

# Wyoming Department of Education Required Virtual Education Course Syllabus

## Washakie County School District # 1

Program Name	Washakie #1 Online	Content Area	FA
Course ID	WOL-VA2F1	Grade Level	2
Course Name	WOL-Art 2	# of Credits	NA
SCED Code	NA	Curriculum Type	K12 Fuel Education

### COURSE DESCRIPTION

Following the timeline of the K12 History program, second grade Art lessons introduce students to the art and architecture of ancient Rome, medieval Europe, Islam, Mexico, Africa, China, and Japan.

Students will:

- Examine elements and principles of art, such as line, shape, pattern, and more
- Study and create self-portraits, landscapes, sculptures, and more
- Create artwork similar to works they learn about, using many materials and techniques—after studying Winslow Homer’s Snap the Whip, students paint their own narrative landscape and design stained glass windows inspired by the Cathedral of Notre Dame in Paris

### WYOMING CONTENT AND PERFORMANCE STANDARDS

STANDARD#	<a href="#">BENCHMARK (Standard/Indicator) Use the Standards and Benchmarks as Spreadsheets</a>
FPA4.1.A.1	Students create and revise original art to express ideas, experiences and stories.
FPA 4.1.A.2	Students investigate and apply a variety of materials, resources, technologies and processes to communicate experiences and ideas through art.
FPA 4.1.A.3	Students apply the elements and principles of design to their artwork.
FPA 4.1.A.4	Students collaborate with others in creative artistic processes.
FPA 4.1.A.5	Students use art materials and tools in a safe and responsible manner.
FPA 4.1.A.6	Students complete and exhibit their artwork.
FPA 4.2.A.1	Students observe and describe in detail the physical properties of works of art.
FPA 4.2.A.2	Students respond to art, using vocabulary that describes subjects, themes and symbols.
FPA 4.2.A.3	Students describe works of art using the language of artistic elements and principles.
FPA 4.2.A.4	Students explain their preference for specific works.
FPA 4.3.A.1	Students know that the visual arts have both a history and specific relationships to various cultures.
FPA 4.3.A.2	Students identify specific works of art as belonging to particular cultures, times, and environments.
FPA 4.3.A.3	Students understand that history, environment, culture, and the visual arts can influence each other.
FPA 4.4.A.1	Students identify connections between the visual arts and other disciplines in the curriculum.
FPA 4.4.A.2	Students identify careers and recreational opportunities in the visual arts.
FPA 4.4.A.3	Students recognize visual artists in their family and community and explore how these artists create their work.
FPA 4.4.A.4	Students demonstrate appropriate behavior in a variety of art settings.

Scope and Sequence		
UNIT OUTLINE	STANDARD#	OUTCOMES OBJECTIVES/ STUDENT CENTERED GOALS
1 Let's Get Started 1 Introduction: Looking at Art	FPA4.1.A.1-5 FPA4.2.A.1-4	Identify art that looks real and art that looks make-believe. Identify one form of art such as paintings or architecture. Create an artwork that shows a place.
1 Let's Get Started 2 Introducing Portrait and Self-Portrait	FPA4.1.A.1-5 FPA4.2.A.1, 4	Define portrait and self-portrait. Identify a portrait. Draw a self-portrait.
1 Let's Get Started 3 How Artists Use Line	FPA4.1.A.1-5 FPA4.2.A.1-4	Identify two different kinds of lines, such as straight and wavy, in natural or man-made objects. Identify two different kinds of lines, such as diagonal and curved, in artworks. Transform a variety of pre-drawn lines into complete pictures.
1 Let's Get Started 4 Lines in a Great Wave, Part 1	FPA4.1.A.1-6 FPA4.2.A.1-4 FPA4.3.A.1-3 FPA4.4.A.1, 3, 4	Describe two events in the life of Katsushika Hokusai or characteristics of his art, such as their use of lines to show movement in artworks. Identify one kind of line, such as diagonal or curved, that shows movement in artworks. Draw using lines that suggest movement.
1 Let's Get Started 5 Lines in a Great Wave, Part 2	FPA4.1.A.1-6 FPA4.2.A.1-4	Identify one kind of line, such as diagonal or curved, that shows movement. Complete an artwork that has lines suggesting movement by painting it.
1 Let's Get Started 6 Sketchbook: Leonardo da Vinci	FPA4.1.A.1-5 FPA4.2.A.1, 4	Identify the difference between sketches and drawings. Create a sketch and a drawing of an object using lines.
1 Let's Get Started 7 Read about Art and Artists: Marc, Ganku, and Wyeth	FPA4.2.A.1-4 FPA4.3.A.1-3 FPA4.4.A.1-4	Compare and contrast artworks by Franz Marc, Kishi Ganku, and N.C. Wyeth and those found in the Lascaux Caves in France. Demonstrate mastery of the knowledge and skills taught in this unit.
2 Shapes and Colors 1 How Artists Use Shapes	FPA4.1.A.1-5 FPA4.2.A.1-4 FPA4.3.A.1-3 FPA4.4.A.1, 3, 4	Identify two shapes in artworks, such as a circle and a rectangle. Identify two kinds of lines in artworks, such as straight and thin. Describe two events in the life of Joan Miro or characteristics of his art, such as his imaginative use of lines and shapes. Draw using many lines and shapes.
2 Shapes and Colors 2 Paper Cutout Shapes, Part 1	FPA4.1.A.1-6 FPA4.2.A.1-4 FPA4.3.A.1-3 FPA4.4.A.1, 3, 4	Describe two events in the life of Henri Matisse or characteristics of his art, such as the fact that he was born in France and that he used paper cutouts to create pictures. Identify two shapes in artworks, such as a circle or triangle. Begin to create a picture showing a place by cutting shapes from paper.
2 Shapes and Colors 3 Paper Cutout Shapes, Part 2	FPA4.1.A.1-6 FPA4.2.A.1-4	Identify two shapes in artworks, such as rectangles and triangles. Identify overlapping shapes in an artwork. Finish cutting and gluing shapes to create a picture of a place.
2 Shapes and Colors 4 The Artist's Palette: Primary and Secondary Colors	FPA4.1.A.1-5 FPA4.2.A.1-4	Identify primary and secondary colors in artworks. Name the primary colors that make a secondary color. Paint a picture of an animal by mixing primary colors to create secondary colors.
2 Shapes and Colors 5 How Artists Paint with Colors	FPA4.1.A.1-5 FPA4.2.A.1-4	Identify the primary and secondary colors in artworks. Identify tints and shades in artworks. Use primary colors to make secondary colors, and white and black to make tints and shades in a painting.
2 Shapes and Colors 6 A Cat of Many Colors	FPA4.1.A.1-5 FPA4.2.A.1-4	Identify the primary and secondary colors in artworks. Identify tints and shades in artworks. Create a cat from hand-painted paper.
2 Shapes and Colors 7 Read about Art and Artists: Matisse, Lichtenstein, Calder, and Klee	FPA4.2.A.1-4 FPA4.3.A.1-3 FPA4.4.A.1, 3, 4	Compare and contrast The Goldfish Bowl by Henri Matisse, Goldfish Bowl, II by Roy Lichtenstein, The Fish by Alexander Calder, and Fish Magic by Paul Klee. Demonstrate mastery of the knowledge and skills taught in this unit.
3 Let Me Repeat Myself: Patterns 1 Patterns Are Everywhere	FPA4.1.A.1-5 FPA4.2.A.1-4	Identify a pattern in artworks, such as patterns created by repeated lines, shapes, or colors. Create a stencil print showing patterns.
3 Let Me Repeat Myself: Patterns 2 Patterns in a Rain Forest, Part 1	FPA4.1.A.1-6 FPA4.2.A.1-4 FPA4.3.A.1-3 FPA4.4.1,3,4	Describe two events in the life of Henri Rousseau or characteristics of Rousseau's art, such as the fact that Rousseau used imagination to make paintings of rain forests, and that Rousseau's paintings are filled with patterns. Identify two patterns in artworks, such as patterns created by repeated lines, shapes, or colors. Identify two variations of a color in artworks, such as tints and shades. Begin creating a tropical landscape with patterns by making the setting.
3 Let Me Repeat Myself: Patterns 3 Patterns in a Rain Forest, Part 2	FPA4.1.A.1-6 FPA4.2.A.1-4	Identify two patterns in artworks, such as patterns created by repeated lines, shapes, or colors. Describe how overlapping shapes can be used to show distance. Continue working on a tropical landscape by making paper animals with patterns.

Scope and Sequence		
UNIT OUTLINE	STANDARD#	OUTCOMES OBJECTIVES/ STUDENT CENTERED GOALS
3 Let Me Repeat Myself: Patterns 4 Patterns in a Rain Forest, Part 3	FPA4.1.A.1-6 FPA4.2.A.1-4	Identify two patterns in artworks, such as patterns created by repeated lines, shapes, or colors. Identify overlapping shapes in artworks. Finish making a tropical landscape by adding animals with patterns and other details.
3 Let Me Repeat Myself: Patterns 5 Read about Art and Artists: Audubon, van Gogh, Brancusi, O'Keeffe	FPA4.2.A.1-4 FPA4.3.A.1-3 FPA4.4.1-, 3, 4	Compare and contrast American Flamingo by John James Audubon, Wheatfield with Crows by Vincent van Gogh, Bird in Space by Constantin Brancusi, and Black Bird over Snow-Covered Red Hills by Georgia O'Keeffe. Demonstrate mastery of the important knowledge and skills taught in this unit.
4 How Artists See Animals 1 Using Texture	FPA4.1.A.1-5 FPA4.2.A.1-4	Describe one texture, such as bumpy, in nature or in a man-made object. Describe one texture, such as soft, in an artwork. Describe how artists create texture in realistic artworks. Show texture in a drawing of an animal.
4 How Artists See Animals 2 Abstract Art	FPA4.1.A.1-5 FPA4.2.A.1-4	Identify and describe realistic artworks. Identify and describe abstract artworks. Create an abstract drawing of an animal.
4 How Artists See Animals 3 Sculpture	FPA4.1.A.1-6 FPA4.2.A.1-4	Describe the differences between shapes and forms. Identify the following basic forms: cube, cylinder, sphere, cone. Identify a form in a sculpture. Create a clay sculpture of an animal.
4 How Artists See Animals 4 Abstract Sculpture	FPA4.1.A.1-6 FPA4.2.A.1-4	Describe the differences between shapes and forms. Identify artworks as realistic or abstract. Create an abstract sculpture of an animal using found objects.
4 How Artists See Animals 5 Read about Art and Artists: Rousseau, Sargent, Jew, Sheng-mo	FPA4.2.A.1-4 FPA4.3.A.1-3 FPA4.4.1,3,4	Compare and contrast The Snake Charmer by Henri Rousseau, Crocodiles by John Singer Sargent, Lizard Head by Robert Jew, and Frog on a Lotus Leaf by Hsiang Sheng-mo. Demonstrate mastery of the important knowledge and skills taught in this unit.
5 How Artists See People: Portraits and Self-Portraits 1 Portrait and Self-Portrait	FPA4.1.A.1-5 FPA4.2.A.1-4	Define portrait and self-portrait. Identify a portrait. Draw a portrait that shows a person's individual features.
5 How Artists See People: Portraits and Self-Portraits 2 Draw and Color a Self-Portrait, Part 1	FPA4.1.A.1-6 FPA4.2.A.1-4 FPA4.3.A.1-3 FPA4.4.A.1-4	Describe two events in the life of Joseph Whiting Stock or characteristics of his art, such as the fact that he was paralyzed and the fact that he often painted pictures showing children with their toys or pets. Define portrait and self-portrait. Draw a self-portrait showing objects and a setting that have personal importance.
5 How Artists See People: Portraits and Self-Portraits 3 Draw and Color a Self-Portrait, Part 2	FPA4.1.A.1-6 FPA4.2.A.1-4	Describe one feature of a portrait, such as the setting. Finish a self-portrait by adding color.
5 How Artists See People: Portraits and Self-Portraits 4 Cut and Paste Self-Portrait, Part 1	FPA4.1.A.1-6 FPA4.2.A.1-4	Describe two features of portraits that make them look realistic, such as realistic eye shape and realistic skin color. Begin to create a self-portrait using cut and glued paper.
5 How Artists See People: Portraits and Self-Portraits 5 Cut and Paste Self-Portrait, Part 2	FPA4.1.A.1-6 FPA4.2.A.1-4	Describe two features of portraits that make them look realistic, such as realistic eye shape and realistic skin color. Begin to create a self-portrait using cut and glued paper.
5 How Artists See People: Portraits and Self-Portraits 6 Read about Art and Artists: Manet, Delaunay, Myron, Lawrence	FPA4.2.A.1-4	Compare and contrast The Races at Longchamp by Edouard Manet, The Cardiff Team by Robert Delaunay, The Discus Thrower by Myron, and Munich Olympic Games by Jacob Lawrence. Demonstrate mastery of the important knowledge and skills taught in this unit.
6 The View from Far and Near: Landscape and Still Life 1 Near and Far in Landscapes	FPA4.1.A.1-5 FPA4.2.A.1-4	Identify a landscape painting. Identify the horizon line in a landscape. Identify foreground and background in a landscape painting. Define landscape. Draw a landscape with a horizon line, foreground, and background.
6 The View from Far and Near: Landscape and Still Life 2 A River Runs Through, Part 1	FPA4.1.A.1-6 FPA4.2.A.1-4	Define landscape. Identify the horizon line in a landscape painting. Identify the foreground and background in a landscape painting. Begin creating a landscape by making tree trunks and branches.
6 The View from Far and Near: Landscape and Still Life 3 A River Runs Through, Part 2	FPA4.1.A.1-6 FPA4.2.A.1-4	Identify a landscape painting. Identify the foreground and background in a landscape. Finish creating a landscape by painting a river and adding leaves to trees.

Scope and Sequence		
UNIT OUTLINE	STANDARD#	OUTCOMES OBJECTIVES/ STUDENT CENTERED GOALS
6 The View from Far and Near: Landscape and Still Life 4 Seascapes, Part 1	FPA4.1.A.1-6 FPA4.2.A.1-4	Identify a seascape painting. Identify the horizon line in a seascape painting. Identify a color reflected on the surface of the water in a seascape painting. Begin creating a seascape by painting the sky and water.
6 The View from Far and Near: Landscape and Still Life 5 Seascapes, Part 2	FPA4.1.A.1-6 FPA4.2.A.1-4	Identify a reflection in a seascape painting. Identify the foreground and background in a seascape painting. Finish creating a seascape by adding paper boats.
6 The View from Far and Near: Landscape and Still Life 6 Cityscapes, Part 1	FPA4.1.A.1-6 FPA4.2.A.1-4	Identify a cityscape painting. Identify an object in the foreground and background of a painting. Identify rectangular shapes in a cityscape. Begin creating a cityscape by making paper buildings.
6 The View from Far and Near: Landscape and Still Life 7 Cityscapes, Part 2	FPA4.1.A.1-6 FPA4.2.A.1-4	Define cityscape. Identify one pattern in a cityscape, such as a pattern of rectangles. Finish creating a cityscape by printing patterns of windows and adding other details.
6 The View from Far and Near: Landscape and Still Life 8 Still Life Painting, Part 1	FPA4.1.A.1-6 FPA4.2.A.1-4	Define still life. Identify a still life painting. Begin a still life by drawing an arrangement of objects on a table.
6 The View from Far and Near: Landscape and Still Life 9 Still Life Painting, Part 2	FPA4.1.A.1-6 FPA4.2.A.1-4	Define still life. Identify a still life painting. Finish a still life by adding paint.
6 The View from Far and Near: Landscape and Still Life 10 Read about Art and Artists: Chardin, Cassatt, Calder, Green	FPA4.2.A.1-4	Compare and contrast Soap Bubbles by Jean-Baptiste-Simion Chardin, Children Playing on the Beach by Mary Cassatt, The Circus by Alexander Calder, and Annette's Dolls by Jonathan Green. Demonstrate mastery of the knowledge and skills taught in this unit.
7 Storytelling in Art 1 Storytelling in Art, Part 1	FPA4.1.A.1-6 FPA4.2.A.1-4	Describe the visual story in a painting. Begin creating an artwork that tells a visual story by painting the setting.
7 Storytelling in Art 2 Storytelling in Art, Part 2	FPA4.1.A.1-6 FPA4.2.A.1-4 FPA4.3.A.1-3 FPA4.4.A.1-4	Describe two events in the life of Winslow Homer or characteristics of Homer's art, such as the fact that Homer painted scenes showing people in various locations, and that Homer painted realistic pictures. Finish creating an artwork that tells a visual story by making people and other details.
7 Storytelling in Art 3 Storytelling in Quilts, Part 1	FPA4.1.A.1-6 FPA4.2.A.1-4 FPA4.3.A.1-3 FPA4.4.A.1, 3, 4	Describe the visual story in an artwork. Begin creating a paper quilt that tells a visual story, inspired by Tar Beach by Faith Ringgold.
7 Storytelling in Art 4 Storytelling in Quilts, Part 2	FPA4.1.A.1-6 FPA4.2.A.1-4 FPA4.3.A.1-3 FPA4.4.A.1, 3, 4	Describe two events in the life of Faith Ringgold or characteristics of her art, such as the fact that she made painted quilts that tell stories and that sewing was a tradition in her family. Finish creating a paper quilt that tells a visual story, inspired by Tar Beach by Faith Ringgold.
7 Storytelling in Art 5 Art from Art	FPA4.1.A.1-6 FPA4.2.A.1-4	Describe an artist's source of inspiration. Draw a picture inspired by the works of Vincent van Gogh or Faith Ringgold.
7 Storytelling in Art 6 What's Going On in There?	FPA4.1.A.1-6 FPA4.2.A.1-4	Describe the visual story in an artwork. Draw a scene that tells a visual story, as viewed through a doorway.
7 Storytelling in Art 7 Read About Art and Artists: Parrish, Picasso, Chagall, Homer	FPA4.1.A.1-6 FPA4.2.A.1-4 FPA4.3.A.1-3 FPA4.4.A.1, 3, 4	Compare and contrast The Reluctant Dragon by Maxfield Parrish, Paulo as Pierrot by Pablo Picasso, The Magic Flute by Marc Chagall, and The New Novel by Winslow Homer. Demonstrate mastery of the knowledge and skills taught in this unit.
8 A World of Art: The Roman Empire through the Middle Ages 1 Ancient Rome, Part 1	FPA4.1.A.1-6 FPA4.2.A.1-4 FPA4.3.A.1-3 FPA4.4.A.1-4	Identify two characteristics of ancient Roman paintings or mosaics, such as the fact that the Romans made paintings on the plaster walls in their homes and that they put mosaics on the floor. Begin to draw a picture showing a window and the scene from that window.
8 A World of Art: The Roman Empire through the Middle Ages 2 Ancient Rome, Part 2	FPA4.1.A.1-6 FPA4.2.A.1-4 FPA4.3.A.1-3 FPA4.4.A.1-4	Identify two characteristics of ancient Roman art or architecture, such as the fact that Romans made paintings on the walls of their homes and that they designed buildings that were inspired by Greek buildings. Finish creating a picture of a window with a scene by adding paint.

Scope and Sequence		
UNIT OUTLINE	STANDARD#	OUTCOMES OBJECTIVES/ STUDENT CENTERED GOALS
8 A World of Art: The Roman Empire through the Middle Ages 3 Roman Sculpture	FPA4.1.A.1-6 FPA4.2.A.1-4 FPA4.3.A.1-3 FPA4.4.A.1-4	Identify one characteristic of ancient Roman sculpture, such as the fact that the Column of Trajan is covered with relief sculptures that show scenes from the emperor's military victories. Create a relief sculpture.
8 A World of Art: The Roman Empire through the Middle Ages 4 Byzantine Mosaics, Part 1	FPA4.1.A.1-6 FPA4.2.A.1-4 FPA4.3.A.1-3 FPA4.4.A.1-4	Define mosaic. Identify two characteristics of Byzantine mosaics, such as the fact that they were made by using pieces of colored glass or that they were made on the walls of churches. Begin creating a paper mosaic by drawing a picture and adding cut pieces of paper.
8 A World of Art: The Roman Empire through the Middle Ages 5 Byzantine Mosaics, Part 2	FPA4.1.A.1-6 FPA4.2.A.1-4 FPA4.3.A.1-3 FPA4.4.A.1-4	Identify two characteristics of Byzantine art or architecture, such as the fact that Byzantine mosaics were made using pieces of colored glass or that Byzantine churches had domes. Finish creating a paper mosaic.
8 A World of Art: The Roman Empire through the Middle Ages 6 The Middle Ages: Viking Art	FPA4.1.A.1-6 FPA4.2.A.1-4 FPA4.3.A.1-3 FPA4.4.A.1-4	Identify two characteristics of Viking art, such as the fact that it included expert wood carvings often made with animal designs and that it included lots of twisting and overlapping. Draw an animal design that has twisting and overlapping.
8 A World of Art: The Roman Empire through the Middle Ages 7 The Middle Ages: Stained Glass, Part 1	FPA4.1.A.1-6 FPA4.2.A.1-4 FPA4.3.A.1-3 FPA4.4.A.1-4	Identify two characteristics of cathedrals or stained glass of the Middle Ages, such as the fact that stained glass windows in cathedrals were shaped like circles or pointed arches and that stained glass windows had pictures showing wealthy people, and people and scenes from the Bible. Begin creating a stained glass window design by cutting a shape from paper and drawing a picture on it.
8 A World of Art: The Roman Empire through the Middle Ages 8 The Middle Ages: Stained Glass, Part 2	FPA4.1.A.1-6 FPA4.2.A.1-4 FPA4.3.A.1-3 FPA4.4.A.1-4	Identify two characteristics of cathedrals or stained glass of the Middle Ages, such as the fact that stained glass windows in cathedrals were shaped like circles or pointed arches and that stained glass windows had pictures showing wealthy people, and people and scenes from the Bible. Finish creating a stained glass window design by adding color.
8 A World of Art: The Roman Empire through the Middle Ages 9 The Middle Ages: Triptych, Part 1	FPA4.1.A.1-6 FPA4.2.A.1-4 FPA4.3.A.1-3 FPA4.4.A.1-4	Identify two characteristics of triptych paintings of the Middle Ages, such as the fact that they were placed at the altars of cathedrals and that they are often shaped like the pointed arches of stained glass windows. Begin creating a paper triptych by cutting a triptych shape and drawing pictures that tell a story.
8 A World of Art: The Roman Empire through the Middle Ages 10 The Middle Ages: Triptych, Part 2	FPA4.1.A.1-6 FPA4.2.A.1-4	Finish creating a paper triptych by adding color. Demonstrate mastery of the knowledge and skills taught in this unit.
9 A World of Art: Islam, Mexico, and Africa 1 Islamic Architecture and Mosaics	FPA4.1.A.1-6 FPA4.2.A.1-4 FPA4.3.A.1-3 FPA4.4.A.1-4	Identify two characteristics of Islamic art or architecture, such as the fact that Islamic buildings have both rounded and pointed arches and that Islamic buildings are decorated with mosaics. Identify one pattern in an artwork, such as a pattern of repeated shapes or colors. Create a mosaic that has patterns.
9 A World of Art: Islam, Mexico, and Africa 2 Islamic Carpets	FPA4.1.A.1-6 FPA4.2.A.1-4	Identify one characteristic of Islamic carpets, such as the fact that they have fancy patterns of flowers and leaves. Make a paper carpet covered with patterns.
9 A World of Art: Islam, Mexico, and Africa 3 African Sculpture and Cloth	FPA4.1.A.1-6 FPA4.2.A.1-4	Identify two characteristics of African sculpture or cloth, such as the fact that bronze heads were sculpted of Ife kings and that kente cloth was woven with special patterns and colors. Make a paper weaving with a planned pattern.
9 A World of Art: Islam, Mexico, and Africa 4 African Architecture and Cloth	FPA4.1.A.1-6 FPA4.2.A.1-4 FPA4.3.A.1-3 FPA4.4.A.1-4	Identify two characteristics of African sculpture, cloth, or architecture, such as the fact that the designs printed on adinkra cloth have special meanings, and that Islamic mosques were built in some places in Africa. Print different shapes onto paper to form patterns.
9 A World of Art: Islam, Mexico, and Africa 5 Aztec Turquoise, Part 1	FPA4.1.A.1-6 FPA4.2.A.1-4 FPA4.3.A.1-3 FPA4.4.A.1-4	Identify two characteristics of Aztec art or architecture, such as the fact that masks and jewelry were made with pieces of turquoise and that temples were built on top of pyramids. Begin to create a turquoise paper chest decoration called a pectoral
9 A World of Art: Islam, Mexico, and Africa 6 Aztec Turquoise, Part 2	FPA4.1.A.1-6 FPA4.2.A.1-4	Finish creating a turquoise paper pectoral. Demonstrate mastery of the knowledge and skills taught in this unit.

Scope and Sequence		
UNIT OUTLINE	STANDARD#	OUTCOMES OBJECTIVES/ STUDENT CENTERED GOALS
10 A World of Art: China and Japan 1 Chinese Porcelain and Silk, Part 1	FPA4.1.A.1-6 FPA4.2.A.1-4 FPA4.3.A.1-3 FPA4.4.A.1-4	Identify two characteristics of Chinese art, such as the fact that many porcelain vases were decorated with blue glaze, and that Chinese emperors wore silk dragon robes. Begin to create a paper robe depicting a dragon and other designs.
10 A World of Art: China and Japan 2 Chinese Porcelain and Silk, Part 2	FPA4.1.A.1-6 FPA4.2.A.1-4 FPA4.3.A.1-3 FPA4.4.A.1-4	Identify two characteristics of Chinese art, such as the fact that many porcelain vases were decorated with blue glaze, and that Chinese emperors wore silk dragon robes. Finish creating a paper robe depicting a dragon by adding color.
10 A World of Art: China and Japan 3 Chinese and Japanese Paintings, Part 1	FPA4.1.A.1-6 FPA4.2.A.1-4 FPA4.3.A.1-3 FPA4.4.A.1-4	Identify two characteristics of Chinese and Japanese paintings, such as the fact that many Chinese landscapes were painted on silk and rolled into scrolls, and that many landscapes were painted using black ink. Begin making a landscape scroll by using simple brushstrokes.
10 A World of Art: China and Japan 4 Chinese and Japanese Paintings, Part 2	FPA4.1.A.1-6 FPA4.2.A.1-4 FPA4.3.A.1-3 FPA4.4.A.1-4	Identify two characteristics of Chinese and Japanese paintings, such as the fact that many Chinese landscapes were painted on silk and rolled into scrolls, and that many landscapes were painted using black ink. Finish making a landscape scroll by painting details and gluing the scroll to a border.
10 A World of Art: China and Japan 5 Japanese Woodblock Prints	FPA4.1.A.1-6 FPA4.2.A.1-4 FPA4.3.A.1-3 FPA4.4.A.1-4	Identify one characteristic of Japanese prints, such as they were made using woodblocks, and that lines were important in the prints. Draw a picture into a sheet of Styrofoam and pull a print.
10 A World of Art: China and Japan 6 Japanese and World Architecture, Part 1	FPA4.1.A.1-6 FPA4.2.A.1-4 FPA4.3.A.1-3 FPA4.4.A.1-4	Identify one characteristic of Japanese architecture, such as the fact that roofs are curved upward slightly at the ends. Begin constructing a model of a building using found objects.
10 A World of Art: China and Japan 7 Japanese and World Architecture, Part 2	FPA4.1.A.1-6 FPA4.2.A.1-4 FPA4.3.A.1-3 FPA4.4.A.1-4	Identify one characteristic of Japanese architecture or tea bowls, such as the fact that roofs of buildings are curved upward slightly at the ends, or that tea bowls have simple shapes and decorations. Finish constructing a model of a building by adding details.
10 A World of Art: China and Japan 8 Read about Art and Artists: Egyptian, Utamaro, West, Rockwell	FPA4.1.A.1-6 FPA4.2.A.1-4 FPA4.3.A.1-3 FPA4.4.A.1, 3, 4	Compare and contrast Nofretari Playing Draughts by Egyptian artist, Blindman's Buff by Kitagawa Utamaro, Cheyenne Winter Games by Dick West, and Marbles Champion by Norman Rockwell. Demonstrate mastery of the knowledge and skills taught in this unit.
10 A World of Art: China and Japan 9 The Grand Finale: Self-Portrait in Style	FPA4.1.A.1-6	Draw a self-portrait showing a costume or special clothing.