art, and create their own piece of art that expresses a commentary on a specific issue.

Students also apply what they learn in this unit in the following ways:

- **Artistic Perception:** In the lesson [Analyzing Art](#), students learn about the principles of design, and learn how to apply these principals to evaluate the use of balance, rhythm, and movement in a work of art. Students also compare and contrast individual works using the terms and concepts introduced in the tutorial. Students then evaluate the use of balance in a piece by Andy Warhol, and write a journal that discusses the subjective nature of art and art evaluation. Students write in their online journals regularly throughout the course. These questions push students to consider why procedures work, to compare and contrast related concepts, and to connect course content to the world around them. Students engage in the kind of writing that is concise, clear, and logical.
- **Creative Expression:** In the lesson [Political Purposes of Art](#), students complete an assignment in which they demonstrate their ability to recognize social and political statements in art, and apply their artistic knowledge and knowledge of political purposes in art to create their own piece of art that expresses a commentary on a specific issue.
- **Historical and Cultural Context:** In the lesson [Commemoration and Decoration](#), students explore the cultural purposes of art by investigating commemoration, documentation, and narration in art and the role these artistic forms play in society. Following the video-based tutorial, students examine the role of George Catlin’s paintings and discover why they are considered culturally and historically significant artistic documentation.
- **Aesthetic Valuing:** In the lesson [Analyzing Art](#), students learn about the principles of design, and learn how to apply these principals to evaluate the use of balance, rhythm, and movement in a work of art.

- **Connections, Relationships, Applications:** In the lesson [Media Literacy: Defining and Comparing Media](#), students explore background on the impressionist movement, and the personal style of Claude Monet. Students then use the artistic knowledge learned in this unit to compare the ways in which the art exhibit “Monet: The Early Years,” is covered by different types of media – including a local newspaper, an art periodical, and an art education website’s interview with the exhibiting museum’s deputy director. Students then complete a short writing assignment of three to four paragraphs that compares and contrasts the medium, audience, style, and overall coverage of the exhibit.

Throughout the course students complete open-ended, extended writing in the eWriting environment, which is designed to scaffold students through the writing process. Students may also access the rubric and checklist. A research tab allows students to gather information about their topic.

Students also regularly engage in higher-order thinking and discussion in a threaded discussion forum. The discussion, which is open only to students in each class, is monitored by the teacher, who can ask questions of the group or of individual students. This provides students the opportunity to communicate with each other in order to share understanding, insight, and ideas.

## Art Appreciation: Two-Dimensional Art

In this unit, students explore the characteristics of two-dimensional art with an in-depth look at commonly used two-dimensional mediums, including drawing, painting, printmaking, graphic design, and animation. Students closely examine the techniques used in each medium as well as how the media or materials used impact a two-dimensional work. Students explore historical Chinese seals and their cultural significance, and then design and create their own seals for relief printmaking. Students explore landscape paintings, including Vincent Van Gogh’s “Starry Night over the Rhone” and Guan Si’s “Landscapes in the Manner of Old Masters,” and use the research as inspiration for their own landscape painting. Finally, students research the role of two-dimensional art in the digital age by examining the evolution of animation, and write a short essay that compares and contrasts traditional and digital animation.

### Unit Assignment(s):

For example, in the lesson [Creation Workshop: Taking Shape](#), students choose an image from a selection of still-life works, and craft an analysis of the artist’s work – including an examination of the artist’s methods, techniques, and design choices. Students use the knowledge of still life and shapes learned in this lesson to create their own original still life painting or drawing.

Students also apply what they learn in this unit in the following ways:

- **Artistic Perception:** In the lesson [Creation Workshop: Taking Shape](#), students choose an image from a selection of still-life works, and craft an analysis of the artist’s work – including an examination of the artist methods, techniques, and design choices and how these impact meaning.

- **Creative Expression:** In the lesson [Creation Workshop: Taking Shape](#), students use their knowledge of still life and shapes from this lesson to create an original still life painting or drawing.
- **Historical and Cultural Context:** In the lesson [Animation](#), students investigate the history of animation and its role in modern culture, identify different animation techniques, and discuss how the computer has helped the animation process. Students then complete a short writing assignment in which they examine the historical development of the animation process and write a short essay that compares and contrasts traditional and digital animation.
- **Aesthetic Valuing:** In the lesson [Dry and Liquid Media](#), students explore how different drawing media can produce a variety of effects on a viewer, examine the different types of dry and liquid media, compare the advantages of dry media and liquid media, and explore how these different media contribute to the overall artistic value of a work.
- **Connections, Relationships, Applications:** In the lesson [Media Literacy: Ad Techniques](#), students make connections between the artistic world and the advertising world by examining different techniques used to design and target advertisements. Students then complete an assignment in which they learn how design principles and artistic elements combine to create a cohesive and creative advertising campaign, and apply those principles to create their own advertising campaign for a high school production of “Romeo and Juliet.”

### Art Appreciation: Three-Dimensional Media and Architecture

In this unit, students examine various forms of three-dimensional art and the cultural and historical significance of each of the forms. Students begin the unit by exploring the arts and crafts movement and the impact it had in the worlds of art and architecture. Next, students learn about the role of clay and metal in art and examine their history and significance. Finally, students examine the world of sculpture, learn to identify different techniques commonly found in sculpture, and research the history of assemblage and its impact on the art world. Throughout this unit, students explore notable works including Louise Nevelson’s “Sky Cathedral,” Xu Bing’s “Phoenix,” and pottery from the archaic period.

#### Unit Assignment(s):

In the lesson [Creation Workshop: Assemblage](#), students explore the history and cultural significance of assemblage using a variety of web resources, and visit an online exhibition. Following the online exhibition and web resources, students demonstrate their understanding of assemblage in a small assignment. Following the assignment, students create their own assemblage from everyday found objects, and write a reflection analyzing their process and final product.

Students also apply what they learn in this unit in the following ways:

- **Artistic Perception:** In the lesson [Arts and Crafts Movement](#), students examine the historical and cultural impact of the arts and crafts movement, and carefully examine the impact it had in the worlds of art and architecture. Throughout the lesson students compare examples of “fine art” with “functional

art” that represents the arts and craft movement, carefully examining and comparing the materials used. Students also examine the connection between art in the arts and crafts movement and its real world applications.

- **Creative Expression:** In the lesson Creation Workshop: Assemblage, students explore the history and cultural significance of assemblage using a variety of web resources and visit an online exhibition. Following the online exhibition and web resources, students demonstrate their understanding of assemblage in a small assignment. Following the assignment, students create their own assemblage from everyday found objects, and write a reflection analyzing their process and final product.
- **Historical and Cultural Context:** In the lesson Arts and Crafts Movement, students examine the historical and cultural impact of the arts and crafts movement, and carefully examine the impact it had in the worlds of art and architecture. Throughout the lesson students compare examples of “fine art” with “functional art” that represents the arts and craft movement, carefully examining and comparing the materials used. Students also examine the connection between art in the arts and crafts movement and its real world applications.
- **Aesthetic Valuing:** In the lesson Freestanding Sculpture, students explore freestanding sculpture, including sculpture in the round, and explore the different techniques and materials used when creating freestanding sculpture. Students assess a variety of different pieces of sculpture throughout the lesson, and examine the techniques used as well as analyze the artistic and cultural value for works of sculpture.
- **Connections, Relationships, Applications:** In the lesson Metal, students examine metalworking as a form of art, making connections to the various uses of metal throughout history and the cultural and historical significance of metalworking. Students examine a variety of different pieces and investigate the different processes used in crafting works of art from metal.

## Prehistoric Art and Ancient Art in the Near East and Egypt

In this unit, students explore the essential question “Why study art history?” while examining prehistoric art in Europe, the near east, and Egypt. Students begin the unit with an in-depth examination of the cultural and societal importance of studying art history, and then move on to a careful examination of some of the earliest recorded works of art history. After examining the importance of art history at a cultural level, students investigate prehistoric European art, comparing Neolithic and Upper Paleolithic cave art. Students explore the historical significance of the artistic contributions of the Sumerians, and examine art and architecture from Egypt. Students explore notable works, including the Karelian Onega petroglyphs in Russia, cuneiform tablets, a sculpture of the Neo-Sumerian ruler Gudea, and the pyramids of Giza.

### Unit Assignment(s):

In the lesson Art of Ancient Egypt 2, students explore the historical and cultural significance of the reigns of Tutankhamen and Ramses II, paying careful attention to the significant works of art and architecture created under their reigns. Students examine the writing styles and contents of the Rosetta stone and investigate the contents of The Book of the Dead.

Students also apply what they learn in this unit in the following ways:

- **Artistic Perception:** In the lesson Prehistoric Art in Europe, students examine the basic Stone Age periods and their art, analyze and compare Neolithic and Upper Paleolithic cave art, and analyze the technical aspects and cultural function of Neolithic ceramics.
- **Creative Expression:** Throughout this unit, students examine the earliest art forms known to man and their themes. Students analyze, compare, and reflect upon a variety of different artistic mediums and cultural themes that influence their work throughout the course.
- **Historical and Cultural Context:** In the lesson Art of Ancient Egypt 2, students explore the historical and cultural significance of the reigns of Tutankhamen and Ramses II, paying careful attention to the significant works of art and architecture created under their reigns. Students examine the writing styles and contents of the Rosetta stone and investigate the contents of The Book of the Dead.
- **Aesthetic Valuing:** In the lesson Art of Ancient Egypt 1, students analyze the use of Egyptian symbols in artwork, evaluate the construction methods of the pyramids of Giza, and analyze the technical elements and aesthetic value of Egyptian sculpture and the decorative elements of Egyptian tombs.
- **Connections, Relationships, Applications:** In the lesson Why Art History?, students examine the essential question “Why is art history important?”, exploring this question in a historical and cultural content. Students carefully examine the role of art history and how art history relates to the world and connects to other fields of study to help us gain a more accurate picture of humanity.

### World Art: Art in Ancient Civilizations

In this unit, students continue their exploration of art in ancient civilizations by closely examining early Jewish, Christian, Islamic, and Byzantine art, as well as early Greek, Asian, and African art. Students begin the unit by examining works from the Geometric and Classic periods of ancient Greece. Students then explore early Jewish and Islamic art, and Christian art prior to the reign of Constantine, as well as identify the golden ages of Byzantine art. Students then move on to an exploration of eastern art, carefully analyzing the nature of Indus sculpture, the artistic representations of Buddha and Esoteric Buddhist art, and themes and techniques common in the Gupta period of Indian art. Students end the unit’s art history section with a careful examination of the role of Africa as the cradle of art, history, and civilization, and explore the significance of Igbo-Ukwu as an important geological find. Students also explore significant works of this period, including the bronze helmet of Miltiades, sculpture and pottery from the Three Kingdoms, and clay works from the Jomon culture.

#### Unit Assignment(s):

In the lesson Creation Workshop: Relief Printing, students read about the history of landscape painting and study examples of paintings in the genre. Once students finish examining the landscape paintings, they write a brief analysis of the various choices in artistic design made by the artist. After students complete their analysis, they create their own original landscape painting and write a reflection about their work and their own artistic process.

Within reading assignments throughout the course, a text mark-up toolset helps students of all reading levels engage with grade-level text. Because students can access the tools they need for any activity, students can adapt the level of scaffolding for content that they find more challenging or less challenging. These tools include:

- **Read-aloud:** Students can hear any section of text read aloud.
- **Translation:** Students can have on-screen text translated into their home languages. Supported languages include Arabic, Armenian, Chinese, French, German, Haitian Creole, Hindi, Italian, Japanese, Korean, Filipino, Polish, Portuguese, Russian, Spanish, Thai, and Vietnamese.
- **Word Look-up:** Students can look up any word on the page. They can read the definitions themselves or hear the definitions read aloud.
- **Highlighters:** Students are encouraged to highlight on-screen text as they read. Highlighting tools allow students to highlight in up to four different colors. Once students are finished reading, they can collect all their highlighted text by color and insert it into their notes or into any other document.
- **Digital Sticky Notes:** Students use digital sticky notes to annotate text as they read. These notes allow students to capture thoughts, insights, and questions for later use.

Students also apply what they learn in this unit in the following ways:

- **Artistic Perception:** In the lesson Art of South and Southeast Asia, students examine and learn to differentiate between styles of ancient Indus sculpture, investigate and analyze the three schools of thought concerning artistic representation of Buddha, and end the lesson by exploring the art of the Gupta period and the key themes present in that period.
- **Creative Expression:** In the lesson Creation Workshop: Relief Printing, students read about the history of landscape painting and study examples of paintings in the genre. Once students finish examining the landscape paintings, they write a brief analysis of the various choices in artistic design made by the artist. After students complete their analysis, they create their own original landscape painting and write a reflection about their work and their own artistic process.
- **Historical and Cultural Context:** In the lesson Art of Ancient Africa, students examine Africa as the cradle of art and civilization – closely examining the art of ancient Africa from a historical and cultural/anthropological standpoint.
- **Aesthetic Valuing:** In the lesson Islamic Art, students investigate the diversity of Islamic art and discuss the role that culture plays in the artistic diversity. Students examine the architectural elements of the great mosques, and learn how these elements contribute to the aesthetic value of each. Students examine the aesthetic value of calligraphy on artwork and written work.
- **Connections, Relationships, Applications:** In the lesson Jewish, Early Christian, and Byzantine Art, students analyze the relationship between cultures to make connections and explore how religions influence art.

## Art from the Middle Ages and 15th Century Art from Northern Europe and the Iberian Peninsula



In this unit, students begin by analyzing medieval and Romanesque art in detail – focusing on Viking art, the different types of Scandinavian timber architecture, the role of monks and nuns in the production of illuminated manuscripts and gospels, and the characteristics of Romanesque art and architecture. Students then explore the Gothic style, focusing on Gothic architecture, the role of stained glass, and the characteristics typically found in Gothic-era cathedrals. Students then examine the role of painter’s guilds in the establishment of early Renaissance art – carefully analyzing the art of Giotto di Bondone – and discuss artistic trends found in northern Europe and the Iberian Peninsula in the 15<sup>th</sup> century. In this unit, students examine significant works, including illuminated manuscripts, the Durham and Notre Dame cathedrals, Nanni di Banco’s “The Assumption of the Virgin,” Lorenzo Ghiberti’s “Eastern Door of the Baptistery,” and Michelangelo’s “Pietà.”

### Unit Assignment(s):

In the lesson [Project: Cultural Collage](#), students explore definitions of culture as they relate to art and art history, examine the connection between art and culture, and write about their own cultural participation as it relates to art. Students then create an original work of art for a public space in their community that focuses on their culture, and write a dedication speech that explains how the work of art they created reflects the culture of their community. Students also participate in a discussion of their work and the work of their classmates.

Students also apply what they learn in this unit in the following ways:

- **Artistic Perception:** In the lesson [14th Century II](#), students explore the impact that the Black Death had on art and artistic themes during this period, and perform an analysis of Giotto di Bondone’s accomplishments in painting.
- **Creative Expression:** In the lesson [Project: Cultural Collage](#), students create an original work of art for a public space in their community that focuses on their culture, and write a dedication speech that explains how the work of art they created reflects the culture of their community. Students also participate in a discussion of their work and the work of their classmates.
- **Historical and Cultural Context:** In the lesson [15th Century: Northern Europe and the Iberian Peninsula II](#), students explore the historical and cultural significance of England’s first publishing house and the impact it had on the world.
- **Aesthetic Valuing:** In the lesson [15th Century: Northern Europe and the Iberian Peninsula I](#), students analyze the extensive use of hidden symbolism in the painting of Flanders, appraise the significance of Flemish altarpieces, and examine the increasing use of realism in the arts and the impact on the aesthetic value of art works.
- **Connections, Relationships, Applications:** In the lesson [Project: Cultural Collage](#), students explore definitions of culture as they relate to art and art history, examine the connection between art and culture, and write about their own cultural participation as it relates to art.

## The Renaissance Period: 15th and 16th Century Art in Europe

In this unit, students begin by examining the art of 15<sup>th</sup> century Italy – including the roles of the powerful patron families in the different Italian city-states. Students then move to a close examination of the Renaissance movement and the works of the Renaissance masters, including Leonardo da Vinci’s “Mona Lisa,” “The Last Supper,” and “Vitruvian Man,” and Michelangelo’s sculptures and Sistine Chapel ceiling frescoes.

### Unit Assignment(s):

In the lesson [Creation Workshop: Imagining Landscapes](#), students read about the history of landscape painting and view examples of paintings in the genre. Students then select a landscape painting, and write a short analysis exploring the choices an artist makes when representing a landscape, how these choices are specific to the artist’s region and historical period, and assessing the overall aesthetic value of the work. Students then create their own landscape painting and write a reflection about their work.

Students also apply what they learn in this unit in the following ways:

- **Artistic Perception:** In the lesson [The Masters I: Leonardo da Vinci](#), students examine the importance of Leonardo’s technical achievements, identify the different characteristics of the “Mona Lisa,” analyze the significance of the Vitruvian man, and explore how Leonardo’s “The Last Supper” breaks with traditional representations.
- **Creative Expression:** In the lesson [Creation Workshop: Imagining Landscapes](#), students read about the history of landscape painting and view examples of paintings in the genre. Students then select a landscape painting, and write a short analysis exploring the choices an artist makes when representing a landscape, how these choices are specific to the artist’s region and historical period, and assessing the overall aesthetic value of the work. Students then create their own landscape painting and write a reflection about their work.
- **Historical and Cultural Context:** In the lesson [16th Century Northern Europe I: Germany and France](#), students examine the impact the Reformation had on the arts in 16th century Europe, identify 16th century German artists and their works in sculpture, metalwork, and painting, and investigate the role that patrons had in Renaissance art in France.
- **Aesthetic Valuing:** In the lesson [The Masters I: Leonardo da Vinci](#), students examine the importance of Leonardo’s technical achievements, identify the different characteristics of the “Mona Lisa,” analyze the significance of the Vitruvian man, and explore how Leonardo’s “The Last Supper” breaks with traditional representations.
- **Connections, Relationships, Applications:** In the lesson [Baroque Art I: Characteristics of Art and Architecture](#), students examine and make connections between the characteristics of Baroque art and architecture, evaluate the new painting techniques used by artists in the Baroque period, and analyze Baroque sculpture by Bernini.

## Art History - World Art and 18th and 19th Century; Art Movements in Europe and the Americas

In this unit, students begin by exploring Asian, African, and Native art from North and South America, paying close attention to the techniques of Japanese ink painting, the relationship between status, art, and ancestry in Africa, and the importance of symbolism in Aztec art. Next, students explore the Rococo style and 18th century art in Europe, focusing on the role of portraiture in 18th century art and the characteristics of Italian Revival sculpture. Finally, students explore Romanticism, Impressionism, and Realism, as well as each movement's impact on art. In this unit, students examine notable works of art, including Francisco José de Goya y Lucientes' "Friar Pedro Shoots El Maragato as His Horse Runs Off," Claude Monet's "Argenteuil Basin with a Single Sailboat," and select paintings by American artist Thomas Eakins.

### Unit Assignment(s):

In the lesson Project: Sitting Pretty, students visit the Design Museum's online exhibit about chairs from different periods of history, and write one to two paragraphs about how a chair's design reflects its time. After reading about Shaker chairs, 18th-century French furniture, and the Bauhaus movement, students write an article for a design magazine.

Students also apply what they learn in this unit in the following ways:

- **Artistic Perception:** In the lesson Project: Sitting Pretty, students visit the Design Museum's online exhibit about chairs from different periods of history, and write one to two paragraphs about how a chair's design reflects its time. After reading about Shaker chairs, 18th-century French furniture, and the Bauhaus movement, students write an article for a design magazine.
- **Creative Expression:** Throughout this unit, students examine a variety of different art forms from around the globe, carefully looking at both technique and at universal themes. Students analyze, compare, and reflect upon a variety of different artistic mediums and cultural themes that influence their work throughout the course.
- **Historical and Cultural Context:** In the lesson Aztec and Inca Empires, students explore the history and the culture of the Aztec and Incan empires, and look at the connection between culture and symbols found within works of art.
- **Aesthetic Valuing:** In the lesson Romanticism, students examine the French Revolution and its impact on Romantic art, learn to identify the characteristics of French Romantic art, appraise Goya's contributions to the Spanish Romantic movement, and evaluate Romantic landscapes.
- **Connections, Relationships, Applications:** In the lesson Project: Sitting Pretty, students visit the Design Museum's online exhibit about chairs from different periods of history, and write one to two paragraphs about how a chair's design reflects its time. After reading about Shaker chairs, 18th-century French furniture, and the Bauhaus movement, students write an article for a design magazine.

## Modern Art Movements in Europe and the Americas

In this unit, students explore the modern art scene, including a close examination of Cubism, Dada, Surrealism, and Pop Art. Students carefully examine modern art in Latin America, including a detailed examination of the importance of murals in modern Mexican art, and the art of the Harlem Renaissance and the New Negro art movement. Finally, students complete a research assignment in which they investigate careers in the art world. In this unit, students explore significant works, including Picasso's "Girl with the Mandolin," Salvador Dali's "The Persistence of Memory," and Amelia Pelaez's "Hibiscus."

#### Unit Assignment(s):

In the lesson Research Workshop: Careers in Art, students explore web resources about careers in art, and then use those resources to create a table to compare artistic careers. After exploring careers in art, students select three focus careers, including at least one career that is relevant to their own community, and develop a PowerPoint presentation to present information about these careers.

Students also apply what they learn in this unit in the following ways:

- **Artistic Perception:** In the lesson Harlem Renaissance, students examine the main attributes of Harlem Renaissance art, explore and appraise the art of the New Negro movement, and examine the contributions of Jacob Lawrence to the Harlem Renaissance. Students then research an artist from this movement, and write two to three paragraphs about the artist's distinct style and how it contributed to his or her work.
- **Creative Expression:** Throughout this unit, students examine key artistic movements in modern art, analyzing a variety of different art forms from around the globe – carefully looking at both technique and universal themes. Students compare and reflect upon a variety of different artistic mediums and cultural themes that influence their work throughout the course.
- **Historical and Cultural Context:** In the lesson Modern Art in Latin America, students explore and analyze the ways modernism influenced Latin American art, and investigate the cultural importance of murals in modern Mexican art.
- **Aesthetic Valuing:** In the lesson Surrealism, students appraise the contribution of Freud to the Surrealist movement, and analyze the artistic techniques and value of different variations of Surrealism.
- **Connections, Relationships, Applications:** In the lesson Research Workshop: Careers in Art, students explore web resources about careers in art, and then use those resources to create a table to compare artistic careers. After exploring careers in art, students select three focus careers, including at least one career that is relevant to their own community, and develop a PowerPoint presentation to present information about these careers.

## Course Materials

## Multimedia

Title	Author	Director	Name of video series	Date	Website	Medium of Publication
Edgenuity Course Map	Edgenuity Inc.	[ empty ]	[ empty ]	[ empty ]	[ empty ]	Online Interactive Resource
Edgenuity Instructional Videos	Edgenuity Inc.	[ empty ]	[ empty ]	[ empty ]	[ empty ]	Online Interactive Resource
Edgenuity eNotes	Edgenuity Inc.	[ empty ]	[ empty ]	[ empty ]	[ empty ]	Online Interactive Resource
Edgenuity eWriter Tool	Edgenuity Inc.	[ empty ]	[ empty ]	[ empty ]	[ empty ]	Online Interactive Resource
Edgenuity Journal	Edgenuity Inc.	[ empty ]	[ empty ]	[ empty ]	[ empty ]	Interactive online journal

## Other

Title	Authors	Date	Course material type	Website
Focus on Florence	The Annenberg Foundation	2016	Informational Text	[ empty ]
Duomo, Florence	The Web Gallery of Art	2018	Informational Text	[ empty ]
Painting	The Courtauld Institute of Art	2018	Informational Text	[ empty ]
The Effect of Black Death on Art and Artists in the Medieval Period	History of Painters	2017	Informational Text	[ empty ]
The Renaissance - An Overview	Public Broadcasting Service	2018	Informational Text	[ empty ]
Albrecht Durer (1471-1528)	Jacob Wisse	2002	Informational Text	[ empty ]

Title	Authors	Date	Course material type	Website
Prints	The Web Gallery of Art	2018	Informational Text	[ empty ]
Domenico Theotocopuli (El Greco)	Kevin Knight	2018	Informational Text	[ empty ]
Bosch, Hieronymus	[ empty ]	2002	Informational Text	[ empty ]
18th Century European Art	Robert Cumming, The Courtauld Institute of Art	2018	Informational Text	[ empty ]
Introduction to Encounters with the Contemporary	Smithsonian Institution	2018	Informational Text	[ empty ]
Andy Warhol's Marilyn Prints	[ empty ]	1998	Photo exhibit	[ empty ]
History of Greece: Classical Greece	[ empty ]	[ empty ]	Informational Text	[ empty ]
History of Animation	Patrick James	2018	Informational Text	[ empty ]
A Walk on the Animation	Larry Lauria	2017	Informational Text	[ empty ]
Dogon equestrian or horse and rider figures	Rand African Art	[ empty ]	Images	[ empty ]
Guardian's Sphinx	Andrew Bayuk	2015	Informational Text	[ empty ]
Gods	The British Museum	2017	Informational Text	[ empty ]
Osiris	Editors at Ency. Britannica	2018	Informational Text	[ empty ]
Mandala - Sacred Geometry in Buddhist Art - Exotic India	Nitin Kumar	2000	Informational Text	[ empty ]
Art of the First Cities in the Third Millennium B.C.	The MET	2004	Informational Text	[ empty ]

Title	Authors	Date	Course material type	Website
A Rebellion Of Substance And Style: The Arts And Crafts Trail	Ylva French	2004	Informational Text	[ empty ]
Muromachi Period (1392-1573)	Dept. of Asian Art, The MET	2002	Informational Text	[ empty ]
Introduction to the Aztec Calendar	[ empty ]	[ empty ]	Informational Text	[ empty ]
Palace of Versailles	[ empty ]	[ empty ]	Informational Text	[ empty ]
Caravaggio, Michelangelo Merisi da	Nicolas Pioch	2002	Informational Text	[ empty ]
Three Kingdoms	Minneapolis Institute of Art	[ empty ]	Informational Text	[ empty ]
Greek Art in the Archaic Period	Dept. of Greek and Roman Art, The Met	2003	Informational Text	[ empty ]
Catlin Virtual Exhibition	Smithsonian American Art Museum	2008	Photo gallery	[ empty ]
Xu Bing's Chinese Phoenixes Rise in New York Cathedral	Chiu-Ti Jansen	2014	Informational Text	[ empty ]
Assemblage	The Museum of Contemporary Art	2018	Photo gallery	[ empty ]
Naidu Ratnala Thulaja	Chinese seal carvers	2018	Informational Text	[ empty ]
How to Make Relief Prints	Dominique Lecomte	2014	Informational Text	[ empty ]
Brief History of the Landscape Genre	Getty Museum	[ empty ]	Informational Text	[ empty ]
Starry Night Over the Rhone	Vincent Van Gogh	[ empty ]	Painting	[ empty ]

Title	Authors	Date	Course material type	Website
The Chicago Theater	Robert Reeves	2009	Painting	[ empty ]
Still Life with Peaches, a Silver Goblet, Grapes, and Walnuts	Jean-Siméon Chardin,	[ empty ]	Painting	[ empty ]
Still Life with Fruit Dish	Paul Cézanne	[ empty ]	Painting	[ empty ]
The Three Stages of Cubism	PBworks, Inc.	2017	Informational Text	[ empty ]
Making Sense of Marcel Duchamp	Andrew Stafford	2008	Informational Text	[ empty ]
Secrets of Viking Ships	Evan Hadingham	2000	Informational Text	[ empty ]
The Making of a Medieval Book	J. Paul Getty	[ empty ]	Informational Text	[ empty ]
The Story of Sculpture: From Clay to Bronze	Sculptureworks	[ empty ]	2001	[ empty ]
The Secret of Thumbnails	Robert Bissett	2014	Informational Text	[ empty ]
Gothic Architecture	[ empty ]	[ empty ]	Informational Text	[ empty ]
Notre Dame	Spiros Papavasiliou	2003	Informational Text	[ empty ]
A history of the Gothic period of Art and Architecture	Andrew Henry Robert Martindale	2006	Informational Text	[ empty ]
10 Essential Skills Every Graphic Designer Should Have	Joel Reyes	2009	Informational Text	[ empty ]
The Harlem Renaissance	[ empty ]	[ empty ]	Informational Text	[ empty ]



Title	Authors	Date	Course material type	Website
Argenteuil Basin with a Single Sailboat	Claude Monet	[ empty ]	Painting	[ empty ]
History of Italian Art	[ empty ]	2001	Informational Text	[ empty ]
The Papacy during the Renaissance	Michael Norris	2007	Informational Text	[ empty ]
Figural Representation in Islamic Art	The MET	2014	Informational Text	[ empty ]
Jomon Culture (ca. 10,500 - ca. 300 B.C.)	The MET	2002	Informational Text	[ empty ]
Byzantine Art and Architecture	Ellen C. Schwartz	2014	Informational Text	[ empty ]
MoMA Works of Art	David Smith	2017	Informational Text	[ empty ]
The Mexican Revolution: November 20th, 1910	[ empty ]	[ empty ]	Informational Text	[ empty ]
More about buffalo hide painting	Smithsonian Institution	[ empty ]	Informational Text	[ empty ]
The Walker Art Gallery's Henry VIII	[ empty ]	2018	Photo gallery	[ empty ]
German Propaganda Archive	[ empty ]	2001	Photo gallery	[ empty ]
Dead Bees, Nail Clippings and Priceless Art in Warhol's 'Time Capsules'	[ empty ]	2013	Informational Text	[ empty ]
ToDiscoverRussia	Alexey Gureev	2017	Informational Text	[ empty ]
A Cut-Down History of Collage	Lauren Wallach	2012	Informational Text	[ empty ]

Title	Authors	Date	Course material type	Website
What Is Culture	University of Minnesota Center for Advanced Research on Language Acquisition	2018	Informational Text	[ empty ]
Reynolda House Museum of American Art Staff	Chairs at Reynolda	2018	Informational Text	[ empty ]
Shaker Chairs	The Metropolitan Museum of Art Staff	2018	Informational Text	[ empty ]
The Bauhaus, 1919–1933	The Metropolitan Museum of Art Staff	2018	Informational Text	[ empty ]
French Furniture in the 18th Century: Seat Furniture	The Metropolitan Museum of Art Staff	2018	Informational Text	[ empty ]
Process of Wood-Cut, Printing Explained	Shimbi Shoin Ltd	1916	Informational Text	[ empty ]
Christianity and Christian Art	Minneapolis Institute of Art	2018	Informational Text	[ empty ]
Versailles	Elena Steingrad	2000	Informational Text	[ empty ]
Art Styles: Rococo Art	Michael Donald Art	2018	Informational Text	[ empty ]
Durham Cathedral: The Shrine of St. Cuthbert	The Chapter of Durham	2018	Informational Text	[ empty ]
Art Access: Rococo to Realist Art	The Art Institute of Chicago	2013	Informational Text	[ empty ]
First Meeting	Tommy Evik	1983	Informational Text	[ empty ]
History of Surrealism	[ empty ]	[ empty ]	Informational Text	[ empty ]
Leonardo da Vinci	[ empty ]	[ empty ]	Informational Text	[ empty ]
Michelangelo Paints the Sistine Chapel	[ empty ]	2005	Informational Text	[ empty ]

Title	Authors	Date	Course material type	Website
Saint Peter's Basilica - History	[ empty ]	2017	Informational Text	[ empty ]
Mannerism: Bronzino (1503-1572) and his Contemporaries	Ross Finocchio	2003	Informational Text	[ empty ]
The Reformation	Jacob Wisse	2002	Informational Text	[ empty ]
Human Proportions	Don Jusko	2014	Informational Text	[ empty ]
Barfüsserkirche II (Church of the Minorites II) 1926	Lyonel Feininger	1998	Informational Text	[ empty ]
Explore/Money	The British Museum	2017	Informational Text	[ empty ]
Edgenuity Student Support for Text-based Assignments: Literacy Scaffolds and Supports	Edgenuity Inc.	[ empty ]	Online Interactive Resource	[ empty ]

## Additional Information

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 7708203767 ext.

**Course Author:**

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