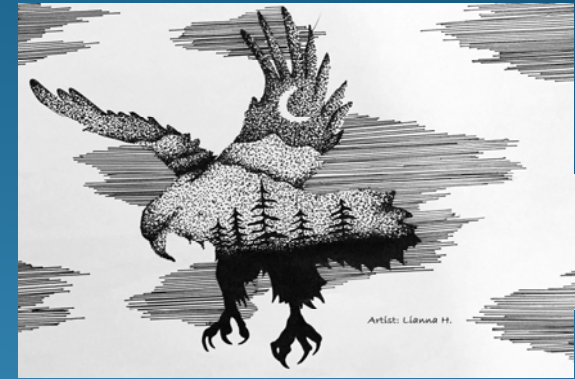


An Interdisciplinary Thematic Unit:



RISK TAKING

Visual Arts Magnet Program
Dr. Phillips High school
Orange County Public Schools
Orlando, Florida

Vanessa Brown, PhD



Students identified as *Gifted and Talented in the Visual Arts* can be characterized as **Creative Thinkers**.

. “Sometimes people forget that people who have made the most significant contributions to humankind throughout history generally exhibit many characteristics of creative thinkers. It is the non-conformists who are the problem solvers, artists, dreamers, and inventors, thinking “outside of the box” in ways that profoundly affect our lives.



Risk Taking:

Interdisciplinary Thematic Unit

<http://teacherpress.ocps.net/studio129/pd>

Online Handouts:

- Defining Creativity Lesson Plan
- Project Scoring Rubric
- Characteristics of the Artistically Gifted and Talented
- Risk Taking Unit Presentation PowerPoint
- VACS and FFGS Chart

UNIT PURPOSE

- “*Risk Taking*” is a thematic unit that can be used with all students, but specifically designed for students that are identified as gifted and talented in the Visual Arts.
- This unit incorporates best practices, instructional strategies and sequential investigative activities influenced by the *Autonomous Learner Theoretical Educational Model*.
- Through hypotheses generation, experimentation, and in-depth student-directed research, students can use critical, creative, and problem-solving skills that will increase their ability to “**step outside of their comfort zone**” and take more “*creative risks*” when making art.



VPA Art Magnet Philosophy

Our primary goal is to identify and train high school artists for future careers in the visual arts by critiquing their works of art to identify and cultivate their strengths. As we introduce challenging individual and collaborative creative problem-solving experiences, we guide and monitor each student's personal growth in the mastery of artistic skills and techniques, using a variety of media. While we provide students with a highly-specialized visual arts education, we also require students to maintain competitive grade-point averages in the core curriculum classes as well.

Art Magnet Curriculum

- VPA Art Magnet Students are **required** to take **two art classes each year**.

Grade 9:

VPA Drawing I FY- Course Number 01014340

VPA Ceramics I (FY)- Course Number 0102300

Grade 10:

VPA Painting I (FY)- Course Number 0104370

*Communication Technology/Graphic Arts I (FY) – Course Number 8601010

Grade 11:

AP Drawing (FY)- Course Number 0104300 or AP 2D-Design (FY) – Course Number 0109350

Ceramics Honors- Course Number 0102320

*Communication Technology/Graphic Arts II (FY) Course Number 8601020

Grade 12:

AP Drawing (FY) – Course Number 0104300

AP 2D-Design (FY) – Course Number 0109350 or AP 3D-Design- Course Number 0109360

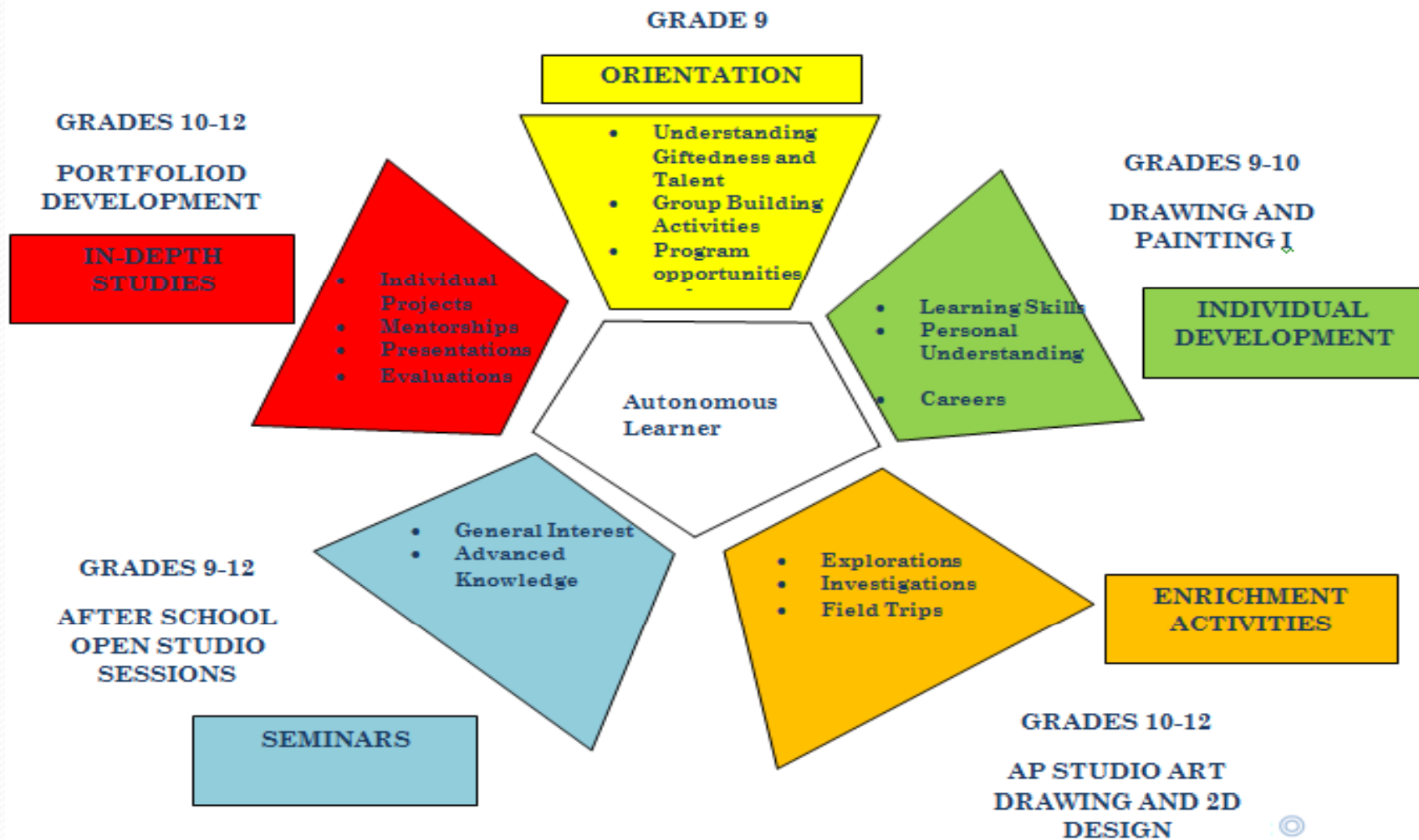
*Communication Technology/Graphic Arts III (FY) – Course Number 8601030

Grades 9-12:

Highly Recommended Elective: Art History – Course Number 101310

- **Three courses of graphic arts can be used towards qualifying students for **Gold Seal** scholarships.*

ADAPTATION OF THE Autonomous Learner Model (ALM)



ORIENTATION

GRADE 9

ORIENTATION

- Understanding Giftedness and Talent
- Group Building Activities
- Program opportunities

INDIVIDUAL DEVELOPMENT

GRADES 9-10

**DRAWING AND
PAINTING I**

- **Learning Skills**
- **Personal Understanding**
- **Careers**

**INDIVIDUAL
DEVELOPMENT**

ENRICHMENT ACTIVITIES

- Explorations
- Investigations
- Field Trips

**ENRICHMENT
ACTIVITIES**

GRADES 10-12

**AP STUDIO ART
DRAWING AND 2D
DESIGN**



SEMINARS AND OPEN SESSIONS

GRADES 9-12

**AFTER SCHOOL
OPEN STUDIO
SESSIONS**

- **General Interest**
- **Advanced Knowledge**

SEMINARS

IN-DEPTH STUDIES

GRADES 10-12

PORTFOLIO
DEVELOPMENT

IN-DEPTH
STUDIES

- Individual Projects
- Mentorships
- Presentations
- Evaluations

Visual Arts Core Standards (VACS) and Florida Framework for the Gifted (FFG)

KNOW (Learning Scale: Level 1)		UNDERSTAND (Learning Scale: Level 2)		PERFORM (Learning Scale: Level 3)		ACCOMPLISH (Learning Scale: Level 4)	
VACS	FFG	VACS	FFG	VACS	FFG	VACS	FFG
Anchor Standard #1 Students will generate and conceptualize artistic ideas and work.	Students will be able to locate, define, and organize a field of study as it relates to the broad spectrum of knowledge	Anchor Standard #4 Students will analyze, interpret, and select artistic work for presentation.	Students will be able to identify and investigate a problem and generate supportive arguments from multiple perspectives of a complex issue.	Anchor Standard #7 Students will perceive and analyze artistic work.	Students will develop products that communicate expertise in multiple fields and disciplines to a variety of authentic audiences	Anchor Standard #10 Students will synthesize and relate knowledge and personal experience to the art making process.	- Students will be able to create products that synthesize information from multiple sources illustrating solutions to real-life problems.
Anchor Standard #2 Students will organize and develop artistic ideas and work.	Students will be able to identify and illustrate basic principles and the foundational concepts that are central to understanding the essence of a field of study.	Anchor Standard #5 Students will develop and refine artistic work for presentation.	Students will be able to analyze relevance, reliability, and usefulness of data to draw conclusions and forecast effective problem solutions.	Anchor Standard #9 Students will apply criteria to evaluate artistic work	Students will be able to evaluate various problem solving methods to determine effectiveness in solving real-world problems.	Anchor Standard #11 Students will relate artistic ideas and works with societal, cultural and historical context to deepen understanding.	
		Anchor Standard #3 Students will refine and complete artistic work.	Students will be able to analyze relevance, reliability, and usefulness of data to draw conclusions and forecast effective problem solutions.			Anchor Standard #8 Students will convey meaning through the presentation of artistic work	

DIFFERENTIATION MODEL

TAXONOMY OF THINKING CHART

CATEGORY	DEFINITIONS	TRIGGER WORDS	PRODUCTS
CREATE	Re-form individual parts to make a whole	<ul style="list-style-type: none"> • Compose • Design • Create • Hypothesize • Imagine • Construct 	<ul style="list-style-type: none"> • Paintings • 2D Design • Photography • Collage • Mixed Media • 3D Design • Graphic Design
EVALUATE	<ul style="list-style-type: none"> • Judge value criteria • Support judgment 	<ul style="list-style-type: none"> • Critique • Evaluate • Reflect • Recommend 	<ul style="list-style-type: none"> • Artist Statement • Concentration Summation (AP Studio Art) • Critique • Rubric
ANALYZE	Understand how parts relate to a whole. Understand structure and intent, or motive. Note fallacies.	<ul style="list-style-type: none"> • Investigate • Classify • Categorize • Compare • Contrast • Solve 	<ul style="list-style-type: none"> • Plan / Journal • Identify solutions • Present
APPLY	Transfer knowledge in one situation to another	<ul style="list-style-type: none"> • Demonstrate • Use tool, skill, or techniques 	<ul style="list-style-type: none"> • Demonstration • Artwork • Formulations of directional steps
UNDERSTAND	<ul style="list-style-type: none"> • Demonstrate basic understanding of concepts and curriculum. • Translate into other words. 	Restate into own word <ul style="list-style-type: none"> • Give examples • Explain • Summarize • Translate 	<ul style="list-style-type: none"> • Response to questions • Artwork • Demonstration
RECALL	Ability to remember something previously learned	<ul style="list-style-type: none"> • List • Define • Locate 	<ul style="list-style-type: none"> • Quiz or test • Skill Work • Vocabulary

BEST PRACTICES

Types of Divergent Questions

- Quantity Questions
 - Balances reproductive & productive
- Compare/Contrast Questions (Forced Association)
 - Stimulates high-level thinking
 - Move from concrete to abstract
- Feelings/Opinions/Personification (Viewpoint/Involvement) Questions
 - Motivates emotions
- What If? Questions (Reorganization/Supposition)
 - Creative thinking; reorganization of reality





ENTRY POINTS

- **The Aesthetic Window** - The entry point through which learners respond to formal and sensory qualities of a subject or work of art
- **The Narrative Window** - The entry point through which learners respond to the narrational elements of a subject or work of art.
- **The Logical/Quantitative Window** - The entry point through which learners respond to aspects of a subject or work of art that invite deductive reasoning or numerical consideration
- **The Foundational Window** - The entry point through which learners respond to the broader concepts or philosophical issues raised by a subject or work of art.
- **The Experiential Window** - The entry point through which learners respond to a subject or work of art by actually doing something with their hands or bodies.

ENTRY POINTS: BEST PRACTICES

THEMATIC UNIT TITLE: RISK TAKING [Examples of how the Entry Points can be used in this unit lesson plans]		
AESTHETIC	LOGICAL / QUANTITATIVE	FOUNDATIONAL
<p>ACTIVITY: Students will choose one of the Elements or Principles of Design from the Extended Studio Experience Menu to research using their textbook, teacher-prepared articles and online resources. (See Lesson Part 2)</p>	<p>ACTIVITY: Small groups and whole class activity: Students will research art periods. Students will identify and list time periods where risk-taking changed society's definition of art. Students will also identify and list innovative artists of those periods.</p>	<p>ACTIVITY: Students will describe / brainstorm how they will apply techniques to solve aesthetic problems assigned by the teacher. Through convergent and divergent thinking new perspectives formed will be discussed with their peers and during teacher-student conferences.</p>
<p>PRODUCT: Students will create works of art that demonstrate their understanding of how their topic is used in the art making process. Students will chose their own materials and tools. (See Lesson Part 2)</p>	<p>PRODUCT: Students will create a graph that visually shows the results of their research and present their findings to the class. How many artists were identified as "risk-takers" and during which art period did or do most of them exist?</p>	<p>PRODUCT: Students will create a plan for executing works of art; make thumbnail sketches, and notes of new knowledge that may have been acquired during brainstorming sessions.</p>
<p>ACTIVITY: Students will learn how to critique their own work using the Project Rubric (see lesson 2). Students will identify their weaknesses and strengths.</p>	<p>ACTIVITY: Students will use inductive and deductive logic to generate hypotheses. Students will test hypotheses that encourage them to take creative risks.</p>	<p>ACTIVITY: Students will examine career opportunities in the Visual Arts to determine pre-requisite skills, qualifications, supply and demand, market locations, and potential earnings. Students will choose a career of their choice from the Extended Menu (see Lesson Part 3) to research. They will be asked to pay close attention to careers that have been developed due to taking creative risks and what may have been the driving force.</p>
<p>PRODUCT: Students will produce multiple works of art and self-critique their work.</p>	<p>PRODUCT: As part of their reflection on learning, they will complete a chart that records their hypothesis, results of testing, and conclusion they have drawn about how this impacted the art making process.</p>	<p>PRODUCT: Students will reflect on their research in their journals. Students will be asked to develop a new future art-related career idea.</p>
EXPERIENTIAL	NARRATIVE	STUDENT CHOICE PROJECTS
<p>ACTIVITY: Students will experiment with various materials, supplies, and techniques to test their hypotheses. Students will experiment with various materials, supplies, and techniques to find their own "voice" while taking creative risks.</p>	<p>ACTIVITY: Students will use the Expository Writing Extension Menu (see Lesson Part 1) to choose questions to investigate within small groups.</p> <p>Students will also generate additional focus questions they believe should be a part of this unit.</p>	<p>As a result of implementing this unit, it is hopeful that students will transfer lessons learned into additional works of art throughout the school year. Students will be given the opportunity to choose additional project topics from Extended Studio Experience Menus that are teacher created. Students will also have the opportunity to develop their own topics, research that topic, and generate hypotheses about how to take creative risks to create their own works of art that communicates their unique "voice."</p>
<p>PRODUCT: Students will create multiple works of art and be able to discuss what risks they took and how this impacted the results of their critique.</p>	<p>PRODUCT: Students will individually produce a written summation of their group discussion and read it to the group.</p>	

QUESTIONING TECHNIQUES

THEMATIC UNIT TITLE: RISK TAKING QUESTIONING TECHNIQUES

QUANTITY QUESTIONS	<p>SEE LESSON PLAN PART 1</p> <ul style="list-style-type: none">• How many periods in art history emphasize innovation and risk taking in art making?• How many artists could be considered as creative risk takers?
COMPARE AND CONTRAST QUESTIONS	<p>SEE LESSON PLAN PART 2</p> <ul style="list-style-type: none">• In the process of making art, what is the relationship between the elements of art and the principles of design?• What is the contrast between appropriating art and creating art using your own “voice?”• What careers required the most education or training and the least?
FEELINGS / OPINIONS / PERSONIFICATION QUESTIONS	<p>SEE LESSON PLAN PART 1 AND 2</p> <ul style="list-style-type: none">• Why is “risk taking” sometimes seen as “rebellion?”• How has risk taking impacted your personal art making process?• How has taking creative risks improved your self-confidence when creating art or your self-esteem?
“WHAT IF” QUESTIONS	<p>SEE LESSON PLAN PART 2</p> <ul style="list-style-type: none">• What if you were asked to paint a picture, but could not use a brush. What would be some of the things you would consider using?• What if you had no paper to draw or paint art on? What would you use instead?• What would the world look like if artists and designers did not take any creative risks?

**IDENTIFYING THE RELATIONSHIP BETWEEN DQ 3, 4 AND GIFTED GOALS 1, 4, AND 7
IN THE IMPLEMENTATION OF A UNIT ON "RISK TAKING"**

**Marzano Art and Science of Teaching
Framework: Domain Questions 3 and 4**

**Lesson Segment
Addressing Content**

**DQ2: Helping Students Interact with
New Knowledge**

6. Identifying Critical Content
7. Organizing Students to Interact with New Content
8. Previewing New Content
9. Chunking Content into "Digestible Bites"
10. Helping Students Process New Content
11. Helping Students Elaborate on New Content
12. Helping Students Record and Represent Knowledge
13. Helping Students Reflect on Learning

**DQ3: Helping Students Practice and Deepen
New Knowledge**

14. Reviewing Content
15. Organizing Students to Practice and Deepen Knowledge
16. Using Homework
17. Helping Students Examine Similarities and Differences
18. Helping Students Examine Their Reasoning
19. Helping Students Practice Skills, Strategies, and Processes
20. Helping Students Revise Knowledge

DQ4: Helping Students Generate and Test Hypotheses

21. Organizing Students for Cognitively Complex Tasks
22. Engaging Students in Cognitively Complex Tasks Involving Hypothesis Generation and Testing
23. Providing Resources and Guidance for Cognitively Complex Tasks

**Florida's Frameworks for K-12
Gifted and Talented Learners**

Student Outcomes

Goals and Objectives: 1, 4, and 7



GOAL1: By graduation, the student identified as gifted and talented will be able to critically examine the complexity of knowledge: the location, definition, and organization of a variety of fields of knowledge.



GOAL4: By graduation, the student identified and gifted and talented will be able to think creatively and critically to identify and solve real-world problems.



GOAL7: By graduation, the student identified as gifted and talented will be able to develop and deliver a variety of authentic products / performances that demonstrate understanding in multiple fields / disciplines.



FLORIDA'S FRAMEWORK FOR K-12 GIFTED LEARNERS

The following **Student Outcomes and Objectives** may be addressed in a differentiated theme-based curriculum entitled: Risk Taking

PROGRAM GOALS	STUDENT OBJECTIVES
Goal 1	<ul style="list-style-type: none"> • Identify and illustrate basic principles and the foundational concepts that are central to understanding the essence of a field of study • Identify and apply investigative methodologies that are followed in a selected field of knowledge
Goal 2	<ul style="list-style-type: none"> • Demonstrates an initial use of questions to drive critical thought within a discipline
Goal 3	<ul style="list-style-type: none"> • Apply ethical standards to research and analyses
Goal 4	<ul style="list-style-type: none"> • Organizes facts and information using various methods to predict potential outcomes
Goal 5	<ul style="list-style-type: none"> • Accept divergent views to positively affect change • Identify leadership traits and qualities as they appear in different individuals and situations
Goal 6	<ul style="list-style-type: none"> • Identify personal strengths and weaknesses and accept challenges in both areas to maximize learning • Assume primary responsibility for learning, including identifying needs and setting reasonable goals
Goal 7	<ul style="list-style-type: none"> • Develop products that communicate expertise in multiple fields and disciplines to a variety of authentic audiences • Creates an original product for a specific audience using inductive and deductive reasoning



INSTRUCTIONAL STRATEGY

Due to their unique characteristics, research studies have shown that Gifted and Talented students need differentiated instruction. The activities associated with this unit lesson can be used to introduce the thematic unit, by engaging students in questioning, research and small-group discussion about identified generalization or essential focus questions.



LESSON #1

- **Topic:** Writing To Support an Argument or for Elaboration
- **Duration:** 3 weeks (15 Days)
- **Subject:** Visual Arts – Drawing I, Painting I, Portfolio Development: Drawing Honors, AP Studio Art
- **Grade Level:** 9-12



INTERDISCIPLINARY STANDARDS

- **LAFS.910.SL.2.4** – Students will present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.
- **LAFS.910.WHST.2.4** – Students will produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
- **MAFS.912.G-CO.1** – Students will experiment with transformations in the plane.

LEARNING GOALS

Students will present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task

Students will produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

Students will be able to identify and investigate a problem and generate supportive arguments from multiple perspectives of a complex issue.

Students will choose a theme generalization or essential focus question;
Students will be able to identify, discuss, and investigate a problem.

THEME GENERALIZATIONS AND ESSENTIAL FOCUS QUESTIONS

THEME GENERALIZATIONS	ESSENTIAL FOCUS QUESTIONS
Risk taking is essential to the advancement of society.	How has risk taking shaped the progression of art throughout history?
Risk taking can be interpreted as a necessary “rebellion” within a society.	What are some of the instances where risk taking has produced unique, visually rewarding works of art throughout history?
Risk taking requires creative thinking.	Why is risk taking equated with “ <i>breaking the rules</i> ”, “ <i>thinking outside of the box</i> ”?
Risk taking improves self-confidence and self-esteem.	What are some of the steps that can be taken to overcome the fear of taking risks in the art making process?
Risk taking takes courage and the ability to “fail forward.”	Why is the fear of risk taking so strong within societies and the art world?
Risk taking is essential in the conceptual age of our cultural development.	How has risk taking propelled society through the agricultural age, industrial age, information age into the conceptual age?
Risk taking should be a required skill for all Visual Arts students.	How can risk taking assist students in meeting the high demands of portfolio development for college entry or art-related careers?

EXPOSITORY WRITING MENU

Student Name:

Period:

Course:

How has risk taking shaped the progression of art throughout history?	Risk taking is essential in the conceptual age of our cultural development.	Risk taking can be interpreted as a necessary "rebellion" within a society.
Risk taking requires creative thinking.	Student Choice	What are some of the instances where risk taking has produced unique, visually rewarding works of art throughout history?
How can risk taking assist students in meeting the high demands of portfolio development for college entry or art-related careers?	How has risk taking propelled society through the agricultural age, industrial age, information age into the conceptual age?	Risk taking improves self-confidence and self-esteem.

Activities

Week 1 - 3

Teacher-Directed: the teacher will introduce the theme, providing some illustration and elaboration, using the Expository Writing Extension Menu. Students will be divided into groups to discuss theme generalizations or essential focus questions assigned by the teacher.

Student Directed: Students will be given the choice to choose a topic from the menu or to create a new topic, which must be a generalization or an essential focus question. Students will be given one week to write a one page summation of their chosen generalization or essential focus question. Then students will divide into groups related to topic and present the results of their investigation to the class.

RUBRIC

RUBRIC /ASSESSMENT CRITERIA

ACCOMPLISH	The student was able to analyze relevance, reliability, and usefulness of the information researched to draw conclusions.	25 POINTS
PERFORMING PRESENTING PRODUCING	Students presented information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task	25 POINTS
UNDERSTAND	The student investigated a theme generalization or essential question and generated supportive arguments from multiple perspectives of a complex issue.	25 POINTS
KNOW	The student chose a generalization or essential focus question to investigate and could articulate in discussion a clear understanding of what was to be investigated.	25 POINTS
TOTAL POSSIBLE POINTS 100		



LESSON #2

THEMATIC UNIT: RISK TAKING

- **LESSON # 2: BUILDING BLOCKS OF ART**
- **Topic:** Elements and Principles of Design
- **Duration:** 9 to 18 weeks
- **Subject:** Visual Arts – Drawing I, Painting I, and Drawing Honors
- **Grade Level:** 9-12
- **Theme:** Risk Taking

RESOURCES


TEACHER RESOURCES	STUDENT RESOURCES
<p>Teacher Resources:</p> <ul style="list-style-type: none">•Topic Development Sheet•Digital or Hardcopy Teacher Guide <p>Textbook: <i>The Visual Experience</i></p> <ul style="list-style-type: none">•Smartboard and Smartboard teach-created activities•Safari Montage Teacher-created video list <p>Assessments Handouts:</p> <ul style="list-style-type: none">•Art Critique Rubric•Pre-Test - Vocabulary•Post-Test - Vocabulary	<p>Student Resources:</p> <ul style="list-style-type: none">•Study Guide with Extended Menu•Studio Student computer workstations, BYOD (laptop, tablet, Smartphone)•Edmodo Course Page (articles, vocabulary, pre and post tests)•Shared Google Drive Account [for uploading and editing art work for critique]•Digital or Hardcopy Textbook: <i>The Visual Experience, 3rd Edition, 2005</i> [As a reference]•Rubrics and Topic Development Sheet•Learning Goals•Basic Art Supplies, Materials, and Tools

STANDARDS

- **VA.912.O.2.2** - Solve aesthetic problems, through convergent and divergent thinking, to gain new perspectives.
- **VA.912.H.3.2** - Apply the critical thinking and problem-solving skills used in art to develop creative solutions for real-life issues.
- **VA.912.F.1.3** - Demonstrate flexibility and adaptability throughout the innovation process to focus and re-focus on an idea, deliberately delaying closure to promote creative risk-taking. STANDARDS
- **VA.912.S.3.5** - Create multiple works that demonstrate thorough exploration of subject matter and themes
- **VA.912.S.3.6** - Develop works with prominent personal vision revealed through mastery of art tasks and tools.
- **VA.912.C.2.3** - Process and apply constructive criticism as formative assessment for continued growth in art-making skills.
- **VA.912.S.2.4** - Use information resources to develop concepts representing diversity and effectiveness for using selected media and techniques in a sketchbook or journal.
- **VA.912.O.1.3** - Research and use the techniques and processes of various artists to create personal works.
- **VA.912.C.2.2** - Assess the works of others, using established or derived criteria, to support conclusions and judgments about artistic progress.
- **MAFS.912.G-CO.1** – Students will experiment with transformations in the plane.

LEARNING GOALS

- Students will develop and refine artistic work for presentation.
- During presentations, students will present their topic; discuss any new knowledge and inspiration acquired from their assigned reading; discuss their hypotheses, predictions, observations during the art making process.
- Students will generate and test a hypothesis that encourages them to take creative risks during the art making process.
- Students will solve aesthetic problems, through convergent and divergent thinking, to gain new perspectives.
- Students will use information resources to develop concepts representing diversity and effectiveness for using selected media and techniques.



I Due to their unique characteristics, research studies have shown that Gifted and Talented students need differentiated instruction. The activities associated with this thematic unit lesson are student – directed.

- Students who encounter difficulty completing activities independently will be given teacher-directed activities. Students will use the **Study Guide with Extended Studio Experience Menu** to progress through this lesson. By the end of this lesson, students will have chosen six (6) topics of their choice to investigate in order to complete an in-depth study of their topics, resulting in the production of six (6) quality works of art.

Study Guide with Extended Studio Experience Menu

<p>LINE Read pages 32-40 Studio Experiences: page 46, 48 or 52</p>	<p>SHAPE AND FORM Read pages 58-72 Studio Experiences: Pages 78, 80, or 82</p>	<p>LIGHT AND DARK VALUE Read pages 88-92 Studio Experience: page 106 or 240</p>	<p>TINTS, SHADES, AND TONES: COLOR MIXING AND VALUE Read pages 88-96, 216-225 Studio Experiences: Pages 108, 110, 112, or 244</p>
<p>SPACE Read pages 116- 132 Studio Experiences: Pages 136, 138, 140, 142 or 144</p>	<p>TEXTURE Read pages 148-152 Studio Experiences: pages 160 or 169</p>	<p>UNITY Read page 166-172 Studio Experience: page 196</p>	<p>VARIETY Read page 166-174 Studio Experience: Page 200</p>
<p>EMPHASIS Read page 166-176 Studio Experience: pages 202</p>	<p>STUDENT CHOICE</p>	<p>BALANCE Read page 166-184 Studio Experience: pages 200 or 248</p>	<p>STUDENT CHOICE</p>
<p>PROPORTION Read page 166-190 Studio Experience: page 240</p>	<p>RHYTHM AND MOVEMENT Read page 166-178 Studio Experience: Pages 198 or 246</p>	<p>ARCHITECTURE Read pages 296-312 Studio Experiences: Page 322</p>	<p>PRINTMAKING Read page 208 – 216 Studio Experience: page 248 or block printing teacher-directed activity</p>
<p>MIXED MEDIA Read page 208 -236 Studio Experience: Page 24</p>	<p>PATTERN Read page 166-188 Studio Experience: Pages 194 or 250</p>	<p>2D MEDIA FIGURE DRAWING Read pages: 212-214 Studio Experience: Page 242</p>	<p>TEACHER-DIRECTED PROPORTION: PORTRAIT STUDIES</p>

LEARNING SCALE

4	CREATING	Students will develop and refine artistic work for presentation. During presentations, students will present their topic; discuss any new knowledge and inspiration acquired from their assigned reading; discuss their hypotheses, predictions, observations during the art making process.
3	PERFORMING	Students will generate and test a hypothesis that encourages them to take creative risks during the art making process.
2	RESPONDING	Students will solve aesthetic problems, through convergent and divergent thinking, to gain new perspectives.
1	CONNECTING	Students will use information resources to develop concepts representing diversity and effectiveness for using selected media and techniques.

TRACKING STUDENT PROGRESS

STUDENT STUDY GUIDE

NAME: _____

1.	2.	3.
4.	5.	6.

BE PREPARED TO:

1. To show and discuss sketchbook / journal planning (thumbnail sketches, progression drawings) and the intention of your work of art for all topics;
2. To discuss and write a summation of how you will take creative risk in the execution of your art making process. Refer to the "Inductive and Deductive Thinking" handout and your "Hypothesis Generation Worksheet".
3. Check Point Progress Grade and worksheet check]:
Date: _____
4. Check Point Progress Grade [sketchbook / journal check] Date: _____
5. Due Date Final Product: - Topic 1: Date: _____
6. Check Point Progress Grade [sketchbook / journal check] Date: _____
7. Due Date Final Product: - Topic 2: Date: _____
8. Check Point Progress Grade [sketchbook / journal check] Date: _____
9. Due Date Final Product: - Topic 3: Date: _____
10. Check Point Progress Grade [sketchbook / journal check] Date: _____
11. Due Date Final Product: - Topic 4: Date: _____
12. Check Point Progress Grade [sketchbook / journal check] Date: _____
13. Due Date Final Product: - Topic 5: Date: _____
14. Check Point Progress Grade [sketchbook / journal check] Date: _____
15. Due Date Final Product: - Topic 6: Date: _____

EN

3

HYPOTHESES GENERATION WORKSHEET

NAME: _____ PERIOD: _____

Directions: For each topic, choose **inductive** or **deductive** thinking to determine how you will apply creative risk taking in your art making process.

TOPIC #__:			
TYPE OF ART: (DRAWING) (PAINTING) (MIXED MEDIA) UNDERLINE ONE			
THEORY	HYPOTHESIS	OBSERVATION	CONFIRMATION
OBSERVATION	PATTERN	TENTATIVE HYPOTHESIS	THEORY
Write a brief summation of your findings.			

TOPIC PROJECT SCORING RUBRIC

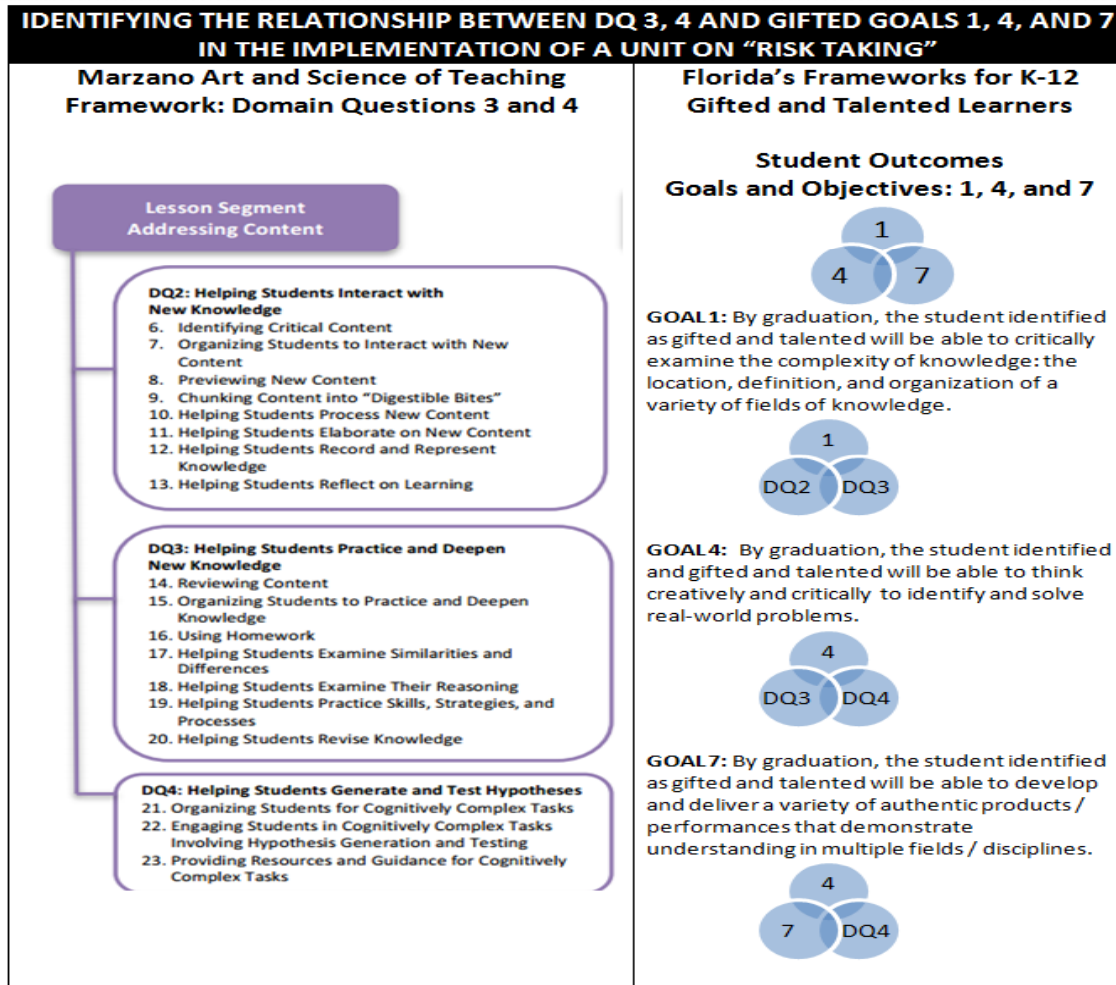
GRADING SCALE: (25 – 21) = A, (20 – 16) = B, (15 – 11) = C, 10 = D

ALL PROJECTS WILL RECEIVE THE TOTAL SCORE WITHIN 6 CATEGORIES

CATEGORY	Score of 5	Score of 4	Score of 3	Score of 2	Student Score	Teacher Score
COMPOSITION	The artwork shows a strong composition meets the following criteria: <ul style="list-style-type: none"> • Filling the page well; • Creating a sense of flow; • Touching all four sides of the paper; • Interesting to look at 	The artwork shows a somewhat strong composition, but is lacking in one of the four specific criteria. It is still interesting to look at.	The artwork shows a sense of attention to composition, but is lacking in more than one of the four criteria.	The artwork shows little or no attention to composition. The objects are mostly in one area of the page, and have very little sense of flow or energy.		
RANGE OF TONES /TINTS/SHADES CONTRAST	There is a full range of tones present. The student has made excellent use of materials to show strong shadows, highlights, midtones, and contrast.	There is a good range of tones present. The student has used materials well to show shadows, highlights, midtones, and contrasts. Tones may be uneven and limited.	There is limited range of tones present. The students has created some shadows, and highlights, but many areas are flat and without contrast.	There is very limited range of tones present. Many objects seem flat, and some may have no tone at all.		
PROPORTION	The artwork shows all objects in good proportion, contributing to a strong sense of realism.	The artwork shows most objects in good proportion to each other, contributing to a believable sense of realism.	The artwork shows several objects that are not in good proportion to each other.	The artwork shows most objects in poor proportion to each other. There is limited or no sense of realism.		
DETAILS AND REALISM	The artwork shows a high sense of attention to detail. The student has made great efforts to draw the objects realistically, looking at imperfections and unique aspects of the subject.	The artwork shows some attention to detail. The student has made an effort to render objects as they appear in life. Some objects may be rendered as assumed or vital details are missing.	The artwork shows little sense of attention to detail. The student has made little effort to draw objects as they appear in real life. Many vital details are missing.	The artwork shows little or no sense of attention to detail. Many objects have been drawn as assumed, and many vital details are obviously missing.		
RISK-TAKING AND CREATIVITY	Shows evidence of strong, creative artistic choices. The student has chosen a unique perspective and /or showed a great deal of personal style in the approach.	Shows evidence of some creative artistic choices being made. The student has chosen a specific perspective and/or showed some evidence of personal style in the approach.	Shows little evidence of artistic choices being made. The student has chosen a standard perspective and/or generic style.	Shows no evidence of artistic choices being made. The student has chosen a standard perspective and overly generic style.		
GRADE:	/25				TOTAL POINTS:	

EXPECTED OUTCOMES

Adding more rigor to instruction and setting high expectations for students to become creative risk takers.



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