

TETAC Guidelines for Arts-Centered Instructional Units

Design

The concept of design for art-centered curriculum units enumerates criteria that the user should keep in mind as the process of curriculum development begins, as the work progresses, and as a final check for looking back over the work that has been completed.

On a practical level, the format of units and lessons must initially be considered. The suggested unit and lesson format provided below was developed by the TETAC Curriculum Task Force. Revised or different formats may be used if the key components are present and clearly indicated. A variety of other worksheets are provided later in this document to offer choices of approach for the design of curricula format.

Another critical aspect of curriculum design concerns content. When designing curriculum, teachers should be sure that:

- Objectives are truly outcomes for learning.
- There is diversity in the artwork and artists studied.
- Units are centered on works of art or ideas about art.
- Technology components, if available, promote learning.
- Local museums and artists are utilized if available and appropriate.

Unit Format	Explanation	Examples
1. Key unit and lesson components should be present and clearly indicated.	The unit and lesson components may vary somewhat in terms of how they are presented in a unit, but they should be included	Suggested Unit and Lesson Format: Unit Format Enduring Idea, Key Concepts/Essential Questions: <ul style="list-style-type: none">• about human experience• about art Rationale Overview of Unit Unit Objectives

		<p>Overview of Lessons</p> <p>Resources and Materials for the Unit:</p> <ul style="list-style-type: none"> • Reproductions • Videotapes • Publications • Handouts • Audiovisual Equipment • Consumable Materials <p>Lesson Format</p> <ul style="list-style-type: none"> • Overview • Objectives • Materials and Resources • Planning and Preparation • Background Information for Teachers • Vocabulary • Body of the Lesson • Summary and Closure • Assessment • Extensions/Interdisciplinary Connections • Correlated Local, State, and National Standards
<p>2. Units are centered on works of art or ideas about art.</p>	<p>Artworks chosen represent or express the enduring ideas, key concepts, and essential questions of the unit.</p>	<p>The unit <i>Disrupting Reality</i> is centered on the work of artist Sandy Skoglund.</p>
<p>3. Objectives are truly outcomes for learning as compared to activities that promote learning.</p>	<p>Objectives express enduring ideas and important skills students are expected to know and be able to do.</p>	<p>The student will be able to construct a well-supported interpretation of an artwork.</p>
<p>4. There is diversity in</p>	<p>Diversity may include</p>	<p>The unit <i>Weaving Meaning across</i></p>

the artwork and artists studied.

different:

- Cultures
- Times
- Genders
- Ages
- Languages
- Points of view

Culture, Time, and Environment compares the work of a contemporary male Hispanic artist with the work of historic, female Navajo weavers.

The unit *Telling Stories about Our Surroundings* focuses on the work of two African-American artists: the self-taught artist Bill Traylor and the contemporary artist Betye Saar.