

Unit Title: Personal Geographies

INSTRUCTIONAL UNIT AUTHORS

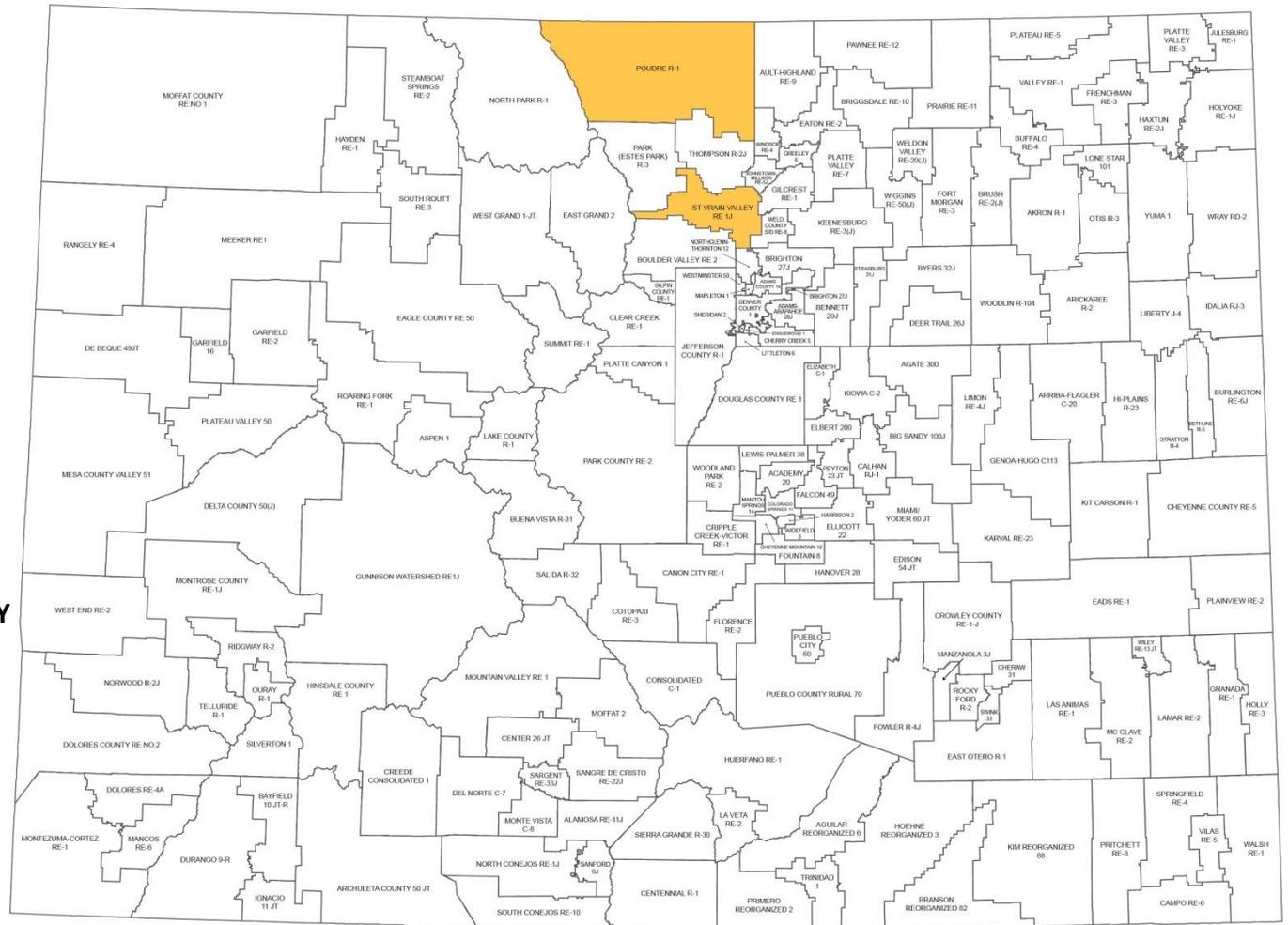
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BASED ON A CURRICULUM OVERVIEW SAMPLE AUTHORED BY

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This unit was authored by a team of Colorado educators. The template provided one example of unit design that enabled teacher-authors to organize possible learning experiences, resources, differentiation, and assessments. The unit is intended to support teachers, schools, and districts as they make their own local decisions around the best instructional plans and practices for all students.

Colorado Teacher-Authored Sample Instructional Unit

Content Area	Visual Arts	Grade Level	7 th Grade
Course Name/Course Code	Seventh Grade Visual Arts		
Standard	Grade Level Expectations (GLE)	GLE Code	
1. Observe and Learn to Comprehend	1. The characteristics and expressive features of art and design are used in analyzing and synthesizing the meaning in works of art	VA09-GR.7-S.1-GLE.1	
	2. Understanding works of art involves knowledge of historical and cultural styles, genre, and artists over time	VA09-GR.7-S.1-GLE.2	
	3. Knowledge of art vocabulary is important when critically analyzing works of arts	VA09-GR.7-S.1-GLE.3	
2. Envision and Critique to Reflect	1. Visual literacy skills are used to create meaning from a variety of information	VA09-GR.7-S.2-GLE.1	
	2. Concepts, issues, and themes in the visual arts can be used to communicate ideas in various other disciplines	VA09-GR.7-S.2-GLE.1	
3. Invent and Discover to Create	1. Achieve the ability to plan, anticipate outcomes, and demonstrate craftsmanship in creating a work of art	VA09-GR.7-S.3-GLE.1	
	2. Restructure and apply the technical skills and processes required to achieve desired results in producing works of art	VA09-GR.7-S.3-GLE.2	
	3. Use of various media, materials, and tools to express specific meaning in works of art	VA09-GR.7-S.3-GLE.3	
	4. Utilize current, available technology as a primary medium to create original works of art	VA09-GR.7-S.3-GLE.4	
4. Relate and Connect to Transfer	1. Critical thinking in the arts transfers to multiple uses in life	VA09-GR.7-S.4-GLE.1	
	2. The visual arts community messages its cultural traditions and events	VA09-GR.7-S.4-GLE.2	
	3. Art and design strategies can solve environmental problems	VA09-GR.7-S.4-GLE.3	

Colorado 21st Century Skills

Critical Thinking and Reasoning: *Thinking Deeply, Thinking Differently*

Information Literacy: *Untangling the Web*

Collaboration: *Working Together, Learning Together*

Self-Direction: *Own Your Learning*

Invention: *Creating Solutions*

The Colorado Academic Standards for Visual Arts are not intended to be taught in a linear (checklist of coverage) fashion, but rather should be implemented as a cyclical creative process. Each unit within this sample blueprint intentionally includes standards from all four visual arts standards to illustrate this process-based philosophy.

Unit Titles	Length of Unit/Contact Hours	Unit Number/Sequence
Personal Geographies	Instructor Choice	Instructor Choice

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Unit Title	Personal Geographies		Length of Unit	Instructor Choice
Focusing Lens(es)	Origins	Standards and Grade Level Expectations Addressed in this Unit	VA09-GR.7-S.1-GLE.1, VA09-GR.7-S.1-GLE.2, VA09-GR.7-S.1-GLE.3 VA09-GR.7-S.2-GLE.1, VA09-GR.7-S.2-GLE.2 VA09-GR.7-S.3-GLE.1, VA09-GR.7-S.3-GLE.2, VA09-GR.7-S.3-GLE.3, VA09-GR.7-S.3-GLE.4 VA09-GR.7-S.4-GLE.1, VA09-GR.7-S.4-GLE.2	
Inquiry Questions (Engaging-Debatable):	<ul style="list-style-type: none"> Does an artist have to tell the truth with their artwork? (VA09-GR.7-S.1-GLE.2-EO.c) and (VA09-GR.7-S.2-GLE.2) and (VA09-GR.7-S.4-GLE.2-EO.c) Does the meaning of a work of art change over time and in different contexts? How does art stand alone, or how does it have to relate to other disciplines to show significance? 			
Unit Strands	Comprehend/Transfer/Reflect/Create			
Concepts	Space, Time, Energy, Symbol, Tradition, Culture, Expressive Features and Characteristics of Art, Emotions, Investigate and Discovery, Law and Rules, Structure and Function			

Generalizations My students will Understand that...	Guiding Questions	
	Factual	Conceptual
Artists investigate and discover ways to portray emotions so that viewers can read and understand (VA09-GR.7-S.1-GLE.1,3) and (VA09-GR.7-S.2-GLE.1)	How do artists such as but not limited to Goya, Kollwitz, Hock E Aye Vi Edgar Heap of Birds, Kara Walker, and others portray emotions in works of art?	Why do artists feel a need to portray emotions in a work of art?
Cultural traditions inform how expressive features and characteristics convey an idea (VA09-GR.7-S.1-GLE.1,2,3) and (A09-GR.7-S.2-GLE.1.)	How does an artist’s culture influence how they use the expressive features and characteristics of art in the following works of art <i>The Abandoned Hut</i> by Mordecai Buluma, <i>The Conversation</i> by Eli Kyeyune, <i>Haggadah</i> by Ben Shahn, <i>Tar Baby</i> by Faith Ringgold and <i>Self Portrait as Tehuana Diego in My Thoughts</i> by Frida Kahlo	How is the structure of an artwork determined by culture?
Laws and rules of a particular culture can affect symbolic expressions found in a work of art (VA09-GR.7-S.1-GLE.1,2,3) and (VA09-GR.7-S.2-GLE.1) and (VA09-GR.7-S.4-GLE.2-EO.c.)	How is the eastern notion of perspective different than the western notion? Why are there no graven images allowed in Islamic Art?	Why and how do artistic representations change across time and culture?
Artists often represent space, time, and energy through expressive features and characteristics of art (VA09-GR.7-S.1-GLE.1,3) and (VA09-GR.7-S.2-GLE.1,2) and (VA09-GR.7-S.3-GLE.1,2,3,4)	What are ways that Space, Time and Energy are represented in specific works of art?	Do certain artistic forms represent Space, Time and Energy more effectively than others?

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Critical Content: My students will Know...	Key Skills: My students will be able to (Do)...
<ul style="list-style-type: none"> • Examples of maps as literal or metaphorical interpretations of a place or space (VA09-GR.7-S.1-GLE.1,2,3) and (VA09-GR.7-S.2-GLE.1) and (VA09-GR.7-S.4-GLE.2-EO.c.) • Political and cultural influences within the representation of works of art. (VA09-GR.7-S.1-GLE.1,2,3) and (VA09-GR.7-S.2-GLE.1) and (VA09-GR.7-S.4-GLE.2-EO.c.) • Examples of artists that use cultural and personal identities and social perspectives to make and respond to art such as Paula Scher, Guillermo Kuitca, Maya Lin, Landon Mackenzie (VA09-GR.7-S.1-GLE.1,3) and (VA09-GR.7-S.2-GLE.1) • Examples of ways that cartography and geography can be examined, reinterpreted and incorporated into unique works of art. (VA09-GR.7-S.2-GLE.2) and (VA09-GR.7-S.4-GLE.1-EO.a) 	<ul style="list-style-type: none"> • Use maps as a metaphor incorporating expressive features and characteristics of art to represent a personal geography in the form of a work of art. (VA09-GR.7-S.1-GLE.1,2,3) and (VA09-GR.7-S.2-GLE.1) and (VA09-GR.7-S.3-GLE.1,2,3,4) and (VA09-GR.7-S.4-GLE.2-EO.c.) • Develop symbols that have personal meaning in a work of art. (VA09-GR.7-S.1-GLE3-EO.a,b) and (VA09-GR.7-S.3-GLE.1,2,3) • Use visual literacy skills to read and interpret intent in works of art. (VA09-GR.7-S.1-GLE.1,3) and (VA09-GR.7-S.2-GLE.1) • Incorporate key concepts, issues, and themes from other disciplines into personal works of art. (VA09-GR.7-S.1-GLE3) and (VA09-GR.7-S.3-GLE.1,2,3)

<p>Critical Language: includes the Academic and Technical vocabulary, semantics, and discourse which are particular to and necessary for accessing a given discipline. EXAMPLE: A student in Language Arts can demonstrate the ability to apply and comprehend critical language through the following statement: <i>“Mark Twain exposes the hypocrisy of slavery through the use of satire.”</i></p>	
<p>A student in _____ can demonstrate the ability to apply and comprehend critical language through the following statement(s):</p>	<p><i>Maps can be used as a metaphor to document personal ideas and experiences.</i></p>
<p>Academic Vocabulary:</p>	<p>Geography, Space, Time, Energy, Symbol, Tradition, Culture, Emotions, Investigation and Discovery, Law and Rules, literal, metaphorical, interpretations, Political</p>
<p>Technical Vocabulary:</p>	<p>Cartography, expressive features and characteristics, Islamic Art, graven images</p>

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Unit Description:	In this unit students explore the concepts of personal artwork such as self-portraiture and its use to share personal messages and/or ideas. Students will explore artists known for their use of personal subject matter and determine their own messages based upon research of their family culture, traditions, environmental influences etc. The unit culminates in a performance assessment that asks students to produce a final personal geographic artwork that shares a personal message and aspirations for their future.
Considerations:	This unit focuses on idea generation through research and personal reflection. Technical drawing skills for portraiture including view from the front, profile, ¾ views, proportion, and unique facial characteristics should be taught throughout so students have the necessary skill set to successfully complete the final performance task. (See Ongoing Learning Task section).
Unit Generalizations	
Key Generalization:	Artist often represent space, time and energy through expressive features and characteristics of art.
Supporting Generalizations:	Cultural traditions inform how expressive features and characteristics convey an idea.
	Artists investigate and discover way to portray emotions that viewers can read and understand.
	Laws and rules of a particular culture can affect symbolic expression found in work of art.

Performance Assessment: <i>The capstone/summative assessment for this unit.</i>	
Claims: (Key generalization(s) to be mastered and demonstrated through the capstone assessment.)	Artists often represent space, time and energy through expressive features and characteristics of art.
Stimulus Material: (Engaging scenario that includes role, audience, goal/outcome and explicitly connects the key generalization)	As an artist you have been invited to create an artwork depicting your personal geography to be exhibited at The Contemporary Museum of Art in your town. Your personal geography must include a self-portrait, illustrate your personal history, portray emotions, and reflect your culture and heritage through symbols and the expressive features and characteristics of art.
Product/Evidence: (Expected product from students)	Students will complete an art show submission that includes a completed 2-D personal geography artwork that reflects the students research; history, culture, and emotions and evidence of student plans and sketches that includes topography, cartography, personal and emotional expression.
Differentiation: (Multiple modes for student expression)	Students may demonstrate understanding in the following ways: <ul style="list-style-type: none"> • “Show and Tell” - Model a finished product from a similar region/geography or a previously studied region. • Include multiple modes of expression (recordings, artwork, clips, relevant stories, etc.)

Texts for independent reading or class read aloud to support the content	
Informational/Non-Fiction	Fiction
<i>Personal Geographies: Explorations in Mixed-Media Mapmaking</i> -Jill K. Berry <i>From Here to There: A Curious Collection</i> -Hand Drawn Map Association <i>An Atlas of Radical Cartography</i> -Avery Gordon <i>The Map Book</i> -Peter Barber <i>Strange Maps: An Atlas of Cartographic Curiosities</i> –Frank Jacobs	<i>Tar Beach</i> - Faith Ringold (AD790L)

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<p><i>Map Art Lab: 52 Exciting Art Explorations in Mapmaking, Imagination, and Travel (Lab Series)</i> –Jill K. Berry</p> <p><i>You Are Here: Personal Geographies and Other Maps of the Imagination</i>-Katharine Harmon</p> <p><i>The Map As Art: Contemporary Artists Explore Cartography</i>-Katharine Harmon,</p> <p><i>The Art of the Map: An Illustrated History of Map Elements and Embellishments</i>- Dennis Reinhartz</p> <p><i>On the Map: A Mind-Expanding Exploration of the Way the World Looks</i>- Simon Garfield</p> <p><i>Maps of the Imagination: The Writer as Cartographer</i>- Peter Turchi</p>	
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Ongoing Discipline-Specific Learning Experiences				
1.	Description:	Think/work like an artist - Use the expressive features and characteristics of portraiture	Teacher Resources:	http://www.artyfactory.com/portraits/ (Online portraiture lessons) Self-Portrait Image examples: http://images.google.com/search?safe=active&site=&tbm=isch&source=hp&biw=1366&bih=587&q=self+portrait+ideas&oq=self+protr&gs_l=img.1.1.0i10l10.5586.9661.0.14093.13.12.1.0.0.0.132.707.10j2.12.0....0...1ac.1.26.img..0.13.727.DnJS87I3ei0#q=self+portrait+&safe=active&tbm=isch Symbolic Self-Portrait Image examples: http://images.google.com/search?safe=active&site=&tbm=isch&source=hp&biw=1366&bih=587&q=self+portrait+ideas&oq=self+protr&gs_l=img.1.1.0i10l10.5586.9661.0.14093.13.12.1.0.0.0.132.707.10j2.12.0....0...1ac.1.26.img..0.13.727.DnJS87I3ei0#q=symbolic+self+portrait+&safe=active&tbm=isch
			Student Resources:	Sketchbooks, journals, process planning and art works, completed art work and critiques
	Skills:	Analyze and synthesize ideas, as well as knowledge of materials and process, to conceptualize about and create plans and art works Use the elements of art, value, line, texture in portraiture technique	Assessment:	Throughout the unit students will use journaling and sketchbooks to practice portraiture techniques. Teacher may pre assess portraiture knowledge and technique when beginning the unit to determine growth in understanding of portraiture skill and technique.
2.	Description:	Think/work like an artist using symbols; effectively applying them to personal art making Identify personal aspects of their heritage, culture, and symbols to create a final art project	Teacher Resources:	https://www.bulbapp.com/u/personal-geography (Art Activity around Personal Geography) http://artsintegration.perpich.mn.gov/unit-plans/personal-geographies (Perpich Center modifiable lesson plan on Personal Geography) https://quinncreative.wordpress.com/tag/personal-geography/ (Blog on the use of maps for personal geographies) http://www.scholastic.com/teachers/lesson-plan/immigration-lesson-plan-grades-6-8 (lesson plan on immigration)
			Student Resources:	Sketchbooks, journal, process planning and art works, completed art work and critiques

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Skills:	Analyze and synthesize ideas, as well as knowledge of materials and process, to conceptualize about and create plans and art works The ability to critique, reflect, and transfer ideas found in a works of art	Assessment:	Throughout the unit students will use journaling and sketchbooks to analyze the use of symbolism/metaphor/personal message in art. http://www.wikihow.com/Critique-Artwork (Tips on art reflection and critique)
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Prior Knowledge and Experiences

These learning experiences build upon a presumed (student) understanding of basic portraiture technique and use of the expressive features and characteristics of art as they are used in drawing, painting and mixed media expressions. Additionally, experience with basic drawing and painting materials, techniques and tools is expected. Students should readily understand the process of how to build a proposal, plan/revise and execute a work of art as outlined in the ongoing experiences.

Learning Experiences # 1 – 7
Instructional Timeframe: Teacher Determined

Learning Experience # 1	
The teacher may bring in examples of personal geographies so that students can see how locations, cultures, and traditions inform artists work.	
Generalization Connection(s):	Cultural traditions inform how expressive features and characteristics convey an idea Artists often represent space, time, and energy through expressive features and characteristics of art
Teacher Resources:	http://www.fridakahlo.com/ (Biography of Frida Kahlo-images used with students should be prescreened) http://www.youtube.com/watch?v=Comf9SetjRA (YouTube Faith Ringgold art activist) <i>Tar Beach</i> - Faith Ringgold http://www.pbs.org/weta/fridakahlo/life/index.html (Frida Kahlo article) http://www.paulaschermaph.com/ (Paula Scher Images) http://www.hauserwirth.com/artists/18/guillermo-kuitca/images-clips/ (Guillermo Kuitca Images) http://www.mayalin.com/ (Maya Lin website) http://www.landonmackenzie.com/ (Landon MacKenzie website) http://www.mrxstitch.com/inspired-stitch-round-personal-geography/ (Images of use of personal geography in textiles/embroidery) http://www.joshuatreeartgallery.com/p660308571/h2C6AB030#h2c6ab030 (Artwork image by Barbara Spiller-Personal Geography)
Student Resources:	N/A
Assessment:	Students will begin using their sketchbook/journal to: describe how artists use their past as an inspiration for their art work and explore the creative processes artists use to develop personal geographies http://www.abcteach.com/free/p/port_26pt_line_story.pdf (Blank, lined paper with room for illustrations/visuals-great for journal entries) http://www.worksheetworks.com/miscellanea/graphic-organizers/tchart.html (T-Chart Graphic Organizer)

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Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	N/A
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	N/A
Critical Content:	<ul style="list-style-type: none"> Ways in which artists incorporate culture into their works of art 	
Key Skills:	<ul style="list-style-type: none"> Understand how artist use of culture, history and expression in their artwork 	
Critical Language:	Ancestry, heritage, culture, personal geography	

Learning Experience # 2		
<p>The teacher may lead the students through guided discussion and brainstorming session around family histories (e.g., country of family origin, past/present) so that students can begin exploring their unique cultural heritage and family timelines.</p>		
Generalization Connection(s):	<p>Cultural traditions inform how expressive features and characteristics convey an idea Artists often represent space, time, and energy through expressive features and characteristics of art</p>	
Teacher Resources:	<p><i>You Are Here</i>-Katherine Harmon http://www.twc.org/resources/lessons/personal-geography/ (Modifiable lesson plan on incorporating personal geographies into art lessons) www.ancestry.com (Site for researching family history-requires membership for more detailed searches) http://tech.worlded.org/docs/oralhist/ma2b.htm (Oral History Lesson Plan)</p>	
Student Resources:	<p>http://www.readwritethink.org/files/resources/interactives/timeline (Online interactive timeline)</p>	
Assessment:	<p>Students will continue using their sketchbook/journal to: produce a list of key questions to research about their family history. Teacher may have students compare with other students “How is your cultural heritage different from that of mine?” “How does your past compare to your present?”, so student will understand differences and similarities of family histories. http://www.abcteach.com/free/p/port_26pt_line_story.pdf (Blank, lined paper with room for illustrations/visuals-great for journal entries) http://oralhistory.library.ucla.edu/familyHistory.html (List of questions for gathering family history information)</p>	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	<p>http://www.readwritethink.org/files/resources/interactives/timeline/ (timeline graphic organizer) https://www.vocabulary.com/dictionary/heritage (Visual dictionary for heritage terms)</p>	<p>Students may create a limited number of items or complexity of products created Students may use an outline or template to gather key family information</p>

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Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	http://www.scholastic.com/teachers/lesson-plan/we-are-family-grades-4%E2%80%938 (4-8 Lesson Plan on Family Interviews)	Students may create a family interview process to gather additional details of their own past.
Critical Content:	<ul style="list-style-type: none"> • Examples of maps as literal or metaphorical interpretations of a place • Political and cultural influences within the representation of works of art • Examples of artists that use cultural and personal identities and social perspectives to make and respond to art 	
Key Skills:	<ul style="list-style-type: none"> • Use maps as a metaphor incorporating expressive features and characteristics of art to represent a personal geography in the form of a work of art • Develop symbols that have personal meaning in a work of art • Use visual literacy skills to read and interpret intent in works of art • Incorporate key concepts, issues, and themes from other disciplines into personal works of art 	
Critical Language:	Guided discussion, origin, oral history	

Learning Experience # 3	
The teacher may show images that represent artists’ cultural/personal backgrounds so that students can begin to understand how social and historical experiences can inform artistic expression.	
Generalization Connection(s):	Artists investigate and discover ways to portray emotions so that viewers can read and understand Cultural traditions inform how expressive features and characteristics convey an idea Laws and rules of a particular culture can affect symbolic expressions found in a work of art Artists often represent space, time, and energy through expressive features and characteristics of art
Teacher Resources:	<i>You Are Here</i> -Katherine Harmon <i>A Walk to South School-1964-71</i> -John Fulford <i>Tar Beach</i> - Faith Ringgold <i>100 Maps: The Science, Art and Politics of Cartography Throughout History</i> -John O.E Clark http://www.fridakahlo.com/ (Biography of Frida Kahlo-images used with students should be prescreened) http://www.youtube.com/watch?v=Comf9SetjRA (YouTube Faith Ringgold art activist) http://www.pbs.org/weta/fridakahlo/life/index.html (Frida Kahlo article) http://www.paulaschermaph.com/ (Paula Scher Images) http://www.hauserwirth.com/artists/18/guillermo-kuitca/images-clips/ (Guillermo Kuitca Images) http://www.mayalin.com/ (Maya Lin website) http://www.landonmackenzie.com/ (Landon MacKenzie website) http://www.mrxstitch.com/inspired-stitch-round-personal-geography/ (Images of use of personal geography in textiles/embroidery) http://www.joshuatreeartgallery.com/p660308571/h2C6AB030#h2c6ab030 (Artwork image by Barbara Spiller-Personal Geography)
Student Resources:	N/A

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Assessment:	Students will use their sketchbook to create a visual diary of images that they feel reflects personal connections. http://www.abcteach.com/free/p/port_26pt_line_story.pdf (Blank, lined paper with room for illustrations/visuals-great for journal entries)	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	http://www.easymoza.com/ (online mosaic creator)	Students may create mosaics for their journal of geographical representations
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	N/A
Critical Content:	<ul style="list-style-type: none"> • Examples of maps as literal or metaphorical interpretations of a place or • Political and cultural influences within the representation of works of art • Examples of artists that use cultural and personal identities and social perspectives to make and respond to art 	
Key Skills:	<ul style="list-style-type: none"> • Use maps as a metaphor incorporating expressive features and characteristics of art to represent a personal geography in the form of a work of art • Develop symbols that have personal meaning in a work of art • Use visual literacy skills to read and interpret intent in works of art • Incorporate key concepts, issues, and themes from other disciplines into personal works of art 	
Critical Language:	Visual diary, style, expression, culture, influence	

Learning Experience # 4	
The teacher may provide a diverse selection of different artists’ personal geographies so that students can begin exploring different intentions and/or purposes of personal geography.	
Generalization Connection(s):	Artists investigate and discover ways to portray emotions so that viewers can read and understand Cultural traditions inform how expressive features and characteristics convey an idea Laws and rules of a particular culture can affect symbolic expressions found in a work of art Artists often represent space, time, and energy through expressive features and characteristics of art
Teacher Resources:	<i>You Are Here</i> -Katherine Harmon <i>A Walk to South School-1964-71</i> -John Fulford <i>Tar Beach</i> - Faith Ringgold <i>100 Maps: The Science, Art and Politics of Cartography Throughout History</i> -John O.E Clark http://www.fridakahlo.com/ (Biography of Frida Kahlo-images used with students should be prescreened) http://www.youtube.com/watch?v=Comf9SetjRA (YouTube Faith Ringgold art activist) http://www.pbs.org/weta/fridakahlo/life/index.html (Frida Kahlo article) http://www.paulaschermaps.com/ (Paula Scher Images)

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	http://www.hauserwirth.com/artists/18/guillermo-kuitca/images-clips/ (Guillermo Kuitca Images) http://www.mayalin.com/ (Maya Lin website) http://www.landonmackenzie.com/ (Landon MacKenzie website) http://www.mrxstitch.com/inspired-stitch-round-personal-geography/ (Images of use of personal geography in textiles/embroidery) http://www.joshuatreeartgallery.com/p660308571/h2C6AB030#h2c6ab030 (Artwork image by Barbara Spiller-Personal Geography)	
Student Resources:	N/A	
Assessment:	Students will choose two images to create a Venn Diagram to make their thinking visible: demonstrating their understanding of intentionality and/or purpose in the use of graphic design https://www.teachervision.com/graphic-organizers/printable/6292.html (Venn Diagram Template)	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	N/A
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	https://risd.digication.com/kristenpickell/4th_Grade_Personal_Geography_Books1 (Lesson plan on creating Personal Geography Books)	Students may create their own personal geography book modeled after <i>You Are Here</i> -Katherine Harmon.
Critical Content:	<ul style="list-style-type: none"> • Examples of maps as literal or metaphorical interpretations of a place • Political and cultural influences within the representation of works of art • Examples of artists that use cultural and personal identities and social perspectives to make and respond to art 	
Key Skills:	<ul style="list-style-type: none"> • Use maps as a metaphor incorporating expressive features and characteristics of art to represent a personal geography in the form of a work of art • Develop symbols that have personal meaning in a work of art • Use visual literacy skills to read and interpret intent in works of art • Incorporate key concepts, issues, and themes from other disciplines into personal works of art 	
Critical Language:	Compare, contrast, interpret, intentionality, purpose, Venn Diagram	

Learning Experience # 5	
The teacher may provide guiding questions (e.g., "What is your primary cultural influence?", "What's the most significant event in your life?") so that students can begin exploring ways to orient a personal geography.	
Generalization Connection(s):	Artists investigate and discover ways to portray emotions so that viewers can read and understand Cultural traditions inform how expressive features and characteristics convey an idea

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Teacher Resources:	<p>http://www.youtube.com/watch?v=Comf9SetjRA (Faith Ringgold Interview-personal geography and symbolism)</p> <p>http://www.sfmoma.org/artthink/lessonintro.asp?lessonid=40&lessoncategoryid=1&menu=a (online activity-choose an artist and view personal symbols used in artwork to discover how symbols are used in personal artwork)</p> <p>http://www.paulaschermaph.com/ (Paula Scher Images)</p> <p>http://www.hauserwirth.com/artists/18/guillermo-kuitca/images-clips/ (Guillermo Kuitca Images)</p> <p>http://www.mayalin.com/ (Maya Lin website)</p> <p>http://www.landonmackenzie.com/ (Landon MacKenzie website)</p>	
Student Resources:	N/A	
Assessment:	<p>The students will continue their journal entries focusing on personal messages/idea they want to convey.</p> <p>http://www.abcteach.com/free/p/port_26pt_line_story.pdf (Blank, lined paper with room for illustrations/visuals-great for journal entries)</p>	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	<p>https://www.teachervision.com/classroom-management/printable/59892.html (Summary template)</p>	Students may use sentence starters before summarizing their own messaging
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	<p>http://www.ncpublicschools.org/docs/acre/standards/common-core-tools/organizers/ela/inquiry.pdf (Inquiry lesson and resources)</p> <p>https://www.teachervision.com/journalism/printable/6325.html (Interview notes template)</p> <p>https://www.teachervision.com/classroom-management/printable/59892.html (Summary template)</p>	Students may create a student interview for their peers about their personal messages and symbols
Critical Content:	<ul style="list-style-type: none"> • Examples of maps as literal or metaphorical interpretations of a place • Political and cultural influences within the representation of works of art • Examples of artists that use cultural and personal identities and social perspectives to make and respond to art 	
Key Skills:	<ul style="list-style-type: none"> • Use maps as a metaphor incorporating expressive features and characteristics of art to represent a personal geography in the form of a work of art • Develop symbols that have personal meaning in a work of art • Use visual literacy skills to read and interpret intent in works of art • Incorporate key concepts, issues, and themes from other disciplines into personal works of art 	
Critical Language:	Artistic intent, expression, documentation	

Colorado Teacher-Authored Sample Instructional Unit

Learning Experience # 6		
The teacher may use sample environmental settings (e.g., city, country, urban, rural) so that students can begin exploring how the environment is an important element to their personal story telling.		
Generalization Connection(s):	Laws and rules of a particular culture can affect symbolic expressions found in a work of art Artists often represent space, time, and energy through expressive features and characteristics of art	
Teacher Resources:	www.thewildernessdowntown.com (Interactive film underscoring the use of environment) <i>You Are Here</i> -Katherine Harmon <i>A Walk to South School-1964-71</i> -John Fulford <i>Tar Beach</i> - Faith Ringgold <i>100 Maps: The Science, Art and Politics of Cartography Throughout History</i> -John O.E Clark http://www.fridakahlo.com/ (Biography of Frida Kahlo-images used with students should be prescreened) http://www.youtube.com/watch?v=Comf9SetjRA (YouTube Faith Ringgold art activist) http://www.pbs.org/weta/fridakahlo/life/index.html (Frida Kahlo article) http://www.paulaschermmaps.com/ (Paula Scher Images) http://www.hauserwirth.com/artists/18/guillermo-kuitca/images-clips/ (Guillermo Kuitca Images) http://www.mayalin.com/ (Maya Lin website) http://www.landonmackenzie.com/ (Landon MacKenzie website) http://www.mrxstitch.com/inspired-stitch-round-personal-geography/ (Images of use of personal geography in textiles/embroidery) http://www.joshuatreeartgallery.com/p660308571/h2C6AB030#h2c6ab030 (Artwork image by Barbara Spiller-Personal Geography)	
Student Resources:	N/A	
Assessment:	Student will sketch and create elements of environment that complement their personal geographies (e.g., maps of their neighborhood, state, country of origin) http://www.abcteach.com/free/p/port_26pt_line_story.pdf (Blank, lined paper with room for illustrations/visuals-great for journal entries)	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	N/A
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	N/A
Critical Content:	<ul style="list-style-type: none"> • Examples of maps as literal or metaphorical interpretations of a place or • Political and cultural influences within the representation of works of art • Examples of artists that use cultural and personal identities and social perspectives to make and respond to art • Examples of ways that cartography and geography can be examined, reinterpreted and incorporated into unique works of art 	

Colorado Teacher-Authored Sample Instructional Unit

Key Skills:	<ul style="list-style-type: none"> • Use maps as a metaphor incorporating expressive features and characteristics of art to represent a personal geography in the form of a work of art • Develop symbols that have personal meaning in a work of art • Use visual literacy skills to read and interpret intent in works of art • Incorporate key concepts, issues, and themes from other disciplines into personal works of art
Critical Language:	Artistic intent, expression, documentation

Learning Experience # 7

The teacher may review what constitutes a viable plan for personal geography creation so that students can internalize the important considerations artists make as they finalize their projects.

Generalization Connection(s):	Laws and rules of a particular culture can affect symbolic expressions found in a work of art Artists often represent space, time, and energy through expressive features and characteristics of art	
Teacher Resources:	www.artbizblog.com/2010/05/submit-a-solid-art-proposal.html (Art proposal template example) http://www.howtowritetheproposal.com/proposal-writing-basics/ (How to write a proposal template)	
Student Resources:	www.artbizblog.com/2010/05/submit-a-solid-art-proposal.html (Tips on writing an art proposal)	
Assessment:	After receiving feedback from the teacher, the students will submit their plan for their project including the media chosen for their s art piece, the personal message to portray and the considerations for use of environment.	
Differentiation: (Multiple means for students to access content and multiple modes for student to express understanding.)	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	Students may work in small groups to draft their proposals
Extensions for depth and complexity:	Access (Resources and/or Process)	Expression (Products and/or Performance)
	N/A	N/A
Critical Content:	<ul style="list-style-type: none"> • Examples of maps as literal or metaphorical interpretations of a place • Political and cultural influences within the representation of works of art • Examples of artists that use cultural and personal identities and social perspectives to make and respond to art • Examples of ways that cartography and geography can be examined, reinterpreted and incorporated into unique works of art 	
Key Skills:	<ul style="list-style-type: none"> • Use maps as a metaphor incorporating expressive features and characteristics of art to represent a personal geography in the form of a work of art • Develop symbols that have personal meaning in a work of art • Use visual literacy skills to read and interpret intent in works of art • Incorporate key concepts, issues, and themes from other disciplines into personal works of art 	
Critical Language:	Proposal, plan, viable, responsible	