

# Mississippi Visual Arts Standards Scope and Sequence

## The Visual Experience Fourth Edition

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**HS Proficient Performance Standards**

- VA: Cr1.1.I** Use multiple approaches to begin creative endeavors.
- VA: Cr1.2.I** Shape an artistic investigation of an aspect of present-day life using a contemporary practice of art or design.
- VA: Cr2.1.I** Engage in making a work of art or design without having a preconceived plan.
- VA: Cr2.2.I** Explain how traditional and non-traditional materials may impact human health and the environment and demonstrate safe handling of materials, tools, and equipment.
- VA: Cr2.3.I** Collaboratively develop a proposal for an installation, artwork, or space design that transforms the perception and experience of a particular place.
- VA: Cr3.1.I** Apply relevant criteria from traditional and contemporary cultural contexts to examine, reflect on, and plan revisions for works of art and design in progress.
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- VA: Pr4.1.I** Analyze, select, and curate artifacts and/or artworks for presentation and preservation.
- VA: Pr5.1.I** Analyze and evaluate the reasons and ways an exhibition is presented.
- VA: Pr6.1.I** Analyze and describe the impact that an exhibition or collection has on personal awareness of social, cultural, or political beliefs and understandings.
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- VA: Re7.1.I** Hypothesize ways in which art influences perception and understanding of human experiences.
- VA: Re7.2.I** Analyze how one's understanding of the world is affected by experiencing visual imagery.
- VA: Re8.1.I** Interpret an artwork or collection of works, supported by relevant and sufficient evidence found in the work and its various contexts.
- VA: Re9.1.I** Establish relevant criteria in order to evaluate a work of art or collection of works.
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- VA: Cn10.1.I** Document the process of developing ideas from early stages to fully elaborated ideas.
- VA: Cn11.1.I** Describe how knowledge of culture, traditions, and history may influence personal responses to art.



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1.3 Art History: A Consistent Desire to Create	14												●			
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<b>3. THE EVOLVING ELEMENTS OF ART AND PRINCIPLES OF DESIGN</b>																
Introduction	54–55															
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4.12 Studio: Representing Family through Abstract Sculpture	126-129		●	●				●	●			●	●		●	
4.13 Studio: Layering: Collaborative Sculpture	130-133		●	●		●	●		●				●		●	
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5.2 Color	144–152			●							●	●	●		●	
5.3 Space	153–158										●	●	●	●		
5.4 Art History: Space	159												●			
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<b>6. EXPLORING SOUND AND TIME</b>	196–197															
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6.2 Art History: Integration of Sound in Art	204									●	●					
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7.7 Balance	250-253											●	●		●	●
7.8 Pattern	254-255		●	●									●		●	●
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<b>PART 3 MEDIA CHOICES</b>																
<b>8. DRAWING, PAINTING, AND PRINTMAKING</b>	280–281															
Introduction	282–283										●					
8.1 Drawing	284–287									●			●			
8.2 Art History: Tattoo	288											●	●		●	●
8.3 Painting	289–297			●						●		●	●			●
8.4 Art History: Structure and Layering	298										●		●			●
8.5 Mixed Media	299–301		●							●			●		●	
8.6 Printmaking	302–306									●			●			●
8.7 Evolving Ideas: Layering	307		●													
8.8 Responding to Art: <i>My Backyard</i> by Georgia O’Keeffe	308–309										●	●	●		●	
8.9 Studio: Drawing a Visual Conversation	310–313								●						●	
8.10 Studio: Figure Study in Watercolor Wash	314–317	●		●				●								
8.11 Studio: Color Mixing and Collaboration	318–321	●		●					●		●					
8.12 Studio: Experiment with Collagraph Prints	322–325	●	●	●				●								
8.13 Studio: Layering: Layering a Landscape	326–329			●		●									●	
Chapter Review	331		●							●						
<b>9. MEDIA ARTS</b>	332–333															
Introduction	334–335										●	●				●
9.1 Photography	336–340			●							●	●	●			●
9.2 Art History: Pictorialism	341									●						●
9.3 Film and Video	342–343										●	●				
9.4 Digital Art	344			●	●											
9.5 Evolving Ideas: Interaction of Text and Images	345					●					●	●			●	
9.6 Animation	346–347												●			
9.7 Game Design	348–349												●			

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LESSONS	Pages	Cr1.1	Cr1.2	Cr2.1	Cr2.2	Cr2.3	Cr3.1	Pr4.1	Pr5.1	Pr6.1	Re7.1	Re7.2	Re8.1	Re9.1	Cn10.1	Cn11.1
9.8 Web Design	350–351											●				●
9.9 Responding to Art: <i>Tear of the Cloud</i> by Tony Oursler	352–353										●	●	●		●	
9.10 Studio: Creative Photomontage	354–357			●		●			●							
9.11 Studio: 3D Photo Structure	358–362			●					●							
9.12 Studio: Poetry in Motion	362–365	●	●		●		●									
9.13 Studio: Interaction of Text and Image: Word, Image, and Influence	366–369	●					●									
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<b>10. SCULPTURE AND OTHER THREE-DIMENSIONAL ART</b>	372–373															
Introduction	374–375												●			
10.1 Categories of Sculpture	376–377									●						●
10.2 Carving	378–379												●			
10.3 Art History: Human Form	380															●
10.4 Evolving Ideas: Recontextualization	381		●		●	●									●	
10.5 Modeling	382–383														●	
10.6 Casting	384–385				●											
10.7 Construction and Assemblage	386–387										●	●		●	●	
10.8 Art History: Cultural Intentions	388															●
10.9 Kinetic Sculpture	389			●											●	
10.10 Ceramics	390–393															●
10.11 Fiber, Glass, and Jewelry	394–397											●			●	●
10.12 Responding to Art: <i>The Family</i> by Marisol	398–399									●	●	●			●	
10.13 Studio: Expressive Clay Sculpture	400–403			●												
10.14 Studio: Architectural Relief Sculpture	404–407		●						●		●					●
10.15 Studio: Recontextualization: Giving New Life to Familiar Objects	408–411	●	●			●										
Chapter Review	413		●	●					●				●			

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LESSONS	Pages	Cr1.1	Cr1.2	Cr2.1	Cr2.2	Cr2.3	Cr3.1	Pr4.1	Pr5.1	Pr6.1	Re7.1	Re7.2	Re8.1	Re9.1	Cn10.1	Cn11.1
<b>11. STRETCHING BOUNDARIES</b>	414–415															
Introduction	416–417											●				
11.1 Conceptual Art	418–419		●								●	●		●	●	
11.2 Performance Art	420–421														●	
11.3 Art History: Performance	422											●				●
11.4 Evolving Ideas: Juxtaposition	423					●			●							
11.5 Installation Art	424–426									●	●	●				●
11.6 Art History: Installation	427									●		●				
11.7 Relational Art	428–429											●		●		●
11.8 Responding to Art: <i>What Is Missing? The Listening Cone</i> by Maya Lin	430–431										●	●	●			
11.9 Studio: A Collaborative Mural	432–435	●	●						●							
11.10 Studio: Recontextualization: Reimagined Spaces	436–439		●						●							
11.11 Studio: Personal Narrative: Getting Personal: Narrative, Needs, and Desires	440–443		●													
11.12 Studio: Juxtaposition: Juxtaposition, Projection, Installation	444–447			●		●	●									
Chapter Review	449							●			●		●			

**HS Accomplished Performance Standards**

- VA: Cr1.1.II** Individually or collaboratively formulate new creative problems based on student's existing artwork.
- VA: Cr1.2.II** Choose from a range of materials and methods of traditional and contemporary artistic practices to plan works of art and design.
- VA: Cr2.1.II** Through experimentation, practice, and persistence, demonstrate acquisition of skills and knowledge in a chosen art form.
- VA: Cr2.2.II** Demonstrate awareness of ethical implications of making and distributing creative work.
- VA: Cr2.3.II** Redesign an object, system, place, or design in response to contemporary issues.
- VA: Cr3.1.II** Engage in constructive critique with peers, then reflect on, re-engage, revise, and refine works of art and design in response to personal artistic vision.
- 
- VA: Pr4.1.II** Analyze, select, and critique personal artwork for a collection or portfolio presentation.
- VA: Pr5.1.II** Evaluate, select, and apply methods or processes appropriate to display artwork in a specific place.
- VA: Pr6.1.II** Make, explain, and justify connections between artists or artwork and social, cultural, and political history.
- 
- VA: Re7.1.II** Recognize and describe personal aesthetic and empathetic responses to the natural world and constructed environments.
- VA: Re7.2.II** Evaluate the effectiveness of an image or images to influence ideas, feelings, and behaviors of specific audiences.
- VA: Re8.1.II** Identify types of contextual information useful in the process of constructing interpretations of an artwork or collection of works.
- VA: Re9.1.II** Determine the relevance of criteria used by others to evaluate a work of art or collection of works.
- 
- VA: Cn10.1.II** Utilize inquiry methods of observation, research, and experimentation to explore unfamiliar subjects through art-making.
- VA: Cn11.1.II** Compare uses of art in a variety of societal, cultural, and historical contexts and make connections to uses of art in contemporary and local contexts.



# Mississippi Visual Arts Standards Scope and Sequence

The Visual Experience Fourth Edition

The Visual Experience 4E		Mississippi Visual Arts Standards HS Advanced														● Correlation
LESSONS	Pages	Cr1.1	Cr1.2	Cr2.1	Cr2.2	Cr2.3	Cr3.1	Pr4.1	Pr5.1	Pr6.1	Re7.1	Re7.2	Re8.1	Re9.1	Cn10.1	Cn11.1
<b>PART 1 INTRODUCTION TO ART</b>																
<b>1. WHAT IS ART</b>	2–3															
Introduction	4															
1.1 Looking Closely at Art	5–8										●					
1.2 Understanding Works of Art	9–13											●				
1.3 Art History: A Consistent Desire to Create	14												●			
1.4 Evolving Ideas	15										●				●	
1.5 Studio: Art and Change	16–19							●		●	●		●			●
Chapter Review	21											●			●	
<b>2. ENGAGING WITH ART</b>																
Introduction	24–25											●	●			
2.1 Philosophy and Art	26–30										●	●				
2.2 Art History: Function and Aesthetics	31					●							●			
2.3 Criticism and Critics	32–33										●	●				
2.4 A Critical Method	34–41												●	●		●
2.5 Images and Ethics	42–43				●				●							
2.6 Art History: Human Intention	44											●				●
2.7 Evolving Ideas	45										●		●	●		
2.8 Responding to Art: <i>American Gothic</i> by Grant Wood	46–47															●
2.9 Studio: Engaging with Art	48–51										●					
Chapter Review	53							●						●		
<b>PART 2 21ST CENTURY ELEMENTS AND PRINCIPLES</b>																
<b>3. THE EVOLVING ELEMENTS OF ART AND PRINCIPLES OF DESIGN</b>																
Introduction	54–55															
3.1 Elements of Art	56–57											●	●			
3.2 Principles of Design	58–61										●					●
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LESSONS	Pages	Cr1.1	Cr1.2	Cr2.1	Cr2.2	Cr2.3	Cr3.1	Pr4.1	Pr5.1	Pr6.1	Re7.1	Re7.2	Re8.1	Re9.1	Cn10.1	Cn11.1
3.3 Art History: An Artist's Point of View	66										●	●				
3.4 Art History: Eye of the Viewer	67												●			
3.5 Postmodern Principles of Art	68-76				●			●				●	●	●	●	●
3.6 Evolving Ideas: Juxtaposition	77			●		●										
3.7 Responding to Art: <i>Jo</i> by Catherine Opie	78-79													●		
3.8 Studio: Seeing and Sharing Elements and Principles	80-83		●	●												
3.9 Studio: I'm in Awe	84-87							●							●	
Chapter Review	89									●						
<b>4. THE POWER OF LINE, SHAPE, AND FORM</b>	90-91															
Introduction	92-93												●			
4.1 Line	94-98									●		●			●	
4.2 Art History: Abstraction	99											●	●			
4.3 Shape	100-101															
4.4 Form	102-106	●								●			●			
4.5 Art History: Geometric Foundations	107														●	
4.6 Communicating Emotions	108-110										●	●	●			●
4.7 Evolving Ideas: Layering	111				●	●									●	
4.8 Responding to Art: <i>The Poplars at Saint-Rémy</i> by Vincent van Gogh	112-113										●		●	●		
4.9 Studio: Explore Line through Still Life	114-117											●				
4.10 Studio: Drawing with Expressive Line	118-121						●									
4.11 Studio: Drawing with Negative Shapes	122-125							●								
4.12 Studio: Representing Family through Abstract Sculpture	126-129							●							●	
4.13 Studio: Layering: Collaborative Sculpture	130-133							●			●	●				
Chapter Review	135															●

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LESSONS	Pages	Cr1.1	Cr1.2	Cr2.1	Cr2.2	Cr2.3	Cr3.1	Pr4.1	Pr5.1	Pr6.1	Re7.1	Re7.2	Re8.1	Re9.1	Cn10.1	Cn11.1
<b>5. SHARING IDEAS THROUGH VALUE, COLOR, SPACE, AND TEXTURE</b>	136-137															
Introduction	138-139										●		●			
5.1 Light, Dark, and Value	140-143												●	●		
5.2 Color	144-152										●		●	●	●	
5.3 Space	153-158											●	●			
5.4 Art History: Space	159												●			
5.5 Evolving Ideas: Recontextualization	160					●		●								
5.6 Texture	161-163															●
5.7 Responding to Art: <i>Scramble for Africa</i> by Yinka Shonibare	164-165										●		●	●	●	●
5.8 Studio: Interpreting Color Harmonies	166-169			●	●			●								
5.9 Studio: Picturing Value	170-173												●			
5.10 Studio: Drawing with Linear Perspective	174-177							●								
5.11 Studio: Depth in Monochromatic Collage	178-181							●								
5.12 Studio: Actual Texture Transformations	182-185	●	●	●		●	●	●		●		●				
5.13 Studio: Printing Implied Texture	186-189			●								●				
5.14 Studio: Recontextualization: Curating a Collection That Changes with Context	190-193							●		●	●	●				
Chapter Review	195					●								●		
<b>6. EXPLORING SOUND AND TIME</b>	196-197															
Introduction	198-199											●				
6.1 Sound	200-203											●		●		●
6.2 Art History: Integration of Sound in Art	204															●
6.3 Time	205-209												●	●		
6.4 Art History: Time	210											●				●
6.5 Evolving Ideas: Hybridity	211			●		●		●							●	

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LESSONS	Pages	Cr1.1	Cr1.2	Cr2.1	Cr2.2	Cr2.3	Cr3.1	Pr4.1	Pr5.1	Pr6.1	Re7.1	Re7.2	Re8.1	Re9.1	Cn10.1	Cn11.1
6.6 Responding to Art: <i>Life Is a Time-Based Medium</i> by Diana Thater	212-213															●
6.7 Studio: The Power of Sound	214-217		●	●		●						●				
6.8 Studio: Video with Sound and Movement	218-221	●	●			●	●								●	
6.9 Studio: Creating an Experimental Instrument	222-225						●									
6.10 Studio: Hybridity: Sculpture Utilizing the Element of Time	226-229	●				●		●							●	
Chapter Review	231		●	●											●	●
<b>7. PRINCIPLES OF DESIGN</b>	232-233															
Introduction	234-235										●					
7.1 Exploring Principles in Composition and Design	236-237													●		
7.2 Unity	238-239												●			
7.3 Variety	240-241										●		●	●		
7.4 Emphasis	242-243													●		
7.5 Rhythm	244-245												●	●		
7.6 Movement	246-249											●				
7.7 Balance	250-253												●			●
7.8 Pattern	254-255										●					
7.9 Art History: Influences	256											●				●
7.10 Proportion	257-258											●				
7.11 Evolving Ideas: Appropriation	259	●		●	●											
7.12 Responding to Art: <i>Silence=Death</i> by Keith Haring	260-261	●													●	
7.13 Studio: Meaning in Everyday Objects	262-265	●	●			●	●			●	●	●				
7.14 Studio: Comic Art: Movement and Narrative	266-269											●				
7.15 Studio: Advertising for a Cause	270-273	●				●	●								●	
7.16 Studio: Appropriation: Social Media Collage	274-277	●				●		●		●		●			●	●
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<b>PART 3 MEDIA CHOICES</b>																
<b>8. DRAWING, PAINTING, AND PRINTMAKING</b>	280–281															
Introduction	282–283													●		
8.1 Drawing	284–287											●	●			●
8.2 Art History: Tattoo	288					●										
8.3 Painting	289–297										●					●
8.4 Art History: Structure and Layering	298												●			
8.5 Mixed Media	299–301	●														
8.6 Printmaking	302–306													●		●
8.7 Evolving Ideas: Layering	307	●														
8.8 Responding to Art: <i>My Backyard</i> by Georgia O’Keeffe	308–309													●		
8.9 Studio: Drawing a Visual Conversation	310–313			●			●					●				
8.10 Studio: Figure Study in Watercolor Wash	314–317							●								
8.11 Studio: Color Mixing and Collaboration	318–321		●					●				●	●			
8.12 Studio: Experiment with Collagraph Prints	322–325			●												
8.13 Studio: Layering: Layering a Landscape	326–329						●								●	
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<b>9. MEDIA ARTS</b>	332–333															
Introduction	334–335											●				
9.1 Photography	336–340											●				●
9.2 Art History: Pictorialism	341											●	●			
9.3 Film and Video	342–343				●											●
9.4 Digital Art	344				●											
9.5 Evolving Ideas: Interaction of Text and Images	345														●	
9.6 Animation	346–347												●			
9.7 Game Design	348–349													●		

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LESSONS	Pages	Cr1.1	Cr1.2	Cr2.1	Cr2.2	Cr2.3	Cr3.1	Pr4.1	Pr5.1	Pr6.1	Re7.1	Re7.2	Re8.1	Re9.1	Cn10.1	Cn11.1
9.8 Web Design	350–351													●		
9.9 Responding to Art: <i>Tear of the Cloud</i> by Tony Oursler	352–353													●		
9.10 Studio: Creative Photomontage	354–357					●										
9.11 Studio: 3D Photo Structure	358–362			●												
9.12 Studio: Poetry in Motion	362–365				●		●									
9.13 Studio: Interaction of Text and Image: Word, Image, and Influence	366–369	●		●			●									
Chapter Review	371										●	●				
<b>10. SCULPTURE AND OTHER THREE-DIMENSIONAL ART</b>	372–373															
Introduction	374–375										●					
10.1 Categories of Sculpture	376–377											●				
10.2 Carving	378–379												●			
10.3 Art History: Human Form	380											●				
10.4 Evolving Ideas: Recontextualization	381		●			●										
10.5 Modeling	382–383										●					
10.6 Casting	384–385											●				
10.7 Construction and Assemblage	386–387															●
10.8 Art History: Cultural Intentions	388											●				
10.9 Kinetic Sculpture	389										●					
10.10 Ceramics	390–393											●				
10.11 Fiber, Glass, and Jewelry	394–397											●				
10.12 Responding to Art: <i>The Family</i> by Marisol	398–399												●		●	
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10.14 Studio: Architectural Relief Sculpture	404–407							●				●				
10.15 Studio: Recontextualization: Giving New Life to Familiar Objects	408–411			●		●										
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<b>11. STRETCHING BOUNDARIES</b>	414–415															
Introduction	416–417										●					
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11.2 Performance Art	420–421	●				●			●							
11.3 Art History: Performance	422															●
11.4 Evolving Ideas: Juxtaposition	423							●								
11.5 Installation Art	424–426											●	●			
11.6 Art History: Installation	427											●				
11.7 Relational Art	428–429	●														
11.8 Responding to Art: <i>What Is Missing? The Listening Cone</i> by Maya Lin	430–431	●	●													
11.9 Studio: A Collaborative Mural	432–435	●													●	
11.10 Studio: Recontextualization: Reimagined Spaces	436–439	●				●									●	
11.11 Studio: Personal Narrative: Getting Personal: Narrative, Needs, and Desires	440–443					●		●							●	
11.12 Studio: Juxtaposition: Juxtaposition, Projection, Installation	444–447	●					●	●								
Chapter Review	449	●							●		●					

**HS Advanced Performance Standards**

- VA: Cr1.1.III** Visualize and hypothesize to generate plans for ideas and directions for creating art and design that can affect social change.
- VA: Cr1.2.III** Choose from a range of materials and methods of traditional and contemporary artistic practices, following or breaking established conventions, to plan the making of multiple works of art and design based on a theme, idea, or concept.
- VA: Cr2.1.III** Experiment, plan, and make multiple works of art and design that explore a personally meaningful theme, idea, or concept.
- VA: Cr2.2.III** Demonstrate understanding of the importance of balancing freedom and responsibility in the use of images, materials, tools, and equipment in the creation and circulation of creative work.
- VA: Cr2.3.III** Demonstrate in works of art or design how visual and material culture defines, shapes, enhances, inhibits, and/or empowers people's lives.
- VA: Cr3.1.III** Reflect on, re-engage, revise, and refine works of art or design considering relevant traditional and contemporary criteria as well as personal artistic vision.
- VA: Pr4.1.III** Critique, justify, and present choices in the process of analyzing, selecting, curating, and presenting artwork for a specific exhibit or event.
- VA: Pr5.1.III** Investigate, compare, and contrast methods for preserving and protecting art.
- VA: Pr6.1.III** Curate a collection of objects, artifacts, or artwork to impact the viewer's understanding of social, cultural, and/or political experiences.
- VA: Re7.1.III** Analyze how responses to art develop over time based on knowledge of and experience with art and life.
- VA: Re7.2.III** Determine the commonalities within a group of artists or visual images attributed to a particular type of art, timeframe, or culture.
- VA: Re8.1.III** Analyze differing interpretations of an artwork or collection of works in order to select and defend a plausible critical analysis.
- VA: Re9.1.III** Construct evaluations of a work of art or collection of works based on differing sets of criteria.
- VA: Cn10.1.III** Synthesize knowledge of social, cultural, historical, and personal life with art-making approaches to create meaningful works of art or design.
- VA: Cn11.1.III** Appraise the impact of an artist or a group of artists on the beliefs, values, and behaviors of a society.