Finally, a handbook of curriculum resources designed just for art educators! This resource includes over 25 samples and 10 editable planning matrixes you can put to use right away in your classroom!

You are too busy to start from scratch when it comes to designing art curriculum, yet too smart to let someone else decide what and how you teach. This book will be your guiding resource as you plan an amazing curriculum that perfectly fits your needs.
About Jessica Balsley....

My name is Jessica Balsley, and I am the founder of The Art of Education. I have experience teaching K-5 Art and have led my district as the coordinator and facilitator of the Art Department. I founded The Art of Education because I was underwhelmed with the quality of resources out there for art teachers, especially the ability to take classes in the field without driving long distances. Because of this frustration, I created AOE which is a unique hybrid of professional development opportunities, an online magazine for art teachers, online graduate level classes, and much more. My scope goes beyond simply art education. I am passionate about helping art teachers improve their lives, work/home balance, teaching strategies, management, professional development, attitudes and a variety of other things you won’t find on the average art education website. With this unique background and perspective in art, education, and leadership, AOE provides a well rounded perspective on the many facets of this profession. Art educators need quality professional development, and I hope to provide that through the resources found on AOE.

Questions or Comments? I’d love to hear from you!

Email me at theartofed@gmail.com!
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Introduction

You are One Smart Cookie.
I honestly feel teachers know themselves best, and are smart cookies. You know your areas of expertise, you know what you are passionate about, and most of all, you know your students better than anyone. Because of this, I think each teacher should develop their own curriculum, either alone, with a small team, or even in a large art department. Going through the process alone is so educational and eye opening.

After going through a frustrating Curriculum Review process in my own art department, I wanted to create for you the resources I WISH we possessed when re-viewing and re-writing our curriculum. So much precious time was wasted re-searching, and as we rushed to complete in a few hours what should have taken days, I look back and think our curriculum could have been much stronger. If only we had the right support and resources to get the job done and fulfill our vision.

Getting the Passion Back in your Teaching

Today, it's so common to see teachers asked to simply read a script, especially in the regular classroom, where curriculum is mandated by the school, county or state. This takes all of the creativity and passion out of the curriculum for the teacher. We all know that passion is the driving force for any successful individual. Without passion, one is just going through the motions, which can make for a pretty uninspiring classroom.

The one key that I see to getting passionate about your teaching is designing and finding a curriculum that you feel compelled to teach, that engages students, and is rigorous, covering all the bases that a quality art program should have. However, in order to this, you need to be informed. This is what I see as the #1 barrier to teacher success in designing quality art curriculum. Teachers are so busy, they don't always have time to research best practice, or get their hands on the most current examples, so they just settle for what they’ve already been doing, adding in a new lesson here or there. Putting together an art curriculum is like putting the
pieces of a puzzle together: a puzzle that is NEVER finished. You will always be tweaking until your last year of teaching draws to a close. It will never be perfect, there will always be something new, but isn't this exciting and promising!?

I also do not want you to start over or feel overwhelmed. Most of what you develop through this book will build upon lessons and units you already do in the classroom. This book will guide you through enhancing each and every one of the learning experiences you already do, finding new ways to add to your existing curriculum and help to make your curriculum feel complete. Nothing will be left behind!

This book is meant to be a customizable resource meant to inspire you. It's not a “have to” guide, it's a “here are a bunch of ideas, now take them and put them together in the way you best see fit” guide. The beauty is, the resources will be all in one place for you to revisit time and time again. (remember, always tweaking)! It's not all or nothing, it's a process. So let's get started!
Chapter 1: Historical Context and Philosophies of Art Curriculum Development

Before you dive deep into planning you Art Curriculum, let's go over the historical context of how (and why) art curriculum was developed and some of the most profound milestones in the history of Art Education that have shaped Art Education as we know it today.

I also want to go over some of the most popular curriculum design philosophies being used across the world today, to help you get a feel for what philosophy most closely aligns with your own, or give you a sampling so you can perhaps combine some of these methods to create your own hybrid curriculum.

The History of Art Education

There are so many events over the course of our history that have shaped the changes in the way art education has evolved. Take a look at these two timelines that will give you a context for arts education historically, so you can see where we've been, and perhaps where we are heading in terms of art education.

First, the Graduate Students at the University of North Texas have compiled an evolving document called “History of Art Education” that chronicles our history, and how art education has developed as a result of historical events, movements and changes.

Next, a helpful timeline to look at is “The History of Art Education Timeline”
This timeline contains some very specific and interesting facts, such as:

“In Philadelphia, the first Blackboard was used in a school. Created from pine lumber and covered with a mixture of egg white and carbon from charred potatoes, teachers and students used the invention by writing on them with chunks of chalk and erasing with cloth rags. Lessons in art were taught using such blackboards.”

These two timelines should give you a decent overview of what the “Big Picture” of Art Education looks like. Next, let’s dive a little deeper, and talk about some of the major movements that have emerged throughout history in regards to philosophies of teaching art.

**Philosophies of Curriculum Development**

Over time, a few prominent philosophies of curriculum development have emerged. Sure enough, I bet one of these aligns to what you currently do, or at least you vaguely remember talking about some of these theories and initiatives of art education in your undergraduate methods courses. I will break down the main ideas behind each one, and get to the heart of how different teaching art can look and feel, depending on your preferences.

D.B.A E. “Discipline Based Art Education”

D.B.A.E or “Discipline Based Art Education” was first developed by the Getty Institute for the Arts. DBAE is a philosophy of art education that combines Art Production, Criticism, History and Aesthetics. You can [download the following PDF](source), or read it directly below to learn more about this method. I found it interesting that in DBAE you won’t find a unit of study on “Art History,” for example - Everything is combined together within each lesson. Looking back on my undergraduate experience, I do think DBAE aligns closest with my own upbringing in art education, and also aligns to the way I currently teach.
Browse the following links to learn more about DBAE:

- [DBAE Overview from “Arts for All”](#)
- [Defining Characteristics of a Discipline Based Art Education Program](#)

T.A.B. “Teaching for Artistic Behavior”

TAB or “Teaching for Artistic Behavior” is a grass roots movement that was created by teachers in Massachusetts some 35 years ago. Some call this method “Choice Based Art Education.” This method gives students more creative freedom by regard-
ing students as “Artists” who are given the affordably to work and make artistic decisions, much like a real artist would in a studio environment.

**TAB teachers have a flourishing and growing online community** with a great deal of resources and connections. Browse the website and get a feel for exactly what TAB is all about.

Some of the most common concerns of Choice-Based Art Education is that it gives students too much freedom, and the products don’t “turn out” as good as more direct instruction. Of course, this is a personal teacher preference, my goal is simply to provide you with tidbits of information, leaving you to make the final decision about what is right for you and your classroom.

**This article contains some differences between DBAE and TAB**

**Promising Practices for a Choice Based Approach to Art Education**

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**Standards Based**

A **standards based program** is rooted in the belief that all students are capable of meeting specific standards, and is not norm-referenced, meaning students are not compared with one other, only compared to themselves. Teachers and students know the standards (or learning outcomes) expected and work together to help students meet the very specific standards. Classroom activities are focused around meeting the standards, and the standards are meant to be specific, measurable and developmentally appropriate. For example a standard's based report card might say
“The student mixed primary colors to make secondary colors” instead of just “The student is proficient in art skills” - Do you see the difference?

I previously worked in a district that used Standards Based grading, and really liked it. Learning outcomes were clear, and easy to follow for students, teachers, and administration. In my opinion, the drawbacks would be lack of creativity and choices in student learning, and everyone in the district or county must be teaching the same thing, at the same time, helping to align assessments and bring continuity to the program.

More Reading on Standards Based Grading:

    Seven Reasons For Standard’s Based Grading

    Standard’s Based Education Reform

I will provide more examples of a Standards Based system from my own experiences in upcoming chapters.

Visual Thinking Strategies (VTS)

    Visual Thinking Strategies is a method to teach art appreciation and increase student engagement by facilitating rich discussions with students about artwork. Although this isn’t a comprehensive curriculum, you can see how it would assist
nicely in any curriculum philosophy you might choose. VTS used widely in the museum setting, but transfers nicely to the classroom as well.

The following videos show VTS in action, to give you a better idea:

A VTS Discussion with First Grade Students

VTS to Improve Critical Thinking and Language Skills

Pre-Done or “Canned” Art Curriculums

Most art teachers develop their curriculum based upon their own specific situation. Chances are this is why you have picked up a book called “Designing Your Art Curriculum” - You are probably looking for samples and resources to make your curriculum the best it can possibly be. You can also purchase a curriculum for a fee with ideas and resources that have been put together for you. I want to go over some of the options out there for pre-done art curriculums to expose you to this option.

Do these curriculums go against my personal theory, as stated in the introduction of this book? Yes, kind of. Do I still think they are worth a look, can provide something of value to art educators? Sure! Perhaps you could use these as additional resources, encourage your to district purchase and have on hand, or even just look to them shape your own ideas.

Meet the Master’s

This program introduces master artists to students and provides resources for teachers to implement in their art programs. I actually reviewed a product by Meet the Masters on AOE awhile back.

You can read that article here: Have you Met the Master’s?

Visit Meet the Master’s Website to learn more
Davis Curriculum Series

One of the more popular and reputable systems used by K-12 schools across the nation, Davis has a variety of curriculum resources, both digital and physical to assist the art teacher with curriculum development.

Arts Attack

Arts Attack is a program that brings art curriculum to the K-8 classroom on DVD. This program is designed more for the regular classroom teacher who is looking to add art into his or her classroom (no special art training necessary) but can enhance an existing art program if needed.

McGraw Hill

This company offers a variety of art curriculum books and programs for a teacher or school to purchase. A well-known textbook company, the resources here are quite comprehensive and have variety in content. You can see a sample of their core programs in art at the elementary level and high school level on the McGraw Hill Education website.

Exploring Art

Taken from their website: “Exploring Art's Standards Based Art Education allows anyone to be a proficient art teacher. By teaching all of the Art Lessons and Additional Activities provided in each grade level binder you will have met all State and National Visual Arts Standards.”

If anything, this information will expose you to the options that are available out there for art curriculum resources, and get you thinking about what might work for you.
Chapter 2: The Curriculum Review Process

I want to share with you my personal experiences of going through a complete overhaul of art curriculum in my school district (the good, bad and ugly) to give you an idea of what it looks like, from one teacher’s perspective. Drawing from my experiences not only developing a comprehensive K-12 curriculum with a team of art educators and administrators, I will share with you what I would have done differently (since I was not in charge) and help you re-think the process you may want to take when looking at a systemic overhauling of your art curriculum. It’s a big job!

Curriculum Review: My Story

After some 10 plus years of basically no art curriculum, our district (under new leadership) was finally ready to take each subject area and put them under what is called “Curriculum Review” where a team of teachers and administrators sit down, on multiple days, and review what is being taught and adopt new materials for district use.

Honestly, this first meeting was tense. Our department didn’t meet regularly (we had around 6 HS/MS Art Teachers and 7 Elementary Art Teachers at the time, to give you an idea of size). This was before we went to the PLC model. We didn’t share ideas, we had no common curriculum, basically everyone was teaching in their own little bubble. We all sat in the same room, not really knowing what to expect, but eager to begin the process of revamping our curriculum.

The Order of Events

Step 1 of the process was adaption of materials. The leaders had ordered samples of many different “Pre-Packaged” art programs and we were to first browse through, find one we liked, and go from there. WHAT? Hold your horses, here, people! Just pick one, without any discussion, and then we’ll base everything off of this? I realize this is the process other textbook heavy subjects such as math and reading use, but isn’t art different? Why would something so hands-on start with a textbook program? We were all kind of defensive and angry.

So, after a full wasted day of going around and around, we decided not to adapt a pre-done art curriculum, but perhaps order a teacher edition of one of the pro-
grams as a resource for us, but not a strict guide. Instead of purchasing a curriculum (they can get spendy) we decided to instead write our own curriculum and use the money to purchase technology and materials of our choice. This would obviously mean a lot more work for us, but we could design the program to what we wanted.

Based upon what I liked and didn't like from our Curriculum Review Process, here are some factors you can consider when thinking about developing your curriculum. I have put them in a logical order for you to go through systematically, and will describe each section of the list, with attached samples to help you envision the process. My hope is this can be a guide to get you thinking about starting this daunting task, but by all means, rearrange and design the way you see fit.

Download this Curriculum Review Summary document as sample of our process. This document is public and available on the school's web page for parents, teachers, and students to view.
A Checklist for Revising Your Curriculum

- Art Program Vision (Develop Your “Why”)
- Develop Your Power Standards
- Align Standards with National and State Standards
- Write Your Consensus Maps
- Develop Common Vocabulary
- Elements and Principles of Design
- Art History and Contemporary Art Connections
- Cross Curricular Collaborations
- Technology Integration
- Develop Materials and Resource List
- Write Report Card Standards
- Make an Assessment Plan
- Develop Common Assessments
- Outline Acceleration and Intervention Plans
- Put Together Public Course Descriptions
- Professional Development Plan
1. Art Program Vision (Your “Why”)
Before you dive into the details of an art program, first you must decide what your “why” is behind your art program. Some teachers do this by developing a Mission and Vision Statement, others look to a specific art discipline to base their curriculum off of. Hopefully some of the samples in Chapter 1 will help you determine what type of direction is best for your art program. Our program was designed to be rooted in the Elements and Principles of Design, through art making.

2. Develop Your Power Standards
Power Standards are the main concepts students will be expected to know in your art program. They are the key learning targets or outcomes you will be looking for as a result of art instruction. What are the big things students should be able to do at the end of each grade level or course? Everything you do throughout the year will be aimed at meeting these target goals. The public Curriculum Review summary document will have all of the Power Standards listed that we came up with.

The above form can be downloaded in WORD for you to view and edit as you create your own Power Standards, and is also included as a matrix in Chapter 6. Later in the book I will talk about changing your Power Standards to be more “creative based” so don’t feel pigeonholed just yet.
3. Writing Your Consensus Maps

A consensus map is used to plan out the details of your curriculum, including, but not limited to, the following areas seen on the lefthand column. Power Standards, Skills, Resources, Assessments, Essential Questions, Vocabulary. You could also link your curriculum to state and national standards, cross curricular connections, technology integration (the list goes on). They key is to develop your map to what you need most at glance in your art curriculum. In Chapter 6 I've included a variety of matrixes to help you plan. Won't these documents be powerful to present to administration to validate your art program, plus keep you super organized!? Yep. That's what I thought!
The nice thing about a consensus map, is everything you need is in one place for the entire year. We printed ours on ledger paper so we could fit the entire map on one document for reference. It’s also perfect if a new art teacher ever comes into your district, because everything is organized and laid out nicely.

When you see the entire year spread out, it’s quite impressive. If you would like to view a few samples of complete grade levels to guide you as you write your own consensus maps, you can view them by clicking on the links below:

Sample Curriculum Maps

Download Kindergarten Sample

Download 1st Grade Sample
4. Develop Common Vocabulary

When you are developing vocabulary, I would suggest using the same types of vocabulary words through your system’s art experience. If you start by using the word Tertiary Colors in your Art 1 class, you will want to revisit the same terminology later in your Painting course. It’s also important for K-12 departments to ensure the same vocabulary is being built upon though every grade level. This is called a spiraling curriculum. Everything will be revisited several times. Your curriculum could spiral during one grade level (ie: we talk about line in September, January and May or it could spiral through the K-2 experience, hitting line activities at least once per year.

5. Elements and Principles of Design

Even if your curriculum’s foundation is not rooted deeply in the Elements and Principles of Design, chances are you will be using them in some way, shape or form in your art curriculum, because they are the foundation and basis for all art making and design.

6. Art History and Contemporary Art Connections

Almost everything we do in the art room has a historical context or a connection to an artist or technique. Some plan their entire curriculum around art history, others make connections when they are appropriate. Definitely something you can’t ignore when planning your curriculum.

7. Cross Curricular Collaborations

Is art for art’s sake enough? Some teachers and schools choose to connect their art curriculum to things that are happening in the regular classroom, or they choose to collaborate with a regular education teacher to ensure the learning from art class transfers into the regular classroom. The possibilities with this model are endless at
all levels of art education and can really enrich learning at a deeper level for students.

8. Technology Integration
A 21st century classroom wouldn’t be complete without the use of technology by both the teacher and the students. Even if you school has a limited budget, there are ways expose students to technology in a variety of ways.

9. Develop Materials and Resource List
Once the foundation of your curriculum is developed and you have considered all factors you want to include, then the next step is to figure out what materials you will need to adequately carry out the job of teaching your curriculum.

You may want to supplement some of your lesson with DVD's, You Tube videos, or other resources like children's books, hands on demonstration tools, artifacts from around the world, posters, etc. By systematically having and keeping a list of the major resources you will use for each unit of study, you can gradually purchase and build these resources, or use curriculum money (if you are lucky enough to have this) to purchase these materials.

Perhaps you already have some of these materials, but need a reminder to include them in your lesson each year. Putting the resources in your Curriculum Map is a great reminder as well!

10. Write Report Card Standards
Ideally, if you are working a Standard's Based System, you should be using the Standard's Based Scale. That being said, you can grade your Power Standards in any way you choose, as long as you have evidence for the student completing the standard and can show how you arrived at your particular decision. For more on Assessment strategies and specifics of how to assess, consider taking the online class Assessment in Art Education.

How are Power Standards Graded?
For our report card, we decided to use the exact language from our Power Standards we created, as well as create a behavior grade and craftsmanship grade (we separated craftsmanship because in standards based grading you are only focused
on the specific standard, and nothing else). We felt a student could perhaps draw 5 different line types in Kindergarten, but complete them sloppily, and we could give them a 3 for that standard, but an “I” for craftsmanship.

See the sample grading scales, and read more about this process right here.

At the High School and Middle School Levels, it can be more difficult to move to standards based grading (because of GPA's) however many schools are doing it. You may need to just assess the Power Standards at the High School Level using a letter grade or rubric that shows the student's mastery of each Power Standard.

11. Make an Assessment Plan

After you have chosen the basic assessment process of reporting out to parents, you may want to also develop a more comprehensive assessment plan that could include self reflections, portfolios, summative, formative or project based assessments to report out to your principal, state, or community. Again, all of these options are outlined in the e-book “The Complete Guide to Simple Art Assessments” and you can create your own assessment plan in the online course “Assessment in Art Education.” For now, I would consider including the basics in your curriculum map of other ways you plan to assess your art program in addition to the report card. Remember, these can be goals for later. You can't do it all at once. Also consider piloting an assessment at just one grade level to take the pressure off, and try
it out with a few students. We waited a year before starting to dig into our assessments. This was a realistic compromise.

In your Assessment Plan you may also want to note any common assessments that all art teachers in your county or district will do, in order to get more comprehensive data about the art program's success.

A series of articles I wrote, entitled “How to Assess your Art Program” will walk you through one way to use common assessments in your art program, in Part 1, you will see some samples of a basic art assessment. (See below)
In *How to Assess Your Art Program (Part 2)*, I will walk you through how to accurately grade performance based assessments and how to record your scores.

**12. Outline Acceleration and Intervention Plans**

Because of the limited time we see students, we decided to use teacher discretion and formative evaluation to determine differentiation for students. Some questions to ask yourself when planning your art curriculum that includes quality differentiation include:

- What will I do when students aren’t understanding the concepts?
- What will I do when a student already understands the concepts?
- Can a student pass out of a high school course if they can show proof of mastery of the needed skills to move on? For example an Intro to Art or Art 1 class?
- Will I include any independent study programs or connect with gifted education in any way?
- Will I include any collaborations with special need programs at my school, or an after school art program for students who struggle in art?
- What professional development do I still need in order to differentiate for students in new ways and help all students achieve in art?

**13. Put Together Public Course Descriptions**

Now that you have created an amazing curriculum, don’t hide behind it! You will want to showcase and inform parents, administration, and the community about the great things you are doing in the art room by putting together public course descriptions that summarize the basics of what students will be learning in art class at each grade level. At the High School Level your public course descriptions become even more important, as they will be the foundation for advocating to students why they should take art class and will keep enrollment high (thus keeping your job secure!).

**14. Professional Development Plan**

Lastly, you can’t forget how important continuing professional development will be to guarantee you will teach the curriculum you have written with expertise. Per-
haps you’ve added some new skills to your Photography 1 class and you need to brush up on your own skills in order to teach the course. Perhaps you have written a vague assessment plan and need to take an online course to complete this piece of the puzzle. I encourage you to make a list of questions you still have or new learning you want to explore, and find ways to incorporate them into your professional development for the next few years. We “lived” our new curriculum for one year. Then, in Year 2, we focused heavily on researching and completing a comprehensive assessment plan. It has taken at least three years to fully implement the assessment plan, and we are still tweaking everything to this day. You have to start somewhere! This process should help you get the basics outlined, and give you wiggle room to improve over time, too.
Chapter 3: Sample Art Curriculums

Now that you have seen one comprehensive system showcasing curriculum work in art, let’s look at what art programs around the country are putting forth in regards to art curriculum. My hope is by viewing a variety of samples of art curriculum work, you will gather what you like, leave what you don’t, and will be inspired with ideas to incorporate into your own curriculum.
**K-12 Samples**

**Nebraska Visual Arts**

A general document that Focuses on Perceiving, Interpreting, Evaluating and Connecting as well as different approaches to teaching visuals arts. {source}

**K-12 Curriculum Framework for the Arts: New Hampshire Department of Education**

K-12 Visual Arts is outlined starting on page 29. {source}

**Roanoke County Schools**

K-12 Curriculum is outlined with printable forms for each grade level. {source}

**Visual and Performing Arts Framework for California Public Schools**

Includes standards for K-12. {source}

**Boulder Public Schools K-12 Visual Arts Curriculum**

Includes standards for K-12 and essential learning results for each grade level. {source}

**North American Division of Seventh Day Evangelists**

A K-12 Document that chronicles descriptors of teachings at each grade level and aligns with the National Standards. {source}

**K-12 Curriculum and Instruction for North Carolina**

Outlines goals for each grade level, along with examples of how students can reach the goals through specific objectives. Click next to see other grade levels. {source}

**Delaware Recommended Curriculum**

Grade Level Exceptions and proficiency level expectations. {source}
Wisconsin's Model Academic Standards for Art and Design Education

Chronicles standards that are to be met at the end of each grade level with sample activities to fulfill those standards. {source}

Ohio Department of Education Fine Arts Standards

Easy to read spreadsheets show content standards at each grade level. Rooted in 3 categories of Knowing, Performing and Reflecting. Newley revised in 2012. {source}

New York City Department of Education - Curriculum Blueprints for the Arts

Overview of learning at 2nd, 5th 8th and 12th grade and a nice appendix of resources for ELL, ordering supplies, special needs and advocacy. {source}

Massachusetts Art Curriculum Framework

Starting on Page 14 there are some nice “Guiding Principles” of what a good art program looks like. {source}

Core Curriculum Content Standards- New Jersey

A large spreadsheet that contains standards for all of the performing arts. {source}

Maine Learning Results: Parameters for Essential Instruction

Contains standards and indicators for all of the arts, and includes creative problem solving. {source}

Saskatchewan Education Visual Art Curriculum Requirements

In the middle of the document there are some nice checklists for learning objectives. {source}

Kennedy Center: Arts Edge Standards Finder for Visual Arts

Search and look for standards. Shows what proficient and advanced looks like, this is a very well known-reputable resource.

CCSU Guaranteed, Viable Curriculum

CCSU K-12 Power Standards and Power Indicators

{source}
Art Curriculum Framework: Center for Educator Development in Fine Arts

Gives some helpful real life vignettes to show how the curriculum might look in action. {source}

## Elementary Samples

**Fulton Schools Elementary Art Curriculum**

Includes standards, resources and units for K-5. {source}

**Boise City Independent School District - Scope and Sequence**

These generalized standards are worded very nicely and are developmentally appropriate. {source}

**Hudsonville Public Schools Curriculum Maps**

Extensive spreadsheets including resources and materials for each unit. {source}

**Elementary and Middle School Art Curriculum Guidelines: Erie**

A well rounded sample of a comprehensive art curriculum K-8. This is a Catholic school. {source}

**K-8 Manitoba Curriculum Framework of Outcomes**

A multi-tiered approach to developing an art curriculum. {source}

## High School and Middle School Samples

**Frank Curkovic’s Art Units**

An exceptional website with SO MANY units, lessons and curriculum for the 6-12 Art Teacher. You won't want to miss this!

**Art 21 Contemporary Art and Educator’s Guides**
Art 21 develops free, 32 page educator’s guides to go with it’s popular video series, and also talks about how to add contemporary art into your curriculum. Because contemporary art can be a forgotten topic, it’s important to remember to include it somewhere in your curriculum.

**Foundations in Art: Theory and Education**

An association geared toward teachers at the HS and College level who teach foundational art courses in both studio and art history. Who Knew!?
Chapter 4: Critical Thinking: Beyond the Standards

You may be thinking after reading the previous chapters: This is great, but where does the creativity and critical thinking come in?

I had the exact same thoughts.

After completing our curriculum review, I was left yearning for something more. Sure, I was proud of the work we had done, and felt like we had a solid and meaningful curriculum established. However, writing the curriculum was a collaborative effort and required a lot of compromise. I couldn’t help but wonder if I had written this all by myself, if it may have turned out differently.

I was still wondering how we could ensure that creativity and critical thinking could be a substantial part of our art department’s mission and be proven and assessed throughout the curriculum, even with somewhat rigid Power Standards based in the “not so interesting” Elements and Principles of Design.

So, I set out to do some research on my own.

My ultimate goal would be to keep the basic Power Standards, but change the way they are viewed and taught to make sure kids are thinking critically while making art.

What if every art project is presented as a problem and students must find a solution, kind of like “art detectives.” Or perhaps artistic decisions are a part of every project. Walk students through a poster that helps them make artistic decisions, and have it posted at each table. When they get stumped, they can simply look at the ‘artistic decision making” continuum to help them solve their artistic issues on their own.

I also thought of re-writing the mission to include something like “Students will solve problems and make artistic decisions through their knowledge of the Elements and Principles of design.”
A list of really great essential questions to get students thinking in this way (adopted from this website) are as follows:

Do I have the perfect solution to a balanced curriculum that includes rigorous art material as well as creative outcomes all the time? No. But I think recognizing that the two can work together in harmony a great first step. Remember, all curriculum
writing is a work in progress. You start out with the basics and dive deeper from there.

Luckily for you and I, what we instinctively believe as art teachers is also what society is (finally) starting to come around and advocate for. We can no longer simply prove that Jonny can mix primary colors to make secondary colors, but we also must show his ability to create, innovate, relate the skills to his future career. We must leave learning open ended enough for students to acquire life skills needed to be productive members of society. Chances are you already are doing this. The key is to showcase this and explain how and why you are doing it to the wider community and administration.

Teachers who think art should be open ended and creative, without limitations, this chapter is for you. I am going to show you how easy it can be to have a standards or learning outcome based program while still providing the creativity skills that should be a part of the art room at all times.

Administration will want concrete standards, and so will you. This is how you build a foundation, link to state and nationals standards, and really make sure you are teaching a variety of important art concepts. Your students deserve this consistently on your part. After all, it’s part of what it means to be a professional. Just remember this: It’s really not about WHAT you are teaching but HOW you are teaching it.

A 3 Step Process to Teach More Creatively

I want to walk you through a process of taking your normal Power Standard and ensuring they are taught in a more creative way. Of course, there will be a point in your curriculum where you must teach the basics. For example, students must follow you to practice their initial shading exercise, but at some point you will want the student to work with this new knowledge in different and innovative ways. The goal would be to ASSESS the power standard using the exact same language. Follow the simple 3 step process below, and you will see what I mean.

Sample 1: Kindergarten Standard: The Student will Draw 5 Line Types

Step 1: First, ask yourself: What is the traditional way to teach this standard?
- You could probably just model the 5 line types and have students “follow me” to draw the 5 line types, thus proving they can draw 5 line types.

**Step 2:** Next, ask yourself: *What can I do to change the way I teach this standard?*

If I wanted to encourage flexibility and adaptability, I could ask students to draw each of the particular line types, but tell them each line must touch at least two sides of the paper.

I could make a rule that says no two lines can intersect (touch each other) in any way throughout the drawing.

Do you see how this is different? Plus, all student artwork will look different, which is something that I value.

**Step 3:** Finally, ask yourself: *How could I take this one step further to combine two different skills, content, etc?*

The highest creativity is allowed to take place when two different skills or disciplines are combined to make something original.

Students could use 5 line types (must understand the basics of the standard in order to do this) to create a picture of a tree.

Students could draw the line type they feel best fits a line of music when it’s played.

For this, you may draw back on past lessons you’ve taught, cross curricular connections, art history, etc.

**Sample 2: 6th Grade Project: Constructing a Large Coil Pot**

How can a coil pot be creative? This is a toughie, because it seems like a very basic ceramics skill that we can’t avoid teaching, but many art teachers may thirst for a more creative process or outcome upon completion.

**Step 1:** You could teach this by demonstrating a coil pot and having students make one that looks like mine. Students would get the basic skills down while still making something.

**Step 2:** To take it further, you could encourage adaptability by throwing a wrench in the project. Once students are halfway done, you could tell them the coil pot must
have some sort of opening or hole. This will make students think differently about their design and they must be able to adapt to make the change.

**Step 3:** Coil pots could be combined with a community service initiative like "Empty Bowls" to incorporate life skills and communication with the community. Collaboration would be enhanced by making the large coil pot a group project.

Like I've said before, I'm sure you already do so much of this in your classroom. They key is to INTENTIONALLY plan opportunities for students to dive into higher order thinking, give it a name, link it to some type of research, and advocate, advocate, advocate for what you are doing in the art room to build awareness. Of course, there are areas we can all work on in terms of pushing kids to the next level of creativity. Hopefully this will provide you with some inspiration, remember, you always have options.

Another important part of connecting students to the real world is to talk about how art can help them in the future through connections to art careers and art appreciation for their everyday life.

To learn more about what some states and programs are doing to promote and educate in the area of Critical Thinking, check out the links below:

- **Partnership for 21st Century Skills**
  This website hosts a wide variety of information regarding 21st Century Skills and guides all subject areas on ways to enhance and promote 21st Century Skills.

- **21st Century Skills Map: The Arts**
**Iowa Core Curriculum**

In my state (Iowa) a team of teachers has been working very hard to make the arts a part of the Common Core in Iowa. Although legislation recently decided not to pass the proposal, I am confident in the future they will. The documents proposed focused on taking elements from the Framework for 21st Century Learning and integrated them into a hybrid version of how the arts can be an important part of a 21st Century Education in our state. [Their website](#) has lesson samples and explains some of the concepts of the proposal.

**The Critical Thinking Community**

Much like my explanation at the beginning of this chapter, The Critical Thinking Community believes in Content-Driven and Question-Driven Instruction. The following quote from their website below sums up the theme of this chapter nicely:

Faculty in a long-term staff development program learn how to design content-driven instruction; that is, **how to take what students are expected to know and be able to do and design instruction that empowers the students to think their way to this knowledge and ability.** They learn how to make every class day question-driven and how to layer a variety of content standards into a unified unit of instruction.

Take a closer look at their website to get some excellent resources for incorporating more critical thinking into your art curriculum.

[The Critical Thinking Community - K-12 Instruction](#)
High School Teachers

Middle School Teachers

Elementary Teachers 4-6

Elementary Teachers K-3

Foundation for Critical Thinking

This organization put out a nice guide for educators you can download for free on their website using this link. {source}
The following chart can be found [right here](#), and was developed for Educational Use. Feel free to draw from the language as you write your curriculum.

### Critical Thinking Skills

<table>
<thead>
<tr>
<th>CRITICAL THINKING SKILLS</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1 Knowledge</strong></td>
</tr>
<tr>
<td>- Identify</td>
</tr>
<tr>
<td>- Label</td>
</tr>
<tr>
<td>- Name</td>
</tr>
<tr>
<td>- State</td>
</tr>
<tr>
<td><strong>Identification and recall of information</strong></td>
</tr>
<tr>
<td>- Who</td>
</tr>
<tr>
<td>- What</td>
</tr>
<tr>
<td>- Where</td>
</tr>
<tr>
<td>- When</td>
</tr>
<tr>
<td>- How</td>
</tr>
<tr>
<td>- Describe</td>
</tr>
<tr>
<td>- What is</td>
</tr>
<tr>
<td>- Tell</td>
</tr>
<tr>
<td>- Underline</td>
</tr>
<tr>
<td><strong>2 Comprehension</strong></td>
</tr>
<tr>
<td>- Convert</td>
</tr>
<tr>
<td>- Interpret</td>
</tr>
<tr>
<td>- Restate</td>
</tr>
<tr>
<td>- Summarize</td>
</tr>
<tr>
<td>- Explain</td>
</tr>
<tr>
<td>- Paraphrase</td>
</tr>
<tr>
<td>- Put in order</td>
</tr>
<tr>
<td>- Retell</td>
</tr>
<tr>
<td>- In your own words</td>
</tr>
<tr>
<td>- What is the main idea of</td>
</tr>
<tr>
<td>- What differences exist between</td>
</tr>
<tr>
<td>- Can you write a brief outline?</td>
</tr>
<tr>
<td><strong>3 Application</strong></td>
</tr>
<tr>
<td>- Apply</td>
</tr>
<tr>
<td>- Compute</td>
</tr>
<tr>
<td>- Conclude</td>
</tr>
<tr>
<td>- Construct</td>
</tr>
<tr>
<td>- How is ___ an example of</td>
</tr>
<tr>
<td>- How is ___ related to ___</td>
</tr>
<tr>
<td>- Why is ___ significant?</td>
</tr>
<tr>
<td>- Do you know of another instance where ___?</td>
</tr>
<tr>
<td>- Could this have happened in ___?</td>
</tr>
<tr>
<td><strong>4 Analysis</strong></td>
</tr>
<tr>
<td>- Analyze</td>
</tr>
<tr>
<td>- Categorize</td>
</tr>
<tr>
<td>- Classify</td>
</tr>
<tr>
<td>- Compare</td>
</tr>
<tr>
<td>- Demonstrate</td>
</tr>
<tr>
<td>- Contrast</td>
</tr>
<tr>
<td>- Debate</td>
</tr>
<tr>
<td>- Deduct</td>
</tr>
<tr>
<td>- Determine the factors</td>
</tr>
<tr>
<td>- Examine</td>
</tr>
<tr>
<td>- Differentiate</td>
</tr>
<tr>
<td>- Dissect</td>
</tr>
<tr>
<td>- Distinguish</td>
</tr>
<tr>
<td>- How are the parts or features of ___?</td>
</tr>
<tr>
<td>- How does ___ compare/contrast with ___?</td>
</tr>
<tr>
<td>- What evidence can you present for ___?</td>
</tr>
<tr>
<td><strong>5 Synthesis</strong></td>
</tr>
<tr>
<td>- Change</td>
</tr>
<tr>
<td>- Combine</td>
</tr>
<tr>
<td>- Compose</td>
</tr>
<tr>
<td>- Construct</td>
</tr>
<tr>
<td>- Create</td>
</tr>
<tr>
<td>- Design</td>
</tr>
<tr>
<td>- Find an unusual way</td>
</tr>
<tr>
<td>- Formulate</td>
</tr>
<tr>
<td>- Generate</td>
</tr>
<tr>
<td>- Invent</td>
</tr>
<tr>
<td>- Originate</td>
</tr>
<tr>
<td>- Plan</td>
</tr>
<tr>
<td>- Predict</td>
</tr>
<tr>
<td>- Pretend</td>
</tr>
<tr>
<td>- Produce</td>
</tr>
<tr>
<td>- Rearrange</td>
</tr>
<tr>
<td>- Reconstruct</td>
</tr>
<tr>
<td>- Reorganize</td>
</tr>
<tr>
<td>- What would you predict/infer from ___?</td>
</tr>
<tr>
<td>- What ideas can you add to ___?</td>
</tr>
<tr>
<td>- What solutions would you suggest for ___?</td>
</tr>
<tr>
<td>- How might happen if you combined ___ with ___?</td>
</tr>
<tr>
<td><strong>6 Evaluation</strong></td>
</tr>
<tr>
<td>- Appraise</td>
</tr>
<tr>
<td>- Choose</td>
</tr>
<tr>
<td>- Compare</td>
</tr>
<tr>
<td>- Conclude</td>
</tr>
<tr>
<td>- Decide</td>
</tr>
<tr>
<td>- Defend</td>
</tr>
<tr>
<td>- Evaluate</td>
</tr>
<tr>
<td>- Give your opinion</td>
</tr>
<tr>
<td>- Judge</td>
</tr>
<tr>
<td>- Justify</td>
</tr>
<tr>
<td>- Prioritize</td>
</tr>
<tr>
<td>- Rate</td>
</tr>
<tr>
<td>- Select</td>
</tr>
<tr>
<td>- Support</td>
</tr>
<tr>
<td>- Value</td>
</tr>
<tr>
<td>- Do you agree that ___? Explain.</td>
</tr>
<tr>
<td>- What do you think about ___?</td>
</tr>
<tr>
<td>- What is most important?</td>
</tr>
<tr>
<td>- Prioritize ___ according to ___?</td>
</tr>
<tr>
<td>- How would you decide about ___?</td>
</tr>
<tr>
<td>- What criteria would you use to assess ___?</td>
</tr>
</tbody>
</table>
Chapter 5: Other Considerations When Developing Art Curriculum

The topic of curriculum design is so broad, there are several topics I have not yet touched on in the previous chapters regarding curriculum. Think of this chapter as an “Annex” to everything I’ve already covered in the book. Maybe you want to consider these things, maybe not, but they are still all an important part of building a rich and meaningful curriculum.

Big Ideas

Some art teachers prefer teaching their curriculum in the form of big ideas or themes throughout the year. You could also call these “Units of Study” depending on how you want to look at it. For example, in my first grade art curriculum I had a theme of “Scapes,” and for several months I walked through Landscape, City Scape, Sea Scape, Portrait and Still Life. At the end of the Unit I administered an assessment over identifying each term, and students got over 99% correct in all 4 sections. By having a theme and tying things together, it makes so much more meaningful for students. Perhaps instead of a Power Standard each month you have a “Theme” or “Big Idea” you carry out instead. Or, several power standards that are taught under each over-arching theme.

Here is a list of ideas for themes or units to get you started when thinking about developing your curriculum in this way:

- Art Historical Themes such as Impressionism, Contemporary Art, Prehistoric Art, Surrealism, (the list goes on).
- Media Themes such as Painting Techniques, working in 3D, drawing with a variety of materials, Recycled Art, etc...
- Community/Social themes such as Identity, Community, Friendships and Relationships, etc...
- Fine Motor - Kindergarten could focus specifically on cutting for several projects as a practice of the skill and an assessment could follow.
• Cultural - Focusing on art from Mexico (ie: Day of the Dead) for several art projects or perhaps doing a Unit on Japan with Sumi Painting and Japanese lanterns. You get the idea!

• Community Connections - Sometimes it’s ok to make art and give it away. You could focus a unit on giving back to the community through art.

• Art Appreciation / Critique - Instead of making art for a week or two, focus on talking about the art you have made, and allow students quality time to practice giving and accepting feedback on their artwork and assemble portfolios.

As you can see, thematic work can be fun for both you and your students. Themes can even be written to become Power Standards and explained over the course of a month or two. It’s all up to YOU and how you envision your dream art curriculum looking.

Media
You will want to ensure your students are getting a variety of media in their art experiences. Just because you were a ceramics major doesn’t mean you should teach pottery for the first half of the school year, simply because you like it. This is selfish! As art teachers, we are all passionate about “our favorite media” but sometimes this aversion to a type of media we don’t care for, or aren’t as skilled in, can prevent us from using it in our classroom. You are doing a dis-service to your students if think this way.

For example, I had very little background in weaving, and for the first few years of teaching did not do anything relating to weaving and fibers except one measly paper weaving. However, when we re-wrote our curriculum I was forced to include a weaving of some kind at every grade level. Learning curve! Now, I love weaving and so do my students. As I look back, it was sad to prevent them from this experience because of my own insecurities, and I don’t want you to get caught in this trap like I did.

The matrixes on pages 47 and 48 will be important for getting a sense of which media you cover well and which you need to work on incorporating.
I conducted an interview with middle school art teacher, Mrs. Chelsie Meyer, who works on a team with 4 other non-art educators to collaboratively plan lessons. Her school also happens to be a 1:1 iPad school. My hope is the information from this interview can give you some inside information on what a collaborative school really looks like. You can see, Chelsie did not have to give up a lot of freedom with teaching art, but still has managed to work with other educators to make a meaningful curriculum for her students.

**Tell us a little bit about how you work on a team with other non-art educators? How did this model come about?**

I work on a team with the math, language arts, science, and social studies teachers. We have 43 minutes a day with common planning time to sit down with one another to create, design, and plan cross-curricular projects. At our middle school we have around 350 7th & 8th graders who are divided up into 3 teams. One team is all 8th Graders, another team all 7th Graders and a combined team of 7th & 8th Graders, so there are approximately 120 students on each team.

We run a trimester schedule with Art, FCS (Family Consumer Science, and GTT (Gateway to Technology) rotating to a new team each trimester. Core teachers have structured their projects or curriculum around which teacher is on their team. One example is the Math teacher (on the all 8th grade team) moved his Geometry unit from the end of the year to the start of the year when I work with his team so we could plan a project called Geometric Sculptures, where students use geometry with nets to design and build a model of public art.

This model came about when our principal and FCS were a part of the Iowa CORE team. They saw a video of a school that showed how students were learning in a project based setting that incorporated real-world skills while learning various subjects at the same time. The Art, FCS, and GTT classes in our building were already trying to work on cross-curricular projects and realized that if we were on a team and had time to work with other core teachers that these connections would be stronger. This would also allow students to experience what it is like to learn in the real-world with true to life experiences. I feel that Art, FCS, & GTT is the glue that connects other subject areas and holds them all together.
How do you find time to collaborate?

Before we were put on a team, we would try to find time to collaborate before or after school. This was difficult because I was seeing 1/3 of a particular teacher’s students at one time, since we were not on their team. We would plan something, but only some of the students would get to experience it.

Now we have a 43 minute period to meet as a team to focus on students, talk with TAG and Special Education teachers, and plan interdisciplinary projects. I feel very fortunate and blessed to have this time with them and to be able to work with each team in our building throughout the year. We have made connections to our standards and have created some wonderful projects for students to experience.

How often do your lessons connect to the regular classroom?

The majority of the projects I do in art have a connection to at least one subject area if not multiple subjects. Art is connected to everything so it is wonderful sharing these connections with students. When students join the workforce someday, they will not be using just one subject in isolation. In real-life, subjects are connected and overlap. We do this by aligning our standards and creating these cross-curricular connections.

Can you give us a sample of one project you’ve done?

I Am Poem Project (Connecting Language Arts & Art) and Geometric Sculptures (connecting Art and Math) and Mitosis Claymation (Connecting Science and Art) are three samples of interdisciplinary projects I’ve done.

What student reactions have you found from this type of model?

Students have said that they like learning when projects combine multiple subject areas. Art helps to make learning about mitosis more hands on and fun! I try to be careful to always give students plenty of choices and to make sure the connections are a natural fit. Often times we will bring in community members to give expert advice, collaborate with our students, or to help give students additional feedback. By bringing in community members it allows students to connect their learning to real-world experiences.
What types of challenges or bumps in the road have you faced?

Some teachers are more willing to collaborate than others. Sometimes your philosophy on teaching matches up with certain colleagues better than others.

We have great freedom in our schedule which is fully supported by our principal. There are five teachers on a team so we have five periods that we can reorganize any way we like. This is a wonderful benefit, but takes time and communication to change our schedule for special projects.

Has any research been done about improving test scores?

I completed research for Geometric Sculptures as a part of my Master’s Degree. The research that we completed showed that cross-curricular art connections improved adolescents attitudes and achievement.

If you had the choice, would you continue to work across the curriculum with your colleagues?

I enjoy planning projects with my colleagues. We have the ability to learn new things, try new projects, all while working with each other. Teaching is often times a very isolating profession. By being on a team, this allows us to be there for each other both professionally and personally. I have formed great friendships by working on an interdisciplinary team. We shoot ideas off of each other, and work together to make rigorous and relevant projects for students.

Arts Integration

Did you know that teachers can integrate the arts into art class? Traditionally the concept of arts integration is designed for classroom teachers to integrate the arts to teach core classroom subjects like math and reading. However, one fun way to look at Arts Integration is to think of ways you can integrate another arts topic, like theater, into your art class. For example, this could take the form of a reader’s theater on an artist’s life.
One fun way to use music in the art room is to create PiggyBack Songs for the art room.

At the high School level, you could even have students work to music that has proven to lower stress levels or have them collaborate with the orchestra teacher to create a pieces of art that reflects a specific piece of music they are playing. The work could be displayed at the concert. The possibilities are endless!

One great resource for all things “Arts Integration” is the website “Education Closet” founded by Susan Riley. She is an Arts Integration and Curriculum Specialist. Her website is the perfect place to start if you want to learn more about this growing movement in education.

**Your Resources and Supplies**

You may be thinking “Now that I have this amazing curriculum put together, how will I afford to buy all the materials I need for the new bookmaking unit I designed?”

2 Easy Options to Organize Your Curriculum Supplies

1. First, you should make a spreadsheet of the basic materials you already have (or traditionally re-order every year). You could even keep a copy handy on your desk throughout the year, and when you notice something running low, make a note next to the item. This will make your ordering a lot easier each year. You may also want to consider a separate spreadsheet for consumables and non-consumables since these are two different beasts when it comes to ordering.

2. Make a second spreadsheet for supplies and resources you want to obtain over time. This is your “Art Room Wish List” – Perhaps you want to hold out to get a set of Keva Planks for architecture exposure for your Middle School Students. Put it...
on the list! Maybe you finally want to spring for the screen printing materials for your High School Graphics class. This way, when you have a surplus in your budget, or the PTO asks if they can help out the art room any way, you will know just what you want that fits directly with your curriculum.

Unfortunately teachers don’t always have the materials they need to teach their “Dream Curriculum.” You may need to simply make do with what you have until you can build your resources up. You also may need to design your curriculum with your budget and resources available in mind. Of course, you being the smart cookie that you are, you’ll figure this one out.
This my favorite part of the book. Can I say that?

I am geek for organization, because I honestly think you can have the best ideas, intentions, and resources, but without a system to put things together, many of your great ideas and plans can get lost. Also, don’t get me started on professionalism. Your administration, parents, and community will start to take you very seriously if you have your documents together, your rationales formed, and your curriculum outlined. If they try to cut art and you come to them begging that art is important, it might be a tough battle. If you have a detailed outline of what you teach, how it connects with other disciplines, research to back how you are meeting state and national standards, I guarantee theses types of documents can be program saving.
Plus, you are a busy teacher. You don't have time to be rifling around trying to shoot from the hip when it comes to your curriculum. You need everything in one neat and tidy package, where you can easily access everything you need to teach. Even in our art department, with everything outlined carefully in several different matrices, some teachers still couldn't get it together and remember what we were supposed to teach. This the harsh reality of how busy teachers really are.

So, lets just make a general assumption that if you don't have things planned out for yourself, the students, the obstacles (and who knows what else) will have a plan for you. This leads to chaos. You don't want to be chaotic, you don't deserve that! You are a confident, smart, and responsible teacher who is at all times a role model for the arts and your program. Your curriculum and the way you organize it should reflect this.

Plus, once all of your curriculum documents go public (which I really think they should if you are going advocate and have a transparent art program) you will want them looking really nice.

These matrices are designed for download for you to use as you see fit in helping design a curriculum that fits your needs, your situation and your students. Feel free to tweak after you download in order to best fit YOUR art curriculum. Be sure to refer back to the examples in Chapter 2 and 3 as you fill out your matrixes.

All of the following matrixes can be download in Word to edit (you may need to do a little re-formatting as it opens in your version of Word). You can also download them as a blank PDF to print and hand write.

If you use the program Pages on an iPad or Mac, you can email me for the raw documents to edit yourself. theartofed@gmail.com

PS. If you are interested in more ways to organize your lessons, your classroom and de-clutter your mind and attitude, then consider the online class “Clutter Free Teaching” through The Art of Education.
Planning Matrix: The Basics

The following planning matrix is designed to help you with the first, and most basic part, of designing your art curriculum. All sections of this form should be filled out when designing your curriculum. High School teachers may want to reformat for one semester or just copy and paste the same outcomes from 1st semester to 2nd semester if the class repeats.

This matrix includes:

• Power Standards / Learning Outcomes
• Skills
• Essential Questions
• Vocabulary

You can download and utilize this matrix (ledger size) in one two ways:

• Editable In Microsoft Word (first line is filled out as a sample you can delete)
• Blank PDF to print and hand write
Planning Matrix: Connections

The following planning matrix is designed to take your Power Standards and connect them to the following areas:

- Elements and Principles of Design
- Art History/Contemporary Art
- Cross Curricular Connections
- Technology Integration

Some of these areas may remain blank, but it will be a good visual way for you to see how many times in a year you are connecting to these areas, or at least make sure you are doing it at some point in the year.

You can download and utilize this matrix (ledger size) in one of two ways:

- **Editable In Microsoft Word** (first line is filled out as a sample you can delete)
- **Blank PDF to print and hand write**
Planning Matrix: Media / Resources/Assessment

The following planning matrix is designed to take your Power Standards and ensure you have the resources organized for each lesson.

- Media
- Resources
- Assessments

Most of these areas should be filled in when completing the matrix. The resources may just be “suggested” as a reminder for you or your colleagues on what you COULD use to teach the Power Standard, but if each an individual chooses to teach the standard in a different way, this could be left up to the teacher.

You can download and utilize this matrix (ledger size) in one of two ways:

- **Editable In Microsoft Word** (first line is filled out as a sample you can delete)
- **Blank PDF to print and hand write**
## Planning Matrix: Grade Level Media

The following planning matrix is designed to take your Power Standards and verify that you have the resources spread out evenly for each grade level or course. You will want to hit different media in each grade level, thus giving students a variety. It’s also a great way to see what projects you are doing when planning your order each year.

You can edit the columns or the rows at the top to best fit your needs. For example, in a High School Painting class you could use this matrix to ensure that you are giving students a variety of types of paints, papers and brush exposure.

This matrix is meant to use as an overview of several courses or can be tailored to just one course on the lefthand side. You choose!

You can download and utilize this matrix in one of two ways:

- [Editable In Microsoft Word](#)
- Blank PDF to print and hand write

<table>
<thead>
<tr>
<th>Ceramics</th>
<th>Printmaking</th>
<th>Drawing</th>
<th>Weaving/Fibers</th>
<th>Painting</th>
<th>Manipulation/Construction</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pinch and Pull</td>
<td>Fingertips, Rubbings</td>
<td>Pencil, crayon, marker</td>
<td>2 color paper weaving (simple)</td>
<td>Brush/materials techniques and care, broad strokes</td>
<td>Use of scissors, ability to tear; appropriate use of glue, basic folding</td>
</tr>
<tr>
<td>Pinch and Pull Introduce slip and score</td>
<td>One Experience per grade level</td>
<td>One experience pencil crayon marker</td>
<td>2 color paper weaving (developed)</td>
<td>Multi-dimensional weaving</td>
<td>Mobile</td>
</tr>
<tr>
<td>Coil, Slip and Score</td>
<td>Examples: Found object print Relief Print Stamp Mono-print</td>
<td>Chalk/pastels Oil pastel</td>
<td>Fiber construction</td>
<td>Variety of brushstrokes</td>
<td>Advanced paper manipulation</td>
</tr>
<tr>
<td>Slab, Slip and Score</td>
<td>Mono-print</td>
<td></td>
<td>Loom weaving</td>
<td>Liquid Tempera</td>
<td>3D Paper sculpture</td>
</tr>
<tr>
<td>Additive and Subtractive Method, Pinch, Pull, Coil, Slip and Score</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pinch, Pull, Coil, Slab, Slip and Score</td>
<td>Collograph</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Art 1</td>
<td>Charcoal</td>
<td>Advanced color mixing</td>
<td>Book-making [Sketchbook]</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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The Art of Education  
Designing your Art Curriculum

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Planning Matrix: Power Standards: Year at a Glance Elementary

It may be handy to have all of your Power Standards in one place for the whole school year. The next document will assist you in doing just that. Even if you don't have them all completed, you can fill in the blanks as you go.

I kept a document like this posted above my desk, another in my grade book, and yet another in my binder. This is my “Bible” for what was coming up next and keeps me focused on the most important things I should be teaching each month.

You can download and utilize this matrix in one of two ways:

- **Editable In Microsoft Word**
- **Blank PDF to print and hand write**
Planning Matrix: Power Standards: Year at a Glance High School

Here is an additional copy of this blank matrix formatted more to fit a High School schedule, but you can edit the document in any way you see fit, too!

You can download and utilize this matrix in one of two ways:

• [Editable In Microsoft Word](#)

• [Blank PDF to print and hand write](#)
Planning Matrix: Weekly Outline

This document is designed to take your curriculum map and allow you to write in more specific activities for each week (The four boxes under the Week columns represent approximately 4 weeks in a year). This will help you break down how much you can accomplish each week in working toward your power standard goal.

To find out how I also break this down further and plan on a daily basis, read the following article: Daily Schedule Download

You can download and utilize this matrix in one of two ways:

- Editable In Microsoft Word
- Blank PDF to print and hand write
Printable “I CAN” Statements

“I can” statements are another great way to organize your curriculum objectives, this time, for the students. Your Power Standards should be transparent, posted where all students can see, and at any time, an administrator should be able to walk into your classroom and a student should be able to tell them exactly what they are learning about. Teaching is not a mystery, you need to tell students exactly what is expected of them, so they have the greatest chance to master each standard and succeed in the art room.

Make these “I can” posters and hang them up during every art class (or display on a smart board or Power Point) for students to see the current objective they are working on.

For High School or Middle School, the wording: “I can” might seem a little bit juvenile, so you may want to reword to something like “As an artist, I will…”

You can download blank PDF’s with “I CAN” or you can download the Word Doc to edit yourself.
Digital Planning

There are also some nice ways to digitally house your lessons.

Read the Article entitled “Going Digital, the Easy Way to Create Digital Lesson Plans” written by AOE writer, Heather.

Download your own blank Word Doc
Download your own blank PDF

Online Programs:

OnCourse Systems for Education

This website allows schools to purchase an entire program to utilize to digitally plan lessons and a variety of other things.

planbook.com

Affordable at $12 year, this can be purchased by the individual to easily house and plan digital lesson plans.
In Closing

In keeping with my goals and intentions for creating these resources, I hope throughout this process you’ve been able to achieve a new level of knowledge when it comes to curriculum planning, view relevant samples, and gain a wider understanding of what a comprehensive curriculum can look like.

Even if some of the resources do not fit your needs exactly, my hope is that you can take what you like, leave what you don’t, and use the ideas in this book to guarantee you are teaching a meaningful curriculum that is appropriate for your students, and is authentic to you and the “why” behind your motivation for teaching art.

Remember, these resources will be all in one place for you to revisit time and time again. You will constantly be tweaking your curriculum, and really, it’s kind of fun! Enjoy the process and please feel free to contact me if you have any questions.

Don’t forget to stop back to The Art of Education for daily articles, hop into one of our many excellent online classes or sign up for our FREE Weekly Quick Tip. All provide a chance for you to connect with other art educators and develop relevant ideas for your classroom.

Good luck to you!

Cheers!

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