

**Kansas**

**Model Curricular  
Standards for  
Visual Arts**

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# **Kansas Curricular Standards**

## **for**

# **Visual Arts**

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# **The Mission of the Kansas Curriculum Standards for the Visual Arts**

The visual arts are a vital part of every Kansas student's comprehensive education.

## **Introduction**

The Kansas Curricular Standards for the Visual Arts are designed for all visual art students and educators whether experienced or in the preservice years of their teaching career. A range of benchmarks engages students in reaching their greatest potential in the visual arts. Quality activities involve students in thoughtful, creative, and *original* expression of self. In all cases, students will learn life-skills including critical thinking, astute observation, viewing from multiple perspectives, higher order learning, and authentic problem-solving skills. The purpose of the standards is to assist teachers in developing local curriculum, carrying out appropriate instruction, and assessing students' progress. The Kansas Curricular Standards for Visual Arts are aligned with the National Standards for the Visual Arts. They are meant to guide rather than dictate the structure and development of art education programs in Kansas schools. They are not designed to serve as a textbook or the curriculum for an art course or courses. These standards provide an outline of expectations for visual art education in Kansas.

The document has various features including words italicized that can be found on the glossary. In addition, this document provides teacher notes at the bottom of each page to assist in understanding the content presented (also see template page 1). Lesson plans and other useful resources are available in the appendices.

The Kansas Curricular Standards for Visual Arts should be used to assist school districts in developing local art curriculum. At the center of an art classroom is the actual instruction and what students do as a result of the guidance and direction of the teacher. Quality and comprehensive instruction benefits from a deep understanding of a sound curriculum that aligns with the state and national standards for art education and the district educational goals. In order for teachers to create curriculum that is based on these standards and goals, it is recommended that a local scope and sequence be developed along with local objectives. Because the standards are highly comprehensive, teachers must receive regular professional development in order to competently meet the challenges of a standards-based curriculum. Teachers must also have regular opportunities to evaluate themselves and their students in order to provide adequate information about the effectiveness of their instruction.

Research indicates that the arts, where they are robustly present in the curriculum, can “transform the contexts and conditions in classrooms and open new possibilities for teaching and learning” (Stevenson and Deasy, 2005). It is our hope, that by bringing the arts centrally into the school curriculum through standards-based art education, we can create powerful contexts and conditions for teaching and learning—a foundation for improved school performance on a range of measures. Research suggests ways in which “the arts can inform how we think about education itself and may provoke school leaders to examine the role that the arts play in their schools” (Lauren M. Stevenson, Principal’s Research Review, March 2006).

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## **Using This Document**

The Kansas Curricular Standards for Visual Arts are divided into five levels (basic, intermediate, proficient, advanced, and exemplary) that loosely correspond to the number of years a student has had art. These five developmental levels correspond as follows: Basic, which loosely coincides with 3 to 4 years of art education or pre-kindergarten through grade 2, intermediate loosely coincides with 5 to 6 years or grades 3 and 4, proficient with 7 to 10 years or grades 5 through 8, advanced with grades 9-12, and exemplary is directed toward advanced placed students or the college prep level.

Visual Arts education available in the school districts across the state varies greatly. Some Kansas elementary schools offer visual arts education each year of the student's elementary schooling. Others offer no visual arts instruction, but simply the opportunity to learn from the classroom teacher who may have no degree or certification in art. Visual arts education in the elementary school is sometimes integrated into the study of other disciplines. The situation can be similar in middle and junior high schools. Most high schools offer visual art classes. Not all students are required to take art. Others take one or two high school arts classes which in some cases becomes the only art education they experience during their elementary and secondary years. For all these cases, this document gives teachers a framework to use in determining their students' current level and ideas to accelerate them to a higher level. It is important to realize that individual students, regardless of the nature of their training, will be at different levels within the various standards. For example, a student could be working at the proficient level on Standard 5 and at the advanced level on Standard 1. Therefore, one should not expect all students to achieve the advanced or exemplary level in all of these standards. It is also important to realize that in classroom application, the progression of benchmarks may apply over virtually any sequence of grades. Benchmarks at each level build upon those from previous levels, but do not replace them. Teachers may find that older students with little or no art background may need instructional activities at the basic level in order to provide developmentally-appropriate experiences. Teachers will find activities at all grade levels to be developmentally appropriate. In the Appendices you will find model lesson plans, one for each standard within each level. These instructional approaches meet the state and national standards for visual arts.

## Major Objectives of Art Education

Art is a special way of knowing and a way in which people explore and understand their world.

Art is and has been a universal language for all cultures and periods in history. It conveys knowledge and meaning not learned through the study of other subjects. Art education represents a form of thinking and a way of knowing that is based in human judgment, understanding, and exploration.

Through education in art, students

- learn about the power of visual images to influence human behavior, their aspirations, and those of society
- explore their own potential to think creatively, to solve problems with ingenuity, and to respond to events and experiences with confidence
- discover their artistic heritage and learn to understand the culture of which they are a part and those of others with whom they live
- understand that they can effect improvement in the environment and that they can *shape* their lives, their communities, and their nation

Our nation's economy thrives upon a creative and innovative workforce and we must foster creativity in our schools and in our students to compete in the global marketplace. The arts help all students learn to succeed in school and beyond. Students who participate in the arts are more likely to be recognized for academic achievement, to be elected to class office, to participate in math and science fairs and to receive awards for school attendance. Compared with their peers, students in the arts read for pleasure twice as much and perform more community service. In addition, arts education has a positive impact on deterring delinquent behavior in at-risk youth and can improve the developmental growth of all children. What students learn through the arts and curricula infused with creativity helps prepare them for the real life demands of today's economy. Creative programs help students learn how to collaborate with others, enhance critical thinking skills, communicate clearly in a variety of media, produce results in real-time and think outside the box.



## **What Constitutes a Quality Art Education?**

### **Artistic Integrity**

Substantive student learning based on high standards cannot be accomplished by random enrichment activities, sporadic exposure projects, or arts entertainment methods.

### **Communication and Language**

Art is a language of visual images that everyone needs to learn to be successful in school and beyond. In art classes, students make and study visual images. Increasingly, these images affect human needs, daily behavior, hopes, opinions, and ultimate ideals. Complete literacy includes the ability to understand, respond to, and talk about visual images. Therefore, to carry out its total mission, art education stimulates language spoken and written about visual images. Art teachers work continuously on the development of critical skills. By doing so, they encourage spoken and written language skills. By teaching pupils to describe, analyze, and interpret visual images, they extend the power of verbal and written expression.

### **Preserving Our Artistic Heritage**

The unique genius of America's visual artists, designers, architects, and photographers has left us an incredible artistic and cultural legacy. Many of these artists were influenced or taught by art educators in our schools and communities. Art instruction not only transmits and preserves our artistic and cultural heritage but also perpetuates this heritage for our nation's future young citizens.

### **Global Understanding**

One cannot know art without a global understanding of the home and family, work and play, the individual and society, nature and the environment, war and peace, beauty and ugliness, violence and love. Art of the past and the present deals with these durable human concerns. When we study the art of many lands and peoples, we introduce our students to the expression of a wide range of human values and concerns. Art education sensitizes students to the fact that choices shape all human efforts and that visual images can affect their personal choices. All students should be given the opportunity to see how art can express the highest aspirations of the human being.

### **Invention and Wisdom**

Art education has the capacity for invention that carries a civilization to new plateaus. Our search for new solutions depends on our ability to think creatively and look at situations in a new light, to fabricate alternatives, to craft workable strategies, and to conceive our vision of our world and ourselves.

# Standards Usage Template

**Standards:** General statements that address the categories of topics which students are expected to achieve.

**Benchmarks:** Specifically, what a student should know and be able to do regarding the standards.

Specific Level Knowledge Base Indicators	Instructional Examples
<p><b>The student</b></p> <p><u>The knowledge and skills</u> a student demonstrates.</p>	<p><b>The teacher has students</b></p> <p><u>Suggestions and ideas</u> for classroom activities that would fulfill the benchmark and indicator requirements. These examples are intended to provide guidance and are only some of the many possibilities for fulfilling the benchmarks.</p>
<p><b>Notes:</b> <u>Clarifications</u> For example, all italicized terms are defined in the glossary (see Appendix G).</p>	

**Standard 1: Understanding and Applying *Media, Techniques, and Processes***

**Basic**

**Benchmark 1: The student explores a variety of art media, techniques, and processes.**

<b>Basic Level Knowledge Base Indicators</b>	<b>Instructional Examples</b>
<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. manipulates a variety of media, such as paint, dough, clay, crayons, paper, and fibers.</li><li>2. uses a variety of techniques, such as modeling, painting, drawing, coloring, cutting, gluing, printing.</li><li>3. applies a variety of processes, such as painting, clay building, collage, mixed media, printmaking.</li></ol>	<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. (a) models clay to create an animal figure. (b) applies paint with a sponge or brush to depict a landscape.</li><li>2. cuts basic <i>geometric</i> shapes using scissors and uses them in a work of art.</li><li>3. applies a mono-print process using folded paper and tempera paint.</li></ol>
<p><b>Teacher Notes:</b></p>	

**Standard 1: Understanding and Applying Media, Techniques, and Processes**

**Basic**

**Benchmark 2: The student describes different visual effects produced by a variety of materials, techniques, and processes in works of art.**

<b>Basic Level Knowledge Base Indicators</b>	<b>Instructional Examples</b>
<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. develops vocabulary and uses it to describe a work of art.</li><li>2. correctly identifies different media, techniques, and processes.</li></ol>	<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. participates in a teacher guided Art Walk*. Then, uses a developed list of vocabulary terms to explain the differences apparent in various art, such as greenware, bisque, and glazed ware.</li><li>2. categorizes reproductions, such as those on postcards, of various works of art based on media.</li></ol>
<p><b>Teacher Notes:</b></p> <p>* An Art Walk is a teacher led group discussion used to develop vocabulary. Students describe art work and when an art vocabulary term is mentioned the teacher writes it on the board, creating a vocabulary list. Vocabulary is developed through students describing a work of art while the teacher guides them with correct vocabulary.</p>	

**Standard 1: Understanding and Applying Media, Techniques, and Processes**

**Basic**

**Benchmark 3: The student experiments with various media, techniques, and processes to develop manipulative skills.**

<b>Basic Level Knowledge Base Indicators</b>	<b>Instructional Examples</b>
<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. uses tools and materials to strengthen fine and gross motor skills.</li><li>2. uses tools and materials correctly with confidence.</li><li>3. correctly follows the steps of a process.</li></ol>	<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. uses scissors and paper to cut shapes that are then used in a work of art.</li><li>2. independently and accurately applies glue when creating art works.</li><li>3. (a) correctly follows directions to organize supplies for an art project. (b) correctly follows procedures for clean up.</li></ol>
<p><b>Teacher Notes:</b></p>	

**Standard 1: Understanding and Applying Media, Techniques, and Processes**

**Basic**

**Benchmark 4: The student employs media, techniques, and processes to communicate through works of art.**

<b>Basic Level Knowledge Base Indicators</b>	<b>Instructional Examples</b>
<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. views originals and reproductions of art and discusses how and why they differ.</li><li>2. presents art work and explains how and why it was created.</li><li>3. explains or teaches a technique to another student.</li></ol>	<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. examines postcard reproductions of paintings while viewing their originals at an art museum. Then, explains how the reproductions are similar and different from the original paintings at the museum.</li><li>2. (a) using correct art vocabulary, describes personal art work to classmates commenting on media application. (b) participates in a critique circle* using correct vocabulary.</li><li>3. teaches a classmate how to create a form using the origami process.</li></ol>
<p><b>Teacher Notes:</b> * A critique circle involves students forming a circle and taking turns holding up their work while describing it.</p>	

**Standard 1: Understanding and Applying Media, Techniques, and Processes**

**Basic**

**Benchmark 5: The student demonstrates the safe and correct use of simple materials and tools.**

<b>Basic Level Knowledge Base Indicators</b>	<b>Instructional Examples</b>
<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. correctly uses art materials, such as paint, glue, markers, crayons, clay, pencils.</li><li>2. safely uses art tools, such as paint brushes and scissors.</li></ol>	<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. completes a clay project without overworking* the clay.</li><li>2. transports scissors to and from the work space with points downward.</li></ol>
<p><b>Teacher Notes:</b> * Overworking clay can result from too much or too little water or allowing clay to become too thin or dry.</p>	

**Standard 1: Understanding and Applying Media, Techniques, and Processes**

**Basic**

**Benchmark 6: The student demonstrates that clean-up and organization of materials are a part of the artistic process.**

<b>Basic Level Knowledge Base Indicators</b>	<b>Instructional Examples</b>
<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. follows established routines.</li><li>2. shows respect for others' work and space.</li></ol>	<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. follows a routine for clean-up, such as putting art work in a drying rack starting at the bottom of the rack.</li><li>2. keeps self and work in assigned personal workspace.</li></ol>
<p><b>Teacher Notes:</b></p>	



**Standard 2: Using Knowledge of the Elements of Art and the Principles of Design**

**Basic**

**Benchmark 1: The student recognizes key elements\* and key principles\* used in works of art.**

<b>Basic Level Knowledge Base Indicators</b>	<b>Instructional Examples</b>
<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. identifies key elements in works of art.</li><li>2. identifies key principles in works of art.</li><li>3. compares and contrasts key elements and key principles in works of art.</li></ol>	<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. works in cooperative learning groups to identify the various types of <i>lines</i> in a painting.</li><li>2. identifies patterns in the clothing classmates are wearing.</li><li>3. uses a T-chart** to compare and contrast the lines and patterns that are similar and different in various works of art.</li></ol>
<p><b>Teacher Notes:</b></p> <p>* Determination of the key elements and key principles is a local decision.</p> <p>** A T-chart is a type of graphic organizer.</p>	

**Standard 2: Using Knowledge of the Elements of Art and the Principles of Design**

**Basic**

**Benchmark 2: The student responds to art works based on the use of key elements\* and key principles\*.**

<b>Basic Level Knowledge Base Indicators</b>	<b>Instructional Examples</b>
<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. lists ways artists use key elements and key principles to convey ideas.</li><li>2. identifies key elements and key principles used to express feelings, ideas, and messages.</li></ol>	<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. while examining various works of art, brainstorms for three or more different ways artists have used key elements in works of art to create patterns and convey ideas. Examples could be how artists Sol LeWitt, Henry Matisse, and Victor Vasarely use line and shape to create pattern that conveys a different meaning or idea in each.</li><li>2. identifies lines in a painting, such as Vincent Van Gogh's <u>Starry Night</u> and describes the feelings those lines convey.</li></ol>
<p><b>Teacher Notes:</b> * Determination of the key elements and key principles is a local decision.</p>	

**Standard 2: Using Knowledge of the Elements of Art and the Principles of Design**

**Basic**

**Benchmark 3: The student applies key elements\* and key principles\* in creating works of art.**

<b>Basic Level Knowledge Base Indicators</b>	<b>Instructional Examples</b>
<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. practices using key elements.</li><li>2. practices using key principles.</li><li>3. creates works of art that incorporate key elements and key principles.</li></ol>	<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. creates a sculpture that uses a variety of forms.</li><li>2. creates a collage that shows symmetrical balance.</li><li>3. creates a painting that uses shapes to create a pattern.</li></ol>
<p><b>Teacher Notes:</b> * Determination of the key elements and key principles is a local decision.</p>	

**Standard 3: Creating Art Works Through Choice of Subjects, Symbols, and Ideas**

**Basic**

**Benchmark 1: The student identifies visual images, subjects, and symbols in works of art.**

<b>Basic Level Knowledge Base Indicators</b>	<b>Instructional Examples</b>
<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. describes images and symbols in art works.</li><li>2. identifies types of art works, such as portrait, still life, landscape, and sculpture.</li><li>3. identifies and describes symbols in every day life.</li></ol>	<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. describes the symbolic use of the dog in various paintings depicted in the children’s book entitled <i>Spot a Dog</i> by Lucy Micklethwait.</li><li>2. sorts a stack of reproductions into the following categories: portraits, still life, and landscapes.</li><li>3. describes the meanings evoked through the shapes, lines, and colors used in everyday life, such as in traffic signs.</li></ol>
<p><b>Teacher Notes:</b></p>	

**Standard 3: Creating Art Works Through Choice of Subjects, Symbols, and Ideas**

**Basic**

**Benchmark 2: The student incorporates images, subjects, and symbols into art works.**

<b>Basic Level Knowledge Base Indicators</b>	<b>Instructional Examples</b>
<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. develops and uses personally developed sign/symbol schema*.</li><li>2. creates art works based on images, subjects, and symbols.</li></ol>	<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. works to create and use a personally developed schema for drawing a human face by drawing a self-portrait now, later, and at the end of the year.</li><li>2. depicts the subject of love using various images.</li></ol>
<p><b>Teacher Notes:</b> *Schema is a personally developed sign/symbol relationship. For example, a tree or person is the same from work to work.</p>	

**Standard 3: Creating Art Works Through Choice of Subjects, Symbols, and Ideas**

**Basic**

**Benchmark 3: The student examines the problem solving-process and how it relates to creating art.**

<b>Basic Level Knowledge Base Indicators</b>	<b>Instructional Examples</b>
<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. identifies a problem.</li><li>2. differentiates between a general problem and a visual problem.</li></ol>	<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. (a) makes a list of problems they encounter when painting. (b) makes a list of problems they encounter in the art room.</li><li>2. sorts a list of problems encountered in the art room into general and visual.</li></ol>
<p><b>Teacher Notes:</b></p>	

**Standard 4: Understanding the Visual Arts in Relation to History and Cultures**

**Basic**

**Benchmark 1: The student discusses how the visual arts have a history evident throughout the world in every culture.**

<b>Basic Level Knowledge Base Indicators</b>	<b>Instructional Examples</b>
<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. compares and contrasts art forms from past and present cultures.</li><li>2. discusses how the visual arts have changed over the years and continue to change.</li></ol>	<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. compares landscapes from the Impressionist period with landscapes painted by the <i>American Regionalists</i>.</li><li>2. (a) views landscapes from various time periods and discusses the similarities and differences. (b) speculates how landscapes will look in the future.</li></ol>
<p><b>Teacher Notes:</b></p>	

**Standard 4: Understanding the Visual Arts in Relation to History and Cultures**

**Basic**

**Benchmark 2: The student discusses different purposes for which art is created.**

<b>Basic Level Knowledge Base Indicators</b>	<b>Instructional Examples</b>
<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. talks about “what is art”.</li><li>2. identifies various <i>functions</i> of art.</li><li>3. identifies how art and society influence each other.</li></ol>	<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. compares an actual object, such as a chair with a painting of one by Vincent van Gogh or the one by Paul Gauguin entitled <i>Armchair</i>.</li><li>2. discusses the function of a specific work of art, such as the Sioux Indian <i>parfleche</i>* and compares it to a Pueblo woven basket.</li><li>3. discusses what affected artists’ style, such as the Harlem Renaissance painters.</li></ol>
<p><b>Teacher Notes:</b></p> <p>*The <i>parfleche</i> was used by the Plains Indians as a type of suitcase for storage and transportation. The word is French in origin (<i>pare une fleche</i>) meaning "deflects arrows" referring to the hard semi-tanned hide used to make the containers as well as shields. They were used to carry dried meat and pemmican and also clothing, tools, valuables, and other materials. They were constructed of rawhide, typically from buffalo, which was soaked in a crude wood-ash lye to remove the hair, cut and folded, and then painted in bold geometric or <i>abstract</i> designs that were distinctive by tribe and many times passed down through the family for generations.</p>	



**Standard 4: Understanding the Visual Arts in Relation to History and Cultures**

**Basic**

**Benchmark 3: The student creates art based on historical and cultural ideas of diverse people.**

<b>Basic Level Knowledge Base Indicators</b>	<b>Instructional Examples</b>
<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. creates art that uses art techniques from other cultures.</li><li>2. manipulates images to resemble the art of particular cultures, times, and places.</li><li>3. creates art with a purpose.</li></ol>	<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. creates an <i>adornment</i> that incorporates a tribal stringing technique.</li><li>2. (a) uses imagery from cultural masks to make a mask that depicts something about self. (b) incorporates tribal geometric designs and patterns into pottery.</li><li>3. builds a functional clay object.</li></ol>
<p><b>Teacher Notes:</b></p>	

**Standard 5: Reflecting Upon and Assessing the Characteristics and Merits of Art**

**Basic**

**Benchmark 1: The student describes characteristics evident in art works.**

<b>Basic Level Knowledge Base Indicators</b>	<b>Instructional Examples</b>
<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. identifies the parts of a work of art.</li><li>2. listens to peers explain works of art.</li><li>3. explains works of art.</li> <li>4. restates the narrative depicted in an art work.</li></ol>	<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. uses post-it notes to label the parts of a painted landscape.</li><li>2. works in cooperative groups to take turns explaining what they see in a painting and share with the whole group.</li><li>3. before viewing a chosen painting, such as Henry Matisse's <u>The Snail</u>, listens to the teacher tell a short story that describes the painting. Then, draws a picture describing what they think the painting looks like. Finally, they view the painting and compare their drawing with it to determine the accuracy of their visual explanation.</li><li>4. tells the story of the action they interpret from a painting, such as John Steuart Curry's <u>Tornado Over Kansas</u>.</li></ol>
<p><b>Teacher Notes:</b></p>	

**Standard 5: Reflecting Upon and Assessing the Characteristics and Merits of Art**

**Basic**

**Benchmark 2: The student describes and shares opinions about works of art.**

<b>Basic Level Knowledge Base Indicators</b>	<b>Instructional Examples</b>
<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. defines and uses vocabulary appropriate to the discussion of art works.</li><li>2. shows respect for varying opinions regarding the merits of art works.</li></ol>	<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. (a) participates in a teacher guided Art Walk*. Then, uses a developed list of vocabulary terms to explain the differences apparent in various art, such as greenware, bisque, and glazed ware. (b) uses correct art vocabulary to explain personal likes and dislikes of a work of art.</li><li>2. listens to and accepts others' opinions regarding works of art.</li></ol>
<p><b>Teacher Notes:</b> * An Art Walk is a teacher led group discussion used to develop vocabulary. Students describe art work and when an art vocabulary term is mentioned, the teacher writes it on the board, creating a vocabulary list. Vocabulary is developed through students describing a work of art while the teacher guides them with correct vocabulary.</p>	

**Standard 5: Reflecting Upon and Assessing the Characteristics and Merits of Art**

**Basic**

**Benchmark 3: The student distinguishes among various *aesthetic* qualities.**

<b>Basic Level Knowledge Base Indicators</b>	<b>Instructional Examples</b>
<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. talks about “what is art”.</li><li>2. defines and uses vocabulary appropriate to the discussion of <i>aesthetics</i>.</li><li>3. distinguishes original works of art from reproductions.</li></ol>	<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. defends personal choice regarding public art, such as whether or not the Kansas City Bartle Hall sculptures in Kansas City qualify as art.</li><li>2. given two works of art, decides which they think should go into an art museum and why.</li><li>3. (a) compares a photo of a person with the actual person. (b) uses a graphic organizer to compare and contrast a reproduction of a sculpture with the original work.</li></ol>
<p><b>Teacher Notes:</b></p>	

**Standard 6: Making Connections Between the Visual Arts and Other Disciplines**

**Basic**

**Benchmark 1: The student distinguishes among various visual art forms.**

<b>Basic Level Knowledge Base Indicators</b>	<b>Instructional Examples</b>
<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. describes qualities among different forms of art works.</li><li>2. compares and contrasts characteristics of visual art works.</li><li>3. examines two-dimensional and three-dimensional art works addressing the same subject.</li></ol>	<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. describes unique qualities, such as texture and color in a painting and a tapestry of the same theme, such as dragons.</li><li>2. creates a T-chart* to list similarities and differences between two art forms, such as a <i>lithograph</i> and a painting.</li><li>3. uses a graphic organizer to examine the differences between a painting of a dragon and a sculpture of one.</li></ol>
<p><b>Teacher Notes:</b> * A T-chart is a type of graphic organizer.</p>	

**Standard 6: Making Connections Between the Visual Arts and Other Disciplines**

**Basic**

**Benchmark 2: The student identifies and describes similarities and differences among the visual and performing arts.**

<b>Basic Level Knowledge Base Indicators</b>	<b>Instructional Examples</b>
<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. describes similar and divergent concepts among the visual and performing arts*.</li><li>2. explains how dancers, musicians, and actors/actresses are artists.</li></ol>	<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. describes the ABAB rhythm used in music and repeats that rhythm when pinching out a pot.</li><li>2. lists the characteristics that are similar and different among dancers, musicians, actors/actresses, and visual artists.</li></ol>
<p><b>Teacher Notes:</b> *The four visual and performing arts include dance, music, theatre, and the visual arts.</p>	

**Standard 6: Making Connections Between the Visual Arts and Other Disciplines**

**Basic**

**Benchmark 3: The student identifies connections between the visual arts and *non-art disciplines*.**

<b>Basic Level Knowledge Base Indicators</b>	<b>Instructional Examples</b>
<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. identifies artistic concepts within non-art disciplines.</li><li>2. creates art works that incorporate cross-curricular concepts.</li></ol>	<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. lists what they have learned in art that they have heard or learned about somewhere else.</li><li>2. (a) makes a quilt that incorporates fractional pieces of material. (b) etches a pattern into a self-made ceramic bowl.</li></ol>
<p><b>Teacher Notes:</b></p>	

**Standard 6: Making Connections Between the Visual Arts and Other Disciplines**

**Basic**

**Benchmark 4: The student explains how art contributes to the social aspects of everyday culture.**

<b>Basic Level Knowledge Base Indicators</b>	<b>Instructional Examples</b>
<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. identifies everyday objects created by artists.</li><li>2. identifies art in everyday life.</li> <li>3. lists careers that are available to artists.</li></ol>	<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. discusses what makes a chair or cereal box a work of art.</li><li>2. lists items found in their home or school that they believe were created by an artist. Gives reasons for their choices and explains in large group.</li><li>3. for each item found in their home or school that they believe was created by an artist, identifies the corresponding career.</li></ol>
<p><b>Teacher Notes:</b></p>	



**Standard 1: Understanding and Applying Media Techniques and Processes**

**Intermediate**

**Benchmark 1: The student differentiates between materials, techniques, and processes.**

<b>Intermediate Level Knowledge Base Indicators</b>	<b>Instructional Examples</b>
<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. demonstrates the differences between various media.</li><li>2. explains the differences between various techniques.</li><li>3. describes the differences between various processes.</li></ol>	<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. uses three different media, such as clay, watercolor, and markers to create a work of art, such as a self-portrait.</li><li>2. uses a graphic organizer to compare and contrast the differences and similarities between two art making techniques, such as <i>dry brush</i> and <i>wet on wet</i>.</li><li>3. uses a graphic organizer to compare and contrast the differences and similarities between two art making processes, such as printmaking and painting.</li></ol>
<p><b>Teacher Notes:</b></p>	

**Standard 1: Understanding and Applying Media Techniques and Processes**

**Intermediate**

**Benchmark 2: The student explains how the visual effects resulting from media, techniques, and processes differ from one another.**

<b>Intermediate Level Knowledge Base Indicators</b>	<b>Instructional Examples</b>
<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. after being exposed to a variety of works of art, categorizes different media, techniques, and processes used to create each piece.</li><li>2. uses art vocabulary to describe the effects produced by specific media, techniques, and processes.</li></ol>	<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. working in small groups, categorizes selected sets of paintings by oils, watercolor, and pastel media.</li><li>2. (a)using Kagan Round Robin*, students take turns describing the media used in selected works and the effects achieved through the media. (b) explains how the effects conveyed through a figural sculpture are different from those conveyed through a painting of the same figure.</li></ol>
<p><b>Teacher Notes:</b> *Kagan Round Robin is a cooperative learning structure where students work in small groups to take turns discussing a topic without side comments until everyone has had a chance to speak.</p>	

**Standard 1: Understanding and Applying Media Techniques and Processes**

**Intermediate**

**Benchmark 3: The student applies the characteristics of a variety of media, techniques, and processes to develop manipulative skills in two- and three-dimensional works.**

<b>Intermediate Level Knowledge Base Indicators</b>	<b>Instructional Examples</b>
<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. practices to understand qualities and characteristics of various media, techniques, and processes.</li><li>2. creates two- and three-dimensional representations of similar subjects.</li></ol>	<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. begins by creating a two-dimensional plan of a face. Then, through directed practice, manipulates modeling clay with addition and subtraction techniques to create a bas-relief face plaque.</li><li>2. creates a work of art, such as an earthenware face wall plaque that incorporates techniques, such as scoring, pressing, or pinching the clay to achieve a rough texture, or applying slip, rolling, or burnishing the clay to get a smooth texture.</li></ol>
<p><b>Teacher Notes:</b></p>	

**Standard 1: Understanding and Applying Media Techniques and Processes**

**Intermediate**

**Benchmark 4: The student selects and applies different media, techniques, and processes to communicate through works of art.**

<b>Intermediate Level Knowledge Base Indicators</b>	<b>Instructional Examples</b>
<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. evaluates the selection and use of media, techniques, and processes for communicating.</li><li>2. communicates personal ideas and feelings through the choice of media, techniques, and/or processes.</li></ol>	<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. uses colored pencils to develop a texture panel* for selecting techniques to communicate through a colored pencil drawing.</li><li>2. uses watercolors and/or watercolor pencils to create an image that communicates a calm or quiet mood.</li></ol>
<p><b>Teacher Notes:</b> *A texture panel is a sampler of textures created through the manipulation of the point and side of the pencil.</p>	

**Standard 1: Understanding and Applying Media Techniques and Processes**

**Intermediate**

**Benchmark 5: The student uses control in handling art materials and tools in a safe and responsible manner.**

<b>Intermediate Level Knowledge Base Indicators</b>	<b>Instructional Examples</b>
<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. demonstrates appropriate use of art tools and materials.</li><li>2. shows concern for the safety of others.</li></ol>	<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. uses scissors safely to cut organic shapes from paper for a project.</li><li>2. uses tools and equipment safely within personal space.</li></ol>
<p><b>Teacher Notes:</b></p>	

**Standard 1: Understanding and Applying Media Techniques and Processes**

**Intermediate**

**Benchmark 6: The student shows responsibility in organization and clean-up of materials.**

<b>Intermediate Level Knowledge Base Indicators</b>	<b>Instructional Examples</b>
<p><b>The student</b></p> <ol style="list-style-type: none"><li>1. follows established routines.</li> <li>2. shows respect for others' work and space.</li><li>3. maintains a positive attitude toward the art room environment.</li></ol>	<p><b>The student</b></p> <ol style="list-style-type: none"><li>1. (a) establishes and follows safe routines. (b) materials and art work is put away quickly and neatly at end of class.</li><li>2. refrains from negative comments toward the work of others.</li><li>3. limits comments to positive statements.</li></ol>
<p><b>Teacher Notes:</b></p>	

**Standard 2: Using Knowledge of the Elements of Art and the Principles of Design**

**Intermediate**

**Benchmark 1: The student recognizes and identifies the elements and key principles\* used in works of art.**

<b>Intermediate Level Knowledge Base Indicators</b>	<b>Instructional Examples</b>
<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. identifies the elements in works of art.</li><li>2. identifies key principles in works of art.</li><li>3. compares and contrasts elements and key principles in works of art.</li></ol>	<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. lists the elements in a work of art, such as Wassily Kandinsky's <u>The White Dot</u>.</li><li>2. lists the key principles in a work of art, such as Dorothea Lange's, <u>The Migrant Mother</u>.</li><li>3. working in small groups, uses a Venn diagram to evaluate elements and key principles in works of art**.</li></ol>
<p><b>Teacher Notes:</b></p> <p>* Determination of the key principles is a local decision.</p> <p>** All the instructional examples can be done through an Art Walk. An Art Walk is a teacher led group discussion used to develop vocabulary. Students describe art work and when an art vocabulary term is mentioned, the teacher writes it on the board, creating a vocabulary list. Vocabulary is developed through students describing a work of art while the teacher guides them with correct vocabulary.</p>	

**Standard 2: Using Knowledge of the Elements of Art and the Principles of Design**

**Intermediate**

**Benchmark 2: The student interprets the use of elements and key principles\* in works of art.**

Intermediate Level Knowledge Base Indicators	Instructional Examples
<p><b>The student:</b></p> <ol style="list-style-type: none"> <li>identifies an idea, feeling, or message communicated by incorporating elements and key principles in art work.</li> <li>compares and contrasts how artists use the same elements and key principles to communicate different messages.</li> </ol>	<p><b>The student:</b></p> <ol style="list-style-type: none"> <li>(a) evaluates paintings from two different periods of Pablo Picasso's life based on the use of elements and key principles used to communicate an idea. (b) discusses how two different paintings addressing the same theme, communicate a different feeling, such as Georges Seurat, <u>Le Cirque</u> and John Marin, <u>Circus Elephants</u></li> <li>(a) uses a Venn diagram to compare and contrast how two different artists use the color blue to communicate different emotions, such as how Picasso communicates melancholy through his use of blue in the painting entitled <u>Guitar Player</u> and Hokusai uses blue to communicate agitation and danger through his painting entitled <u>The Great Wave</u>. (b) uses a graphic organizer to compare and contrast how the use of emphasis is different in two paintings of the same subject, such as Grant Wood's <u>Stone City, Iowa</u> and El Greco's <u>View of Toledo</u>.</li> </ol>
<p><b>Teacher Notes:</b> * Determination of the key principles is a local decision.</p>	



**Standard 2: Using Knowledge of the Elements of Art and the Principles of Design**

**Intermediate**

**Benchmark 3: The student visually communicates by incorporating the elements and key principles\* in works of art.**

<b>Intermediate Level Knowledge Base Indicators</b>	<b>Instructional Examples</b>
<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. produces art works that focus on communicating through the use of elements of art.</li><li>2. produces art works that communicate through manipulation of elements and key principles.</li></ol>	<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. designs packaging for an item, such as a cereal box that persuades people to buy the cereal product that they created.</li><li>2. manipulates paint to create a landscape that depicts a thunderstorm.</li></ol>
<p><b>Teacher Notes:</b> * Determination of the key principles is a local decision.</p>	

**Standard 3: Creating Art Works Through Choice of Subjects, Symbols, and Ideas**

**Intermediate**

**Benchmark 1: The student differentiates among ideas, subjects, styles, and symbols used to communicate in art.**

<b>Intermediate Level Knowledge Base Indicators</b>	<b>Instructional Examples</b>
<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. categorizes works based on the use of subject, symbols, and ideas.</li><li>2. speculates as to the purpose of subjects and styles within works of art.</li> <li>3. examines the ways human experiences influence development of specific art works.</li></ol>	<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. working in small groups, classifies reproductions based on whether they are a landscape, still life, or cityscape.</li><li>2. (a) critiques the use of color, light, and technique for communicating a quiet day in the park as in <u>La Grande Jatte</u> by Georges Seurat. (b) discusses why Picasso painted a work depicting political protest in the style he used through the painting entitled <u>Guernica</u>.</li><li>3. compares and contrasts the human experience of New York City through the minds of different artists, such as <u>The Brooklyn Bridge</u> by Joseph Stella, <u>Brooklyn Bridge</u> and <u>Radiator Building</u> by Georgia O'Keeffe, and/or <u>Broadway Boggie Woggie</u> by Piet Mondrian.</li></ol>
<p><b>Teacher Notes:</b></p>	

**Standard 3: Creating Art Works Through Choice of Subjects, Symbols, and Ideas**

**Intermediate**

**Benchmark 2: The student selects and uses images, subjects, and ideas to express meaning through art.**

<b>Intermediate Level Knowledge Base Indicators</b>	<b>Instructional Examples</b>
<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. develops and communicates intended ideas through use of personal sign/symbol schema*.</li><li>2. creates art work that reflects images, symbols, and ideas from other sources.</li></ol>	<p><b>The student;</b></p> <ol style="list-style-type: none"><li>1. using personally designed symbols, creates a work of art depicting a fantasy street.</li><li>2. (a) produces a drawing of an animal similar in style to that of Albrecht Durer's <u>Rhinoceros</u>. (b) selects two objects, such as a shoe and a telephone and transforms them into a new entity combining qualities from both.</li></ol>
<p><b>Teacher Notes:</b> *Schema is a personally developed sign/symbol relationship. For example, a tree or person is the same from work to work.</p>	

**Standard 3: Creating Art Works Through Choice of Subjects, Symbols, and Ideas**

**Intermediate**

**Benchmark 3: The student applies the problem-solving steps\* to the creative process.**

<b>Intermediate Level Knowledge Base Indicators</b>	<b>Instructional Examples</b>
<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. proposes a problem to be solved visually.</li><li>2. proposes a visual solution to a problem.</li></ol>	<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. chooses a problem, such as abstracting a natural object.</li><li>2. proposes a solution to a problem, such as breaking apart a natural object and putting it back together by rearranging the parts.</li></ol>
<p><b>Teacher Notes:</b> *The problem-solving process includes: understand, plan, solve, and reflect.</p>	

**Standard 4: Understanding the Visual Arts in Relation to History and Cultures**

**Intermediate**

**Benchmark 1: The student describes how history and culture influence creation and study of art.**

<b>Intermediate Level Knowledge Base Indicators</b>	<b>Instructional Examples</b>
<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. recognizes the relationships between history, culture, and the visual arts.</li><li>2. categorizes selected art works according to historical/cultural contexts.</li><li>3. compares and contrasts the characteristics of art works in various eras and cultures.</li></ol>	<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. (a) classifies and determines the characteristics of history that influenced a particular artist, such as how the commoners of Mexico were reflected in Diego Rivera's work. (b) classifies and determines the characteristics of history that influenced a particular artist, such as how the American west was reflected in Frederic Remington's work.</li><li>2. groups art works from various cultures, such as Native American, African, Aboriginal, and Japanese.</li><li>3. compares and contrasts the qualities found in ceremonial attire, such as Native American regalia and Japanese kimono.</li></ol>
<p><b>Teacher Notes:</b></p>	

**Standard 4: Understanding the Visual Arts in Relation to History and Cultures**

**Intermediate**

**Benchmark 2: The student classifies works of art based on purpose and/or function.**

<b>Intermediate Level Knowledge Base Indicators</b>	<b>Instructional Examples</b>
<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. recognizes that works of art develop at different times, places, and in different cultures.</li><li>2. discusses how art develops to serve different purposes.</li><li>3. recognizes how art is used as a part of daily life.</li></ol>	<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. tracks the development of ceramic ware throughout the ages and/or cultures.</li><li>2. lists how art is used in different ways to solve a problem, such as blueprints, maps, and/or containers.</li><li>3. designs a collage showing various ways art is used in daily life, such as in magazines, comic books, book covers, CD covers, and posters.</li></ol>
<p><b>Teacher Notes:</b></p>	

**Standard 4: Understanding the Visual Arts in Relation to History and Cultures**

**Intermediate**

**Benchmark 3: The student identifies and applies characteristics of art works from a *movement* or culture.**

<b>Intermediate Level Knowledge Base Indicators</b>	<b>Instructional Examples</b>
<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. recognizes and creates works that reflect the importance of art as a record of history.</li><li>2. recognizes, respects, and represents diverse cultures in and through art.</li><li>3. manipulates subjects to reflect art of other cultures, times, and places.</li></ol>	<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. examines works depicting historical moments, such as <u>Washington Crossing the Delaware</u> and creates a work reflecting a contemporary political event.</li><li>2. examines works depicting celebrations, such as Peter Brueghel the Younger's painting entitled <u>Wedding Dance in the Open Air</u>. Then, creates a work that reflects a personal celebration.</li><li>3. chooses a subject, like cats and manipulates it to make a symbolic statement, in the way that the cat was symbolic for the Egyptian culture.</li></ol>
<p><b>Teacher Notes:</b></p>	

**Standard 5: Reflecting Upon and Assessing the Characteristics and Merits of Art**

**Intermediate**

**Benchmark 1: The student describes works of art and discusses the merits.**

<b>Intermediate Level Knowledge Base Indicators</b>	<b>Instructional Examples</b>
<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. defines and uses vocabulary appropriate to discussion of art works.</li><li>2. reflects on how art works differ.</li><li>3. comprehends how various responses to characteristics of an art work can influence the interpretation.</li></ol>	<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. participates in a teacher guided Art Walk*. Then, uses a developed list of vocabulary terms to explain the differences apparent in greenware, bisque, and glazed ware.</li><li>2. discusses how works by artists differ aesthetically, such as the ways Thomas Hart Benton's landscapes differ from George Caleb Bingham's.</li><li>3. discusses how the visual characteristics of a painting, such as Pablo Picasso's painting <u>Girl Before a Mirror</u> can be appealing to some whereas unappealing to others.</li></ol>
<p><b>Teacher Notes:</b></p> <p>* An Art Walk is a teacher led group discussion used to develop vocabulary. Students describe art work and when an art vocabulary term is mentioned, the teacher writes it on the board, creating a vocabulary list. Vocabulary is developed through students describing a work of art while the teacher guides them with correct vocabulary.</p>	



**Standard 5: Reflecting Upon and Assessing the Characteristics and Merits of Art**

**Intermediate**

**Benchmark 2: The student forms and defends judgments about works of art.**

<b>Intermediate Level Knowledge Base Indicators</b>	<b>Instructional Examples</b>
<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. develops personal viewpoints regarding the characteristics and merits of art works.</li><li>2. explains how and why personal judgments toward art works were reached.</li><li>3. defends individual opinions about the merits of art works.</li></ol>	<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. writes an expository piece explaining the story they find within Henry Tanner's painting <u>The Banjo Lesson</u>.</li><li>2. participates in a Kagan Round Robin* table activity to critique a painting.</li><li>3. writes a persuasive piece explaining their opinions regarding whether or not they believe paintings by elephants should be considered art worthy to be placed in an art gallery.</li></ol>
<p><b>Teacher Notes:</b></p> <p>* Kagan Round Robin is a cooperative learning structure where students work in small groups to take turns discussing a topic without inclusion of side comments until everyone has had a chance to speak.</p>	

**Standard 5: Reflecting Upon and Assessing the Characteristics and Merits of Art**

**Intermediate**

**Benchmark 3: The student develops and expresses opinions surrounding aesthetic issues in art.**

<b>Intermediate Level Knowledge Base Indicators</b>	<b>Instructional Examples</b>
<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. discusses why society <i>values</i> art.</li><li>2. critiques works of art.</li><li>3. classifies works based on aesthetic qualities.</li><li>4. expresses opinions surrounding different aesthetic philosophies.</li></ol>	<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. participates in a literature circle discussion addressing if and why they value the art of a well known artist, such as Dale Chihuly.</li><li>2. critiques aesthetic issues surrounding works of art, such as that of Dale Chihuly from the stand point of “who’s art is it” since it is created by artists hired by Chihuly and under his direction.</li><li>3. writes a journal entry that describes the emotional reaction they receive from a painting, such as Pablo Picasso’s <u>Guernica</u>.</li><li>4. explores aesthetic philosophies, such as instrumentalism, expressionism, and/or formalism and comments on them.</li></ol>
<p><b>Teacher Notes:</b></p>	

**Standard 6: Making Connections Between the Visual Arts and Other Disciplines**

**Intermediate**

**Benchmark 1: The student identifies unique qualities among different visual art forms.**

<b>Intermediate Level Knowledge Base Indicators</b>	<b>Instructional Examples</b>
<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. interprets the qualities of visual art works for comparison.</li><li>2. explains the differences between a reproduction and an original work of art.</li><li>3. using different media, creates two works of art that express the same creative intent.</li><li>4. compares two-dimensional versus three-dimensional art works.</li></ol>	<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. uses a Venn diagram* to compare and contrast a photograph with a painting of the same subject.</li><li>2. during a trip to an art museum or gallery, uses a Venn diagram to compare and contrast reproductions and their original counterparts. Then, writes a summary of their findings.</li><li>3. uses oil pastels and charcoal to create a drawing of a ceramic vase. Then, uses clay and glaze to create a coil ceramic vase.</li><li>4. compares student made ceramic ware with digital photos of the same ware.</li></ol>
<p><b>Teacher Notes:</b> * Venn diagram is a graphic organizer to chart similarities and differences.</p>	

**Standard 6: Making Connections Between the Visual Arts and Other Disciplines**

**Intermediate**

**Benchmark 2: The student compares and contrasts similar concepts among the visual and performing arts\*.**

<b>Intermediate Level Knowledge Base Indicators</b>	<b>Instructional Examples</b>
<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. explains relationships among the structural similarities found in the visual and performing arts.</li><li>2. analyzes how the same subject matter is communicated in the visual vs. performing arts.</li></ol>	<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. draws a visual pattern using colors and shapes. Then, creates a clap rhythmic pattern that echos the visual one.</li><li>2. interprets the painting by Jacob Lawrence entitled <u>Migration of the Negro</u> and the song entitled <u>Follow the Drinking Gourd</u>. Participates in a literature circle to analyze the subject and story being communicated through them.</li></ol>
<p><b>Teacher Notes:</b> *The four visual and performing arts include dance, music, theatre, and visual arts.</p>	

**Standard 6: Making Connections Between the Visual Arts and Other Disciplines**

**Intermediate**

**Benchmark 3: The student demonstrates ways in which art concepts are interrelated with non-art disciplines.**

<b>Intermediate Level Knowledge Base Indicators</b>	<b>Instructional Examples</b>
<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. identifies ways that creating art uses a variety of skills needed in non-art subjects.</li><li>2. creates works of art that implement and extend knowledge of science, mathematics, social studies, and language arts.</li></ol>	<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. after viewing a video about Dale Chihuly and his art, discusses with classmates the various skills he and his workers use from non-art subjects to create their installations.</li><li>2. creates a group large scale sculpture that incorporates knowledge of gravity, measurement, and inscription while commemorating victims of 911.</li></ol>
<p><b>Teacher Notes:</b></p>	

**Standard 6: Making Connections Between the Visual Arts and Other Disciplines**

**Intermediate**

**Benchmark 4: The student relates the role of artists to daily life.**

<b>Intermediate Level Knowledge Base Indicators</b>	<b>Instructional Examples</b>
<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. compares the interrelationships between human behavior, the environment, and its materials.</li><li>2. explains how art influences everyday life.</li><li>3. participates in community-based art experiences as an artist or observer.</li></ol>	<p><b>The students:</b></p> <ol style="list-style-type: none"><li>1. uses a Venn diagram to compare Robert Bateman's* role as artist and conservationist, and the natural subjects in his paintings.</li><li>2. displays art in a location devoid of art and tracks comments from people over a four to six month period. Writes a summary explaining the influence the art had on the people.</li><li>3. attends a community festival, such as October Fest, Cider Days, or the Renaissance Festival and prepares a report on their experience to share with the class. Report should address the interactions observed between the fine arts present within the event and the people.</li></ol>
<p><b>Teacher Notes:</b> * Robert Bateman is an Artist in Nature, who focuses on his work both as a painter and a conservationist.</p>	

**Standard 1: Understanding and Applying Media Techniques and Processes**

**Proficient**

**Benchmark 1: The student compares and contrasts different types of materials, techniques, and processes.**

Proficient Level Knowledge Base Indicators	Instructional Examples
<p><b>The student:</b></p> <ol style="list-style-type: none"> <li>1. given assigned media, determines techniques and processes.</li>   <li>2. intentionally takes advantage of a given media, technique, and/or process.</li>   <li>3. selects and uses effective media, techniques, and processes to enhance personal communication.</li> </ol>	<p><b>The student:</b></p> <ol style="list-style-type: none"> <li>1. (a) uses a Venn diagram to compare and contrast techniques of paint application between two artists, such as Marc Chagall and Vincent Van Gogh. (b) compares and contrasts two drawings, one created using an ink pen and the other created with graphite. Determines which was created using which media and explains the differences.</li> <li>2. (a) creates a drawing using a stipple line to indicate shape, value, and texture. (b) takes a photograph of a person or image and using the computer, alters it by changing, eliminating, repeating, and moving parts of it. (c) applies the <i>contour</i> technique of drawing to a selected theme or subject.</li> <li>3. (a) designs an advertisement or packaging for a real or imagined product. (b) assembles a variety of materials to create a piece of jewelry that communicates feminine or masculine qualities.</li> </ol>
<p><b>Teacher Notes:</b></p>	

**Standard 1: Understanding and Applying Media Techniques and Processes**

**Proficient**

**Benchmark 2: The student compares and contrasts visual effects of various materials, techniques, and processes.**

<b>Proficient Level Knowledge Base Indicators</b>	<b>Instructional Examples</b>
<p><b>The student;</b></p> <ol style="list-style-type: none"><li>1. explains the differences in the visual effects of different materials used to create a two-dimensional work.</li> <li>2. explains the differences in the visual effects of different materials used to create a three-dimensional work.</li></ol>	<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. (a) analyzes two-dimensional art reproductions that show use of contrasting media, techniques, and processes and discusses effects resulting from media, techniques, and processes. (b) while viewing original works at a museum or gallery, compares and contrasts the effects of the same subject depicted in sculpture and painting.</li><li>2. (a) analyzes three-dimensional art reproductions that show use of contrasting media, techniques, and processes and discusses effects resulting from media, techniques, and processes. (b) while viewing original works at a museum or gallery, compares and contrasts how the effects of a subject in sculptural form are different and similar from those received when viewing a painting of a similar subject.</li></ol>
<p><b>Teacher Notes:</b></p>	



**Standard 1: Understanding and Applying Media Techniques and Processes**

**Proficient**

**Benchmark 3: The student demonstrates advanced control with media, techniques, and processes when creating two- and three-dimensional works of art.**

<b>Proficient Level Knowledge Base Indicators</b>	<b>Instructional Examples</b>
<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. practices to fine-tune manipulative skills.</li><li>2. creates two- and three-dimensional works of art that show competency and craftsmanship.</li></ol>	<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. creates a sampler for future reference showing a variety of techniques in the use of a single <i>medium</i>, such as techniques for applying watercolor paint.</li><li>2. creates a base relief emphasizing positive and negative shapes with a defined rubric to evaluate finished piece.</li></ol>
<p><b>Teacher Notes:</b></p>	

**Standard 1: Understanding and Applying Media Techniques and Processes**

**Proficient**

**Benchmark 4: The student analyzes media, techniques, and processes to create specific effects that intentionally communicate through works of art.**

<b>Proficient Level Knowledge Base Indicators</b>	<b>Instructional Examples</b>
<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. documents personal responses to works of art and explains how the media, techniques and processes contribute to responses.</li><li>2. intentionally takes advantage of the qualities and characteristics of art media, techniques, and processes for enhancing communication of experiences and ideas.</li><li>3. employs the most effective media and technology for communicating ideas.</li></ol>	<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. works in small groups to respond to various art works by creating individual word lists, one list for each; media, techniques, and processes. Alongside each word list, writes another word that describes the response or feeling that media, technique, or process helps to communicate.</li><li>2. selects word combinations from the list generated through the activity in instructional example one and utilizes them to create the described effect in a new, personal art work.</li><li>3. writes a poem that incorporates adjectives, nouns, and verbs that describes self and chooses appropriate media, techniques, and processes to effectively complete a self-portrait based on the poem.</li></ol>
<p><b>Teacher Notes:</b></p>	

**Standard 1: Understanding and Applying Media Techniques and Processes**

**Proficient**

**Benchmark 5: The student uses art materials, tools, and protective equipment safely in the appropriate time, place, and manner.**

<b>Proficient Level Knowledge Base Indicators</b>	<b>Instructional Examples</b>
<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. explains the safe use, control, and maintenance of art tools, media, and equipment.</li><li>2. demonstrates and applies the safe use, control, and maintenance of art tools, media, and protective equipment.</li></ol>	<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. creates a poster showing safety procedures for tools and materials.</li><li>2. uses tools and materials safely when creating art.</li></ol>
<p><b>Teacher Notes:</b></p>	

**Standard 1: Understanding and Applying Media Techniques and Processes**

**Proficient**

**Benchmark 6: The student consistently cleans up and organizes materials and equipment with minimal prompting.**

<b>Proficient Level Knowledge Base Indicators</b>	<b>Instructional Examples</b>
<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. follows established routines.</li> <li>2. shows respect for others' work and space.</li><li>3. maintains a positive attitude toward the art room environment.</li></ol>	<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. (a) works with classmates to create a safety checklist and serves as a table monitor responsible for filling out at each class session. (b) establishes and follows safe routines. (c) works with a partner to practice articulating safety for materials, tools, and equipment.</li><li>2. refrains from negative comments toward the work of others.</li><li>3. limits comments to positive statements.</li></ol>
<p><b>Teacher Notes:</b></p>	

**Standard 2: Using Knowledge of the Elements of Art and the Principles of Design**

**Proficient**

**Benchmark 1: The student identifies and interprets art works based on the use of elements and principles.**

<b>Proficient Level Knowledge Base Indicators</b>	<b>Instructional Examples</b>
<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. discusses <i>implicit and explicit</i> evidence of elements and principles found in art works.</li><li>2. compares and contrasts visual qualities of elements and principles in works of art.</li></ol>	<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. compares and contrasts paintings by artists who use color expressively (implicit), such as Franz Marc's and those who use color realistically (explicit), such as Rembrandt.</li><li>2. (a) creates a Venn diagram to compare and contrast two art works in terms of elements and/or principles. (b) views a video of a performance artist and compares it to a painting of the same or similar subject. Then, discusses how the message and/or meaning in each is impacted by the visual qualities each reflects.</li></ol>
<p><b>Teacher Notes:</b></p>	

**Standard 2: Using Knowledge of the Elements of Art and the Principles of Design**

**Proficient**

**Benchmark 2: The student critiques art works based on the use of the elements and principles.**

<b>Proficient Level Knowledge Base Indicators</b>	<b>Instructional Examples</b>
<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. analyzes how elements and principles affect the expressive qualities in works of art.</li> <li>2. explains and discusses how the qualities of elements and principles are used for communication.</li></ol>	<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. (a) examines <u>The Purple Robe</u> and <u>Interior with Phonograph</u> by Henry Matisse and classifies the expressive qualities found in line. (b) compares paintings by artists that use color expressively, such as Franz Marc versus artists who use color in a realistic manner, such as Rembrandt. (c) critiques personal art work and art work of others in terms of effective use of chosen art elements and principles. (d) identifies, discusses, and produces works of art using appropriate color schemes for conveying an emotion. For example, monochromatic greens to convey relaxation, warm colors to convey anger, or cool colors to convey calmness.</li><li>2. (a) analyzes various art works that convey a specific mood or theme, such as personal challenges addressed through the works of Edvard Munch and Frida Kahlo. Then, discusses how different artists use elements and principles differently to express their ideas. (b) composes two art works with emphasis on selected art elements and/or principles that illustrates the same subject in first a realistic way and then an abstract manner. (c) selects a personal work and critiques it to determine how the use of the elements and principles could be changed to improve the work.</li></ol>
<p><b>Teacher Notes:</b></p>	

**Standard 2: Using Knowledge of the Elements of Art and the Principles of Design**

**Proficient**

**Benchmark 3: The student employs and defends the use of elements and principles in art works.**

<b>Proficient Level Knowledge Base Indicators</b>	<b>Instructional Examples</b>
<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. uses the elements and principles to produce art work with a message.</li><li>2. analyzes effectiveness of the use of elements and principles in communicating a message through art.</li></ol>	<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. uses one sheet of paper and creates an abstract design by tracing shapes from objects depicted in a photograph. Using various watercolor techniques and one color, they add color to the design. Each must have emphasis, balance, movement, unity, and communicate a message.</li><li>2. analyzes works created through the activity in instructional example one by comparing the designs with their original photograph. Then, using shapes abstracted by other students and more than one color, uses the same process to create another design that adds to or enhances the original message communicated.</li></ol>
<p><b>Teacher Notes:</b></p>	

**Standard 3: Creating Art Works Through Choice of Subjects, Symbols, and Ideas**

**Proficient**

**Benchmark 1: The student identifies and discusses the ways in which symbols and styles communicate meaning in art.**

<b>Proficient Level Knowledge Base Indicators</b>	<b>Instructional Examples</b>
<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. compares and contrasts art works based on common themes and/or functions.</li><li>2. interprets art works based on common themes and/or functions.</li><li>3. identifies the ways personal experiences influence development of specific art works.</li></ol>	<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. (a) compares and contrasts the work of two or more sculptors, such as Henry Moore, Alexander Calder, and Auguste Rodin to determine their purpose for creating art. (b) compares various art forms, such as photography by Dorothea Lange, Kathy Kollwitz’s drawings, and Navaho woven blankets to determine how they are similar and different regarding function and ability to communicate a message.</li><li>2. interprets and assesses the meanings and messages communicated through paintings of similar themes by artists, such as Wayne Wildcat and Jeanne Quick-to-See Smith.</li><li>3. (a) compares art works created by Vincent van Gogh before and after he lived in France. (b) compares and contrasts examples of ways the same subject is portrayed differently by different artists and determines why this occurs.</li></ol>
<p><b>Teacher Notes:</b></p>	



**Standard 3: Creating Art Works Through Choice of Subjects, Symbols, and Ideas**

**Proficient**

**Benchmark 2: The student interprets and represents images, symbols, and ideas in art works.**

<b>Proficient Level Knowledge Base Indicators</b>	<b>Instructional Examples</b>
<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. applies images, symbols, and ideas to produce works of art that communicate specific messages.</li><li>2. creates art work that assigns new meaning to images, symbols, and ideas from other sources.</li></ol>	<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. compares symbols used in various works of art to communicate a specific message. Identifies two or three symbols that have personal meaning in personal life and creates a personal art work based on those symbols.</li><li>2. (a) selects symbols from other sources and creates an art work that transforms the meaning of the symbols. (b) designs a billboard to advertise an imaginary product or one that has recently been invented, such as a book that can be eaten after being read.</li></ol>
<p><b>Teacher Notes:</b></p>	

**Standard 3: Creating Art Works through a Choice of Subjects, Symbols, and Ideas**

**Proficient**

**Benchmark 3: The student analyzes and applies the effectiveness of the problem-solving process\* in creating art.**

<b>Proficient Level Knowledge Base Indicators</b>	<b>Instructional Examples</b>
<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. proposes a visual problem to be solved.</li><li>2. proposes a solution to a visual problem.</li> <li>3. compares and contrasts possible solutions to visual problems.</li></ol>	<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. chooses a problem, such as abstracting a natural object.</li><li>2. proposes a solution to a problem, such as breaking apart a natural object and putting it back together by rearranging the parts.</li><li>3. compares a solution to a problem, such as breaking apart an everyday object and putting it back together by rearranging the parts with a solution to a problem, such as changing an advertisement to communicate a message opposite to it's intended purpose.</li></ol>
<p><b>Teacher Notes:</b> * The problem-solving process includes: understand, plan, solve, and reflect.</p>	

**Standard 4: Understanding the Visual Arts in Relation to History and Cultures**

**Proficient**

**Benchmark 1: The student explains how factors of time and place influence visual characteristics that give meaning and value to works of art.**

Proficient Level Knowledge Base Indicators	Instructional Examples
<p><b>The student:</b></p> <ol style="list-style-type: none"> <li>1. categorizes art works into the appropriate movement, era, or culture based on physical and visual characteristics.</li>   <li>2. analyzes and describes how the meanings of specific art works are influenced by factors of time and place.</li> </ol>	<p><b>The student:</b></p> <ol style="list-style-type: none"> <li>1. (a) identifies art based on the physical and visual qualities unique to them and categorizes them accordingly, such as Impressionism, Pointalism, and Abstract Expressionism. (b) describes and places art objects, such as cultural mask or pottery in their historical and cultural context. (c) creates a self-portrait reflecting their own culture and time.</li> <li>2. (a) analyzes and lists the media used in various North American Indian art works and relates this knowledge to the geographic location of the tribe*. (b) examines and writes a report on the art of Wayne Wildcat, describing ways his art is influenced by factors of time and place.</li> </ol>
<p><b>Teacher Notes:</b></p> <p>* Examples of this instructional example could include the rawhide parfleche which was made and used by the Plains Indians as a type of suitcase for storage and transportation. The word is French in origin (pare une fleche) meaning "deflects arrows" referring to the hard semi-tanned hide used to make the containers as well as shields. They were constructed of rawhide, typically from buffalo available on the plains, which was soaked in crude wood-ash lye to remove the hair, cut and folded and then painted in bold geometric or abstract designs that were distinctive by tribe and many times passed down through the family for generations. They were used to carry dried meat and pemmican and also clothing, tools, valuables and other materials.</p> <p>For centuries, the Inuit (Eskimo) skillfully crafted utilitarian objects from stone, bone, antler or ivory. The formation of communities dramatically changed their way of life and permitted the evolution of carvings as an art. Differences in geology, flora, and fauna between the various communities, has resulted in distinctively different regional styles and forms, ranging from naturalism or decorative stylization to minimal abstraction and from brutal expressionism to whimsical surrealism.</p>	

**Standard 4: Understanding the Visual Arts in Relation to History and Cultures**

**Proficient**

**Benchmark 2: The student explains functions of art in various cultures, times, and places.**

Proficient Level Knowledge Base Indicators	Instructional Examples
<p><b>The student:</b></p> <ol style="list-style-type: none"> <li>1. explains how art evolves within selected cultures over time.</li>   <li>2. describes how art is similar and different from one geographical location to another.</li>   <li>3. compares and contrasts how art functions in various cultures, times, and places.</li> </ol>	<p><b>The student:</b></p> <ol style="list-style-type: none"> <li>1. (a) examines Inuit art works and discusses the cultural changes that have become evident within them over time*. (b) prepares a report of how Japanese art has evolved from the Meiji Dynasty to present day.</li> <li>2. (a) analyzes and lists the media used in various North American Indian art works and relates this knowledge to the geographic location of the tribe*. (b) analyzes the various symbolism used in art for the same purpose among different Native American tribes based on their geographic location.</li> <li>3. compares and discusses package designs of basic common food staples found in American, Hispanic, and Vietnamese grocery stores.</li> </ol>
<p><b>Teacher Notes:</b></p> <p>* For centuries, the Inuit (Eskimo) skillfully crafted utilitarian objects from stone, bone, antler, or ivory. The formation of communities dramatically changed their way of life and permitted the evolution of carvings as an art. Differences in geology, flora, and fauna between the various communities, has resulted in distinctively different regional styles and forms, ranging from naturalism or decorative stylization to minimal abstraction and from brutal expressionism to whimsical surrealism.</p> <p>** Coyote is a mythological character common to many Native American cultures, based on the coyote (<i>Canis latrans</i>) animal. This character is recognized as the trickster god in the mythology and art of many Plains Indian tribes. Raven, the spirit of the raven bird, is the trickster god in the art and mythology of various native peoples of northwest North America, including the Haida, Kwakiutl, and Tsimshian tribes. The equivalent trickster in the Atlantic region is the Marten.</p>	

**Standard 4: Understanding the Visual Arts in Relation to History and Cultures**

**Proficient**

**Benchmark 3: The student creates art work that utilizes characteristics from works of a self-selected movement or culture.**

<b>Proficient Level Knowledge Base Indicators</b>	<b>Instructional Examples</b>
<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. plans and creates a work of art that reflects characteristics of present day culture.</li><li>2. produces work that reflects art as a living history.</li><li>3. produces art that incorporates visual characteristics from another culture.</li></ol>	<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. creates a self-portrait that illustrates personal culture and time.</li><li>2. creates an art work utilizing style that has emerged from graffiti.</li><li>3. (a) creates a mask that represents something about self while incorporating visual characteristics of another culture, such as the African culture. (b) creates a ceramic teapot which incorporates aspects of teapots from different cultures.</li></ol>
<p><b>Teacher Notes:</b></p>	

**Standard 5: Reflecting Upon and Assessing the Characteristics and Merits of Art**

**Proficient**

**Benchmark 1: The student interprets characteristics and evaluates merits of art works.**

<b>Proficient Level Knowledge Base Indicators</b>	<b>Instructional Examples</b>
<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. compares, contrasts, and interprets the characteristics of works of art.</li><li>2. responds to various interpretations of visual works of art.</li><li>3. explains how various responses to characteristics of an art work can influence the interpretation of merit.</li><li>4. disputes the merits of works of art.</li></ol>	<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. compares and contrasts pottery from different cultures and interprets their decorative themes and functions.</li><li>2. analyzes a work of art from the viewpoint of another person, such as an art historian, critic, museum docent, or curator.</li><li>3. reads opposing reviews of Oldenburg’s “Shuttlecocks,” decides which they agree with most, and explains choices.</li><li>4. sets criteria for acceptable paintings, such as watercolor, oil, or pastel and judges selected art works accordingly.</li></ol>
<p><b>Teacher Notes:</b></p>	

**Standard 5: Reflecting Upon and Assessing the Characteristics and Merits of Art**

**Proficient**

**Benchmark 2: The student forms and defends judgments based on characteristics and merits of art works.**

<b>Proficient Level Knowledge Base Indicators</b>	<b>Instructional Examples</b>
<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. generates and analyzes responses to art works based on informed knowledge base.</li><li>2. defends responses to art works based on informed knowledge base.</li></ol>	<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. researches viewpoints of various art critics regarding specific art movements, such as Harold Rosenberg and Clement Greenberg and the Abstract Expressionist movement. Then, writes an essay or article addressing informed personal viewpoints toward work from the same art movement.</li><li>2. writes a speech using the advice from art critics to defend personal viewpoints toward a specific art movement, such as advice from Brian Sewell regarding Conceptual Art or Edouard Jaguer regarding Surrealism.</li></ol>
<p><b>Teacher Notes:</b></p>	

**Standard 5: Reflecting Upon and Assessing the Characteristics and Merits of Art**

**Proficient**

**Benchmark 3: The student develops, expresses, and defends opinions surrounding aesthetic issues in art.**

<b>Proficient Level Knowledge Base Indicators</b>	<b>Instructional Examples</b>
<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. generates responses toward how and why art is created.</li><li>2. debates the aesthetic merits of art work.</li><li>3. critiques aesthetic issues surrounding the creation of art.</li></ol>	<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. participates in round table discussions regarding how and why art is created.</li><li>2. writes an artist statement addressing the aesthetic merits of a contemporary form of art, such as digital imagery.</li><li>3. writes an expository piece addressing an aesthetic issue, such as the role of creativity and self-expression in the digital age.</li></ol>
<p><b>Teacher Notes:</b></p>	



**Standard 6: Making Connections Between the Visual Arts and Other Disciplines**

**Proficient**

**Benchmark 1: The student combines various visual art forms to describe and create art.**

<b>Proficient Level Knowledge Base Indicators</b>	<b>Instructional Examples</b>
<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. analyzes and describes the qualities among different visual art works.</li><li>2. creates art that incorporates two different visual art forms.</li><li>3. compares inter-relationships between human behavior, the environment, and materials used to create art.</li></ol>	<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. using a graphic organizer, compares visual characteristics of various landscapes, each created in a different media, such as David Smith's <u>Hudson River Landscape</u>, in metal compared to landscapes carved in wood and/or painted on canvas. Then, writes a summary conclusion.</li><li>2. creates an art work that transitions from a drawing into a bas relief.</li><li>3. compares the differences between pottery or baskets created by Navajo and Northwest Indians and discusses environmental influences of finished pieces.</li></ol>
<p><b>Teacher Notes:</b></p>	

**Standard 6: Making Connections Between the Visual Arts and Other Disciplines**

**Proficient**

**Benchmark 2: The student makes connections among works in the visual and performing arts.**

<b>Proficient Level Knowledge Base Indicators</b>	<b>Instructional Examples</b>
<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. compares and contrasts characteristics among visual and performing arts.</li><li>2. analyzes the same concept across the visual and performing arts.</li><li>3. creates works of art that incorporate knowledge of the performing arts.</li></ol>	<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. creates a word list for each of the four arts disciplines* and identifies similarities and differences.</li><li>2. analyzes and discusses the use of rhythm in the visual arts, music, dance, and theatre. Explains how it is similar and different for each discipline.</li><li>3. creates an installation that compositionally relates rhythmic sound, visual imagery, and creative movement for communicating a message.</li></ol>
<p><b>Teacher Notes:</b> * The four art disciplines are dance, music, theatre, and visual arts.</p>	

**Standard 6: Making Connections Between the Visual Arts and Other Disciplines**

**Proficient**

**Benchmark 3: The student investigates associations between visual art and non-art disciplines.**

<b>Proficient Level Knowledge Base Indicators</b>	<b>Instructional Examples</b>
<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. discusses associations between techniques, media, and processes used in art with similar ones used in non-art disciplines.</li><li>2. describes ways that the arts and non-art disciplines affect each other.</li><li>3. applies concepts from non-art disciplines to creating art.</li></ol>	<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. discusses similarities and differences of creative processes used by a carpenter and a sculptor.</li><li>2. discusses the ways that technical advances have affected the media, techniques, and processes artists use in their work.</li><li>3. (a) decides on and creates an art form in response to a musical composition. (b) creates a one, two, or three point perspective drawing of a cityscape.</li></ol>
<p><b>Teacher Notes:</b></p>	

**Standard 6: Making Connections Between the Visual Arts and Other Disciplines**

**Proficient**

**Benchmark 4: The student recognizes the education and training required for visual art careers.**

<b>Proficient Level Knowledge Base Indicators</b>	<b>Instructional Examples</b>
<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. analyzes how creating art uses a variety of life skills and provides life-long learning.</li><li>2. acknowledges the value of artistic choices in everyday life.</li> <li>3. plans and participates in community-based art experiences as an artist or observer.</li><li>4. makes informed artistic choices.</li></ol>	<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. uses Bloom's Taxonomy* to identify action verbs that describe the skills and knowledge used in fulfilling an art assignment.</li><li>2. analyzes the ways that knowledge of design elements influences choices in products or environments, such as when designing their bedroom.</li><li>3. attends an exhibition at a local venue and writes a brief reflection of the experience.</li><li>4. thinks creatively when solving problems throughout the school day.</li></ol>
<p><b>Teacher Notes:</b> *Bloom's taxonomy can be found in Appendix 1.</p>	

**Standard 1: Understanding and Applying Media Techniques and Processes**

**Advanced**

**Benchmark 1: The student analyzes different types of media, techniques, and processes used in different art forms.**

<b>Advanced Level Knowledge Base Indicators</b>	<b>Instructional Examples</b>
<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. defends choices made in using different media, techniques, and processes.</li> <li>2. restates a message through different media, techniques, and processes.</li></ol>	<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. compares and contrasts painting techniques and media used by different artists from different times and cultures, such as those by 15<sup>th</sup> century Florentine artists Filippo Lippi and 18<sup>th</sup> century American painter Mary Cassatt. Writes a defense on the artist's part for their use of that media or technique.</li><li>2. discusses and analyzes the content of Pablo Picasso's two-dimensional works and how the message being communicated was impacted by his choice of medium or technique, such as painting versus printing versus drawing. Then, makes a visual statement using one type of media and restates it using a second type of media.</li></ol>
<p><b>Teacher Notes:</b></p>	

**Standard 1: Understanding and Applying Media Techniques and Processes**

**Advanced**

**Benchmark 2: The student analyzes how combined media, techniques, and processes result in different visual effects in works of art.**

<b>Advanced Level Knowledge Base Indicators</b>	<b>Instructional Examples</b>
<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. examines and explains how media, techniques, and processes can be combined to produce various visual effects.</li><li>2. examines and explains how media, techniques, and processes can be altered to achieve various visual effects.</li></ol>	<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. creates an abstract watercolor composition using calligraphic forms for the subject. Then, uses this piece as a <i>background</i> for calligraphy of a related verse, poem, or prose excerpt. Writes a synopsis of the process and presents to the class explaining choices.</li><li>2. creates a watercolor painting of a scene or setting. Then, cuts it into strips of varied width. Weaves the papers together to create a new composition. Repaints selected areas of the new composition to enhance or modify. Writes a synopsis of the process and presents to the class, explaining choices.</li></ol>
<p><b>Teacher Notes:</b></p>	

**Standard 1: Understanding and Applying Media Techniques and Processes**

**Advanced**

**Benchmark 3: The student applies various media, techniques, and processes with skill, confidence, and sensitivity in creating art works.**

<b>Advanced Level Knowledge Base Indicators</b>	<b>Instructional Examples</b>
<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. produces works of art that demonstrate control of a variety of media, techniques, and processes in traditional media and emerging technology.</li> <li>2. analyzes the effective use of media, techniques, and processes in relationship to ideas communicated.</li></ol>	<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. (a) sculpts a three-dimensional form with negative open spaces, which echoes the positive solid shapes to reflect unity and harmony. (b) creates a work of art applying and combining traditional media, such as a 35 mm camera and emerging technology, such as a digital camera or Photoshop applications.</li><li>2. develops criteria for a rubric to use in evaluating the effectiveness of media and techniques used in communicating ideas in personal art works.</li></ol>
<p><b>Teacher Notes:</b></p>	

**Standard 1: Understanding and Applying Media Techniques and Processes**

**Advanced**

**Benchmark 4: The student synthesizes dissimilar ideas and/or concepts into unified compositions utilizing various media, techniques, and processes.**

<b>Advanced Level Knowledge Base Indicators</b>	<b>Instructional Examples</b>
<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. debates/defends the personal use of specific media, techniques, and processes and how they contribute to the communication of ideas, feelings, and experiences.</li><li>2. analyzes and critiques the art media, techniques, and processes used in communicating ideas.</li><li>3. identifies challenges in media, techniques, and processes encountered while making art and develops possible solutions.</li></ol>	<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. selects, organizes, and installs personal art works into an exhibition. Writes statement(s) explaining media, techniques, and processes used and why in relationship to the message being communicated. Then, writes an art critics article to comment on, defend, and announce the exhibition.</li><li>2. writes an art critics article to comment on an art exhibition.</li><li>3. during the creative process, writes journal entries or keeps a log that addresses the creative process, the problems that arise, and possible solutions to those problems.</li></ol>
<p><b>Teacher Notes:</b></p>	



**Standard 1: Understanding and Applying Media Techniques and Processes**

**Advanced**

**Benchmark 5: The student makes informed choices when using art materials, tools, equipment, and chemicals in a safe and responsible manner.**

<b>Advanced Level Knowledge Base Indicators</b>	<b>Instructional Examples</b>
<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. takes responsibility for the safe use, control, and maintenance of art media, tools, equipment, and chemicals.</li><li>2. identifies the safety labels on art chemicals and equipment.</li></ol>	<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. keeps a file of safety manuals or information on the safe use of tools, chemicals, and materials used when creating art.</li><li>2. works with a partner to identify labels for art materials, tools, equipment, and chemicals, determines safe use and storage for them, and presents to class through demonstration.</li></ol>
<p><b>Teacher Notes:</b></p>	

**Standard 1: Understanding and Applying Media Techniques and Processes**

**Advanced**

**Benchmark 6: The student consistently cleans up and organizes materials and equipment without prompting.**

<b>Advanced Level Knowledge Base Indicators</b>	<b>Instructional Examples</b>
<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. follows established routines.</li><li>2. shows respect for others' work and space.</li><li>3. shows respect for the art studio environment.</li></ol>	<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. contributes to the establishment of classroom daily routines and consistently abides by them.</li><li>2. organizes and installs an aesthetically pleasing display of students' work.</li><li>3. keeps personal art making materials and tools clean and properly stored.</li></ol>
<p><b>Teacher Notes:</b></p>	

**Standard 2: Using Knowledge of the Elements of Art and the Principles of Design**

**Advanced**

**Benchmark 1: The student analyzes and interprets art works based on the use of the elements and principles.**

<b>Advanced Level Knowledge Base Indicators</b>	<b>Instructional Examples</b>
<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. interprets how the selection and manipulation of elements and principles affects the visual impact of the art work.</li> <li>2. analyzes the relationships among the elements and principles in works of art.</li></ol>	<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. analyzes selected works of art, such as <u>Interior with Phonograph</u>, <u>Dahlias</u>, and <u>Purple Robe</u> by Henri Matisse and determines his use of art elements and principles. Then, creates a work of art altering the use of these elements and principles in an effort to change the mood and meaning of the art works. Writes an artist's statement explaining the relationship between the analyzed works, the one created, and the process used to alter it.</li><li>2. analyzes and compares elements and principles of design generated by humankind and nature. Then, studies and sketches designs found in nature to use as sources of inspiration for jewelry, ceramics, and/or fabric designs. Finally combines various elements, principles, and designs to create a work of art that represents real and implied lines and patterns.</li></ol>
<p><b>Teacher Notes:</b></p>	

**Standard 2: Using Knowledge of the Elements of Art and the Principles of Design**

**Advanced**

**Benchmark 2: The student analyzes and articulates responses based on the use of the elements and principles in art works.**

<b>Advanced Level Knowledge Base Indicators</b>	<b>Instructional Examples</b>
<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. analyzes and articulates responses to the use of elements and principles in art work.</li><li>2. analyzes how elements and principles impact the expressive qualities in works of art.</li><li>3. distinguishes among major art trends, master artists, and works according to their unique application of elements and principles.</li></ol>	<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. views original works of art at an art museum or gallery and reads through various artist statements to analyze ways these artists use a specific element(s).</li><li>2. researches two artists or art movements that use the same element of art differently to communicate their message, such as Andre' Derain and Pablo Picasso.</li><li>3. with no written aides, recognizes art works based on their application of elements and principles by associating the artists name and/or art movement.</li></ol>
<p><b>Teacher Notes:</b></p>	

**Standard 2: Using Knowledge of the Elements of Art and the Principles of Design**

**Advanced**

**Benchmark 3: The student integrates selected elements and principles to communicate through art.**

<b>Advanced Level Knowledge Base Indicators</b>	<b>Instructional Examples</b>
<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. creates solutions to specific visual art challenges which exhibit purposeful selection of elements and principles.</li><li>2. uses elements and principles in non-conventional ways to produce art.</li></ol>	<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. determines how photographers, such as Ansel Adams and Walker Evans, communicated ideas through photographic imagery. Then, creates a work of art that alters one or more of the techniques and processes used by a chosen photographer to create an original work.</li><li>2. uses color to create the illusion of rough texture in a work of art.</li></ol>
<p><b>Teacher Notes:</b></p>	

**Standard 3: Creating Art Works Through Choice of Subjects, Symbols, and Ideas**

**Advanced**

**Benchmark 1: The student researches the meaning and values of images in art.**

Advanced Level Knowledge Base Indicators	Instructional Examples
<p><b>The student:</b></p> <ol style="list-style-type: none"> <li>1. examines and explains artistic meaning and symbolism in various works of art.</li> <li>2. researches the origins of specific symbols.</li> <li>3. explores images that give meaning and value to personal experiences.</li> <li>4. explores personal responses to visual images and evaluates the impact.</li> </ol>	<p><b>The student:</b></p> <ol style="list-style-type: none"> <li>1. chooses an artist, such as Jaune Quick-to-See Smith* and analyzes her use of traditional symbols in contemporary art.</li> <li>2. researches commonly symbolic images, such as a dove and presents symbolic findings.</li> <li>3. creates a self-portrait based on personal, relevant symbols.</li> <li>4. views works of art, such as Wayne Thiebaud's <u>Betty Jean's Shoes</u>, Joel Turtle's <u>Film Star</u> and Robert Indiana's <u>Numbers 1-0</u>, to determine their message and writes personal reaction to the works.</li> </ol>
<p><b>Teacher Notes:</b>            * Jaune Quick-To-See Smith is a Native American, an enrolled Flathead Salish of the Confederated Salish and Kootenai Nation, Montana and is a painter-printmaker who has exhibited her work on a broad international scale. She is an activist/spokesperson for contemporary Native American art.</p>	

**Standard 3: Creating Artworks Through Choice of Subjects, Symbols, and Ideas**

**Advanced**

**Benchmark 2: The student selects, organizes, and employs images, subjects, and ideas in works of art to express meaning.**

Advanced Level Knowledge Base Indicators	Instructional Examples
<p><b>The student:</b></p> <ol style="list-style-type: none"> <li>independently organizes relevant subjects, symbols, and ideas to express personal meaning.</li> <li>intentionally manipulates images, subjects, and ideas to change the purpose or meaning.</li> </ol>	<p><b>The student:</b></p> <ol style="list-style-type: none"> <li>explores an emotion, such as fear, isolation, paranoia, or depression in a personal work by creating a piece that incorporates images and subjects addressing that emotion.</li> <li>(a) examines works by artists, such as <u>Cottage Industry</u> by Jacqui Biggs Larsen* to become familiar with how she uses and manipulates images and ideas to change the purpose of them. Then, creates a work that communicates about self in a similar fashion. (b) reinvents an iconic art image, such as <u>George Washington at Valley Forge</u> to change the meaning of the image.</li> </ol>
<p><b>Teacher Notes:</b> *Jacqui Biggs Larsen is a Post-Modernist artist who's work is layered with meaning and association. In her work <u>Cottage Industry</u>, she is concerned with gender differences, looking at women's traditional feminine roles and is a protest against arbitrary categorization. <u>Cottage Industry</u> was purchased by the Spring Salon at the Springville Museum of Art in Springville, Utah. Learn more by going to the museum site at <a href="http://sma.nebo.edu/">http://sma.nebo.edu/</a></p>	

**Standard 3: Creating Artworks Through Choice of Subjects, Symbols, and Ideas**

**Advanced**

**Benchmark 3: The student explores a variety of ways to solve a visual problem and chooses and applies the most effective solution.**

<b>Advanced Level Knowledge Base Indicators</b>	<b>Instructional Examples</b>
<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. identifies a problem and produces a visual solution.</li> <li>2. designs multiple solutions to visual problems.</li> <li>3. evaluates and applies successes and challenges to future art works.</li></ol>	<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. (a) creates a work that reflects and communicates the artists reaction to and solution for a problem, such as the present human condition in a war torn, communist controlled nation. (b) explores the social problem communicated through Jacob Lawrence's <u>Migrant of the Negro</u> series and the series of paintings he created in response to this American issue. Then, creates a series of art works based on an identified social problem.</li><li>2. identifies problems encountered while creating art and explores a variety of solutions for resolving the problem, such as multiple solutions for creating a certain type of texture.</li><li>3. maintains a portfolio/journal of visual solutions explored throughout the school year when creating art and resorts to them when creating future works.</li></ol>
<p><b>Teacher Notes:</b></p>	



**Standard 4: Understanding the Visual Arts in Relation to History and Cultures**

**Advanced**

**Benchmark 1: The student differentiates among a variety of historical and cultural contexts that influence art works.**

<b>Advanced Level Knowledge Base Indicators</b>	<b>Instructional Examples</b>
<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. analyzes and interprets how the visual arts reflect history, culture, and aesthetics.</li><li>2. compares characteristics of art works within a particular historical period and across cultures.</li></ol>	<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. produces a work of art that expresses an opinion about a social or political issue similar to Picasso's <u>Gernica</u> or Goya's <u>First of May</u> and writes an interpretation of the work.</li><li>2. (a) develops a presentation on non-traditional forms of art, such as folk, rural, or tribal art addressing cultural works of art in relationship to their purpose. (b) identifies the media used and purpose for African art and relates this knowledge to the geographic location of the tribe. (c) studies the works of artists, such as Mondrian, Klandinsky, El Greco, Warhol, Seurat, Klee, O'Keeffe, Vasarely, and Albers, to identify their influence on specific movements in art.</li></ol>
<p><b>Teacher Notes:</b></p>	

**Standard 4: Understanding the Visual Arts in Relation to History and Cultures**

**Advanced**

**Benchmark 2: The student analyzes the purpose or function of art works in terms of history, aesthetics, and culture.**

<b>Advanced Level Knowledge Base Indicators</b>	<b>Instructional Examples</b>
<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. analyzes the characteristics and purpose of art in selected cultural and/or historical contexts.</li><li>2. analyzes how art and artists influence each other.</li><li>3. investigates the functions of art in society and the ways that art has social or political impact.</li></ol>	<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. finds stylistic characteristics of architecture in the local community that can be found in ancient architectural style, such as Doric, Ionic, or Corinthian.</li><li>2. studies renowned innovators, such as Frank Lloyd Wright and Marcel Duchamp to determine their influences in furniture designs. Presents findings to the class.</li><li>3. researches the history of propaganda in art works.</li></ol>
<p><b>Teacher Notes:</b></p>	

**Standard 4: Understanding the Visual Arts in Relation to History and Cultures**

**Advanced**

**Benchmark 3: The student creates art work in the context of cultures, times, and/or places.**

<b>Advanced Level Knowledge Base Indicators</b>	<b>Instructional Examples</b>
<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. creates art works that blend cultural characteristics.</li><li>2. creates art that reflects knowledge of other cultures, times, and places.</li><li>3. plans and produces art that reflects knowledge of personal culture.</li></ol>	<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. creates a self-portrait in an earlier style, such as a Renaissance lady or gentleman.</li><li>2. creates a painting with contemporary subject matter in a style from an earlier time or period.</li><li>3. researches personal culture or family heritage and creates a work of art that records/reflects that history.</li></ol>
<p><b>Teacher Notes:</b></p>	

**Standard 5: Reflecting Upon and Assessing the Characteristics and Merits of Art**

**Advanced**

**Benchmark 1: The student establishes and evaluates criteria for interpreting art.**

<b>Advanced Level Knowledge Base Indicators</b>	<b>Instructional Examples</b>
<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. assesses the merits of art work using established criteria.</li><li>2. analyzes and explains criteria for evaluating works of art.</li><li>3. designs a rubric to evaluate the characteristics and merits of art.</li></ol>	<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. reads Wolfflin's* <u>Stylistic Analysis</u> and determines whether it is relevant today and explains why or why not.</li><li>2. researches admission standards for the French Salon and writes a letter of admissions requesting admittance.</li><li>3. researches and evaluates current trends in art criticism and designs a rubric reflecting those trends.</li></ol>
<p><b>Teacher Notes:</b> *Heinrich Wolfflin: Swiss art historian whose system of analyzing art greatly influenced the development of art criticism.</p>	

**Standard 5: Reflecting Upon and Assessing the Characteristics and Merits of Art**

**Advanced**

**Benchmark 2: The student implements criteria for assessing art.**

<b>Advanced Level Knowledge Base Indicators</b>	<b>Instructional Examples</b>
<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. applies rubric to evaluate works of art.</li><li>2. discusses interpretations of works of art and defends conclusions.</li><li>3. considers opinions from different perspectives regarding the merits of art.</li><li>4. assesses the merits of art work based on the use and function of images.</li></ol>	<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. develops criteria and a rubric for evaluating art during a class critique of the works.</li><li>2. defends personal opinions about a specific artist or art work.</li><li>3. participates in a debate addressing censorship of art.</li><li>4. debates the use of commercial application of classic images.</li></ol>
<p><b>Teacher Notes:</b></p>	

**Standard 5: Reflecting Upon and Assessing the Characteristics and Merits of Art**

**Advanced**

**Benchmark 3: The student analyzes aesthetic issues.**

<b>Advanced Level Knowledge Base Indicators</b>	<b>Instructional Examples</b>
<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. assesses the merits of art work using established criteria.</li><li>2. debates the merits of art, addressing how and why it was created.</li><li>3. explores aesthetic qualities embedded in personal art work.</li></ol>	<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. creates a gray scale painting using black and white paint. Then, discusses and critiques the use of element and principles used in the work of art.</li><li>2. (a) finds and discusses historic and contemporary examples of artist as workshop masters, such as Chihuly, Andy Warhol, Verocchio, or Thomas Kincaide. (b) researches the use of Early Medieval and Romanesque art as instruments for furthering moral, religious, social, and political points of view. Then, discusses findings and opinions with a partner.</li><li>3. interprets personal, expressive works of art by writing poetry or music that exposes the aesthetic qualities revealed through the piece.</li></ol>
<p><b>Teacher Notes:</b></p>	

**Standard 6: Making Connections Between the Visual Arts and Other Disciplines**

**Advanced**

**Benchmark 1: The student integrates unique qualities among different visual art forms.**

<b>Advanced Level Knowledge Base Indicators</b>	<b>Instructional Examples</b>
<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. uses appropriate vocabulary to debate the merits of different visual art forms.</li><li>2. creates art works that incorporate elements beyond the formal elements of art and principles of design.</li><li>3. incorporates visual information from several works of art about the same subject matter to create personal art work.</li></ol>	<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. (a) discusses the role of a costume designer in the art world. (b) compares and contrasts a visual art piece with a performance art piece of the same period.</li><li>2. creates a three-dimensional art work that incorporates movement and sound.</li><li>3. analyzes various forms of visual art that address the same theme, such as Deborah Butterfield’s horse sculptures and Japanese ink and <i>wash</i> paintings of horses. Creates an original work that incorporates ideas from each while communicating qualities of the horse.</li></ol>
<p><b>Teacher Notes:</b></p>	

**Standard 6: Making Connections Between the Visual Arts and Other Disciplines**

**Advanced**

**Benchmark 2: The student synthesizes the concepts, media, technologies, and processes of the visual and performing arts\*.**

<b>Advanced Level Knowledge Base Indicators</b>	<b>Instructional Examples</b>
<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. compares and contrasts elements and principles of visual art with similar elements and principles used in music, drama, and/or dance.</li><li>2. synthesizes knowledge of performing arts while creating visual art work.</li></ol>	<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. creates a visual representation of a dance movement or sequence.</li><li>2. creates a performance art piece that incorporates sound, visuals, and movement.</li></ol>
<p><b>Teacher Notes:</b> * The four art disciplines are dance, music, theatre, and visual arts.</p>	



**Standard 6: Making Connections Between the Visual Arts and Other Disciplines**

**Advanced**

**Benchmark 3: The student produces works of visual art that incorporate concepts from non-art disciplines.**

<b>Advanced Level Knowledge Base Indicators</b>	<b>Instructional Examples</b>
<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. researches ways that the arts and non-art disciplines affect each other.</li><li>2. produces works of visual art that incorporate non-art concepts.</li></ol>	<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. (a) researches and analyzes ways art is connected to clothing style, computer design, architecture. (b) interprets expressive works of art by writing poetry or music that reveals the message communicated through the piece.</li><li>2. selects a concept from another class, such as math or science, and creates a visual representation of the topic.</li></ol>
<p><b>Teacher Notes:</b></p>	

**Standard 6: Making Connections Between the Visual Arts and Other Disciplines**

**Advanced**

**Benchmark 4: The student explains how arts learning helps develop skills, knowledge, and attitudes used in various careers and higher education.**

<b>Advanced Level Knowledge Base Indicators</b>	<b>Instructional Examples</b>
<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. identifies the skills gained through the arts that are necessary for everyday life.</li><li>2. makes informed artistic choices as consumers.</li><li>3. articulates the value of artistic choices throughout life.</li></ol>	<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. (a) researches 21<sup>st</sup> Century Skills needed in the work force and creates a report or presentation addressing how these skills are developed through the arts. (b) identifies how art is connected to clothing style, computer design, and/or architecture.</li><li>2. records entries in a journal that addresses ways they have used knowledge gained in art class when making a decision outside of art making activities, such as shopping for an outfit or pair of shoes.</li><li>3. analyzes and evaluates artistic choices made outside art classes, such as those addressed through instructional example number two.</li></ol>
<p><b>Teacher Notes:</b></p>	

**Standard 1: Understanding and Applying Media Techniques and Processes**

**Exemplary**

**Benchmark 1: The student researches and applies media, techniques, and processes used across cultures, times, and places.**

<b>Exemplary Level Knowledge Base Indicators</b>	<b>Instructional Examples</b>
<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. chooses a medium, technique, or process, and researches its evolution.</li><li>2. applies a researched medium, technique, or process to art work.</li></ol>	<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. researches the revivals of egg tempera painting used throughout the ages by artists from the early Renaissance to present 21<sup>st</sup> Century where it continues it's revival.</li><li>2. researches and applies photographic darkroom processes to illustrate the history of photographic images.</li></ol>
<p><b>Teacher Notes:</b></p>	

**Standard 1: Understanding and Applying Media Techniques and Processes**

**Exemplary**

**Benchmark 2: The student synthesizes, researches, and demonstrates how a single medium, technique, or process can be manipulated to create varied effects in works of art.**

<b>Exemplary Level Knowledge Base Indicators</b>	<b>Instructional Examples</b>
<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. makes an informed selection of a medium, technique, and/or process to create an intended effect.</li><li>2. communicates and defends choices of medium, technique, and/or process used in creating an intended effect.</li></ol>	<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. examines, explains, and demonstrates the different effects obtained when applying wet-on-wet process verses wet-on-dry when applying watercolor paints.</li><li>2. demonstrates and explains how to create a solarized photo by experimenting with exposure during developing.</li></ol>
<p><b>Teacher Notes:</b></p>	

**Standard 1: Understanding and Applying Media Techniques and Processes**

**Exemplary**

**Benchmark 3: The student exhibits skills in the use of media, techniques, and processes to produce works of art.**

<b>Exemplary Level Knowledge Base Indicators</b>	<b>Instructional Examples</b>
<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. creates a body of work that reflects knowledge and skills in the use of media, techniques, and processes.</li><li>2. utilizes independent research and knowledge as a vehicle for continual growth in manipulating media, techniques, and processes.</li></ol>	<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. creates a series of works with the same or similar subject content, but with various media to illustrate degree of mastery of each.</li><li>2. designs an advertisement, then alters it to appeal to a different audience.</li></ol>
<p><b>Teacher Notes:</b></p>	

**Standard 1: Understanding and Applying Media Techniques and Processes**

**Exemplary**

**Benchmark 4: The student conceives, interprets, and justifies the relationship between ideas communicated and the media, techniques, and processes used in creating art.**

<b>Exemplary Level Knowledge Base Indicators</b>	<b>Instructional Examples</b>
<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. justifies personal choices in media, techniques, and processes used to communicate through art.</li> <li>2. identifies the conceptual basis for ideas in relationship to the media, techniques, and processes used in communicating through the art work.</li></ol>	<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. (a) researches a specific subject, such as propaganda and analyzes in writing the effectiveness of visually communicating it based on use of media, technique, or process. (b) writes/explains a defense of their choice of media and how it evokes the intended resulting emotion or idea.</li><li>2. transfers conceptual ideas into visual art forms.</li></ol>
<p><b>Teacher Notes:</b></p>	

**Standard 1: Understanding and Applying Media Techniques and Processes**

**Exemplary**

**Benchmark 5: The student chooses safe and responsible practices when using art materials, equipment, tools, and chemicals.**

<b>Exemplary Level Knowledge Base Indicators</b>	<b>Instructional Examples</b>
<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. consistently practices safe control and maintenance of art media, tools, equipment, and chemicals.</li><li>2. collaborates with the instructor to monitor the safety of the art classroom.</li></ol>	<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. leads a work group responsible for a safe raku firing.</li><li>2. takes responsibility for maintaining and storing glazes, clay, loading kiln, and firing of pottery.</li></ol>
<p><b>Teacher Notes:</b></p>	

**Standard 1: Understanding and Applying Media Techniques and Processes**

**Exemplary**

**Benchmark 6: The student consistently and independently takes responsibility for all materials and equipment used.**

<b>Exemplary Level Knowledge Base Indicators</b>	<b>Instructional Examples</b>
<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. internalizes respect for the art studio environment.</li><li>2. models responsibility in the art studio environment.</li><li>3. facilitates a safe and productive art studio environment.</li></ol>	<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. contributes to the establishment of classroom daily routines and consistently abides by them.</li><li>2. organizes and installs an aesthetically pleasing display of students' work.</li><li>3. keeps personal art making materials and tools clean and properly stored.</li></ol>
<p><b>Teacher Notes:</b></p>	



**Standard 2: Using Knowledge of the Elements of Art and the Principles of Design**

**Exemplary**

**Benchmark 1: The student synthesizes elements and principles in art works and defends personal choices.**

<b>Exemplary Level Knowledge Base Indicators</b>	<b>Instructional Examples</b>
<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. identifies and differentiates subtle changes that occur in various works of art based on how the elements and principles are applied.</li><li>2. defends personal opinions regarding the effectiveness of how the elements and principles were employed in art works.</li></ol>	<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. analyzes works by Giotto di Bondone* and Masaccio di S. Giovanni** and identifies the manner in which each artist conveyed the illusion of three-dimensionality in the figures they painted. Includes an analysis of the relationships between color, value, gradation, and the arrangement, overlapping, and placement of figures in space.</li><li>2. writes an essay that articulates the use of elements and principles in a work of art supporting the artist's conclusions.</li></ol>
<p><b>Teacher Notes:</b></p> <p>* Giotto di Bondone is whom art historians designate the first painter of the Italian Renaissance.</p> <p>** Masaccio di S. Giovanni was an Italian early Renaissance painter.</p>	

**Standard 2: Using Knowledge of the Elements of Art and the Principles of Design**

**Exemplary**

**Benchmark 2: The student proposes and defends responses to visual art challenges regarding the use of elements and principles.**

<b>Exemplary Level Knowledge Base Indicators</b>	<b>Instructional Examples</b>
<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. debates the appropriateness of elements and principles used in art works.</li><li>2. compares and contrasts major art trends, master artists, and works based on the characteristic use of elements and principles.</li></ol>	<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. composes a drawing that shows unity through repetition of textures and patterns and debates the outcomes with others.</li><li>2. critically examines videos or audio recordings of major art trends, master artists, and works. Then, creates a work of art by combining elements and principles in two of the ways featured in the video or recording.</li></ol>
<p><b>Teacher Notes:</b></p>	

**Standard 2: Using Knowledge of the Elements of Art and the Principles of Design**

**Exemplary**

**Benchmark 3: The student synthesizes and applies elements and principles in *non-conventional* ways to communicate meaning through art.**

<b>Exemplary Level Knowledge Base Indicators</b>	<b>Instructional Examples</b>
<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. synthesizes selected characteristics of the elements and principles to produce works of art.</li><li>2. applies elements and principles in non-conventional ways to a non-traditional art form.</li></ol>	<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. composes a drawing that shows unity through repetition of textures and patterns.</li><li>2. critically examines videos or audio recordings of major art trends, master artists, and works. Then, creates a visual work of art using the same principles used in the videos, but not in conventional ways.</li></ol>
<p><b>Teacher Notes:</b></p>	

**Standard 3: Creating Art Works Through Choice of Subjects, Symbols, and Ideas**

**Exemplary**

**Benchmark 1: The student researches and synthesizes visual images, subjects, and ideas to create works of art that reflect intended meanings.**

Exemplary Level Knowledge Base Indicators	Instructional Examples
<p><b>The student:</b></p> <ol style="list-style-type: none"> <li>1. evaluates a variety of subjects and symbols for communicating meanings and ideas.</li>   <li>2. examines visual images, subjects, and ideas that reflect personal experiences.</li>   <li>3. analyzes and describes the essence of subjects, symbols, and images used in works of art.</li> </ol>	<p><b>The student:</b></p> <ol style="list-style-type: none"> <li>1. (a) creates a non-objective work that incorporates standard symbols in new ways. (b) reviews established visual symbols from three or more sources, such as art works, astrological charts, directional road signs, computer icons, and others. Evaluates their effectiveness across all cultures and designs improved symbols that are universally useful.</li> <li>2. (a) conveys a theme or message, such as conflict with consideration for all symbolic aspects of the work of art. (b) in creating a work of art, uses established symbols that depict a personal message. Then, analyzes their usefulness in conveying the intended message and alters or designs new symbols to communicate the same message in a more effective and individualized way.</li> <li>3. organizes a source book that categorizes symbols from several cultures according to the ideas/concepts they convey. Then, lists similarities and differences among the symbols and records observations.</li> </ol>
<p><b>Teacher Notes:</b></p>	

**Standard 3: Creating Art Works Through Choice of Subjects, Symbols, and Ideas**

**Exemplary**

**Benchmark 2: The student creates art by synthesizing researched images, subjects, and ideas.**

<b>Exemplary Level Knowledge Base Indicators</b>	<b>Instructional Examples</b>
<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. creates a work of art that synthesizes images, subjects, and ideas and justifies the organizational process.</li><li>2. creates original art work based on researched images, subjects, and ideas.</li></ol>	<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. creates a composition based on symbols with specific personal meanings, such as Picasso's bull, or Dali's burning giraffe. Then, writes a review.</li><li>2. collects images from contemporary art works and news/magazine photos that illustrate a current social or political issue. Identifies the central conflict and researches images that depicted that conflict in the past. Then, creates an art work by combining selected clippings to reflect the changing and unchanging nature of the conflict over time. Writes a review of the finished piece.</li></ol>
<p><b>Teacher Notes:</b></p>	

**Standard 3: Creating Art Works Through Choice of Subjects, Symbols, and Ideas**

**Exemplary**

**Benchmark 3: The student articulates particular challenges and successes encountered in visual problem-solving.**

<b>Exemplary Level Knowledge Base Indicators</b>	<b>Instructional Examples</b>
<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. identifies and evaluates successful aspects of the problem-solving process.</li><li>2. compares and contrasts the challenges and successes encountered in visual problem-solving.</li><li>3. recognizes challenges encountered during the problem-solving process and evaluates alternate resolutions.</li></ol>	<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. (a) creates an original painting of a modern woman, such as Oprah as a religious icon from the Middle Ages. Identifies and evaluates successful aspects of the problem-solving process used during the creative process. (b) keeps a journal while creating an assigned art work, identifying challenges encountered, describing solutions attempted, giving reasons for choices made, and listing lessons learned from choices during the creative process.</li><li>2. selects a personal art work and identifies a work by an established artist who had to solve a similar visual problem. Then, compares and contrasts the solutions demonstrated in the two works.</li><li>3. before beginning a complex assignment, makes a sequential list of steps to be taken. Records any deviation from the expected order and timeline and discusses the reasons.</li></ol>
<p><b>Teacher Notes:</b></p>	

**Standard 4: Understanding the Visual Arts in Relation to History and Cultures**

**Exemplary**

**Benchmark 1: The student conceptualizes and documents the effects of history and culture on art.**

<b>Exemplary Level Knowledge Base Indicators</b>	<b>Instructional Examples</b>
<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. makes parallel connections between <i>contextual</i> events and characteristics of the visual arts of specific time period.</li> <li>2. investigates the relationships between art styles/movements and social influences.</li></ol>	<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. (a) writes/explains a defense of their choice of media and how it evokes the intended resulting emotion or idea. (b) investigates the peace movement of the 1960's and 70's and describes the philosophy influencing it. Reviews art works of that same period, identifying three artists who's work effectively expresses the prevailing ideas. Discusses public perception of these artists then and now.</li><li>2. reflects on an art movement, such as Expressionism and relates it to the philosophies and social conditions of that time period.</li></ol>
<p><b>Teacher Notes:</b></p>	

**Standard 4: Understanding the Visual Arts in Relation to History and Cultures**

**Exemplary**

**Benchmark 2: The student researches the function and value of art in society.**

<b>Exemplary Level Knowledge Base Indicators</b>	<b>Instructional Examples</b>
<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. analyzes how art functions differently in different societies.</li> <li>2. differentiates among a variety of historical and cultural contexts in relationship to functions of art works.</li><li>3. draws conclusions from research addressing the function and value of art in society.</li></ol>	<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. (a) studies architecture from international countries and relates it to American architectural designs. (b) explores the use of clay vessels in different cultures over time and discusses the reasons for the transition from utility to art object. Identifies the factors that influenced the likelihood of this transition.</li><li>2. creates an exhibit that shows how art depicting common recurring events has changed over time.</li><li>3. compares government posters of the 1940's from three different countries, such as the United States, Germany, and Russia and discusses the impact of each in terms of manipulation of elements and principles.</li></ol>
<p><b>Teacher Notes:</b></p>	



**Standard 4: Understanding the Visual Arts in Relation to History and Cultures**

**Exemplary**

**Benchmark 3: The student creates art from conceptualized experiences with culture, time, and place.**

<b>Exemplary Level Knowledge Base Indicators</b>	<b>Instructional Examples</b>
<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. plans and produces art that reflects personal heritage and culture.</li><li>2. transforms information from a culture, time, and place into personal art works.</li></ol>	<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. (a) documents thematic studies of relationships, such as a parent child relationship, or one between lovers as expressed by different artists over time, in varied media and techniques. (b) creates a family portrait that reflects physical features and contains clues about each family member's history and heritage.</li><li>2. produces a drawing, a painting, and a sculpture, each expressing the same message, but showing influences from different cultures, times, and places.</li></ol>
<p><b>Teacher Notes:</b></p>	

**Standard 5: Reflecting Upon and Assessing the Characteristics and Merits of Art**

**Exemplary**

**Benchmark 1: The student researches opinions and evaluations of art works and artists.**

<b>Exemplary Level Knowledge Base Indicators</b>	<b>Instructional Examples</b>
<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. researches historic art criticism.</li><li>2. compares and contrasts historical and contemporary criticism about art and artists.</li><li>3. creates and uses a rubric to evaluate personal art, then writes a self-evaluation paper on critiqued work.</li></ol>	<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. researches an art critic, such as John Ruskin, and his influence on the development of art criticism.</li><li>2. analyzes the differences between an artist in the 1980's and one from the present working in an expressionistic style.</li><li>3. develops a rubric to critique a personal work of art, then writes or records a self evaluation paper on critiqued work.</li></ol>
<p><b>Teacher Notes:</b></p>	

**Standard 5: Reflecting Upon and Assessing the Characteristics and Merits of Art**

**Exemplary**

**Benchmark 2: The student documents how research influences opinions of art works.**

<b>Exemplary Level Knowledge Base Indicators</b>	<b>Instructional Examples</b>
<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. invites and considers opinions of peers regarding personal art.</li><li>2. researches and analyzes critiques of art works.</li><li>3. responds to critiques on works of art.</li> <li>4. develops and justifies criteria using appropriate vocabulary to evaluate works of art.</li></ol>	<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. has peers critique their art during the creative process.</li><li>2. writes a rebuttal addressing an art critique.</li><li>3. identifies an artist who's work they do not admire and researches critic reviews addressing content and meaning to learn whether new insights changes one's opinion.</li><li>4. determines criteria for a rubric for evaluating a work of art they are planning to create. Then, uses it in evaluating their results.</li></ol>
<p><b>Teacher Notes:</b></p>	

**Standard 5: Reflecting Upon and Assessing the Characteristics and Merits of Art**

**Exemplary**

**Benchmark 3: The student researches aesthetic issues and develops personal philosophy related to issues.**

Exemplary Level Knowledge Base Indicators	Instructional Examples
<p><b>The student:</b></p> <ol style="list-style-type: none"> <li>1. debates an aesthetic issue regarding art.</li> <li>2. assesses various aesthetic philosophies and applies one to personal art work.</li> <li>3. analyzes various aesthetic philosophies and synthesizes them to develop a personal philosophy.</li> </ol>	<p><b>The student:</b></p> <ol style="list-style-type: none"> <li>1. researches an aesthetic issue, such as the Salon vs. Courbet and comments on the causative factors and its relevance today.</li> <li>2. analyzes two or more aesthetic philosophies, such as <i>expressionism</i>, <i>instrumentalism</i>, <i>formalism</i>, and/or the <i>mimetic</i> theory and applies one to a personal work of art.</li> <li>3. (a) debates process versus product regarding art. (b) analyzes two or more aesthetic philosophies, such as <i>expressionism</i>, <i>instrumentalism</i>, <i>formalism</i>, and/or the <i>mimetic</i> theory and writes a review of their opinions toward each.</li> </ol>
<p><b>Teacher Notes:</b></p>	

**Standard 6: Making Connections Between the Visual Arts and Other Disciplines**

**Exemplary**

**Benchmark 1: The student applies, interprets, and evaluates the effective use of the creative process, media, and techniques of the visual arts.**

	<b>Instructional Examples</b>
<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. synthesizes the creative processes, media, and techniques of the visual arts.</li><li>2. analyzes the appropriateness of processes, media, and techniques of the visual arts.</li></ol>	<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. combines two- and three-dimensional processes by creating a handmade book utilizing two or more media.</li><li>2. evaluates and suggests two possible alternative media solutions to the same visual problem.</li></ol>
<p><b>Teacher Notes:</b></p>	

**Standard 6: Making Connections Between the Visual Arts and Other Disciplines**

**Exemplary**

**Benchmark 2: The student synthesizes qualities of the visual and performing arts\* to create art.**

Exemplary Level Knowledge Base Indicators	Instructional Examples
<p><b>The student:</b></p> <ol style="list-style-type: none"> <li>1. interprets and evaluates the effective use of the creative processes, principles, and techniques of the visual and performing arts.</li> <li>2. investigates and evaluates various characteristics of the visual and performing arts in the process of creating.</li> </ol>	<p><b>The student:</b></p> <ol style="list-style-type: none"> <li>1. designs a stage set and a maquette** for a contemporary play.</li> <li>2. (a) chooses a problem and solves it both visually as a product and through a performance. (b) presents the concept of harmony vs. dissonance and creates an art work that synthesizes these musical oppositions in a unified composition. Defends the manner of expression by addressing chosen techniques, media, and processes</li> </ol>
<p><b>Teacher Notes:</b>                      *The four art disciplines are Dance, Music, Theatre, and Visual arts.                      **A maquette is a term used in the arts that refers to a preliminary sketch or model in clay or wax.</p>	

**Standard 6: Making Connections Between the Visual Arts and Other Disciplines.**

**Exemplary**

**Benchmark 3: The student translates concepts used in non-art disciplines into visual art forms.**

<b>Exemplary Level Knowledge Base Indicators</b>	<b>Instructional Examples</b>
<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. researches ways social issues have influenced the visual arts and applies conclusions to production.</li><li>2. analyzes and describes how non-art disciplines and the visual and performing arts can influence each other.</li></ol>	<p><b>The student:</b></p> <ol style="list-style-type: none"><li>1. discusses the role of artists in chair design and creates innovative designs for chairs with consideration for function and contextual influences.</li><li>2. chooses a computer animated film and dissects the various aspects of production.</li></ol>
<p><b>Teacher Notes:</b></p>	

**Standard 6: Making Connections Between the Visual Arts and Other Disciplines**

**Exemplary**

**Benchmark 4: The student evaluates skills and attitudes gained from the visual arts that enhance the quality of life.**

Exemplary Level Knowledge Base Indicators	Instructional Examples
<p><b>The student:</b></p> <ol style="list-style-type: none"> <li>1. evaluates the role and value of art in every day life.</li>   <li>2. evaluates the skills gained through the arts that contribute to success in the work force.</li>   <li>3. researches and makes informed artistic choices as producers and consumers.</li>   <li>4. sets goals for life-long involvement in the arts.</li> </ol>	<p><b>The student:</b></p> <ol style="list-style-type: none"> <li>1. (a) studies an environmental issue, such as effects of plastics and Styrofoam on the environment and determines the responsibility of artists regarding the matter. (b) researches the parallels between the Plague of the Middle Ages and the AIDs epidemic of modern times and compares the residual effects on arts and humanity.</li> <li>2. researches 21<sup>st</sup> Century Workforce Skills and prepares/presents a persuasive speech addressing the role of the visual arts in achieving these skills.</li> <li>3. designs the interior of a room making informed choices regarding the colors, patterns, textures, styles, and other visual considerations.</li> <li>4. writes a journal entry addressing personal involvement in the arts in 5, 10, 15, and 20 years from present.</li> </ol>
<p><b>Teacher Notes:</b></p>	



## **Scope and Sequence**

## SCOPE AND SEQUENCE

Standard 1: Understanding and Applying Media, Techniques, and Processes				
BASIC	INTERMEDIATE	PROFICIENT	ADVANCED	EXEMPLARY
<p><b>Benchmark:</b>  <b>1. Explores a variety of art media, techniques, and processes.</b></p> <p>Indicators:            1. manipulates a variety of media, such as paint, dough, clay, crayons, paper, and fibers.            2. uses a variety of techniques, such as modeling, painting, drawing, coloring, cutting, gluing, printing.            3. applies a variety of processes, such as painting, clay building, collage, mixed media, print making.</p> <p><b>Benchmark:</b>  <b>2. Describes different visual effects produced by a variety of materials, techniques, and processes in works of art.</b></p> <p>Indicators:            1. develops vocabulary</p>	<p><b>Benchmark:</b>  <b>1. Differentiates between materials, techniques, and processes.</b></p> <p>Indicators:            1. demonstrates the differences between various media.            2. explains the differences between various techniques.            3. describes the differences between various processes.</p> <p><b>Benchmark:</b>  <b>2. Explains how the visual effects resulting from media, techniques, and processes differ from one another.</b></p> <p>Indicators:            1. after being exposed to a variety of works of art,</p>	<p><b>Benchmark:</b>  <b>1. Compares and contrasts different types of materials, techniques, and processes.</b></p> <p>Indicators:            1. given assigned media, determines techniques and processes.            2. intentionally takes advantage of a given media, technique, and/or process.            3. selects and uses effective media, techniques, and processes to enhance personal communication.</p> <p><b>Benchmark:</b>  <b>2. Compares and contrasts visual effects of various materials, techniques, and processes.</b></p> <p>Indicators:            1. explains the differences in the</p>	<p><b>Benchmark:</b>  <b>1. Analyzes different types of media, techniques, and processes used in different art forms.</b></p> <p>Indicators:            1. defends choices made in using different media, techniques, and processes.            2. restates a message through different media, techniques, and processes.</p> <p><b>Benchmark:</b>  <b>2. Analyzes how combined media, techniques, and processes result in different visual effects in works of art.</b></p> <p>Indicators:            1. examines and explains</p>	<p><b>Benchmark:</b>  <b>1. Researches and applies media, techniques, and processes used across cultures, times, and places.</b></p> <p>Indicators:            1. chooses a medium, technique, or process, and researches its evolution.            2. applies a researched medium, technique, or process to art work.</p> <p><b>Benchmarks:</b>  <b>2. Synthesizes, researches, and demonstrates how a single medium, technique, or process can be manipulated to create varied effects in works of art.</b></p> <p>Indicators:</p>

<p>and uses it to describe a work of art.</p> <ol style="list-style-type: none"> <li>correctly identifies different media, techniques, and processes.</li> </ol>	<p>categorizes different media, techniques, and processes used to create each piece.</p> <ol style="list-style-type: none"> <li>uses art vocabulary to describe the effects produced by specific media, techniques, and processes.</li> </ol>	<p>visual effects of different materials used to create a two-dimensional work.</p> <ol style="list-style-type: none"> <li>explains the differences in the visual effects of different materials used to create a three-dimensional work.</li> </ol>	<p>how media, techniques, and processes can be combined to produce various visual effects.</p> <ol style="list-style-type: none"> <li>examines and explains how media, techniques, and processes can be altered to achieve various visual effects.</li> </ol>	<ol style="list-style-type: none"> <li>makes an informed selection of a medium, technique, and/or process to create an intended effect.</li> <li>communicates and defends choices of a medium, technique, and/or process used in creating an intended effect.</li> </ol>
<p><b>Benchmark:</b></p> <ol style="list-style-type: none"> <li><b>Experiments with various media, techniques, and processes to develop manipulative skills.</b></li> </ol> <p>Indicators:</p> <ol style="list-style-type: none"> <li>uses tools and materials to strengthen fine and gross motor skills.</li> <li>uses tools and materials correctly with confidence.</li> <li>correctly follows the steps of a process.</li> </ol>	<p><b>Benchmark:</b></p> <ol style="list-style-type: none"> <li><b>Applies the characteristics of a variety of media, techniques, and processes to develop manipulative skills in two- and three-dimensional work.</b></li> </ol> <p>Indicators:</p> <ol style="list-style-type: none"> <li>practices to understand qualities and characteristics of various media, techniques, and processes.</li> <li>creates two- and three-dimensional representations of similar subjects.</li> </ol>	<p><b>Benchmark:</b></p> <ol style="list-style-type: none"> <li><b>Demonstrates advanced control with media, techniques, and processes when creating two- and three-dimensional works of art.</b></li> </ol> <p>Indicators:</p> <ol style="list-style-type: none"> <li>practices to fine-tune manipulative skills.</li> <li>creates two- and three-dimensional works of art that show competency and craftsmanship.</li> </ol>	<p><b>Benchmark:</b></p> <ol style="list-style-type: none"> <li><b>Applies various media, techniques, and processes with skill, confidence, and sensitivity in creating art works.</b></li> </ol> <p>Indicators:</p> <ol style="list-style-type: none"> <li>produces works of art that demonstrate control of a variety of media, techniques, and processes in traditional media and emerging technology.</li> <li>analyzes the effective use of media, techniques, and processes in relationship to ideas communicated.</li> </ol>	<p><b>Benchmark:</b></p> <ol style="list-style-type: none"> <li><b>Exhibits skills in the use of media, techniques, and processes to produce works of art.</b></li> </ol> <p>Indicators:</p> <ol style="list-style-type: none"> <li>creates a body of work that reflects knowledge and skills in the use of media, techniques, and processes.</li> <li>utilizes independent research and knowledge as a vehicle for continual growth in manipulating media, techniques, and processes.</li> </ol>
<p><b>Benchmark:</b></p> <ol style="list-style-type: none"> <li><b>Employs media, techniques, and processes to communicate through works of</b></li> </ol>	<p><b>Benchmark:</b></p> <ol style="list-style-type: none"> <li><b>Selects and applies different media, techniques, and processes to communicate through</b></li> </ol>	<p><b>Benchmark:</b></p> <ol style="list-style-type: none"> <li><b>Analyzes media, techniques, and processes to create specific effects that intentionally</b></li> </ol>	<p><b>Benchmark:</b></p> <ol style="list-style-type: none"> <li><b>Synthesizes dissimilar ideas and/or concepts into unified compositions utilizing various</b></li> </ol>	<p><b>Benchmarks:</b></p> <ol style="list-style-type: none"> <li><b>Conceives, interprets, and justifies the relationship between ideas communicated</b></li> </ol>

<p><b>art.</b> Indicators:</p> <ol style="list-style-type: none"> <li>views originals and reproductions of art and discusses how and why they differ.</li> <li>presents art work and explains how and why it was created.</li> <li>explains or teaches a technique to another student.</li> </ol> <p><b>Benchmark:</b> <b>5. Demonstrates the safe and correct use of simple materials and tools.</b></p> <p>Indicators:</p> <ol style="list-style-type: none"> <li>correctly uses art materials, such as paint, glue, markers, crayons, clay, pencils.</li> <li>safely uses art tools, such as paint brushes and scissors.</li> </ol>	<p><b>works of art.</b> Indicators:</p> <ol style="list-style-type: none"> <li>evaluates the selection and use of media, techniques, and/or processes for communicating.</li> <li>communicates personal ideas and feelings through the choice of media, techniques, and/or processes.</li> </ol> <p><b>Benchmark:</b> <b>5. Uses control in handling art materials and tools in a safe and responsible manner.</b></p> <p>Indicators:</p> <ol style="list-style-type: none"> <li>demonstrates appropriate use of art tools and materials.</li> <li>shows concern for the safety of others.</li> </ol>	<p><b>communicate through works of art.</b> Indicators:</p> <ol style="list-style-type: none"> <li>documents personal responses to works of art and explains how the media, techniques, and processes contribute to responses.</li> <li>intentionally takes advantage of the qualities and characteristics of art media, techniques and processes for enhancing communication of experiences and ideas.</li> <li>employs the most effective media and technology for communicating ideas.</li> </ol> <p><b>Benchmark:</b> <b>5. Uses art materials, tools, and protective equipment safely in the appropriate time, place, and manner.</b></p> <p>Indicators:</p> <ol style="list-style-type: none"> <li>explains the safe use, control, and maintenance of art tools, media, and equipment.</li> <li>demonstrates and applies the safe use, control, and</li> </ol>	<p><b>media, techniques, and processes.</b> Indicators:</p> <ol style="list-style-type: none"> <li>debates/defends the personal use of specific media, techniques, and processes and how they contribute to the communication of ideas, feelings, and experiences.</li> <li>analyzes and critiques the art media, techniques, and processes used in communicating ideas.</li> <li>identifies challenges in media, techniques, and processes encountered while making art and develops possible solutions.</li> </ol> <p><b>Benchmark:</b> <b>5. Makes informed choices when using art materials, tools, equipment, and chemicals in a safe and responsible manner.</b></p> <p>Indicators:</p> <ol style="list-style-type: none"> <li>takes responsibility for the safe use, control, and maintenance of art media, tools, equipment, and chemicals.</li> </ol>	<p><b>and the media, techniques, and processes used in creating art.</b> Indicators:</p> <ol style="list-style-type: none"> <li>justifies personal choices in media, techniques, and processes used to communicate through art.</li> <li>identifies the conceptual basis for ideas in relationship to the media, techniques, and processes used in communicating through the art work.</li> </ol> <p><b>Benchmark:</b> <b>5. Chooses safe and responsible practices when using art materials, equipment, tools, and chemicals.</b></p> <p>Indicators:</p> <ol style="list-style-type: none"> <li>consistently practices safe control and maintenance of art media, tools, equipment, and chemicals.</li> <li>collaborates with the instructor to monitor</li> </ol>
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<p><b>Benchmark:</b>  <b>6. Demonstrates that clean-up and organization of materials are a part of the artistic process.</b></p> <p>Indicators:</p> <ol style="list-style-type: none"> <li>1. follows established routines.</li> <li>2. shows respect for others' work and space.</li> </ol>	<p><b>Benchmark:</b>  <b>6. Shows responsibility in organization and clean-up of materials.</b></p> <p>Indicators:</p> <ol style="list-style-type: none"> <li>1. follows established routines.</li> <li>2. shows respect for others' work and space.</li> <li>3. maintains a positive attitude toward the art room environment.</li> </ol>	<p>maintenance of art tools, protective equipment, and media.</p> <p><b>Benchmark:</b>  <b>6. Consistently cleans up and organizes materials and equipment with minimal prompting.</b></p> <p>Indicators:</p> <ol style="list-style-type: none"> <li>1. follows established routines.</li> <li>2. shows respect for others' work and space.</li> <li>3. maintains a positive attitude toward the art room environment.</li> </ol>	<ol style="list-style-type: none"> <li>2. identifies the safety labels on art chemicals and equipment.</li> </ol> <p><b>Benchmark:</b>  <b>6. Consistently cleans up and organizes materials and equipment without prompting.</b></p> <p>Indicators:</p> <ol style="list-style-type: none"> <li>1. follows established routines.</li> <li>2. shows respect for others' work and space.</li> <li>3. shows respect for the art studio environment.</li> </ol>	<p>the safety of the art classroom.</p> <p><b>Benchmark:</b>  <b>6. Consistently and independently takes responsibility for all materials and equipment used.</b></p> <p>Indicators:</p> <ol style="list-style-type: none"> <li>1. internalizes respect for the art studio environment.</li> <li>2. models responsibility in the art studio environment.</li> <li>3. facilitates a safe and productive art studio environment.</li> </ol>
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**SCOPE AND SEQUENCE**

<b>Standard 2: Using Knowledge of the Elements of Art and the Principles of Design</b>				
<b>BASIC</b>	<b>INTERMEDIATE</b>	<b>PROFICIENT</b>	<b>ADVANCED</b>	<b>EXEMPLARY</b>
<p><b>Benchmark:</b>  <b>1. Recognizes key elements and key principles used in works of art.</b></p> <p>Indicators:            1. identifies key elements in works of art.            2. identifies key principles in works of art.            3. compares and contrasts key elements and key principles in works of art.</p>	<p><b>Benchmark:</b>  <b>1. Recognizes and identifies the elements and key principles used in works of art.</b></p> <p>Indicators:            1. identifies the elements in works of art.            2. identifies key principles in works of art.            3. compares and contrasts elements and key principles in works of art.</p>	<p><b>Benchmark:</b>  <b>1. Identifies and interprets art works based on the use of elements and principles.</b></p> <p>Indicators:            1. discusses <i>implicit and explicit</i> evidence of elements and principles found in art works.            2. compares and contrasts visual qualities of elements and principles in works of art.</p>	<p><b>Benchmark:</b>  <b>1. Analyzes and interprets art works based on the use of the elements and principles.</b></p> <p>Indicators:            1. interprets how the selection and manipulation of elements and principles affects the visual impact of the art work.            2. analyzes the relationships among the elements and principles in works of art.</p>	<p><b>Benchmark:</b>  <b>1. Synthesizes elements and principles in art works and defends personal choices.</b></p> <p>Indicators:            1. identifies and differentiates subtle changes that occur in various works of art based on how the elements and principles are applied.            2. defends personal opinions regarding the effectiveness of how the elements and principles were employed in art works.</p>
<p><b>Benchmark:</b>  <b>2. Responds to art works based on the use of key elements and key principles.</b></p> <p>Indicators:            1. lists ways artists use key elements and key principles to convey ideas.            2. identifies key elements and key principles used to express feelings, ideas, and messages.</p>	<p><b>Benchmark:</b>  <b>2. Interprets the use of elements and key principles in works of art.</b></p> <p>Indicators:            1. identifies an idea, feeling, or message communicated by incorporating elements and key principles in art work.            2. compares and contrasts how artists use the same elements and key principles to communicate different</p>	<p><b>Benchmark:</b>  <b>2. Critiques art works based on the use of the elements and principles.</b></p> <p>Indicators:            1. analyzes how elements and principles affect the expressive qualities in works of art.            2. explains and discusses how the qualities of elements and principles are used for communication.</p>	<p><b>Benchmark:</b>  <b>2. Analyzes and articulates responses based on the use of the elements and principles in art works.</b></p> <p>Indicators:            1. analyzes and articulates responses to the use of elements and principles in art work.            2. analyzes how elements and principles impact the</p>	<p><b>Benchmark:</b>  <b>2. Proposes and defends responses to visual art challenges regarding the use of elements and principles.</b></p> <p>Indicators:            1. debates the appropriateness of elements and principles used in art works.            2. compares and contrasts major art trends, master artists, and works based on</p>

<p><b>Benchmark:</b>  <b>3. Applies key elements and key principles in creating works of art.</b>  Indicators:  1. practices using key elements.  2. practices using key principles.  3. creates works of art that incorporate key elements and key principles.</p>	<p>messages.</p> <p><b>Benchmark:</b>  <b>3. Visually communicates by incorporating the elements and key principles in works of art.</b>  Indicators:  1. produces art works that focus on communicating through the use of elements of art.  2. produces art works that communicate through manipulation of elements and key principles.</p>	<p><b>Benchmark:</b>  <b>3. Employs and defends the use of elements and principles in art works.</b>  Indicators:  1. uses the elements and principles to produce art work with a message.  2. analyzes effectiveness of the use of elements and principles in communicating a message through art.</p>	<p>expressive qualities in works of art.  3. distinguishes among major art trends, master artists, and works according to their unique application of elements and principles.</p> <p><b>Benchmark:</b>  <b>3. Integrates selected elements and principles to communicate through art.</b>  Indicators:  1. creates solutions to specific visual art challenges which exhibit purposeful selection of elements and principles.  2. uses elements and principles in non-conventional ways to produce art.</p>	<p>the characteristic use of elements and principles.</p> <p><b>Benchmark:</b>  <b>3. Synthesizes and applies elements and principles in <i>non-conventional</i> ways to communicate meaning through art.</b>  Indicators:  1. synthesizes selected characteristics of the elements and principles to produce works of art.  2. applies elements and principles in non-conventional ways to a non-traditional art form.</p>
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**SCOPE AND SEQUENCE**

**Standard 3: Creating Art Works Through Choice of Subjects, Symbols, and Ideas**

<b>BASIC</b>	<b>INTERMEDIATE</b>	<b>PROFICIENT</b>	<b>ADVANCED</b>	<b>EXEMPLARY</b>
<p><b>Benchmark:</b>  <b>1. Identifies visual images, subjects, and symbols in works of art.</b>                      Indicators:                      1. describes images and symbols in art works.                      2. identifies types of art works, such as portrait, still life, landscape, and sculpture.                      3. identifies and describes symbols in everyday life.</p>	<p><b>Benchmark:</b>  <b>1. Differentiates among ideas, subjects, styles, and symbols used to communicate in art.</b>                      Indicators:                      1. categorizes works based on the use of subjects, symbols, and ideas.                      2. speculates as to the purpose of subjects and styles within works of art.                      3. examines the ways human experiences influence development of specific art works.</p>	<p><b>Benchmark:</b>  <b>1. Identifies and discusses the ways in which symbols and styles communicate meaning in art.</b>                      Indicators:                      1. compares and contrasts art works based on common themes and/or functions.                      2. interprets art works based on common themes and/or functions.                      3. identifies the ways personal experiences influence development of specific art works.</p>	<p><b>Benchmark:</b>  <b>1. Researches the meaning and values of images in art.</b>                      Indicators:                      1. examines and explains artistic meaning and symbolism in various works of art.                      2. researches the origins of specific symbols.                      3. explores images that give meaning and value to personal experiences.                      4. explores personal responses to visual images and evaluates the impact.</p>	<p><b>Benchmark:</b>  <b>1. Researches and synthesizes visual images, subjects, and ideas to create works of art that reflect intended meanings.</b>                      Indicators:                      1. evaluates a variety of subjects and symbols for communicating meanings and ideas.                      2. examines visual images, subjects, and ideas that reflect personal experiences.                      3. analyzes and describes the essence of subjects, symbols, and images used in works of art.</p>
<p><b>Benchmark:</b>  <b>2. Incorporates images, subjects, and symbols into art works.</b>                      Indicators:                      1. develops and uses personally developed sign/symbol schema.                      2. creates art works based on images, subjects, and symbols.</p>	<p><b>Benchmark:</b>  <b>2. Selects and uses images, subjects, and ideas to express meaning through art.</b>                      Indicators:                      1. develops and communicates intended ideas through use of personal sign/symbol schema.                      2. creates art work that reflects images,</p>	<p><b>Benchmark:</b>  <b>2. Interprets and represents images, symbols, and ideas in art works.</b>                      Indicators:                      1. applies images, symbols, and ideas to produce works of art that communicate specific messages.                      2. creates art work that assigns new meaning</p>	<p><b>Benchmark:</b>  <b>2. Selects, organizes, and employs images, subjects, and ideas in works of art to express meaning.</b>                      Indicators:                      1. independently organizes relevant subjects, symbols, and ideas to express personal meaning.                      2. intentionally</p>	<p><b>Benchmark:</b>  <b>2. Creates art by synthesizing researched images, subjects, and ideas.</b>                      Indicators:                      1. creates a work of art that synthesizes images, subjects, and ideas and justifies the organizational process.                      2. creates original art work based on</p>



<p><b>Benchmark:</b>  <b>3. Examines the problem-solving process and how it relates to creating art.</b></p> <p>Indicators:</p> <ol style="list-style-type: none"> <li>1. identifies a problem.</li> <li>2. differentiates between a general problem and a visual problem.</li> </ol>	<p>symbols, and ideas from other sources.</p> <p><b>Benchmark:</b>  <b>3. Applies the problem-solving steps to the creative process.</b></p> <p>Indicators:</p> <ol style="list-style-type: none"> <li>1. proposes a problem to be solved visually.</li> <li>2. proposes a visual solution to a problem.</li> </ol>	<p>to images, symbols, and ideas from other sources.</p> <p><b>Benchmark:</b>  <b>3. Analyzes and applies the effectiveness of the problem-solving process in creating art.</b></p> <p>Indicators:</p> <ol style="list-style-type: none"> <li>1. proposes a visual problem to be solved.</li> <li>2. proposes a solution to a visual problem.</li> <li>3. compares and contrasts possible solutions to visual problems.</li> </ol>	<p>manipulates images, subjects, and ideas to change the purpose or meaning.</p> <p><b>Benchmark:</b>  <b>3. Explores a variety of ways to solve a visual problem and chooses and applies the most effective solution.</b></p> <p>Indicators:</p> <ol style="list-style-type: none"> <li>1. identifies a problem and produces a visual solution.</li> <li>2. designs multiple solutions to visual problems.</li> <li>3. evaluates and applies successes and challenges to future art works.</li> </ol>	<p>researched images, subjects, and ideas.</p> <p><b>Benchmark:</b>  <b>3. Articulates particular challenges and successes encountered in visual problem-solving.</b></p> <p>Indicators:</p> <ol style="list-style-type: none"> <li>1. identifies and evaluates successful aspects of the problem-solving process.</li> <li>2. compares and contrasts the challenges and successes encountered in visual problem-solving.</li> <li>3. recognizes challenges encountered during the problem-solving process and evaluates alternate resolutions.</li> </ol>
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**SCOPE AND SEQUENCE**

<b>Standard 4: Understanding the Visual Arts in Relation to History and Cultures</b>				
<b>BASIC</b>	<b>INTERMEDIATE</b>	<b>PROFICIENT</b>	<b>ADVANCED</b>	<b>EXEMPLARY</b>
<p><b>Benchmark:</b>  <b>1. Discusses how the visual arts have a history evident throughout the world in every culture.</b></p> <p>Indicators:            1. compares and contrasts art forms from past and present cultures.            2. discusses how the visual arts have changed over the years and continue to change.</p>	<p><b>Benchmark:</b>  <b>1. Describes how history and culture influence creation and study of art.</b></p> <p>Indicators:            1. recognizes the relationships between history, culture, and the visual arts.            2. categorizes selected art works according to historical/cultural contexts.            3. compares and contrasts the characteristics of art works in various eras and cultures.</p>	<p><b>Benchmark:</b>  <b>1. Explains how factors of time and place influence visual characteristics that give meaning and value to works of art.</b></p> <p>Indicators:            1. categorizes art works into the appropriate movement, era, or culture based on physical and visual characteristics.            2. analyzes and describes how the meanings of specific art works are influenced by factors of time and place.</p>	<p><b>Benchmark:</b>  <b>1. Differentiates among a variety of historical and cultural contexts that influence art works.</b></p> <p>Indicators:            1. analyzes and interprets how the visual arts reflect history, culture, and aesthetics.            2. compares characteristics of art works within a particular historical period and across cultures.</p>	<p><b>Benchmark:</b>  <b>1. Conceptualizes and documents the effects of history and culture on art.</b></p> <p>Indicators:            1. makes parallel connections between contextual events and characteristics of the visual arts of specific time period.            2. investigates the relationships between art styles/movements and social influences.</p>
<p><b>Benchmark:</b>  <b>2. Discusses different purposes for which art is created.</b></p> <p>Indicators:            1. talks about “what is art”.            2. identifies various functions of art.            3. identifies how art and society influence each other.</p>	<p><b>Benchmark:</b>  <b>2. Classifies works of art based on purpose and/or function.</b></p> <p>Indicators:            1. recognizes that works of art develop at different times, places, and in different cultures.            2. discusses how art develops to serve different purposes.            3. recognizes how art is used as a part of</p>	<p><b>Benchmark:</b>  <b>2. Explains functions of art in various cultures, times, and places.</b></p> <p>Indicators:            1. explains how art evolves within selected cultures over time.            2. describes how art is similar and different from one geographical location to</p>	<p><b>Benchmark:</b>  <b>2. Analyzes the purpose or function of art works in terms of history, aesthetics, and culture.</b></p> <p>Indicators:            1. analyzes the characteristics and purpose of art in selected cultural and/or historical contexts.            2. analyzes how art and artists influence each</p>	<p><b>Benchmark:</b>  <b>2. Researches the function and value of art in society.</b></p> <p>Indicators:            1. analyzes how art functions differently in different societies.            2. differentiates among a variety of historical and cultural contexts in relationship to functions of art works.            3. draws conclusions from research</p>

<p><b>Benchmark:</b>  <b>3. Creates art based on historical and cultural ideas of diverse people.</b></p> <p>Indicators:</p> <ol style="list-style-type: none"> <li>1. creates art that uses art techniques from other cultures.</li> <li>2. manipulates images to resemble the art of particular cultures, times, and places.</li> <li>3. creates art with a purpose.</li> </ol>	<p>daily life.</p> <p><b>Benchmark:</b>  <b>3. Identifies and applies characteristics of art works from a movement or culture.</b></p> <p>Indicators:</p> <ol style="list-style-type: none"> <li>1. recognizes and creates works that reflect the importance of art as a record of history.</li> <li>2. recognizes, respects, and represents diverse cultures in and through art.</li> <li>3. manipulates subjects to reflect art of other cultures, times, and places.</li> </ol>	<p>another.</p> <ol style="list-style-type: none"> <li>3. compares and contrasts how art functions in various cultures, times, and places.</li> </ol> <p><b>Benchmark:</b>  <b>3. Creates art work that utilizes characteristics from works of a self-selected movement or culture.</b></p> <p>Indicators:</p> <ol style="list-style-type: none"> <li>1. plans and creates a work of art that reflects characteristics of present day culture.</li> <li>2. produces work that reflects art as a living history.</li> <li>3. produces art that incorporates visual characteristics from another culture.</li> </ol>	<p>other.</p> <ol style="list-style-type: none"> <li>3. investigates the functions of art in society and the ways that art has social or political impact.</li> </ol> <p><b>Benchmark:</b>  <b>3. Creates art work in the context of cultures, times, and/or places.</b></p> <p>Indicators:</p> <ol style="list-style-type: none"> <li>1. creates art works that blend cultural characteristics.</li> <li>2. creates art that reflects knowledge of other cultures, times, and places.</li> <li>3. plans and produces art that reflects knowledge of personal culture.</li> </ol>	<p>addressing the function and value of art in society.</p> <p><b>Benchmark:</b>  <b>3. Creates art from conceptualized experiences with culture, time, and place.</b></p> <p>Indicators:</p> <ol style="list-style-type: none"> <li>1. plans and produces art that reflects personal heritage and culture.</li> <li>2. transforms information from a culture, time, and place into personal art works.</li> </ol>
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**SCOPE AND SEQUENCE**

<b>Standard 5: Reflecting Upon and Assessing the Characteristics and Merits of Art</b>				
<b>BASIC</b>	<b>INTERMEDIATE</b>	<b>PROFICIENT</b>	<b>ADVANCED</b>	<b>EXEMPLARY</b>
<p><b>Benchmark:</b>  <b>1. Describes characteristics evident in art works.</b>                      Indicators:                      1. identifies the parts of a work of art.                      2. listens to peers explain works of art.                      3. explains works of art.                      4. restates the narrative depicted in an art work.</p>	<p><b>Benchmark:</b>  <b>1. Describes works of art and discusses the merits.</b>                      Indicators:                      1. defines and uses vocabulary appropriate to discussion of art works.                      2. reflects on how art works differ.                      3. comprehends how various responses to characteristics of an art work can influence the interpretation.</p>	<p><b>Benchmark:</b>  <b>1. Interprets characteristics and evaluates merits of art works.</b>                      Indicators:                      1. compares, contrasts, and interprets the characteristics of works of art.                      2. responds to various interpretations of visual works of art.                      3. explains how various responses to characteristics of an art work can influence the interpretation of merit.                      4. debates the merits of works of art.</p>	<p><b>Benchmark:</b>  <b>1. Establishes and evaluates criteria for interpreting art.</b>                      Indicators:                      1. assesses the merits of art work using established criteria.                      2. analyzes and explains criteria for evaluating works of art.                      3. designs a rubric to evaluate the characteristics and merits of art.</p>	<p><b>Benchmark:</b>  <b>1. Researches opinions and evaluations of art works and artists.</b>                      Indicators:                      1. researches historic art criticism.                      2. compares and contrasts historical and contemporary criticism about art and artists.                      3. creates and uses a rubric to evaluate personal art, then writes a self-evaluation paper on critiqued work.</p>
<p><b>Benchmark:</b>  <b>2. Describes and shares opinions about works of art.</b>                      Indicators:                      1. defines and uses vocabulary appropriate to the discussion of art works.                      2. shows respect for varying opinions regarding the merits of art work.</p>	<p><b>Benchmark:</b>  <b>2. Forms and defends judgments about works of art.</b>                      Indicators:                      1. develops personal viewpoints regarding the characteristics and merits of art work.                      2. explains how and why personal judgments toward art works were reached.                      3. defends individual</p>	<p><b>Benchmark:</b>  <b>2. Forms and defends judgments based on characteristics and merits of art works.</b>                      Indicators:                      1. generates and analyzes responses to art works based on informed knowledge base.                      2. defends responses to art works based on informed knowledge</p>	<p><b>Benchmark:</b>  <b>2. Implements criteria for assessing art.</b>                      Indicators:                      1. applies rubric to evaluate works of art.                      2. discusses interpretations of works of art and defends conclusions.                      3. considers opinions from different perspectives regarding the merits of art.</p>	<p><b>Benchmark:</b>  <b>2. Documents how research influences opinions of art works.</b>                      Indicators:                      1. invites and considers opinions of peers regarding personal art.                      2. researches and analyzes critiques of art works.                      3. responds to critiques on works of art.</p>

<p><b>Benchmark:</b>  <b>3. Distinguishes among various aesthetic qualities.</b>  Indicators:  1. talks about “what is art”.  2. defines and uses vocabulary appropriate to the discussion of aesthetics.  3. distinguishes original works of art from reproductions.</p>	<p>opinions about the merits of art works.</p> <p><b>Benchmark:</b>  <b>3. Develops and expresses opinions surrounding aesthetic issues in art.</b>  Indicators:  1. discusses why society values art.  2. critiques works of art.  3. classifies works based on aesthetic qualities.  4. expresses opinions surrounding different aesthetic philosophies.</p>	<p>base.</p> <p><b>Benchmark:</b>  <b>3. Develops, expresses, and defends opinions surrounding aesthetic issues in art.</b>  Indicators:  1. generates responses toward how and why art is created.  2. debates the aesthetic merits of art work.  3. critiques aesthetic issues surrounding the creation of art.</p>	<p>4. assesses the merits of art work based on the use and function of images.</p> <p><b>Benchmark:</b>  <b>3. Analyzes aesthetic issues.</b>  Indicators:  1. assesses the merits of art work using established criteria.  2. debates the merits of art, addressing how and why it was created.  3. explores aesthetic qualities imbedded in personal art work.</p>	<p>4. develops and justifies criteria using appropriate vocabulary to evaluate works of art.</p> <p><b>Benchmark:</b>  <b>3. Researches aesthetic issues and develops personal philosophy related to issues.</b>  Indicators:  1. debates an aesthetic issue regarding art.  2. assesses various aesthetic philosophies and applies one to personal art work.  3. analyzes various aesthetic philosophies and synthesizes them to develop a personal philosophy.</p>
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**SCOPE AND SEQUENCE**

<b>Standard 6: Making Connections Between the Visual Arts and Other Disciplines</b>				
<b>BASIC</b>	<b>INTERMEDIATE</b>	<b>PROFICIENT</b>	<b>ADVANCED</b>	<b>EXEMPLARY</b>
<p><b>Benchmark:</b>  <b>1. Distinguishes among various visual art forms.</b>                      1. describes qualities among different forms of art works.                      2. compares and contrasts characteristics of visual art works.                      3. examines two-dimensional and three-dimensional art works addressing the same subject.</p>	<p><b>Benchmark:</b>  <b>1. Identifies unique qualities among different visual art forms.</b>                      1. interprets the qualities of visual art works for comparison.                      2. explains the differences between a reproduction and an original work of art.                      3. using different media, creates two works of art that express the same creative intent.                      4. compares two-dimensional verses three-dimensional art works.</p>	<p><b>Benchmark:</b>  <b>1. Combines various visual art forms to describe and create art.</b>                      1. analyzes and describes the qualities among different visual art works.                      2. creates art that incorporates two different visual art forms.                      3. compares inter-relationships between human behavior, the environment, and materials used to create art.</p>	<p><b>Benchmark:</b>  <b>1. Integrates unique qualities among different visual art forms.</b>                      1. uses appropriate vocabulary to debate the merits of different visual art forms.                      2. creates art works that incorporate elements beyond the formal elements of art and principles of design.                      3. incorporates visual information from several works of art about the same subject matter to create personal art work.</p>	<p><b>Benchmark:</b>  <b>1. Applies, interprets, and evaluates the effective use of the creative processes, media, and techniques of the visual arts.</b>                      Indicators:                      1. synthesizes the creative processes, media, and techniques of the visual arts.                      2. analyzes the appropriateness of processes, media, and techniques of the visual arts.</p>
<p><b>Benchmark:</b>  <b>2. Identifies and describes similarities and differences among the visual and performing arts.</b>                      Indicators:                      1. describes similar and divergent concepts among the visual and performing arts.                      2. explains how dancers, musicians,</p>	<p><b>Benchmark:</b>  <b>2. Compares and contrasts similar concepts among the visual and performing arts.</b>                      Indicators:                      1. explains relationships among the structural similarities found in the visual and performing arts.                      2. analyzes how the same subject matter is</p>	<p><b>Benchmark:</b>  <b>2. Makes connections among works in the visual and performing arts.</b>                      Indicators:                      1. compares and contrasts characteristics among visual and performing arts.                      2. analyzes the same concept across the visual and performing</p>	<p><b>Benchmark:</b>  <b>2. Synthesizes the concepts, media, technologies, and processes of the visual and performing arts.</b>                      Indicators:                      1. compares and contrasts elements and principles of visual art with similar elements and principles used in</p>	<p><b>Benchmark:</b>  <b>2. Synthesizes qualities of the visual and performing arts to create art.</b>                      Indicators:                      1. interprets and evaluates the effective use of the creative processes, principles, and techniques of the visual and performing arts.                      2. investigates and</p>

<p>and actors/actresses are artists.</p> <p><b>Benchmark:</b>  <b>3. Identifies connections between the visual arts and non-art disciplines.</b></p> <p>Indicators:</p> <ol style="list-style-type: none"> <li>1. identifies artistic concepts within non-art disciplines.</li> <li>2. creates art works that incorporate cross-curricular concepts.</li> </ol> <p><b>Benchmark:</b>  <b>4. Explains how art contributes to the social aspects of everyday culture.</b></p> <p>Indicators:</p> <ol style="list-style-type: none"> <li>1. identifies everyday objects created by artists.</li> <li>2. identifies art in everyday life.</li> <li>3. lists careers that are</li> </ol>	<p>communicated in the visual vs. performing arts.</p> <p><b>Benchmark:</b>  <b>3. Demonstrates ways in which art concepts are interrelated with non-art disciplines.</b></p> <p>Indicators:</p> <ol style="list-style-type: none"> <li>1. identifies ways that creating art uses a variety of skills needed in non-art subjects.</li> <li>2. creates works of art that implement and extend knowledge of science, mathematics, social studies, and language arts.</li> </ol> <p><b>Benchmark:</b>  <b>4. Relates the role of artists to daily life.</b></p> <p>Indicators:</p> <ol style="list-style-type: none"> <li>1. compares the interrelationships between human behavior, the environment, and its materials.</li> <li>2. explains how art influences everyday life.</li> </ol>	<p>arts.</p> <ol style="list-style-type: none"> <li>3. creates works of art that incorporate knowledge of the performing arts.</li> </ol> <p><b>Benchmark:</b>  <b>3. Investigates associations between visual art and non-art disciplines.</b></p> <p>Indicators:</p> <ol style="list-style-type: none"> <li>1. discusses associations between techniques, media, and processes used in art with similar ones used in non-art disciplines.</li> <li>2. describes ways that the arts and non-art disciplines affect each other.</li> <li>3. applies concepts from non-art disciplines to creating art.</li> </ol> <p><b>Benchmark:</b>  <b>4. Recognizes the education and training required for visual art careers.</b></p> <p>Indicators:</p> <ol style="list-style-type: none"> <li>1. analyzes how creating art uses a variety of life skills and provides life-long learning.</li> <li>2. acknowledges the value of artistic</li> </ol>	<p>music, drama, and dance.</p> <ol style="list-style-type: none"> <li>2. synthesizes knowledge of performing arts while creating visual art work.</li> </ol> <p><b>Benchmark:</b>  <b>3. Produces works of visual art that incorporate concepts from non-art disciplines.</b></p> <p>Indicators:</p> <ol style="list-style-type: none"> <li>1. researches ways that the arts and non-art disciplines affect each other.</li> <li>2. produces works of visual art that incorporate non-art concepts.</li> </ol> <p><b>Benchmark:</b>  <b>4. Explains how arts learning helps develop skills, knowledge, and attitudes used in various careers and higher education.</b></p> <p>Indicators:</p> <ol style="list-style-type: none"> <li>1. identifies the skills gained through the arts that are necessary for</li> </ol>	<p>evaluates various characteristics of the visual and performing arts in the process of creating.</p> <p><b>Benchmark:</b>  <b>3. Translates concepts used in non-art disciplines into visual art forms.</b></p> <p>Indicators:</p> <ol style="list-style-type: none"> <li>1. researches ways social issues have influenced the visual arts and applies conclusions to production.</li> <li>2. analyzes and describes how non-art disciplines and the visual and performing arts can influence each other.</li> </ol> <p><b>Benchmark:</b>  <b>4. Evaluates skills and attitudes gained from the visual arts that enhance the quality of life.</b></p> <p>Indicators:</p> <ol style="list-style-type: none"> <li>1. evaluates the role and value of art in every day life.</li> <li>2. evaluates the skills gained through the arts</li> </ol>
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available to artists.	3. participates in community-based art experiences as an artist or observer.	<p>choices in everyday life.</p> <p>3. plans and participates in community-based art experiences as an artist or observer.</p> <p>4. makes informed artistic choices.</p>	<p>everyday life.</p> <p>2. makes informed artistic choices as consumers.</p> <p>3. articulates the value of artistic choices throughout life.</p>	<p>that contribute to success in the work force.</p> <p>3. researches and makes informed artistic choices as producers and consumers.</p> <p>4. sets goals for life-long involvement in the arts.</p>
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# Appendix I

## Bloom's Taxonomy Verbs for Learning

Knowledge	Comprehension	Application	Analysis	Synthesis	Evaluation
					judge
				compose	appraise
			analyze	plan	rate
		translate	compare	design	value
		interpret	diagram	propose	revise
	restate	apply	experiment	arrange	estimate
	describe	employ	differentiate	assemble	assess
	recognize	use	test	prepare	select
define	explain	dramatize	inspect	collect	critique
memorize	tell	demonstrate	question	create	editorialize
repeat	express	practice	relate	set up	decide
list	identify	illustrate	examine	organize	evaluate
recall	locate	operate	distinguish between	hypothesize	verify
name	report	sketch	calculate	combine	grade
observe	review	select	classify	invent	choose
sort	paraphrase	sequence	dissect	infer	pro/con
cluster	cite	test-out/solve	contrast	estimate	compare
		organize	deduct	produce	convince
		frame	investigate	forecast	argue
		manipulate	categorize	formulate	justify
		how to	separate	emulate	persuade
		show	survey	speculate	prioritize
		make	arrange	make	rank
		teach		imagine	recommend
		photograph		compare	predict
		record		generalize	discuss
					debate

## Bloom's Taxonomy

6 Evaluation	appraise, choose, compare, conclude, decide, defend, evaluate, give opinion, judge, justify, prioritize, rank, rate, select, support, value
5 Synthesis	change, combine, compose, construct, create, design, find an unusual way, formulate, generate, invent, originate, plan, predict, pretend, produce, rearrange, reconstruct, reorganize, revise, suggest, suppose, visualize, write
4 Analysis	analyze, categorize, classify, compare, contrast, debate, deduct, determine the facts, diagnose, diagram, differentiate, dissect, distinguish, examine, infer, specify
3 Application	apply, compute, conclude, construct, demonstrate, determine, draw, find out, give an example, illustrate, make, operate, show, solve, state a rule or principle, use
2 Comprehension	convert, describe, explain, interpret, paraphrase, put in order, restate, retell in own words, rewrite, summarize, trace, translate
1 Knowledge	define, fill in the blanks, identify, label, list, locate, match, memorize, name, recall, spell, state, tell, underline

## Reading and Writing Styles

<b>Narrative Text Reading/Writing for the Story</b>	<b>Expository Text Reading/Writing for Information</b>
<p style="text-align: center;">Narrative text:</p> <p>Is often fiction in which the values are used to describe and/or to explain human behavior. It involves a setting and a character or characters who are involved in one or more conflicts, such as interpersonal, internal, or with society. The theme may be directly stated or implied. The piece makes sense when read from beginning to end.</p> <p><u>Narrative Characteristics:</u></p> <ul style="list-style-type: none"> <li>• Tells a story</li> <li>• Contains well-developed characters</li> <li>• Contains a setting describing where and when the story takes place</li> <li>• Contains a carefully fashioned plot with a problem and resolution</li> <li>• Contains a theme that explains the meaning of the story</li> <li>• Contains vocabulary used to enrich understanding of the story</li> <li>• May be written in first, second, or third person</li> </ul> <p><u>Traditional Narrative Structure:</u>            Beginning – contains a setting, characters, and problem(s), conflict(s) initiated events.            Middle – turning points, crisis, rising action, climax, subplot, parallel episodes.            End – resolution, falling action, ending.</p> <p><u>Narrative Text Types Include:</u>            Biographies (depending on text structure), dramas, diaries, excerpts from novels, fables, fantasies, folk tales, historical fictions, legends, mysteries, science fiction, short stories, sitcoms, tall tales, and others.</p>	<p style="text-align: center;">Expository Text:</p> <p>Is non-fiction in which the author seeks to explain or inform. The information can be verified as true. Common structures within expository texts include description, comparison/contrast, cause/effect, problem/solution, sequence, or a combination of such structures.</p> <p><u>Expository Characteristics:</u></p> <ul style="list-style-type: none"> <li>• To inform, explain, describe, enumerate, discuss, compare and contrast, and problem-solve</li> <li>• Subject oriented; is focused on a specific topic</li> <li>• Multiple organizational patterns, such as context clues or text features</li> <li>• Difficult to predict based on content</li> <li>• Various text patterns are signaled by different headings, sub-headings, and signal words</li> <li>• Contains facts and information using clear and precise dialogue</li> </ul> <p><u>Expository Structure:</u>            Includes definition, description, process (collection, time ordered, or listing), classification, comparison, analysis, and persuasion.</p> <p><u>Expository Text Types Include:</u>            ABC books, autobiographies, biographies, essays, book reports, brochures, cartoons, catalogs, comics, complaints, definitions, government reports, graphs and charts, interviews, invitations, journals, lists, memoirs (depending on purpose and text structure), newspaper/magazine articles, recounts of an event, research papers, speeches, and others.</p>

<p align="center"><b>Technical Text</b> <b>Reading/Writing to Reach an End</b></p>	<p align="center"><b>Persuasive Text</b> <b>Reading/Writing to Consider an Action</b></p>
<p align="center">Technical Text:</p> <p>Is non-fiction in which the author gives information to the reader that may be used to perform a task, including planning and decision making. The material may include explicit steps to follow or the steps may be implied in a graphic.</p> <p><u>Technical Characteristics:</u></p> <ul style="list-style-type: none"> <li>• Sentences are commonly shortened or fragmented</li> <li>• Numbered or bulleted lists are commonly used</li> <li>• Employs dictionary meanings of words</li> <li>• Focuses on an identified topic</li> <li>• Is organized in a logical and orderly way</li> <li>• Hierarchical organization in which information may be accessed at random</li> <li>• Domain specific terminology</li> <li>• Avoidance of humor, vague terms, figurative language, and interrogative and imperative sentences</li> <li>• Often employs subordination suggesting cause and effect</li> <li>• There is a balance of white space and text</li> </ul> <p><u>Technical Text Types Include:</u> Brochures, classifications, consumer information, directions, floor plans, forms, graphs, charts, how-to guides, instructions, job preparation manuals, job related materials, maps, menus, questionnaires, recipes, regulations, schedules, school forms, syllabi, transcripts, warranties, and others.</p>	<p align="center">Persuasive text:</p> <p>Is nonfiction in which the author intends to convince the reader to adopt a particular opinion or to perform a certain action.</p> <p><u>Persuasive Characteristics:</u></p> <ul style="list-style-type: none"> <li>• To take an informed stand on an issue using persuasive reasons and elaborating on those reasons</li> <li>• The author considers the state of the reader's emotion, beliefs, desires, or commitments</li> <li>• Attempts to solve a problem by evoking change</li> <li>• Written to convince the reader to adopt the writers point of view</li> <li>• Focuses on a central purpose and sometimes relies on propaganda and sarcasm</li> <li>• Author uses appeal to reason, emotional appeal, and endorsement by an influential figure, such as the bandwagon approach, glittering generalities, testimonials, citing authority, statistics, and other techniques that appeal to reason or emotion</li> </ul> <p><u>Persuasive Text Includes:</u></p> <ul style="list-style-type: none"> <li>• Introduction to the problem</li> <li>• Background to the problem</li> <li>• Proposal to remedy the problem</li> <li>• Argument for the proposal</li> <li>• Refutation of opposing sides</li> <li>• Call to action</li> </ul> <p><u>Text Types Include:</u> Advertisements book reviews, brochures, business letters, charitable campaign appeals, commercials, written debates, editorials, essays, letters to the editor, art critiques, movie critiques, political campaign literature, position papers, posters, single editorials or letters, speeches, and others.</p>

## Taxonomy of Education Objectives Cognitive Domain

Levels	Illustrative Behavior	Selected Action Verbs
6.00 Evaluation	<ul style="list-style-type: none"> <li>Makes judgments based upon evidence of logical accuracy and consistency</li> <li>Able to indicate logical fallacies</li> <li>Makes judgments about the value of a work (art, music, writing) based upon the highest known standards</li> </ul>	appraise      forecast      select assess        grade        weigh choose        interpret compare       judge conclude      justify contrast       rank criticize       rate detect         relate evaluate       score
5.00 Synthesis	<ul style="list-style-type: none"> <li>Gives a well organized speech</li> <li>Write a creative short story, poem, painting, or musical composition</li> <li>Integrates learning into a plan for solving a problem</li> <li>Formulates a new scheme for classifying objects, events, or ideas</li> </ul>	conclude      generate      reorganize compile        organize compose       revise create         tell devise         write design         rewrite plan            summarize modify         reconstruct manage        rearrange categorize     formulate
4.00 Analysis	<ul style="list-style-type: none"> <li>Recognizes unstated assumptions and/or logical fallacies in reasoning</li> <li>Distinguishes between facts and inferences</li> <li>Analyzes the structure of a work (art, music, writing)</li> </ul>	analyze        discriminate    select appraise       distinguish     separate break down    identify        infer categorize     illustrate       test compare       subdivide diagram       point out differentiate   relate
3.00 Application	<ul style="list-style-type: none"> <li>Applies concepts, principle, laws, and/or theories to new situations</li> <li>Solves mathematical problems</li> </ul>	apply          predict         solve change        prepare        trace demonstrate   produce manipulate   relate operate        show
2.00 Comprehension	<ul style="list-style-type: none"> <li>Demonstrates an understanding of facts and principles</li> <li>Demonstrates an understanding of non-literal statements (metaphor, irony, symbolism, and exaggeration)</li> <li>Translates mathematical material into symbolic statements</li> </ul>	compute        paraphrase convert        predict defend         report describe       review discuss        rewrite distinguish    tell estimate       translate explain        give examples extend         locate infer
1.00 Knowledge	<ul style="list-style-type: none"> <li>Knows common terms and facts</li> <li>Knows methods and procedures</li> <li>Knows basic concepts and principles</li> <li>Identifies something seen</li> </ul>	cite            repeat count         reproduce define         select identify       state label          name list match

## Taxonomy of Education Objectives Psychomotor Domain

Levels	Illustrative Behavior	Selected Action Verbs
6.00 Non-Discursive	<ul style="list-style-type: none"> <li>• Able to use gesture and facial expressions</li> <li>• Able to demonstrate rhythmic creative movement</li> <li>• Able to design ones own series of movements in free response activities</li> </ul>	compose create dance express gesture perform skate
5.00 Skilled	<ul style="list-style-type: none"> <li>• Able to perform advanced/complex sports skills, dance skills, and/or manipulative skills</li> </ul>	assemble    dismantle bat            manipulate build        play        serve catch        punt        type clean        saw
4.00 Physical Abilities	<ul style="list-style-type: none"> <li>• Able to display a high degree of endurance</li> <li>• Able to exert strength (tension against resistance)</li> <li>• Able to demonstrate a high degree of flexibility (range of motion in the joints)</li> <li>• Able to demonstrate dexterity and quickness (agility)</li> </ul>	bend exercise manipulate perform run (long distance) swim (long distance) weight lift wrestle change direction
3.00 Perceptual Abilities	<ul style="list-style-type: none"> <li>• Able to distinguish between a circle and a square, between a "b" and a "d"</li> <li>• Able to differentiate between various sounds and their corresponding pitch and intensity</li> <li>• Able to differentiate between varying textures</li> <li>• Able to demonstrate good eye-hand and eye-foot coordination</li> </ul>	categorize    sing catch            throw copy            hit differentiate walk (forward/backward) identify jump perform play point out recite recognize reproduce select
2.00 Basic	<ul style="list-style-type: none"> <li>• Able to do locomotor movements, such as crawling, sliding, walking, running, etc.</li> <li>• Able to non-locomotor movements, such as pushing, pulling, stooping, etc</li> </ul>	If you are working with students who have mastered basic movements, objective need not to be written at this particular level.
1.00 Reflex	<ul style="list-style-type: none"> <li>• Movements are involuntary in nature. They are functional at birth.</li> </ul>	Curriculum developers need not concern themselves with writing objectives for this particular level.

## **Assessments in Art**

Assessment is an integral part of expected learning outcomes. Criteria are expected outcomes and observable evidence of learning. Assessment is part of the instructional process. It is the key to using outcomes or standards in decision-making concerning program evaluation. Assessment must be matched to instruction and curriculum content. Assessment can guide future planning and instruction by giving educators feedback on the overall program. It is a basis for improvement of instruction as well as program evaluation and justification. It is a systematic basis for making inferences about progress and a basis for accountability in schools. Assessment results can be included in QPA (Quality Performance Accreditation). Assessment can provide information on two fundamental questions: How are we doing? How can we do it better?

Meaningful assessment is most feasible at the local levels where assessment of achievement informs the teacher and the learner about the effectiveness of instruction and experiences in relationship to expected learning outcomes. Assessment focuses educators on what is really important for students. A quote from Albert Einstein's office wall states "not everything that counts can be counted and not everything that can be counted counts". Assessment guides us in deciding what counts and how to observe and document it.

### **Characteristics of Good Assessment**

What is good assessment? The word assess comes from the French "assidere" which means "to sit beside". Many publications and organizations have compiled lists of characteristics that describe good assessment. Following is a compilation of some of these lists:

- Achievement standards are defined before assessment is developed.
- The main purposes of assessment should be to improve teaching and learning and to measure students' progress.
- All students of all cultural backgrounds should have equal and unbiased opportunity to learn what is being assessed.
- The tasks to be assessed should be congruent with the standards or outcomes that the students are expected to meet. Tasks should be developmentally appropriate.
- The standards or outcomes students are expected to meet should be addressed by the instruction, including problem solving and process skills.
- Assessment should reflect cognitive complexity.
- Tasks should require higher level thinking skills, represent content quality, and cover a full range of curriculum.
- Assessment must be meaningful to students, which will result in a higher level of motivation for students.
- The results of assessment should be a means of communication in the appropriate context of curricula, class size, outcomes, and pupil expenditures.
- Teachers should be involved in designing and using the assessment system.
- Assessment procedures and results should be understandable and credible to all teachers, students, parents, and the public.
- Assessment systems should be subject to continuous review and improvement.
- Assessment must be cost effective and feasible for implementation: space concerns, equipment, resources, time, cost, student load, etc.
- The key to effective assessment is a match between the task and the intended student outcome.

### **Assessment Grading**

Periodic grading fulfills the following needs:

- helping teachers to reach conclusions about their pupils
- assisting teachers in making plans for the future in general, helping them to appraise the effectiveness of their teaching.

From the point of view of the pupils, reports have the purposes of:



- helping them to realize the progress they have made.
- pointing out where they might improve their work.
- indicating what they might do in the future to make progress.

These points must be kept in mind by the grader:

- The method of reporting must be easily understood by all parents.
- The report should reflect the objectives and practices of the art program.
- The system of reporting should not demand a *disproportionate* amount of clerical work.
- There are a variety of evaluations that are effective without making grades a matter of reward.

### **A Variety of Assessment Formats**

In addition to traditional tests, authors cite a wide variety of assessment formats that can be adapted to most disciplines. Donna Kay Beattie (1990) included the following for consideration: tests, checklists, rating scales, journals, portfolios, questionnaires and inventories, group discussions, critiques, rubrics, teacher interviews, peer, parent, and other interviews, self-evaluation, visual identification, other performances (skits, pantomimes, role playing, debates, game playing, creating puzzles, stories, and problems), and observation.

### **Critical Attributes of Selected Assessment Strategies**

#### **Portfolio**

A portfolio is an accumulate assessment which records a student's development over time. The Northwest Regional Educational Laboratory's (NREL) definition of portfolio states that "a portfolio is a purposeful collection of student work that exhibits to the student (and/or others) the student's efforts, progress, or achievement in a given area(s)". In using portfolios, students are expected to collect, select, reflect, and assess. Portfolios provide educators with a complete profile of the student over a period of time. Portfolios can provide structure for involving students in developing and understanding criteria for good efforts, in taking ownership for the criteria, and in applying the criteria to their own and other students' work.

Judy Arter and Vicki Spandel (1991) compiled a series of questions that need to be considered when designing a portfolio system. Who will design the portfolio system? What is the purpose of the portfolio? What is the relationship between curriculum, instruction, and the portfolio? What work goes into the portfolio? Who will select the work? What criteria will be used for assessing portfolio entries? What types of staff development will be needed for teachers and administrators to develop and implement portfolios? Portfolios may include performance tasks and a variety of other student work samples, along with observations and evaluations from the student and other persons as well as the teacher. Portfolios can vary in content—works in progress, best pieces, required items, optional items, student reflection on their work and their processes, reflections on experiences, etc. Other forms of alternative assessment can be included in a portfolio. What goes in depends on the purpose of the portfolio, which can range from improving a student's self esteem to documenting student achievement, to accountability reporting and program evaluation. Students are usually involved in the selection of work that is included in a portfolio. Teachers and peers may also be involved. This can vary according to grade level and experience of the students. Individual student conferences are important when using portfolios to allow students and teachers to review and reflect upon the meaning found in the contents of the portfolio. It must be determined who owns the portfolio and who will have access to it. Portfolios can have a variety of audiences such as teacher, parents, and administrators. Standardization is an issue.

#### **Rubrics**

Rubrics are sets of criteria that describe levels of performance or understanding. Rubrics provide students with expectations about what will be assessed as well as standards that need to be met. They can be used as a tool to provide students with information about where they are in relation to where they need to be. Use of rubrics increases consistency in the rating of performances, products,

and student understanding. Northwest Regional Educational Laboratory provides a list of criteria for developing a quality rubric.

Rubrics:

- contain categories that cover the important dimensions of problem solving.
- are multi-dimensional to show different aspects of performance.
- have both content and process dimensions.
- can be applied consistently by anyone using it.
- accurately reflect student ability.
- are simple enough to be easily learned and used by the rater.
- reflect results that are easily understood by the teacher.
- are a basis for assigning well defined scores.
- provide clear information on how to integrate the results into instruction.
- provide clear expectations for students.
- are clearly understood by students.
- are based on current research and theory on cognitive functioning.

The following are some guidelines for writing rubrics:

- Determine exactly what learning (student knowledge and behavior) is the goal of the assessment task.
- Write the rubrics in terms of observable behavior.
- Use existing student work as models for the levels of achievements (samples or what has been produced?).
- Focus on the presence of behaviors rather than the absence of behaviors.
- When possible, avoid relying on adverbs and adjectives to define the distinctions between levels of performance.
- Try to identify clear distinctions in behavior.
- Avoid combining many different criteria in the same rubric.
- Write rubrics that evaluate quality of student work, not quantity.
- Avoid duplication of criteria—the same expectation should not be repeated in different rubrics for one task.

When writing a 5 point rubric, first write the specific elements of an acceptable or adequate performance, product, or understanding (level 3). This is the standard that all students are expected to meet. Then write parallel elements for exemplary (level 5) and unacceptable or inadequate (level 1) performance, product, or understanding. Level 0 would be no response. Often there will be no clear-cut “correct” response; rather, there will be degrees of correctness.

### **Performance Tasks**

The Office of Technology Assessment (OTA) of the U.S. Congress (1992) provides a simple, yet insightful definition of performance assessment: testing that requires a student to create an answer or a product that demonstrates his or her knowledge or skills. It is important to note that proponents of “authentic assessment” made distinctions among the various types of performance assessments, preferring those that have meaning and value in themselves to those that are meaningful primarily in an academic context.

### **Characteristics of Performance Tasks**

Performance tasks:

- may be individual and/or collaborative
- are open-ended
- integrate a number of skills and components
- have clear standards and rubrics
- reflect essential concepts and content
- apply appropriate “real-world” learning experiences

- require students to generate rather than choose a response
- are tasks rather than questions
- do not constitute assessment per se
- require critical criteria to evaluate student performances
- focus on the essential context of the curriculum, not just a single sub-skill
- allow for some student choice in how to approach or perform them
- require higher order thinking
- are part of the instructional process and show students how to improve
- provide students with multiple chances to perform the task so they can improve
- are a process, not a single test or measurement
- task grades are a means of communication
- with students and parents—letting them know what is expected
- task evaluation should be part of the learning process.

There are many reasons and means to assess. There is more that could be assessed than time to assess it all. Assessment should be imbedded into the instructional process. Assessment should be meaningful and feasible (both time and cost-wise). Assessment should be formulated in line with national, state, and district outcomes. Awareness of a wide range of assessment methods gives teachers a choice.

**ART**  
**Early Childhood through Late Adolescence/Adulthood**  
**PreK-12**

Standard #1 The teacher of art demonstrates a strong scholarly foundation in art education and has a clear conception of how art links students to the broad experiences of life.

Knowledge

1. The teacher understands the history and philosophy of art education.
2. The teacher discerns goals and purposes for art education.
3. The teacher knows current trends and research in art education.
4. The teacher compares and contrasts a variety of approaches and scholarly theories in art education.

Performance

1. The teacher formulates a personal teaching philosophy of art education.
2. The teacher interprets and uses current information to implement appropriate teaching practices for art education.
3. The teacher applies current trends and research in art education to develop curricula and classroom practices.
4. The teacher uses relevant approaches and theories to align art education curricula and practices to the standards, goals, and policies of the state and local district.

Standard #2 The teacher of art demonstrates knowledge, competency and teaching ability in the content of art, including aesthetics, art history, art criticism, and studio performance.

Knowledge

1. The teacher understands aesthetic theories as they relate to the visual arts.
2. The teacher understands methods and approaches to art criticism.
3. The teacher knows art history and understands the cultural and historical contexts surrounding works of art.
4. The teacher understands contemporary art and the art world.
5. The teacher characterizes elements and principles of design.
6. The teacher knows art involves critical thinking, emotion, and skill.
7. The teacher recognizes two- and three-dimensional problems in visual art.
8. The teacher discerns multiple solutions to visual and conceptual problems.
9. The teacher understands the process of visual perception.
10. The teacher demonstrates knowledge of drawing, painting and collage by competently using a variety of media, styles, processes, and techniques.
11. The teacher demonstrates knowledge of printmaking, photography and digital imaging by competently using various processes and techniques.
12. The teacher demonstrates knowledge of clay, metals and fibers and other three dimensional media by competently using traditional and/or creative processes and techniques.
13. The teacher demonstrates knowledge of sculpture by competently using a variety of processes and techniques within carving, casting, modeling and constructing.
14. The teacher knows pedagogy which elicits creative behaviors.

Performance

1. The teacher uses aesthetic theories to help students define art.
2. The teacher leads students in reflecting upon and assessing the merits of individual student work and the work of others.
3. The teacher demonstrates how history, culture, and the arts can influence each other.
4. The teacher uses knowledge of art history to explain the contemporary art world.
5. The teacher uses elements and principles of design to create and discuss effective artworks.

6. The teacher plans lessons which utilize thought, expression and skill.
7. The teacher poses two and three-dimensional problems to students.
8. The teacher solicits multiple solutions to visual and conceptual problems in art.
9. The teacher relates visual perception to the aesthetic experience.
10. The teacher plans lessons and presents studio experiences in drawing, painting and collage.
11. The teacher plans lessons and presents studio experiences in printmaking, photography and digital imaging.
12. The teacher plans lessons and presents studio experiences with clay, metals, fibers and other three dimensional media.
13. The teacher plans lessons and presents studio experiences in carving, casting, modeling and constructing.
14. The teacher applies pedagogy which elicits creative behavior.

Standard #3 The teacher of art creates an environment where individuals, art content and inquiry are held in high regard and where students can actively learn and create.

#### Knowledge

1. The teacher recognizes the effect a classroom's environment and ambiance has upon safety, learning, and creativity.
2. The teacher knows a variety of effective instructional strategies.
3. The teacher understands how the choice of media and processes impacts classroom design and arrangement.
4. The teacher knows the various safety factors to consider when arranging a classroom.
5. The teacher understands the safety measures for using art tools and operating art equipment.
6. The teacher recognizes the health hazards associated with some art materials, such as paint thinners and other potentially toxic substances.

#### Performance

1. The teacher creates a classroom environment and ambiance conducive to learning, creativity, and safety.
2. The teacher uses a variety of effective instructional strategies.
3. The teacher adjusts classroom arrangement to the specific media and processes used in art.
4. The teacher arranges the art classroom according to known safety factors.
5. The teacher implements appropriate safety practices when using art tools and operating equipment.
6. The teacher practices safe measures in storing, handling and ventilating of potentially dangerous substances.

Standard #4 The teacher of art selects and adapts a variety of appropriate resources, materials and technologies in order to design a curriculum which enables students to learn, make, and respond to art.

#### Knowledge

1. The teacher knows media and processes for a variety of age and ability levels.
2. The teacher understands the use of various traditional and emerging instructional materials.
3. The teacher knows human and environmental resources which enhance student learning.
4. The teacher understands curriculum theory and design and its effect on teaching practice.
5. The teacher knows the various career opportunities within the art field, and is knowledgeable of portfolio preparation.
6. The teacher understands the relation of visual art to other art forms.
7. The teacher understands the relation of curriculum design to the goals of art education.
8. The teacher knows the cost and value of materials, equipment, and how to manage a budget.

#### Performance

1. The teacher adapts media and processes to the age and abilities of students.
2. The teacher uses a variety of traditional and emerging instructional materials to augment teaching and enhance learning.
3. The teacher uses human and environmental resources to enhance learning.

4. The teacher implements curriculum theory to design an appropriate sequence of art lessons, art units and art curriculum.
5. The teacher includes portfolio preparation and discussions on art careers.
6. The teacher relates visual art lessons to other forms of art.
7. The teacher uses the goals and philosophy for art education to develop an art curriculum aligned to local, district and state standards and policies.
8. The teacher manages the art budget and keeps accurate records.

Standard #5 The teacher of art demonstrates knowledge of collaborative and promotional strategies for working with colleagues, families and community groups to achieve common goals for enriching the art program, enhancing students' learning and improving schools.

Knowledge

1. The teacher knows collaborative teaching strategies with art colleagues and colleagues from other disciplines.
2. The teacher knows entrepreneurial as well as educational initiatives which contribute to the general purpose of art education.
3. The teacher recognizes the role of families and other community members in shaping the improvement of education as well as the enhancement of the arts.

Performance

1. The teacher collaborates with colleagues to plan and implement initiatives which promote interdisciplinary studies and cooperative learning.
2. The teacher collaborates with families and community members to sponsor initiatives which bring communities and schools closer together.
3. The teacher develops relationships with families and other community members to gain valuable insights into students, their interests, and their ability to learn.

Standard #6 The teacher of art understands the purposes, principles, and design of assessments, as well as the importance of regular monitoring, analysis and evaluation for assessing student and program improvement.

Knowledge

1. The teacher understands various methods for the assessment and evaluation of students and programs.
2. The teacher understands the importance of student self-assessment.
3. The teacher knows the purposes and processes for analyzing and reporting assessment data.

Performance

1. The teacher conducts meaningful and appropriate assessments of programs and student progress to make quality instructional decisions.
2. The teacher creates fair and equitable assessments of works, skills and knowledge central to the content of art.
3. The teacher encourages student self-assessment as a part of teaching and learning.

Standard #7 The teacher of art demonstrates knowledge of professional art organizations, continues professional development, and shows responsibility to the field of art.

Knowledge

1. The teacher knows local, state and national art organizations.
2. The teacher knows of events and professional gatherings related to the arts.
3. The teacher recognizes responsibility for promoting the arts.

Performance

1. The teacher communicates with local, state and national art organizations.
2. The teacher participates in events which contribute to the professional development of self and others.
3. The teacher uses strategies which advocate for the arts.

## **Competitions and Contests**

The following NAEA guidelines should be considered at the elementary level of competition: The National Art Education Association does not endorse any unsupervised contest or competition in art for elementary or secondary schools. It is the position of this Association that the nature and purposes of contests are often incompatible with the goals and objectives of art education, and, therefore, careful consideration and evaluation of each such competition should be made by the individual instructor. Contests and competitions in art are undesirable in the following cases:

- they imply an intrinsic superiority of one student or one work of art over another in the elementary grades. Art education should be directed toward developing the creative potential of a wide spectrum of student capacities.
- they might encourage a standardization of skill and technique by limiting student expression instead of developing diversity of expression.
- they tend to exploit students and teachers by only imposing the interests and objectives of the sponsors at the expense of art and expression. Effective instruction should be based upon the needs, interests, and purposes of learners and teachers.
- they interrupt the planned developmental sequence of instructional experiences that are essential to effective instruction.
- they establish arbitrary standards which may be in conflict with those being developed within the planned instructional program.
- agencies initiating contests for schools have not included art educators in the planning stages.

### **A Sample School Board Policy on Contests for Students**

“Participation in contests is optional with the individual school. While there is no intent to refuse to cooperate with agencies sponsoring worthwhile contests, there is very definitely a desire to keep such cooperation within reasonable bounds. The following statements shall be a guide for determining participation in contests:

- the primary educational aims of the school and the needs and interests of their pupils must be a consideration at all times
- schools shall not be used to promote private or commercial interests
- schools shall not be used for direct sales promotion of individual competitive goods or services
- all materials or activities initiated by private sources shall be judged on grounds of their direct contribution to educational values, factual accuracy, and good taste
- consideration shall be given in all cases to protecting students and teachers against unreasonable added work and responsibilities;
- the administrator of each individual school shall see that specific rules and regulations for all approved contests are cooperatively developed with the sponsor and student organization or club. Such rules and regulations shall be made available to all participants and judges of said contests.”

The following NAEA guidelines should be considered at the secondary level of competition:

1. The art teacher should assume the responsibility of making known to the student involved the specific rules of the art competition and the specific criteria upon which the artwork will be judged.
2. No work which has been directly copied from any published source should ever be entered into a competition unless the student has creatively modified or reinterpreted the original work using the student's own vision or style. Only work that is the unique creation of the individual student can be entered in competitions. Distinguish between blatant copying and inventive incorporation of borrowed motifs for a creative statement.
3. Students should not engage in reproducing other artists' visual images for the purpose of presenting them as their own creative work in competitions.

4. The art teacher should assume the responsibility of making the ethics of art competition known to students and to refuse to approve the entry of student work that carries any doubt as to its authenticity and originality. Keeping this policy in mind will also help avoid copyright infringement problems for the student artist.
5. The art teacher should assume the responsibility for aiding students in understanding that judgment of the work of art in any given contest is not a judgment of the worth of the creator, but only of the work itself in one particular instance.



## Displaying Art

### Using Learning/Artist Statements for Displaying Art Work

When creating a display of visual art, it is important to inform viewers as to the skills, knowledge, and thought processes utilized in the creation of the work. This might also include district or state standards, benchmarks, or objectives. Information such as this communicates that learning has taken place and that the end product was a result of more than just “fun”. This body of information is often called a “learning statement” or “artist statement”. Learning statements are usually created by the teacher and refer to the learning, skills, and knowledge accomplished in the lesson. The artist statement is usually written by the individual artist and explains in first person narrative the thought processes involved in the creation of the work. The learning statement can be created in two different formats. One format is a separate label for each piece of work which identifies the individual artist of the piece to which it is attached or near. The other format is a group learning statement that is displayed near a group of work and is on a larger scale. These should be mounted on a paper or poster-board or matte-board that allows for an even margin around the edges. This label can then be attached to the wall or display board near the work or be taped on the back and hung from the bottom edge of the work. It could also be created on a larger scale (large font on full piece of paper) that is displayed for a group of individually labeled (with names only) works. Often these larger learning statements can be laminated for future use. Sometimes the learning statement or artist statement might contain a photo of the student, or groups of students working on the product. If using photos, make sure that you have parental permission. Below are examples of learning statements and an artist statement.

#### Artist Statement Individual Learning Statement

##### Regan Siegel

Tomahawk Elementary Grade 5

Media : Oil Pastels

Art Teacher : Mrs. Taylor

“As I drew my *cityscape*, I used warm colors for the buildings that I wanted to look close up, and cool colors for the buildings I wanted to look far away. I used just one vanishing point in this drawing”

##### Regan Siegel

Tomahawk Elementary Grade 5

Media : Oil Pastels

Art Teacher : Mrs. Taylor

Students learned about the rules of **one point perspective**. By establishing an **horizon line** and a vanishing point, they were able to draw **three-dimensional** objects for viewing accurately on a **two-dimensional** piece of paper.

#### Group learning statement displayed near individually labeled art works.

Students in the Intro to Art classes became familiar with the life and work of American artist, **Georgia O’Keeffe**. They examined several of her flower paintings which number over one hundred. Using a small viewfinder, students focused on a section of a photograph of a flower. This created an **abstract** image of colors and shapes. Oil pastels were used to create color with **depth** and **shadow**. This lesson was aligned to the following Kansas Curricular Standards for Visual Arts, which are linked to the National Visual Art Standards.

Integrate visual, spatial, and temporal concepts with content to communicate intended meaning in their artworks.

Intentionally take advantage of the qualities and characteristics of art media, techniques, and process to enhance communication of their experiences and ideas.

### Shooting Slides of Student Work

Shooting slides of student work can be easy and painless. You don't have to buy expensive tungsten film (indoor film) that costs about \$10.00 for a roll of 36 slides, and you don't need expensive lights and tungsten bulbs. All you need is the Kansas sun and some outdoor slide film and a decent camera with the right lens. Using the suggestions below, one can cut the cost down as low as 35 cents a slide including the processing.

- Instead of having the students "dupe" their slides, just take as many slides as they need (depending on the needs of the particular show or portfolio) of each piece.
- Buy bulk loaded daylight (200 speed) slide film. It is good for overcast or bright days. It is available in canisters so it does not have to be loaded. Free-Style Photo Co. out of LA is one source, but sometimes local photo companies will match the price. Image Works in Lawrence does this. The bulk film is usually sold in 25 roll packages.
- Shoot in *shaded* areas that are adjacent to lots of light. Overcast days are wonderful to shoot oils and pencil drawings since you have to deal with the glare on the surface if you shoot in the direct sunlight.
- For 3-D pieces, simply put on a bench and use black and/or white cloth or colored paper as a backdrop.
- The most important thing is the lens used on your 35 mm camera. A **macro lens** works best; can take photos of small jewelry to very large canvases. With the 200 speed film, you can handhold your camera and avoid all the time it takes to set a tripod up. A telephoto lens will work but is heavy and can blur your shots.
- With a normal 55 mm lens, you cannot get closer than about 2 feet from the work which limits the visual impact of taking jewelry and small drawings. But if this is what you have, then just try to fill the viewfinder with the art. You will not be able to come closer to the work than about 2 feet to insure the focus.
- With the macro lens and 200 speed film, shutter speed is usually set at a 60th of a second with the corresponding f-stop

## Museums

Museum experiences should be an important part of all art programs. Space does not allow for publishing the name and locations of all museums in the state. In addition to your area yellow pages, a source is The Official Museum Directory from the American Association of Museums, which may be owned by a local university or community museum or public library. Another valuable resource is The Field Trip Handbook: A Guide to Visiting Museums by Genean Stic.

### Tips for using Museums

#### I. Before the field trip

##### Advance Arrangements

Find out what the museum education department has to offer, such as docents, planned tours, outreach programs art vans, buses, suitcases, and traveling exhibits, special galleries for children, admission charge.

Plan ahead. Make reservations early whether you plan to use a docent or not. Tell the tour coordinator your objectives for the visit. Provide information about your group.

Visit the museum ahead of time, especially if you plan to conduct the tour yourself.

For teacher-directed tours, develop a student worksheet, game, or other learning activity to be used during the visit.

##### Student Preparation

Compose and send home necessary parent permission slips. Provide information to students related to works they will see via slides, video tape recordings (VTR), etc.

Explain the purposes of a museum. Discuss roles of staff members of a museum, i.e., director, curator, security guard, etc. Obtain such information from the museum if needed. Create nametags for students to wear to help the docents personalize their interactions. Discuss museum manners and discipline policy, such as not touching art work.

#### II. After the field trip

Follow the visit with discussions reviewing major points, have students experiment with a particular medium they saw, and find out about their interest or write a poetic reflection or journal reflection. Provide feedback to the museum. Conduct a trip assessment.

## Needs of Special Students

There are several laws affecting art teachers who work with all students. These laws include: The Individuals with Disabilities Education Act of 1997 (IDEA '97), Section 504 of the Federal Rehabilitation Act, and the Elementary and Secondary Schools Act, 2002. IDEA '97 guarantees an "education in the least restrictive environment" to all students with disabilities. Section 504 states that no student shall be excluded from participation in school activities on the basis of his or her disability. The purpose of this act was to assure that all students with disabilities have a free, appropriate public education and receive related services designed to meet his or her unique needs as determined by the IEP team. This means that students with disabilities must be educated to the fullest extent possible in the same manner as their peers. While there is a need to be informed about the students' learning needs, we should not limit the student's participation on that basis. The more a teacher understands about the learning of all students, the more the teacher will be able to meet the students' individual needs. Most art teachers are not expected to have an extensive background in special education; however, the students, special education teachers, parents, para-educators, and peers are an excellent resource. When appropriate, students with disabilities may need adapted equipment and materials to complete the assigned work and to participate in classroom activities. Frequently these adaptations are easy-to-construct devices made from ordinary materials, such as Velcro wristbands or clothespins, chalk, crayon, or pencil holders. Simple adaptations allow students the freedom to participate in the same activities as their peers. Students with disabilities must be allowed to express their own thoughts in their work. The environment in which the student deals with art must also be examined. The removal of barriers in making art activities more physically accessible is an important concern for teachers. Special education teachers and art teachers must work together and use the knowledge of both to meet the needs of all students. Cooperation between both of these educators would lead to the best possible program for each student. The teacher should be aware of the potential that artistic expression may have in the over-all education of students with disabilities. The art teacher should ask the following questions:

- Have you attended the student's IEP team meeting?
- Have you had the opportunity to collaborate with the special education teacher?
- Does the student have a behavior intervention plan?
- What accommodations does the student receive in instruction in other classes?
- Will there be special education support when this student is in the art class? Para-educator?
- Special education teacher? Peer support?
- Does the student have a medical plan? (asthma, allergies, taking medications, etc.)

## Adaptive Strategies for the Visual Arts

from: [Access to the Arts](#), p. 69-70, Accessible Arts, Inc., 100 State Avenue, Kansas City, KS 66102 913-281-1133.

When working with both students with special needs and regular education students, one must look at the media's functional requirements and the student's functional abilities. When working with students with special needs, it is very important to understand the functional abilities and limitations of each student. The teacher must determine requirements of the art experience and make suitable adjustments to allow the student to participate fully and to succeed.

- appropriate positive reinforcement
- assemble individually created parts into a collaborative work
- attach cords to keep from falling
- auditory cues
- avoid secluded work areas
- cart to transport materials
- color coding
- create mood through environmental changes, lighting, background sound
- demonstrate activities
- electric scissors

- enlarge diameter of brush point and pencil handles
- face-to-face communication
- fasten paper to work surface
- feel the process in action
- give one direction at a time allowing student to complete each step
- gloves or straps with Velcro and Velcro on tools for gripping
- support the student's hand to facilitate the required motions
- provide an orderly, organized work surface
- participate as a member of a group of students
- position using table top easel
- provide protective gear (such as wearing visors and hardhats) for hazardous processes
- provide a quiet place where students can work away from others
- raise table height or redesign easels to accommodate wheelchairs
- repeat activities regularly
- sensory experiences
- sign language
- simplify instruction
- store hazardous materials securely
- tactile cues
- visual cues
- work surfaces with raised edges
- variety of projects from which to select

### **Adapting Curriculum for Limited English Speaking Students**

Resource: Eubanks, Paula. Art specialists adapt curriculum for ESOL students. *Art Education*. Reston, VA. 22002

Teachers are increasingly challenged with ways to help create a successful learning environment for populations of students whose native language is not English. These students are challenged as well by having to learn a new language while understanding the parameters of living in a new and different culture. In an article published in the March 2002 *Art Education* magazine (p. 41), author Paula Eubanks outlines several important instructional strategies:

- use cooperative learning tasks that foster functional communications
- use informal, family-like settings in which the teacher works with small groups rather than focusing on large group instruction
- include in the curriculum the work of artists from the cultures of your students
- help all students think critically through aesthetic and art criticism
- use a variety of strategies including:
  - visual cues
  - peer tutoring
  - student's native language
  - cooperative learning projects
  - simplify tasks by breaking them down into steps

## **A Safe Work Environment**

The responsibility for providing a safe work environment is shared by teachers, staff, principals, administration, and school board. The teacher must control many physical and human nature conditions to avoid student injury in the art room. Student behavior will be affected by direct safety education and teaching example. Promoting early safety habits will encourage students to accept the responsibility for accident prevention.

A school district can be charged with the wrongful acts of its employees. School authorities will generally recognize the teacher as negligent in most accident cases if proper safety is not followed. It is the teacher's obligation to recognize and eliminate factors that may contribute to the cause of accidents. Safety is of constant concern in the art room. Rate safety in your art room by using the following safety checklist. Rate each item as S-for satisfactory; U-for unsatisfactory (needs immediate attention); NA for not applicable.

### **Safety checklist**

Accident preventing conditions:

- protective guards on all machines
- appropriate table surfaces for tasks, such as cutting, painting, heat resistance, etc.
- approved safety storage cabinet for flammable materials
- appropriate ventilation for specific activities
- adequate lighting for all visual arts activities
- immediate access to running water
- food and drink prohibited from working areas
- access to emergency equipment, such as fire extinguisher; eyewash stations, etc.
- access to protective equipment, such as goggles, masks, gloves, etc.

Teacher precautions:

- provide written reports of defective machinery or hazardous conditions (submit to the school principal, keep a copy)
- keep hazardous tools and equipment covered or locked when not in use
- post rules above or near tools and machines
- establish safety zones
- plan and maintain a safe and orderly arrangement of tools and machines
- keep aisles and exits clear
- keep fire extinguisher on the wall
- label all materials
- keep flammable materials in an authorized storage room
- keep a continuous check on the safe use of gas
- be aware of special student considerations: allergies, epilepsy, fainting, pregnancy
- minimize skin contact, inhalation, and ingestion of hazardous materials/ chemicals, gas fumes, dust from dyes, pigments, and glazes, etc.

### **Promoting a safe work environment**

- demonstrate the correct use of tools and machines
- give safety tests before permitting students to use tools and machines and keep most current tests on file
- demonstrate how and when to use personal safety equipment: goggles, masks, gloves, etc.
- provide students with safety information; use graphic aids or bulletin boards to emphasize safety
- know and practice how to use an emergency alarm

Student responsibility:

- properly use tools, equipment, and supplies

- act in a manner conducive to the safety of self and others
- notify the teacher immediately in case of injury
- recognize the danger of horseplay and inattentiveness
- keep floor and work areas clear of litter, paint, and water
- wear face masks, goggles, ear plugs, or gloves for protection if the situation requires

Contaminated waste disposals:

- district designated biohazard waste disposal container for contaminated items
- gloves for coming in contact with blood and bodily fluids
- district designated biohazard waste containers for disposal of contaminated tools. A fresh 10% bleach solution may be used to sterilize in lieu of disposal.
- instructor immunization for hepatitis

### **Material selection**

The teacher has the legal responsibility to select safe art materials and tools. Products that contain a hazardous label are specifically prohibited for K-6 purchase by Federal law. Malpractice, civil, or professional liability claims could result from the teacher's failure to comply. Look for products that are certified with the Art and Craft Materials Institute and Ceramic Manufacturers seals.

## **Stages of Artistic Development**

How do children grow artistically? In Children and the Arts, Hargreaves (1989) defines artistic development as involving both behavior and skill in an art form such as the visual arts. Many philosophers, psychologists, and educators have described children's graphic development in general stages that are explained through cognitive approaches, although others have considered aesthetic development as a basis. Why should teachers know about children's artistic development? As in other areas of their lives, children's artistic development can be recognized and useful to teachers. As a record of their intellectual, emotional, and social growth, children's artwork allows teachers opportunities to learn about their students' lives, interests, and needs. Their artwork also offers insights into how they think and if they understand. In order to plan developmentally appropriate art lessons, this knowledge is crucial. In order to guide our students, a general understanding of their graphic development is essential. In Emile (1761), Jean-Jacques Rousseau recognized that children's mark making began simply and became more complex over time. He suggested teachers provide experientially based activities and work along with students to guide this artistic development. Others have declared that the connections between making marks and concept building could be termed "visible" thinking or problem solving in action. It is the child's growing ability to organize ideas and to use the nonverbal processes of manipulating, sorting, constructing, integrating symbols, and appreciating other points of view that are the basis for acquiring cognitive skills. A general outline of artistic development begins with tool use and discovery of materials. Through these explorations the artistic product is then recognized as having meaning which leads to symbolic development. After considerable practice and use of their symbols to communicate, children confront the expectations of their culture. In America, this leads to a concern for learning visual rule systems in order to depict objects and events realistically. When these rules are mastered, artistic intent becomes the issue for adolescents. The following brief descriptions of these developmental stages should be supplemented by several authors. Their articles, books, and charts are listed in the Resources. Age ranges are offered with these stages as suggestions only. Individuals may progress rapidly at times and whole groups may seem to stop at a plateau. As in other areas of learning, these spurts and calm periods allow for variety and depth in instructional options. Observing your own class' behaviors and products will help in determining your lessons.

### **Scribbling: 2-4 Years**

In the broader arena of communication development through the senses, artistic development is often compared with parallel development in spoken language. Both of these developing systems are often dismissed as "just" scribbling or "just" babbling. However, this beginning tool use leads to behavior and later skills that enable children to learn other communication systems such as letters and numbers. In the case of scribbling, control of the tool allows marks made as a result of physical movement to be noticed and practiced. Dots are dragged to form lines which are repeated, then change direction and are enclosed to form shapes. Kellogg (1970) researched approximately one million drawings of preschool children to look for patterns in their scribbles. She described 20 kinds of marks and 17 placement patterns that are the basis for our organizational knowledge. This artistic development empowers children to influence and control their environment. Once the connection is made between a mark and a meaning through naming and play, then dots, lines and shapes become the basis for our graphic communication in drawing, writing, and using numbers as symbols. Children of this age need a variety of safe materials (non-toxic crayons, play-dough, paints, large size paper) to explore through their tactile, kinesthetic, and visual senses during this phase. A child-friendly, safe environment will support such exploration. A designated place and time to practice these foundation skills are also important. Encouragement and interest from adults will assist their efforts to recognize and use their developing symbolic skills.

### **Symbolic Stages 4-8 Years**

These stages may be labeled as Pre-schematic/Pre-representational and Schematic or Representational. The earlier stage begins the search for symbols to represent thoughts through combination of shapes, lines and dots. Shapes with dots as facial features become a human figure if vertical lines are attached (tadpole man) or an animal if arranged horizontally. These symbols become



increasingly differentiated and detailed as the child is discovering her or his need to communicate. A rectangle with an arched line becomes a handbag to be “picked up” or wavy lines become roads with racing objects and noises. These symbols are generalized in category (i.e., representing all dogs) and often change in composition daily. Symbols are presented floating above the edge of the paper as baseline or radiating from a central object. Colors are usually selected on the basis of preference. As the child gains control and finds it necessary to communicate stories more clearly, symbols will become fixed as schema. In the Schematic stage children repeat their geometric shapes as more specific symbols. Figures are still frontal, but heads might include profiles. Color relates to individual specifics and to cultural conventions such as a blue sky, a yellow sun, and green grass. Clarity of symbols is important to present the interrelationships demanded of the narrative. The organization or space also shows the child’s knowledge of gravity with objects perpendicular to any baseline and the consideration of multiple views to show inside and outside details. Often all the space will be filled with schema used in a variety of ways, but each schema will have its own separate space. For emphasis, exaggeration of people, actions, or objects is used. Many researchers have examined the problem solving activities that children of this age develop to show what they know during this phase of graphic development. Their artwork is often useful in assessing this knowledge. However, with graphic symbols it becomes more frustrating as the child’s expectations of realistic images does not keep up with his or her skill development.

### **Realism 8-12 Years**

Children want to know the right “rules” in all phases of their educational development during this state. In graphic development, much of their schematic solutions are perceived as unsatisfactory. Figures are less geometric, but emphasize differences between girls and boys. They often appear still with shoulders, muscles, and joints that curve. Three-quarter views are attempted and some shading is tried. Details are added for identification and realism. Depth becomes important as objects overlap or are inferred. The plane and horizon appear while the baseline disappears. Color is used to enhance the forms.

### **Adolescent Art 13-18 Years**

Adolescents are changing physically, emotionally, socially, and intellectually. They are often concerned with their ability to express personal or political views on these changes in artwork. They understand that visual images are powerful ways to convey experience. During this stage their technical skills may need to be continually developed as well as their discussion skills, which allow them to perceive and reflect upon their own and others’ artistic intentions. Figures become proportional, have joints that bend, show volume, and are more naturalistic. Often they are emphasized for expressive purposes. Color is used both actually and abstractly. Space includes visual perspective. Showing the relevance of their participation in art is critical during this stage to their future roles as maker, perceiver, critic, and supporter of the arts. Involving the community of the school, the outside environment, and surrounding community as resources will assist this goal.

### **Summary**

This brief overview has described the artistic stages of development from the beginning mark-making of the preschooler, to the symbolic development needed for communication in primary education, the cultivation of realistic representation during intermediate elementary education, and finally to the consideration of the artist’s intentions in secondary education. Students in any of these stages may show characteristics from different stages in specific art work. These are transitional pieces that can be analyzed to consider the problems presented. Teachers may then challenge students with more complex problems or provide technical information and visual resources as solutions. Exemplary art work from many sources should be offered. Direct experiences such as demonstrations or viewing and discussing real art work are the most beneficial. Secondary sources such as reference sheets, books, or art reproductions (prints, posters, slides) are also helpful. Replicating, rearranging or re-conceptualizing an art work or art style can be an intense learning experience. There are many art education texts and articles with explanations of the stages of artistic development. The selection of resources listed on the

Resources page may assist in further research. During this phase, the knowledge from previous stages is both used and discarded. Children need to be shown several types of solutions to their problems of representing the figure and objects in space. Teachers, peers, and visual resources can assist this process. They need time to practice these options and encouragement. Drawing from observation is recommended by many researchers. Differentiating kinds of graphic systems needed for visualizing a math problem, diagramming a timeline, developing a map, designing a sign, observing and recording a science project, or expressing a feeling is crucial to broadening and continuing all learners' artistic development.

## Technology

Technology development is moving at lightning speed and is quickly outdated. Therefore, the Writers of these standards have chosen to address the different types of technology that are currently available, along with definitions and possible uses within an art room.

- **CD Rom drive-** a drive within the computer or attached to it by box that allows programs stored on CD's to be played on your computer. CDs can be run with a CD or copied to your hard drive and run separately. Within the art room there are many CD Rom programs especially from the major museums that have the entire collection on CD for viewing.
- **CD Rom rewriteable drive-** a drive on the computer that allows you to create your own CD's which could be used to make electronic portfolios.
- **DVD drive/ DVD rewriteable drive-** A drive on a computer that allows images from a DVD to be shown. A DVD has better image quality and sound capabilities.

**Digital Camera-** a camera that takes digital images and allows them to be shown on a computer, copied, and printed from a computer. In the art room digital images can be used to create animations, enhanced photos, and other special effects. Images can also be used to make presentations on artists or create an electronic portfolio of student's work.

**Camcorder-** a camera that allows you to take digital movies. Can be used to create animations, used in Claymation, and to record events within the art room. Some digital cameras have these capabilities.

**Flash memory-** removable card that can hold over 2 megabytes of memory and is used with a digital camera. It is like a floppy disc for the camera used with the computer.

**Scanner-** a flatbed machine that allows you to scan pictures or documents and save them on your computer. Scanners can be used to save images from students or old books for future use.

**VCR** – a machine that allows you to show a tape of a program, artist, or video on your television. A VCR allows you to show videos of artists, art techniques, or recorded programs.

**Zip drive-** can be a detachable drive that allows you to save many things in compacted form thereby clearing your hard drive. Many artists and art teachers have large files of digital images, and these can be stored on a zip drive allowing the computer to work more efficiently.

**PDA-** (like a Palm or IPA) A handheld device that can be used to store images, documents, calendars and addresses. It is a portable computer that allows you to travel and have information on hand and then to sync it with your computer to store. PDAs have advanced and include programs with drawing capabilities.

**Palm camera-** a device that fits on a PDA that allows you to take digital images like a digital camera. It allows you to use a PDA as a camera.

Resource: Gregory, Diane C., Ed. 1997). *New Technologies in Art Education*. Reston: National Art Education Association.

## **Time and Scheduling**

Possibly no subject employs a greater variety of learning activities than art education—lecture, discussion, demonstration, audio-visual programming, field trips, group and independent projects, and the production of art objects in many different media. These impose certain requirements of time. In some media, the technical process requires extended work periods and permits interruption at only certain times. A trip to the museum may be counter-educational if the students must be rushed past the art works without time to contemplate them. Creative self-expression and productive self-management cannot be promoted in periods so brief that lock-step direction is necessary and individual time patterns for imagination, reflection, and experimentation are impossible. If art is to develop from and contribute to the life of learning in the school, flexibility in scheduling is essential, and the regularly scheduled art periods must be long enough to nurture, rather than prevent, the creative process.

### **Basic**

- The regularly scheduled and supplementary time allocated to art education is sufficient to meet the basic quality standards for curriculum.
- Regularly scheduled class periods planned for art production must provide time for instruction, motivation, distribution of materials, production, clean-up, and evaluation.
- In scheduling itinerant teachers, time is allotted for travel between schools or classes and for preparation for the next art experience.
- In scheduling itinerant teachers, time is allotted for travel between schools or classes, and care is taken to avoid scheduling classes in sequence at widely separated locations in the building.
- Flexibility enables classes, small groups, and individuals to engage in art activities when there is special need, interest, or opportunity.
- Field trips and other community-based learning experiences are timed and scheduled as an integral part of the curriculum.
- Art classes meet within the regular school day.
- Art experiences, conducted by a highly qualified and fully certified art specialist, are provided throughout the year for all students in grades K-6, totaling at least 100 minutes weekly, in a flexible time frame (elementary).
- If the classroom teacher has useful instructional aids, these are sent to the art room with the class (elementary).
- Art classes meet as often and as regularly per week throughout the semester or year as other academic subjects, and receive equivalent academic credit (junior high/middle).
- In grades 9 through 12, courses emphasizing studio or art history and criticism are scheduled for at least 200 minutes weekly and receive equivalent academic credit (high school).

### **Elementary**

- Art experiences, conducted by a certified art specialist, are provided throughout the year to all children in grades 2-6, totaling at least 180 minutes weekly, in a flexible time frame.
- In grades K-1, art experiences are provided at least once each day.
- Other than fixed periods in the school day, art experiences arise from timely interests and need for visualization, that is, a spontaneous motivation growing out of regular classroom work or any unusual happening such as a change in weather or some personal group experience.

### **Superior**

- The regularly scheduled and supplementary time allocated to art education is sufficient to meet the superior quality standards for curriculum.
- In addition to regular instruction, time is provided for supplementary independent and individual art experiences in the regular classroom or the art studio.
- Cooperative planning provides in advance or anticipated extraordinary art activities.

- The schedules of art staff assigned for supplementary instruction for classes, groups, and individuals (e.g., gifted students' special interests, projects and interdisciplinary activities) include appropriate allocations of time.
- Specially interested students are able to study in the community library, museums, galleries, or other sites.
- Opportunities for the specially interested and/or talented students are offered and encouraged beyond the regular school day.

**Middle and Senior**

- Modular scheduling provides longer class periods for certain art, studio, and field experiences.
- An art club or special interest class is regularly scheduled.
- At least one visual art course is required at the senior high level.

# Appendix II

## Resources

### Books

(Organized according to standards).

#### Processes - Standard I

Understand and Applying Media, Techniques, and Processes

Brookes, Mona, Drawing With Children, 9110 Sunset Blvd., Los Angeles, CA 90069, J.P.

Tarcher, Inc., 1986

Edwards, Betty, Drawing on the Artist Within, New York, NY, Simon and Schuster, Inc., 1986

Edwards, Betty, Drawing on the Right Side of the Brain, 9110 Sunset Blvd., Los Angeles, CA 90069, J.P. Tarcher, Inc., 1979

Ocvirk, Otto G., and Stinson, Robert E. and Wigg, Philip R., Bone, Robert O. and Cayton, David L., Art Fundamentals Theory and Practice, Madison, Wisconsin, Dubuque, IA, Brown and Benchmark, 1994

Topal, Cathy Weisman, Children and Painting, Worcester, MA, Davis Publications, 1992

Wachowiak, Frank and Clements, Robert D., Emphasis Art: A Qualitative Art Program for Elementary and Middle Schools, Seventh Edition, New York, NY, Addison Wesley Longman, Inc., 2001

#### Organization - Standard 2

Using Knowledge of the Elements of Art and Principles of Design

Bates, Jane, Becoming An Art Teacher, 10 Davis Drive, Belmont, CA 94002-3098 USA,

Wadsworth/Thomson Learning, 2000

#### Communication/Standard 3

Creating Art Works Through a Choice of Subjects, Symbols, and Ideas.

Buser, Thomas, Experiencing Art Around Us, New York, New York, West Publishing Company,

1995 Davis, Gary A., Creativity is Forever, Second Edition, Dubuque, IA, Kendall/Hunt Publishing Company, 1983

Roukes, Nicholas, Art Synectics: Stimulating Creativity in Art, Worcester, MA, Davis Publications, 1984

Roukes, Nicholas, Design Synectics: Stimulating Creativity in Design, Worcester, MA, Davis Publications, 1988

Winter, Roger, On Drawing, San Diego, CA, Collegiate Press, 1999

#### Cultures/Standard 4

Understanding the Visual Arts in Relation to History and Cultures.

Brommer, Gerald F., Discovering Art History, Worcester, MA, Davis Publications, Inc., 1997

Fitzjohn, Sue, Weston, Minda, and Large, Judy, Festivals Together: A Guide to Multicultural Celebration, 1 Lansdown Lane, Stroud, Gloucestershire, United Kingdom GL5 1BJ, Hawthron Press, 1993

London, Peter, Step Outside: Community-Based Art Education, 361 Hanover Street, Portsmouth, NH 03801-3912, Heinemann, 1996

Merrill, Yvonne Y., Hands-On Rocky Mountains and Hands-On Alaska, 2359 East Bryan Ave., Salt Lake City, UT 84108, Kits Publishing, 1996

Schuman, Jo Miles, Art From Many Hands: Multicultural Art Projects, Worcester, MA, Davis Publications, 1981

#### Reflections/Standard 5

Reflecting Upon and Assessing the Characteristics and Merits of Art

Bunchman, Janis and Briggs, Stephanie Bissell, Pictures and Poetry: Activities for Creating, Worcester, MA, Davis Publications, 1994

Stewart, Marilyn G., Thinking Through Aesthetics, Davis Publications, Inc, Worcester, Massachusetts U.S.A., 1997

Beattie, Donna Kay, Assessment in Art Education, Davis Publications, Inc, Worcester, Massachusetts U.S.A., 1997

## **Connections/Standard 6**

Making Connections Between the Visual Arts and Other Disciplines.

- Chancer, Joni and Rester-Zodrow, Gina, Moon Journals: Writing, Art and Inquiry Through Focused Nature Study, 361 Hanover Street, Portsmouth, NH 03801-3912, Heinemann, 1997
- Cornett, Claudia, The Arts as Meaning Makers: Integrating Literature and the Arts Throughout the Curriculum, Upper Saddle River, NJ 07458, Prentice-Hall, Inc., 1999
- Diehn, Gwen, Making Books That Fly, Fold, Wrap, Hide, Pop Up, Twist and Turn, Asheville, NC, Lark Books, 1998
- Hubbard, Ruth and Ernst, Karen ed., New Entries: Learning By Writing and Drawing, 361 Hanover Street, Portsmouth, NH 03801-3912, Heinemann, 1996
- Johnson, Paul, Pictures and Words Together: Children Illustrating and Writing Their Own Books. 361 Hanover Street, Portsmouth, NH 03801-3912, Heinemann, 1997
- Johnson, Paul, A Book of One's Own: Developing Literacy Through Making Books, Second Edition, 361 Hanover Street, Portsmouth, NH 03801-3912, Heinemann, 1998
- NAEA Stokrocki, Mary editor, Interdisciplinary Art education: Building Bridges to Connect Disciplines and Cultures, National Art education Association, 1916 Association Drive, Reston, VA 20191, 2005
- Piazza, Carolyn L., Multiple Forms of Literacy: Teaching Literacy and the Arts, Upper Saddle River, NJ 07458, Prentice-Hall, Inc., 1999
- Stephens, Pamela and Walkup, Nancy, Bridging the Curriculum Through Art, Glenview, IL, Crystal Productions, 2000
- Walkup, Nancy, and Stephens, Pam, Take 5 Art Prints, Interdisciplinary Connections: Art and Language Arts, Interdisciplinary Connections: Art and Mathematics, Interdisciplinary Connections: Art and Science, Interdisciplinary Connections: Art and Social Studies, Glenview, IL, Crystal Productions, 1997-1999

## Resources World Wide Web

Web directories for art information are useful tools since they organize web sites by topic:

ADAM:

<http://www.adam.ac.uk/index.html>

the gateway to art, design, architecture & media information on the Internet.

ISLMC Art Education Page:

<http://falcon.jmu.edu/~ramseyil/arteducation.htm>

ISLMC features information clearinghouse of state-level legislation and policies related to art, links to museums, individual artists, lesson plans, techniques, journals, costumes, art history, etc.

Internet Art Resources:

<http://artresources.com>

Kansas Art Education Association:

[www.kaea.com](http://www.kaea.com)

KAEA is the Kansas state professional organization for art educators. It is affiliated with the National Art Education Association.

Voice of the Shuttle: Art & Art History Page:

<http://vos.ucsb.edu>

Alan Liu's award-winning site offers links to museums, artists, galleries, copyright issues regarding images, theory, clip-art, and more.

World Wide Arts Resources:

<http://www.wwar.com/>

Reproductions of art are frequently accessible through the web either by museums displaying objects in their collections or by commercial sites. Some examples:

Amico: Art Museums Image Consortium:

<http://www.amico.org/>

Corbis:

<http://www.corbis.com>

Corbis (affiliated with Microsoft's Bill Gates) has the largest image collection in the world, with 65 million historical, contemporary, celebrity, news, and fine art images.

Saskia, Ltd:

<http://www.saskia.com>

Other good uses for the Web include finding current information about organizations, instruction in special processes, current exhibition schedules, curriculum materials, or art materials. Some examples:

African Voices

<http://www.mnh.si.edu/africanvoices/>

Explores the diversity, dynamism, and global influence of Africa's peoples and cultures over time in the realms of family, work, community, and the natural environment. It includes historical and contemporary objects from the Smithsonian's collections; commissioned sculptures, textiles, pottery; and audio selections from interviews, literature, proverbs, folk tales, songs, and oral epics.



America at Work/America at Leisure, 1894-1915

<http://memory.loc.gov/ammem/awlhtml/>

Features motion pictures that showcase work, school, and leisure activities in the United States includes films of the U.S. Postal Service from 1903, cattle breeding, fire fighters, ice manufacturing, logging, calisthenics and gymnastic exercises in schools, amusement parks, boxing expositions, football, parades, swimming, and other sporting events.

American Masters: Alfred Stieglitz

[http://www.pbs.org/wnet/americanmasters/database/stieglitz\\_a.html](http://www.pbs.org/wnet/americanmasters/database/stieglitz_a.html)

Presents an essay, timeline, video clips, and interviews examining this photographer, artist, and art impresario. Stieglitz was a powerful force in the arts of the early 20th century and an important interpreter of emerging modern culture. This website is a companion to first full-length film biography of the photographer, "Alfred Stieglitz: The Eloquent Eye".

The American Revolution and Its Era: Maps and Charts of North America and the West Indies, 1750-1789

<http://memory.loc.gov/ammem/gmdhtml/armhtml/armhome.html>

Features more than 2,000 items, many with distinct coloration and annotations. Cartographers can compare multiple editions, states, and impressions of several of the most important maps of the period, follow the development of a particular map from the manuscript sketch to the finished printed version and its foreign derivatives, and examine the cartographic styles and techniques of surveyors and map makers from 7 nations: Great Britain, France, Germany, Spain Holland, Italy, and the United States.

Art Now Gallery Guide:

<http://www.gallery-guide.com>

Current exhibition information for numerous museums and galleries.

ARTSEdge The National Arts and Education Information Network:

<http://artsedge.kennedy-center.org>

ARTSEdge includes many links to curriculum plans, book and software reviews, and ideas for integrating arts education into the K-12 curriculum drawing.

By the People, For the People: Posters from the WPA, 1936-1943

<http://memory.loc.gov/ammem/wpaposters/wpahome.html>

A collection of 900 boldly colored and graphically diverse posters produced as part of FDR's New Deal. These striking silk screens, lithographs, and woodcuts were created to publicize health and safety programs; cultural programs including art exhibitions, theatrical, and musical performances; travel and tourism; educational programs; and community activities.

Cultural Arts Resources for Teachers and Students

<http://www.carts.org/>

Features resources and best practices for combining oral history and community study with dance, theater, music, and visual arts. This site also presents curricular materials from City Lore, an organization that sponsors artist residencies in schools and staff development for teachers in New York and other cities.

Italian Painting of the 16th Century

<http://www.nga.gov/collection/gallery/ita16.htm>

A collection of High Renaissance art. The exhibit looks at the different styles of Raphael, Titian, and other artists and examines how their artwork differed from the next generation of Italian painters.

Kansas Education Resource Center (KERC)

<http://www.kerc-ks.org/>

The Kansas Education Resource Center contains tools for teachers to use in aligning classroom instruction and assessment to Kansas' academic standards.

#### The Miraculous Draught of Fishes

<http://www.nga.gov/feature/artnation/bassano/index.htm>

Examines Jacopo Bassano's 1545 painting and compares it with other works that also depict the New Testament story in which Jesus calls Peter to become a disciple. Bassano's painting was one in a long line of "copies," or variations on a theme, a standard practice in the Renaissance. Here we see that certain elements—garments and figure groupings—were copied from another work but were altered to achieve greater dramatic effect.

#### National Art Education Association (NAEA):

<http://www.naea-reston.org>

#### Raphael and His Circle: Drawings from Windsor Castle

<http://www.nga.gov/exhibitions/raphaelinfo.html>

Raphael developed the principles of composition, types of figure drawing, and systems of workshop collaboration that set the standards for much of the next four centuries.

#### School Tours

<http://www.nga.gov/education/school.htm>

Features 38 paintings and sculptures selected from tours designed for students in Grades Pre K-3 and 4 - 12. Each work is accompanied by an explanation of its significance and is presented alongside other works related to a theme, such as weather, animals, and nature, heroes and heroines, elements of art, the painter, the sculptor, American art, Renaissance art, mythology, and others. Information is provided about scheduling a school tour and about more than 150 teaching resources that the Gallery loans (free) to educational institutions, community groups, and individuals.

#### "Spirit of an Age":

<http://www.nga.gov/exhibitions/spiritinfo.htm>

Provides information about 15 images from one of the most significant presentations of 19<sup>th</sup> Century German painting ever shown in the U.S. The 75 works by 35 artists were on display from the collection of the Alte Nationalgalerie (Old National Gallery), Berlin. (NGA) contains more than sixty drawings by Raphael (1483-1520) and provides an overview of the brief career of one of Western art's greatest painters. He developed the principles of composition, types of figure drawing, and systems of workshop collaboration that set the standards for much of the next four centuries.

#### Virtue and Beauty

<http://www.nga.gov/exhibitions/2001/virtuebeauty/vbintro.htm>

Features nearly a dozen portraits of women in Florence created between 1440 and 1540. These paintings, marble sculptures, medals, and drawings reflect a time when subjects in art expanded to include not only rulers and their consorts but also women of the merchant class.

**Art Museums in Kansas  
Educational Material**

**Martin and Osa Johnson Safari Museum**

111 North Lincoln Avenue  
Chanute KS 66720  
620-431-2730  
[www.Safarimuseum.com](http://www.Safarimuseum.com)  
osajohns@safarimuseum.com  
Contact: Conrad Froehlich

**Coutts Memorial Museum of Arts**

P.O. Box 1  
El Dorado KS 67042  
316-321-1212  
<http://skyways.lib.ks.us/museum/coutts>  
coutts@southwind.net  
Contact: Terry Scott

**Walker Art Collection of the Garnett Public Library**

P.O. Box 385  
125 West 4th Avenue  
Garnett KS 66032  
785-448-3388  
[khmge@terraworld.net](mailto:khmge@terraworld.net)  
Contact: Robert Logan

**Spencer Museum of Art University of Kansas**

Lawrence KS 66045  
785-864-4710  
<http://www.spencerart.ku.edu/>  
spencer@ukans.edu  
Contact: Christina Mitchell

**Carnegie Arts Center**

605 S. 5th Street  
Leavenworth KS 66048  
913-651-0765  
[cacprograms@livenworth.com](mailto:cacprograms@livenworth.com)  
www.leavenwortharts.com  
Contact: Lori Hyde

**Birger Sandzen Memorial Gallery**

P.O. Box 348  
Lindsburg KS 67456  
785-227-2220  
[www.sandzen.org](http://www.sandzen.org)  
finearts@sandzen.org  
Contact: Muriel Gentine

**Marianna Kistler Beach Museum Kansas State University**

701 Beach Lane  
Manhattan KS 66506  
785-532-7718

[www.ksu.edu/bma](http://www.ksu.edu/bma)

klwalk@ksu.edu

Contact: Katherine Walker Schlageck

**McPherson Museum and Arts Foundation**

1130 Euclid  
McPherson KS 67460  
620-241-8464

Contact: Nadine Logbeck

**Kauffman Museum**

**Bethel College**

27th and North Main  
Newton KS 67117  
316-283-1612

asa@bethelks.edu

Contact: Rachel Pannabecker

**Johnson County Community College Gallery Carlson Center, Rm. 105**

12345 College Blvd.  
Overland Park KS 66210  
913-469-4450 or 469-8500 ext. 4221

[www.jccc.net](http://www.jccc.net)

amercier@jccc.net

Contact: Angel Mercier

**The Nelson-Atkins Museum of Art**

4525 Oak  
Kansas City, Missouri 64111  
816-751-1278

teacher services: [abrubaker@nelson-atkins.org](mailto:abrubaker@nelson-atkins.org)

[www.nelson-atkins.org](http://www.nelson-atkins.org)

Contact: Camie Downing

**The Kemper Museum of Contemporary Art**

4420 Warwick Blvd.  
Kansas City, MO 64111  
816-753-5784 FAX 816-753-5806

[www.kemperart.org](http://www.kemperart.org)

[kristy@kemperart.org](mailto:kristy@kemperart.org)

Contact: Kristy Peterson

**Salina Art Center**

P.O. Box 743  
Salina KS 67402  
785-827-1431 or 785-820-8012

<http://www.salinaartcenter.org/>

[wmoshier@artcenter.org](mailto:wmoshier@artcenter.org)

Contact: Wendy Moshier

**Mulvane Art Museum Washburn University**

17th & Jewell

Topeka KS 66621

785-231-1010

[www.washburn.edu/mulvane](http://www.washburn.edu/mulvane)

zzbyoder@washburn.edu

Contact: Brogan Lasly

**Wichita Art Museum**

619 Stackman Drive

Wichita KS 67203

316-268-4921

wisenhuntb@wichitaartmuseum

[www.wichitaartmuseum.org](http://www.wichitaartmuseum.org)

Contact: Andrea Keppers

# Appendix III Lesson Plans

## ART LESSON PLAN Sue Banker

TITLE OF LESSON: **Slab House in Clay**  
LEVEL: Basic  
STANDARD:  
1 Understanding and Applying Media, Techniques, and Processes  
BENCHMARK(S):  
3 The student experiments with various media, techniques, and processes to develop manipulative skills.  
4 The students employs media, techniques, and processes to communicate through works of art.

MEDIA: Clay

FOCUS:

Experience the process involved with producing a clay form.

OBJECTIVES:

1. Students construct the face of a house/building with its various features – windows, doors, chimney, roof.
2. Students create two tactile textures in a clay work.
3. Students, through practice, complete a neatly cut and constructed clay model.

ASSESSMENT:

Checklist

- shape neatly cut and finished
- windows and doors well defined
- chimney and roof completed
- texture added to two areas
- glaze neatly applied

MATERIALS AND RESOURCES:

modeling clay	large plastic bags cut open	rolling sticks/pins	clay tools
water containers	clay	glaze(s)	brushes
paper towels	cut butcher paper – 14” square		

VOCABULARY:

clay	scoring	<i>slab</i>	toothpicks	slip	kiln
addition	firing	subtraction	glaze	wedging	

PROCEDURE:

1. Elementary students at Coronado Elementary practice building clay slab houses using modeling clay.
2. They use their hands to pat out a slab of modeling clay.
3. From this slab, they cut out rectangle or square shapes to use for house/building shapes.
4. Students draw windows, doors, and roof. Art teacher, Sue Banker, stresses the need for double lines to show these parts.
5. Students add a chimney by pressing, pinching, and smoothing the clay.
6. Mrs. Banker covers tables with cut open trash bags or butcher paper.

7. Next, students roll earth clay to  $\frac{1}{4}$  inch or  $\frac{3}{8}$  inch thickness and use a toothpick to mark out a rectangle or square shape for building.
8. They cut out the shape with a clay tool and smooth all edges with wet paper towel or smooth with one finger dipped in water.
9. Students mark out windows and door(s), scoring double lines to show casing. Mrs. Banker encourages them to cut some windows and doors open by gently pulling clay up to show an open door or window.
10. They add chimney by cutting out a small rectangle from a flattened piece of clay. They pinch it into place and smooth the piece.
11. Mrs. Banker encourages students to use minimum amount of water when smoothing all parts.
12. They discuss and explore textures that may be found on buildings. They are encouraged to add drawn textures for roof, chimney, siding of building, and remove beads of clay that form during the process.
13. Mrs. Banker punches 1 to 2 holes in top to hang piece after it is fired and etches the student's name and grade code on back of slab.
14. Slab houses are fired when dry and then glazed with two coats after fired once. They are then refired after glazing. Students are asked to remember to glaze the edges. Watercolors or colored chalk also work well, but need to be sealed with a spray.





# ART LESSON PLAN

Jane Bunnell

TITLE OF LESSON: <b><u>Clay Animals</u></b>
LEVEL: Basic
STANDARD: 1 Understanding and Applying Media, Techniques, and Processes
BENCHMARK(S): 1 The student explores a variety of art media, techniques, and processes. 3 The student experiments with various media, techniques, and processes to develop manipulative skills. 5 The student demonstrates the safe and correct use of simple materials and tools.

MEDIA:  
Clay

FOCUS:  
Students construct a clay animal by modeling (pulling, pinching, squeezing, etc.) using clay animals from other cultures as models.

- OBJECTIVES:
1. Students construct a clay animal sculpture applying knowledge of media, techniques, and processes from various resources.
  2. Students develop skills in manipulating and modeling media.
  3. Students correctly follow procedures when working with clay.

ASSESSMENT:

### Grading Rubric

- 4 Advanced:  
Achieves all lesson objectives thoroughly and completely.  
Includes creativity and significant/accurate detail in work.  
Work is technically correct and neat.
- 3 Satisfactory:  
Achieves 2 of the 3 lesson objectives thoroughly and completely.  
Includes limited creativity and adequate detail in work.  
Work shows some development in technical correctness, but neatness is limited.
- 2 Approaching:  
Achieves 1 of the 3 lesson objectives thoroughly and completely.  
Includes little creativity and limited detail in work.  
Work reveals limited technical accuracy and lacks neatness.
- 1 Beginning:  
Achieves none of the lesson objectives thoroughly and completely.  
Includes no creativity and little detail in work.  
Work lacks technical correctness and neatness.

MATERIALS AND RESOURCES:

popsicle sticks          pointed sticks          forks          spoons  
newspaper for working surface  
exemplars of clay animals, both pictures of sculptures and actual sculptures

VOCABULARY:

manipulate  
culture

clay  
model

modeling

pulling

squeezing

sculpture

PROCEDURE:

1. Students view and discuss a display of exemplars of sculptures of animals in art.
2. Art teacher, Jane Bunnell demonstrates clay techniques and how they are used to construct an animal in clay.
3. Then, students choose and construct an animal from clay. Depending on the type of clay chosen, the animals are dried, fired, and painted.

# ART LESSON PLAN

Sue Banker

<p><b>TITLE OF LESSON:</b> <u>Lines in Color</u></p> <p>LEVEL: Basic</p> <p>STANDARD: 2 Using Knowledge of the Elements of Art and Principles of Design</p> <p>BENCHMARK(S): 3 The student applies key elements and key principles in creating works of art.</p>
--

MEDIA: Pencil, crayon, marker, payons, paint, colored chalk, colored pencils

FOCUS:

Students freely use lines to fill a full sheet of paper, and use pattern and color to design and complete the art work. This lesson was designed to address 1<sup>st</sup> grades working in a very tight, controlled manner of drawing.

OBJECTIVES:

1. Students draw to the size of the paper using free open movements to create the lines.
2. Students utilize lines in variety and width in creating a design.
3. Students incorporate the use of ordered and random patterns inside of thick lines.
4. Students explore a variety of media and techniques in applying color.

ASSESSMENT:

Check list with the following criterion:

- Drawing of lines shows variety in type and width.
- Variety of mediums are utilized.
- Patterns are used in thick lines.
- Colored chalk is applied and “softened” in background.
- Area is cleaned up and materials put away.
- Student is on task and following directions.

MATERIALS AND RESOURCES:

12 x 18” white sulfite paper	paint	hairspray	colored chalk
pencils and erasers	brushes	crayons	
colored pencils	water cups	markers	

VOCABULARY:

line	<i>positive space</i>	under
shape	<i>negative space</i>	over
color	ordered and random pattern	

PROCEDURE:

1. Students at Coronado Elementary discuss the variety and width of lines and the use of lines and shapes in creating patterns.
2. Art teacher, Sue Banker, asks the students questions like the following:
  - How can we describe a line?
  - What do you know about line?
  - How does this line (drawn out on overhead or chalkboard) make you feel?
3. They discuss negative and positive space.

4. Mrs. Banker demonstrates how to draw a line across the paper from an edge of the paper off a different edge of the paper. She flows the line, then doubles the line to create width in that line.
5. She demonstrates drawing many lines in this manner. No line starts and stops off the same edge of the paper.
6. Students practice the same process. All their lines show different widths and variety, with simple patterns drawn within the thicker lines.
7. Students draw five to seven lines with no lines running across another. The first line is the top line and all other lines are under the first line.
8. Students use one media to apply color within a line.
9. The background is filled lightly with one color of colored chalk and rubbed with rolled paper towel to soften the color. This adds emphasis to the lines.
10. Students work together to clean up.
11. Finally, the works are sprayed with hairspray to "fix" the colored chalk.



## ART LESSON PLAN

### Kris Bohanan

TITLE OF LESSON: <b><u>Bug Roller Coaster</u></b>
LEVEL: Basic
STANDARD: 2 Using Knowledge of the Elements of Art and Principles of Design
BENCHMARK(S): 1 The student recognizes key elements and key principles used in works of art. 3 The students applies key elements and key principles in creating works of art.

#### MEDIA:

Paper sculpture

#### FOCUS:

Through this lesson, students will study the concept of continuous line by creating a roller coaster using paper strips and create a bug to ride the roller coaster. They will use line as the main element of art. They will use scissors safely and skillfully. The correct way to apply glue will be taught.

#### OBJECTIVES:

1. Students use continuous line by manipulation.
2. Students develop fine motor skills by using scissors and handling glue.
3. Students reinforce their understanding of the concepts of over, under, above, below, around, beside, and through while applying them to these activities.
4. Students explore the differences between 2-dimensional and 3-dimensional art.

#### ASSESSMENT: Checklist

uses continuous line  
recognizes and applies the following over, under, above, below, around, beside, and through  
explains the differences between 2-dimensional and 3-dimensional art  
insect is neatly created and placed appropriately  
uses scissors safely and glue as instructed

#### MATERIALS AND RESOURCES:

pictures of roller coasters at fairs or carnivals    1" strips of construction paper  
glue or paste    paper towels    scraps of construction paper  
12" x 18" paper onto which to glue their work.

#### VOCABULARY:

over                    under                    around                    through                    beside  
2-dimensional    3-dimensional    continuous line

#### PROCEDURE:

1. This is a good project to do when the fair or carnival comes to town.
2. Art teacher Kris Bohanan begins by asking her kindergartens at Haven Elementary to relate their experiences at a county or state fair or carnival.
3. She then displays visuals of roller coasters and the students discuss their experiences with roller coasters.

4. Mrs. Bohanan has the students trace the track and talk about it being a line that you can follow, a continuous line.
5. She asks them what would happen if the track wasn't continuous.
6. Next they discuss terms used to describe the line made by the roller coaster, such as over, under, above, below, around, beside, through, 2-D, and 3-D.
7. Students get supplies out and Mrs. Bohanan demonstrates safe use of scissors and efficient glue application. She demonstrates how to make a continuous track.
8. Students begin gluing strips of paper down watching that the track is continuous.
9. When students have finished the track, they trace the track with their fingers and say if they are going over, under, around, etc.
10. Finally, they create a simple "cut and paste" bug to "ride" on the track.



## ART LESSON PLAN

### Cheryl Stockham

<p><b>TITLE OF LESSON:</b>    <u>Self-Portrait Collage</u></p> <p><b>LEVEL:</b> Basic</p> <p><b>STANDARD:</b></p> <p>          3 Creating Art Works Through Choice of Subjects, Symbols, and Ideas</p> <p><b>BENCHMARK(S):</b></p> <p>          1. Identifies visual images, subjects, and symbols in works of art.</p> <p>          2 The student incorporates images, subjects, and symbols into art works.</p> <p>          3 The student examines the problem-solving process and how it relates to creating art.</p>
---

**MEDIA:** Paper, glue

**FOCUS:**

Students examine examples of collage works and a variety of self-portraits for understanding of the collage technique and facial proportion.

**OBJECTIVES:**

1. Students draw and cut a large oval shape for head shape.
2. Students cut shapes for basic facial features.
3. Students add detail to enhance their characterization.
4. Students utilize a variety of papers to create at least three areas of contrasting color and texture.
5. Students demonstrate control of media.

**ASSESSMENT:**            **Checklist**

- face shape appropriate size and neatly cut
- basic facial features represented in well cut shapes
- additional detail added
- texture and color utilized in three areas
- gluing neatly completed

**MATERIALS AND RESOURCES:**

paper	quart containers ( plastic ice cream ones work well)
tempera paint	stirring stick or spoon
liquid detergent	shallow aluminum cake tins (one for each color)
water	straight straws

options:  
sugar ( 2-3 Tablespoons added to the quart mixture provide lasting strong bubbles)  
food coloring (added on top of the bubbles for bolder color prints)

**Vocabulary:**

collage            self-portrait            proportion            abstract            texture

**PROCEDURE:**

1. Students at Sunset Elementary look at and discuss examples of collage work and self-portraits.
2. Art teacher, Cheryl Stockham, introduces the definition of a self-portrait. Then, students discuss the proportions of the head with the use of a handout.

3. Mrs. Stockham demonstrates how to cut a large oval shape for the head shape.
4. She then demonstrates adding eyes in three parts, nose and ears in same color as face, lips in two parts, neck, and hair. She encourages students to experiment with color and texture by using a variety of different papers.
5. Students are encouraged to add a details such as: eyebrows, eyelashes, glasses, jewelry, hair ornaments, etc.
6. Finally, students are to glue all to a selected color background that complements colors in face.



# ART LESSON PLAN

Michaeline Kohler

**TITLE OF LESSON:** Hand Painting

LEVEL: Basic

STANDARD:

4 Understanding the Visual Arts in Relation to History and Cultures

BENCHMARK(S):

3 The student creates art based on historical and cultural ideas of diverse people.

MEDIA:

Tempera paint

FOCUS:

Humans began making art over 25,000 years ago before a written language was established. Painting instruments were often found in nature. Students develop an installation of a cave filled with their original cave paintings.

OBJECTIVES:

1. Students explore historical art work, such as the Lascaux cave paintings.
2. Students utilize a natural object in creating a painting.
3. Students create an art work that reflects two techniques utilized in another time/culture.

ASSESSMENT: Rubric aligned to the objectives and benchmarks addressed through this lesson.

MATERIALS AND RESOURCES:

reproductions of Lascaux cave paintings

web site of Lascaux <http://www.culture.gouv.fr/culture/arcnat/lascaux/en/>

video about the history of the Lascaux Cave <http://www.unitedstreaming.com/>

9X12 brown butcher paper

tempera paint

black paper to matt final product

VOCABULARY:

Lascaux, France

pictographs

cave painting

PROCEDURE:

1. Second grade students at Cheney Elementary view a clip of a video about the history of the Lascaux cave to get an idea of what the inside of a real cave looks like.
2. They then share and discuss two things they learned.
3. They continue to discuss, moving onto the topic of what it would be like to live in a cave. This is followed by a class tour of the school's tornado shelter, an old locker room in the lower level of the building. Art teacher Michaeline Kohler sets up a slide projector showing images of cave paintings to give the impression of paintings on the wall of a cave.
4. While viewing the paintings, the students brainstorm for ideas of what cave men must have used for drawing tools.
5. Students spend time outdoors searching for natural objects they think could be used as a painting instrument.
6. Then, they trace their hand (which could be used as a personal signature of their art) and paint it using their natural found object as a painting tool.
7. After the paint is dry, they cut out their painted hand and mount it on black paper.

8. Finally, the students discuss which natural objects worked best for painting the hand and which worked best for painting details in their painting.

## ART LESSON PLAN

### Sue Banker

TITLE OF LESSON: **Looking at Art**  
LEVEL: Basic  
STANDARD:  
    5 Reflecting Upon and Assessing the Characteristics and Merits of Art  
BENCHMARK(S):  
    1 The student describes characteristics evident in art works.  
    2 The student describes and shares opinions about works of art.  
    3 The student distinguishes among various aesthetic qualities.

MEDIA: Art reproductions

FOCUS:

The students are encouraged to look at art and describe what they see using art terminology.

OBJECTIVES:

Students discuss in small groups what they see in teacher selected reproductions of paintings.  
Students develop art vocabulary through discussion in describing the art works.  
Students form and express opinions regarding the art works.

ASSESSMENT:

Checklist: - students on task

- sharing in discussion – each allowed talk time
- descriptive words used in discussion
- accepting of opinions of other students

MATERIALS AND RESOURCES:

art reproductions – preferably small size (postcard or calendar reproductions work well for this)  
list of questions -- use question list sheet, cut question sheet into strips to pull, or list questions on chalkboard or whiteboard for answer/discussion

VOCABULARY: student developed in discussion

PROCEDURE:

1 visual for each table group  
questions for discussion listed or on table  
Teacher model with separate set of visual and questions with a small group of students  
\*\* Teacher set \*cue for students to move to another table – when teacher says “Time” -- students rotate clockwise to next table  
students in groups take turns responding to a question and then discuss with teammates  
\*cue to move – to rotate to all visuals  
Variations: \* use word cards for students to lay out descriptive; words for visuals --- color words, descriptive line; words, words describing shapes, time of day, etc.; may use more than 1 visual in groups; Venn diagram; whiteboards for writing descriptive words; word list on chalkboard/whiteboard

## ART LESSON PLAN

### Sue Banker

TITLE OF LESSON: **Looking to See**  
LEVEL: Basic  
STANDARD:  
    5 Reflecting Upon and Assessing the Characteristics and Merits of Art  
BENCHMARK(S):  
    1 The student describes characteristics evident in art works.  
    2 The student describes and shares opinions about works of art.  
    3 The student distinguishes among various aesthetic qualities.

MEDIA: teacher selected Art reproductions

FOCUS:

Students are encouraged to look closely at the art works for details, describe what is observed, and express opinions in a group activity.

OBJECTIVES:

1. Students work together in small group discussion describing what they see.
2. Students develop art vocabulary through discussion in art work observation.
3. Students express opinions on what they do or do not like about an art reproduction.

ASSESSMENT: Checklist

- discusses and labels Venn diagram for group activity
- follows directions for discussion
- allows each student "talk time"
- develops art vocabulary through discussion
- expresses opinions appropriately
- on task

MATERIALS AND RESOURCES:

Art reproductions – calendar reproductions or small visuals work well for activity  
Venn diagram chips list of questions (teacher made)  
Teacher developed labels for diagram and visuals

VOCABULARY:

student developed: may include – line shape color ordered pattern random pattern  
landscape cityscape portrait sculpture abstract non-objective

PROCEDURE:

1. Students at Coronado Elementary, participate in Kagan Round Robin\* activity at their table using two visuals for comparison. Each table is given a different set of visuals to discuss.
2. Art teacher, Mrs. Banker models the process with student volunteers. Pre-typed different and similar labels are placed on the Venn diagram, with title/artist labels placed in the Different columns, visuals placed above or to side.  
Each student is given four talking chips. Students, one at a time, take turns placing a chip on diagram, and then state one thing they see or feel after taking time to LOOK at the images.

Example: Henri Rousseau's Surprised! Storm In The Forest and Georges Saurat's The Circus both have curving lines.

3. Students discuss lines, shapes, colors, patterns, subject matter, what is the emphasis, and what is happening.
4. Students are asked to form opinions and explain what they like or do not like about an art work when using their last chip.
5. Students rotate clockwise to another table when "time" is called by the teacher.
6. Time permitting, a class discussion leads to a written word list on paper, whiteboard or overhead from student observations.
7. This [lesson](#) may be used to lead into an art work based on an artist, subject matter, style, or movement.

\* Kagan Round Robin is a cooperative learning structure where students work in small groups to take turns discussing a topic without inclusion of side comments until everyone has had a chance to speak.

## ART LESSON PLAN

### Kris Bohanan

TITLE OF LESSON: **Bug Corners**  
LEVEL: Basic  
STANDARD:  
6 Making Connections Between the Visual Arts and Other Disciplines  
BENCHMARK(S):  
3 The student identifies connections between the visual arts and non-art disciplines.

#### MEDIA:

Three-dimensional cut and paste using construction paper

#### FOCUS:

The focus of this lesson is to learn about insects and their habitat through the creation of a bug and it's habitat.

#### OBJECTIVES:

1. Students explore a variety of media, techniques, and processes.
2. Students demonstrate safe and effective use of simple tools and materials.
3. Students define and use vocabulary appropriate to areas and processes studied.
4. Students create works of art that reflect knowledge of bug habitats.

#### ASSESSMENT:

Rubric that assesses the following concepts: Did student make 3-D forms? Are bugs and habitat elements realistic? Did student handle glue and scissors properly? Does the art work show good craftsmanship? Did student do their very best? Did student stay on task?

#### MATERIALS AND RESOURCES:

construction paper      scissors      glue      science books of bug habitats  
science diagrams of bugs and butterflies      telephone wire or pipe cleaners,  
tissue paper      Disney video of Honey I Shrunk The Kids.

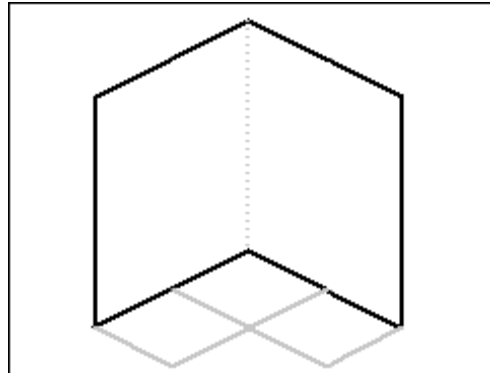
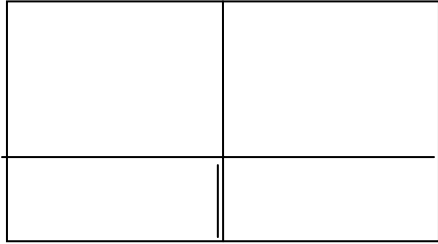
#### VOCABULARY:

habitats      bug parts      spider parts      overlapping      foreground  
imaginary      2-dimensional      3-dimensional      realistic  
layering      background

#### PROCEDURE:

1. First grade students at Haven Elementary read and study about bugs and their habitats. This is done in coordination with their classroom teacher during their science unit.
2. Students view short clips of the Disney movie Honey I Shrunk The Kids and try to put themselves "into" the scene from a bug's eye view.
3. They view clips where the people are very small.
4. Students explore the backyard in those scenes.
5. They point out the discrepancy in sizes and discuss the difference between realistic and imaginary things.
6. They discuss the difference between 2-dimensional and 3-dimensionality.

- Next, they create a 3-D corner for the bug habitat using a 12" x 18" sheet of construction paper and fold it in the following way:



Fold on lines  
Cut on double line

- Students cover the walls with colored paper cut for the grass. They discuss overlapping and layering.
- They go outside to collect real leaves and plants.
- They study the forms and create paper forms that have similar qualities.
- Weeds and flowers are also made.
- The floor is covered with brown paper, dirt, or dried grasses. Small rocks are added to make the scene more realistic.
- Students study scientific diagrams of bugs especially noting the body parts and create bugs from paper. They glue on wire legs and antenna.
- Tissue paper is used for wings. Students are encourage to make the scene look crowded.
- Finally, they attach bugs to the habitat.



## ART LESSON PLAN

Donya Crichlow

TITLE OF LESSON: <b><u>Matisse Collage</u></b>
LEVEL: Basic
STANDARD: 6 Making connections between the visual arts and other disciplines
BENCHMARK(S): 3 The student identifies connections between the visual arts and non-art disciplines.

MEDIA:  
Cut paper collage

FOCUS:  
Students use math as a tool to create art. They use geometric and organic shapes in the style Henri Matisse used in his paper cut-outs. They show understanding of the connections between art and math in the use of geometric shapes.

OBJECTIVES:

1. Students use math and shapes to create visual art.
2. Students create a piece of art work inspired by Matisse.
3. Students use a variety of shapes in different sizes to create visual depth.
4. Students demonstrate good craftsmanship and safe use of materials.

ASSESSMENT:

### Grading Rubric

- 4 Advanced:  
Achieves all lesson objectives thoroughly and completely.  
Includes creativity and significant/accurate detail in work.  
Work is technically correct and neat.
- 3 Satisfactory:  
Achieves 3 of the 4 lesson objectives thoroughly and completely.  
Includes limited creativity and adequate detail in work.  
Work shows some development in technical correctness, but neatness is limited.
- 2 Approaching:  
Achieves 1 of the 3 lesson objectives thoroughly and completely.  
Includes little creativity and limited detail in work.  
Work reveals limited technical accuracy and lacks neatness.
- 1 Beginning:  
Achieves none of the lesson objectives thoroughly and completely.  
Includes no creativity and little detail in work.  
Work lacks technical correctness and neatness.

MATERIALS AND RESOURCES:

9 x 13 white or black construction paper  
3 x 6 assorted colored construction paper                      construction paper scraps  
scissors (regular and/or fancy cut)                                      glue  
Getting to Know the World's Greatest Artist: Matisse by Mike Venezia  
other books about Matisse  
reproductions of Matisse's work, especially the later years.



VOCABULARY:

collage            dimension        organic shapes            geometric shapes  
primary colors            secondary colors        composition        geometry  
overlap            underlap

PROCEDURE:

1. Art teacher Donya Crichlow displays art work of Matisse and with the students discusses how shapes are inter-related with math. They identify shapes and colors and talk about which colors go back in space and which come forward in space. They discuss how size creates visual depth.
2. Students select a white or black background.
3. Students choose 3 colors of 3 x 6 rectangles and glue these rectangles to the background. They try to space the rectangles evenly on the background.
4. Mrs. Crichlow demonstrates how to cut out an organic shape and a geometric shape using scissors. They talk about size and how to create visual depth. They place the shapes on the page.
5. Then, students discuss why it is best to not glue anything else down until they have cut out all the shapes.
6. They observe a demonstration on how to create different shapes, different sizes, and different colors of those shapes and place on the page. They discuss how different colors create different affects on the paper.
7. Student place shapes they have cut onto the paper (overlap, underlap, near, far). They discuss composition and the need to move the shapes around after the first placement of the shapes.
8. Finally, they glue the shapes down.

# ART LESSON PLAN

Helen Windhorst

TITLE OF LESSON: **Moving Skeleton**  
LEVEL: Intermediate  
STANDARD:  
    1 Understanding and Applying Media, Techniques, and Processes  
  
BENCHMARK(S):  
    3 The student applies the characteristics of a variety of media, techniques, and processes to develop manipulative skills in two- and three-dimensional work.  
    4 The student selects and applies different media, techniques, and processes to communicate through works of art.

MEDIA: Collage

FOCUS:

Students discuss the parts of a skeleton. Then, they view and discuss how the skeleton has been incorporated into art and literature. They use the skeleton and/or its parts to create a work of art.

OBJECTIVES:

1. Students discuss the parts of a skeleton.
2. Students examine and discuss cultural images in art.
3. Students use lines and shapes to create a skeleton or parts of a skeleton.
4. Students assemble into a work of art a skeleton or parts of a skeleton with the illusion of movement.

ASSESSMENT:

**Grading Rubric**

4 Advanced:

Achieves all lesson objectives thoroughly and completely.  
Includes creativity and significant/accurate detail in work.  
Work is technically correct and neat.

3 Satisfactory:

Achieves 3 of the 4 lesson objectives thoroughly and completely.  
Includes limited creativity and adequate detail in work.  
Work shows some development in technical correctness, but neatness is limited.

2 Approaching:

Achieves 2 of the 4 lesson objectives thoroughly and completely.  
Includes little creativity and limited detail in work.  
Work reveals limited technical accuracy and lacks neatness.

1 Beginning:

Achieves 1 of the 4 lesson objectives thoroughly and completely.  
Includes no creativity and little detail in work.  
Work lacks technical correctness and neatness.

MATERIALS AND RESOURCES:

3 x 3 white paper      ½ x 6 white paper strips      12 x 18 black construction paper  
glue      scissors      Dias de los Muertos literature      images by Jose Guadalupe Posada  
Rattle Your Bones by David Clemesha and Andrea Griffing

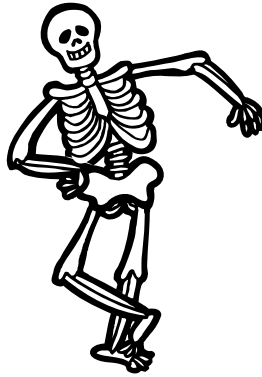
a wood block print by Kawanabe Kyosal (a Japanese artist)

VOCABULARY:

line      movement      joints      symmetry      vertical      horizontal  
diagonal      straight      curve

PROCEDURE:

1. Art teacher Helen Windhorst guides students in a discussion identifying the parts of a skeleton.
2. Then, they view and discuss how the skeleton has been incorporated into art and literature.
3. Mrs. Windhorst demonstrates how to fold a 3" x 3" sheet of white paper and cut a symmetrical skull.
4. She cuts and places a 3" shoulder, a 3" hip, and a 3" spine.
5. Then, adds two part (1½") arms and legs for movement (elbows and knees)
6. She cuts and adds smaller strips for ribs, neck, hands, feet, etc.
7. Finally, she glues everything in place.
8. Students then, create their own "dancing" skeleton image incorporating all or some of the parts of a skeleton.
9. They use the skeleton and/or its parts to create a work of art.



## ART LESSON PLAN

### Sue Banker

TITLE OF LESSON: **Fantasy Street**  
LEVEL: Intermediate  
STANDARD:  
2 Using Knowledge of the Elements of Art and Principles of Design  
BENCHMARK(S):  
1 The student recognizes and identifies the elements and key principles used in works of art.  
2 The student interprets the use of elements and key principles in works of art.  
3 The student visually communicates by incorporating the elements and key principles in works of art.

MEDIA: Colored pencils

#### FOCUS:

The students stretch their imagination in creating “imaginary” buildings with a variety of lines and patterns.

#### OBJECTIVES:

1. Students identify and use a variety of lines in creating strange, imaginary buildings in free form shapes.
2. Students identify and incorporate a variety of ordered and random patterns using lines, shapes, and color.
3. Students identify and utilize “odd” shapes in completing the background (sun/moon, trees, plants) for fantasy street and buildings.
4. Students manipulate the media in a variety of techniques for creating art.

#### ASSESSMENT:

Drawing Rubric Criterion:

- Work is neatly/well drawn with detail.
- Colored pencil neatly applied to create textures.
- Minimum of 5 textures incorporated.
- Detail in drawing evident
- Patterns are different in each area.
- Variety of lines and shapes are used
- Variation of colors is used in creating patterns.
- Student is on task, works independently to complete work.

#### MATERIALS AND RESOURCES:

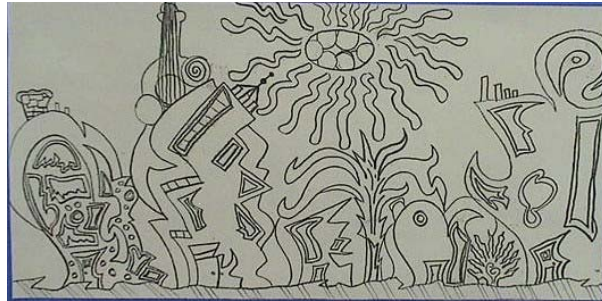
11” x 7” white paper  
pencils & erasers  
colored pencils  
Parade on Hammond Street by Allen Crite,  
The City from Greenwich Village by John Sloan

#### VOCABULARY:

line	ground line	ordered and random pattern
color	geometric shapes	
horizon	free form shapes	

#### PROCEDURE:

1. Students at Coronado Elementary view and discuss reproductions of buildings, such as John Sloan's The City from Greenwich Village and Allen Crite's Parade on Hammond Street.
2. While discussing these reproductions, art teacher Sue Banker has her students discuss, as a whole class or small group, vocabulary necessary for understanding buildings, specifically stressing line variety and patterns.
3. In addition, they discuss how the parts of houses and other buildings or structures relate to line, such as how double lines are used to represent doors, windows, and roof edges, chimney, porch, and steps.
4. Students focus on how each building is different, there are no two alike. The use of different types of free form and structured lines, such as zig zag, box, curvy, and bouncy to create VERY unusual shapes for buildings is stressed. Students take note of the fact that buildings are of different heights.
5. Later, students begin creating their "Fantasy Street" by first drawing a ground line using a wavy, flowing line, placing it about  $\frac{3}{4}$ " from bottom of the paper.
6. Then, using a very light pencil line, they draw shapes for buildings.
7. They add doors, windows, window boxes, chimney, and other features and very lightly draw out patterns in the buildings, using different patterns for the roof, siding, and other areas.
8. Students are not allowed to have two patterns the same.
9. They add a sun or moon, trees, scrubs, flowers, and other landscaping features, adding pattern to the ground area. During this process, students use a texture practice sheet for trying various pencil techniques in creating patterns. They must use minimum of 5 textures.
10. Finally, they discuss and add color. Softly, with the side of their pencil, they color in a background.



# ART LESSON PLAN

Helen Windhorst

TITLE OF LESSON:	<b><u>City Silhouette</u></b>
LEVEL:	Intermediate
STANDARD:	2 Using Knowledge of the Elements of Art and the Principles of Design
BENCHMARK(S):	3 Visually communicates by incorporating the elements and key principles in works of art.

MEDIA: Cut paper

FOCUS:

Students create a city silhouette that reflects opposites and positive and negative space.

OBJECTIVES:

1. Students use line in creating a city silhouette.
2. Students communicate opposites through color, space, light, and mood.
3. Students distinguish between positive and negative space.

ASSESSMENT:

### Grading Rubric

4 Advanced:

Achieves all lesson objectives thoroughly and completely.  
Includes creativity and significant/accurate detail in work.  
Work is technically correct and neat.

3 Satisfactory:

Achieves 2 of the 3 lesson objectives thoroughly and completely.  
Includes limited creativity and adequate detail in work.  
Work shows some development in technical correctness, but neatness is limited.

2 Approaching:

Achieves 1 of the 3 lesson objectives thoroughly and completely.  
Includes little creativity and limited detail in work.  
Work reveals limited technical accuracy and lacks neatness.

1 Beginning:

Achieves none of the lesson objectives thoroughly and completely.  
Includes no creativity and little detail in work.  
Work lacks technical correctness and neatness.

MATERIALS AND RESOURCES:

12 x 18 black construction paper	12 x 18 white construction paper
pencil (optional)	glue
scissors	<u>Round Trip</u> by Ann Jonas
teacher example	

VOCABULARY:

opposites	space	positive space	negative space	size	shape
relative	light/dark	horizontal line	vertical line	mood	collage
silhouette					

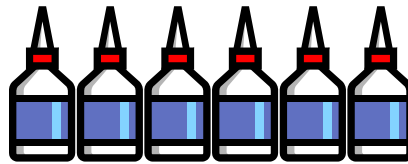
PROCEDURE:

1. Students at New Stanley Elementary draw and/or cut a line from one edge of a sheet of white paper to the opposite edge, using vertical and horizontal line.
2. Then, they line up one piece of the white paper and glue it to the black.
3. Finally, they cut small white rectangles and/or squares from the extra white paper and glue them to the black part of the picture. When they turn the paper one way and it is a city at night with lights on in the buildings. Turn it upside-down, it is a city in the moonlight with the stars shining.

# ART LESSON PLAN

Helen Windhorst

TITLE OF LESSON: **Repetitive Pattern of Manufactured Goods**  
LEVEL: Intermediate  
STANDARD:  
4 Understanding the Visual Arts in Relation to History and Culture  
BENCHMARK(S):  
3 The student identifies and applies characteristics of art works from a movement or culture.



MEDIA: Collage

FOCUS:

Students create observational drawings of manufactured items and use them in a multi-step process to complete a work of art.

OBJECTIVES:

1. Students examine the cultural context and functions of Pop Art from the 1960's.
2. Students create drawings of manufactured objects.
3. Students create a work of art by composing a repetitive pattern of manufactured goods using technology (copy machine).

ASSESSMENT:

### Grading Rubric

4 Advanced:

Achieves all lesson objectives thoroughly and completely.  
Includes creativity and significant/accurate detail in work.  
Work is technically correct and neat.

3 Satisfactory:

Achieves 2 of the 3 lesson objectives thoroughly and completely.  
Includes limited creativity and adequate detail in work.  
Work shows some development in technical correctness, but neatness is limited.

2 Approaching:

Achieves 1 of the 3 lesson objectives thoroughly and completely.  
Includes little creativity and limited detail in work.  
Work reveals limited technical accuracy and lacks neatness.

1 Beginning:

Achieves none of the lesson objectives thoroughly and completely.  
Includes no creativity and little detail in work.  
Work lacks technical correctness and neatness.

MATERIALS AND RESOURCES:

manufactured object	pencil	12 x 18 newsprint	felt tip marker
colored copy paper	scissors	12 x 18 paper	glue
copy machine	Andy Warhol and Wayne Thiebaud prints		
<u>Andy Warhol</u> by Mike Vensia	<u>20<sup>th</sup> Century art 1960-1980</u> by Clare Cliver		
<u>The 60's Pop Culture</u> by Dan Epstein	<u>Warhol</u> by Jose Maria Faerno		



VOCABULARY:

outline	copy	technology	pop art	perspective
linear	radial symmetry		symmetry	asymmetry
alternating				

PROCEDURE:

1. Students at New Stanley Elementary begin this lesson by reviewing Pop Art works from the 1960's.
2. On folded (8 boxes) newsprint, the students choose and draw individual manufactured objects, such as a glue bottle, Pringles can, scissors, soap bottle, coffee can, etc.
3. Students choose their best drawing and outline it with felt tip marker.
4. Then they cut around it leaving a white border.
5. Art teacher Helen Windhorst attaches four drawings to a 8 1/2 x 11 white copy paper. The class goes to the copy machine with an assortment of colored copy paper and makes 8 copies.
6. Copies are cut apart and then out. They are arranged on a 12 x 18 sheet of paper.
7. After the arrangement has been approved by Mrs. Windhorst, it is glued in place.

# ART LESSON PLAN

Helen Windhorst

TITLE OF LESSON: <b><u>Painting Pictures with Words</u></b>
LEVEL: Intermediate
STANDARD: 5 Reflecting upon and assessing the Characteristics and merits of art.
BENCHMARK(S): 1 The student describes works of art and discusses the merits. 2 The student forms and defends judgments about works of art.

MEDIA: Text writing, colored pencils

FOCUS:

Students develop vocabulary about art and use it effectively.

OBJECTIVES:

1. Students use vocabulary to discuss art works.
2. Students describe art works in depth defending their judgements.
3. Students write about a work of art.

ASSESSMENT:

### Grading Rubric

4 Advanced:

Achieves all lesson objectives thoroughly and completely.  
Includes creativity and significant/accurate detail in work.  
Work is technically correct and neat.

3 Satisfactory:

Achieves 2 of the 3 lesson objectives thoroughly and completely.  
Includes limited creativity and adequate detail in work.  
Work shows some development in technical correctness, but neatness is limited.

2 Approaching:

Achieves 1 of the 3 lesson objectives thoroughly and completely.  
Includes little creativity and limited detail in work.  
Work reveals limited technical accuracy and lacks neatness.

1 Beginning:

Achieves none of the lesson objectives thoroughly and completely.  
Includes no creativity and little detail in work.  
Work lacks technical correctness and neatness.

MATERIALS AND RESOURCES:

chalkboard/chalk      reproduction of the Mona Lisa  
black line master of the Mona Lisa      colored pencils      pencils  
black line masters of guide sheets      reproduction of the Mona Lisa  
black line master of chart the teacher is using      description of Haiku Poetry

VOCABULARY:

student generated      elements and principles of art      haiku      portrait  
landscape

PROCEDURE:

1. Students at New Stanley Elementary begin by drawing and labeling the chart below while analyzing the Mona Lisa painting. Labels may be changed and altered to fit a different painting and student skill level with this type of work.

ART	MONA LISA	BACKGROUND	EMOTIONS
painting oil portrait	woman		

2. Using the chart, students write a haiku poem. They write the poem on the back of the black line of the Mona Lisa.
  - 1<sup>st</sup> line – 5 syllables
  - 2<sup>nd</sup> line – 7 syllables
  - 3<sup>rd</sup> line – 5 syllables
3. They color in the picture of the Mona Lisa. Colors do not have to be “real”. They experiment with altering the picture for different effects.
4. Students repeat this process with personal art work.
5. They gather and bind individual pieces to create a book of poetry.

# ART LESSON PLAN

Sue banker

TITLE OF LESSON:	<b>Visuals – Inside Out</b>
LEVEL:	Intermediate
STANDARD:	5 Reflecting Upon and Assessing the Characteristics and Merits of Art
BENCHMARK(S):	1 The student describes works of art and discusses the merits. 2 The student forms and defends judgments about works of art. 3 The student develops and expresses opinions surrounding aesthetic issues in art.

MEDIA: Pencil and paper

### FOCUS:

Students discuss what they see and form opinions about teacher selected art reproductions in guided small group activity. Then, students select one visual to copy shapes and lines from for an personal original art work. The elements chosen are rearranged into a new composition and completed as a pencil rendering.

### OBJECTIVES:

1. In a guided small group activity, students discuss art works utilizing art vocabulary.
2. Students form and express statements about what they see in the observations.
3. Students express opinions about how they feel about the images.
4. Students create an original composition utilizing overlap, on top of, and spacing to rearrange copied lines and shapes.

### ASSESSMENT:

#### Grading Checklist:

- art vocabulary utilized in describing art works
- opinions on how they feel about works appropriate and thoughtful
- participates appropriately in small group activity
- elements copied in position from visual
- overlapping, on top of, and spacing utilized in new original composition, lines and shapes rearranged
- shading, pattern, and texture evident
- on task, working

### MATERIALS AND RESOURCES:

teacher selected art reproductions      list of questions (if needed to aid discussion)  
11" x 14" memo paper                      pencils                      erasers

### VOCABULARY:

student developed vocabulary including, but not limited to – line    shape    color    subject matter  
mood    landscape    cityscape    abstract    pop art    non-objective    sculpture  
pattern    texture    rendering

### PROCEDURE:

1. Students at Coronado Elementary participate in Kagan Round Robin\* guided small group activity. Students look at and respond to what they see and feel in viewing selected art works.
2. Art teacher Sue Banker models the discussion activity with two student volunteers using a separate visual from selected pieces for student observation. Emphasis is placed on each student

participating with appropriate comments on art content utilizing art vocabulary, observation, responding to how they feel about what they see, listening well to others, and looking both up close and from a small distance.

3. Groups are assigned a visual to begin activity. Teacher monitors group discussions, calling "time" for students to move in clockwise rotation to next visual.
  4. After students have discussed all selected art works, the drawing activity is explained and demonstrated. Each student is to choose a visual to draw from. The student finds/selects five to seven lines and shapes, drawing the elements on one half the folded paper in the same position as they appear in the visual.
  5. The lines and shapes are then used to create a new original composition, on the other side of the fold, by utilizing some or all of the elements selected. The elements may be used more than one time, and are to be mixed up by overlapping, on top of, and spacing. The elements may be used in a variety of sizes and ways to create the new composition.
  6. Students are then required to add shading, pattern, and texture to the new composition for a rendering. Neatness in the drawing and in the completion are stressed by the teacher.
- Note: a pencil texture panel may be created to aid students in the rendering.

\* Kagan Round Robin is a cooperative learning structure where students work in small groups to take turns discussing a topic without inclusion of side comments until everyone has had a chance to speak.

## ART LESSON PLAN Sue Banker

<b>TITLE OF LESSON:</b> <u>Flip, Slide, Turn in Design</u>
<b>LEVEL:</b> Intermediate
<b>STANDARD:</b> 6 Making Connections Between the Visual Arts and Other Disciplines
<b>BENCHMARK(S):</b> 2. The student compares and contrasts similar concepts among the visual and performing arts. 3 The student demonstrates ways in which art concepts are interrelated with non-art disciplines.

**MEDIA:** Marker

**FOCUS:**

This lesson was developed to teach a part of geometry that fits with Art for 4<sup>th</sup> Grade math – Transformations (rotation-turn, reflection-flip, translation-slide). Hearts are utilized for this lesson that is addressed around Valentine's to the delight of students.

**OBJECTIVES:**

1. Students recognize the three forms of transformations – rotation/turn, reflection/flip, translation/slide.
2. Students utilize two forms of Transformations in creating two designs.
3. Students recognize Math vocabulary of vertex, line of symmetry, point symmetry, congruence, and similar.
4. Students utilize the ruler in measuring and creating a pattern.
5. Students incorporate the use of shape, line, color, ordered and random patterns to create a design.
6. Students explore the use of color in developing contrast and emphasis.

**ASSESSMENT:**

**Rubric:**

- designs neatly drawn to show two forms.
- varied patterns neatly drawn
- color applied evenly and neatly filled in
- ink pen neatly completed
- materials used appropriately
- on task and completing work

**MATERIALS AND RESOURCES:**

4" x 10 ½" white sulfite paper    markers    5" square white paper    overhead  
pencils and erasers    cut oaktag shapes    rulers    black ink pens  
scissors    2 ½" square oaktag pieces

**VOCABULARY:**

transformation - when a figure is moved. Three forms of movement exist.

translation – slide; figure if moved in any direction without turning

reflection – flip; turned over, like a reflection in the mirror

rotation – turn; moves around a center point (vertex)

vertex - center point

line of symmetry - when folded into two parts each part is identical; one side is a reflection of the other – the center line of a figure

point of symmetry - when a figure can be turned around a central point and still look the same in at

least two positions  
congruence (congruent) - when figures have the same size and shape  
similar - same shape, different sizes  
ordered pattern - pattern that is repeated, organized  
random pattern - pattern that is uneven; not repeated in order

#### PROCEDURE:

There are two parts to this lesson, rotation on 5" square and reflection or translation on 4" x 10 1/2" rectangle.

##### Part 1:

1. Coronado Elementary art teacher Sue Banker begins this lesson by introducing rotation/turn and uses the overhead with pre-cut shapes to demonstrate the movement.
2. Students cut out heart shape on folded oak-tag square. On one side of the heart they cut a small line/shape out to create a pattern piece for tracing on both designs.
3. They fold the white square in half, open, turn, and fold it in half again to create an +. Through center of the paper heart, they trace a rotating pattern around the center point (vertex).
4. They design inside the hearts with lines and shapes using the same pattern throughout.

##### Part 2:

1. Students discuss reflection/flip and translation/slide. The overhead is used with a variety of pre-cut shapes. Students take turns performing movements with classmates distinguishing between the forms of movement.
2. Students stand and perform the movements with their bodies to aid in understanding. They use all six terms reflection/flip, translation/slide, and rotation/turn.
3. They measure and draw 1/2" border around the edges of the paper. Some add a 1/4" measurement also.
4. Students choose vertical or horizontal format for reflection/translation design.
5. They fold the paper to lightly crease center. On one side of the crease they trace one heart, perform the movement with the heart pattern, and slide or flip to the other side of the crease and trace the pattern.
6. They complete tracing by performing the movement on the ends from the heart pattern traced in middle of paper. They have four traced hearts when finished.
7. Using lines and shapes, students create a repeated pattern inside each heart. They use a ruler or free draw lines behind the hearts to break up the space in ordered or random patterns.
8. Using lines and shapes, they design a border around the outside edge. Two lines are required on the border.
9. They color the repeated patterns in the hearts.
10. Mrs. Banker stresses that they use a contrast of light and dark colors for patterns in the different areas.
11. They use black ink pens to outline all colored areas and sign their work.



# ART LESSON PLAN

Helen Windhorst

TITLE OF LESSON: <b><u>Quilting Fractions</u></b>
LEVEL: Intermediate
STANDARD: 6 Making Connections between the Visual Arts and Other Disciplines
BENCHMARK(S): 3 The student demonstrates ways in which art concepts are interrelated with non-art disciplines.

MEDIA: Paper

FOCUS:

Students use fractions to complete a quilt square to be displayed as a cultural class project.

OBJECTIVES:

1. Students compare and contrast the use of geometric shapes in art and math.
2. Students create a pictorial representation for simple fractions.
3. Students incorporate pattern into a work of art.
4. Students link quilt making to a social and cultural experience.

ASSESSMENT:

### Grading Rubric

4 Advanced:

Achieves all lesson objectives thoroughly and completely.  
Includes creativity and significant/accurate detail in work.  
Work is technically correct and neat.

3 Satisfactory:

Achieves 3 of the 4 lesson objectives thoroughly and completely.  
Includes limited creativity and adequate detail in work.  
Work shows some development in technical correctness, but neatness is limited.

2 Approaching:

Achieves 2 of the 4 lesson objectives thoroughly and completely.  
Includes little creativity and limited detail in work.  
Work reveals limited technical accuracy and lacks neatness.

1 Beginning:

Achieves 1 of the 4 lesson objectives thoroughly and completely.  
Includes no creativity and little detail in work.  
Work lacks technical correctness and neatness.

MATERIALS AND RESOURCES:

12 x 12 white paper      6 x 6 wallpaper  
2 - 6 x 6 coordinating colors of construction paper      scissors      glue  
The Keeping Quilt by Patricia Polacco  
The Patchwork Quilt by Valerie Flourney  
The Seven Seasons by Ann Whiteford Paul

VOCABULARY:

fractions      overlap      culture      math      geometric      pattern



#### PROCEDURE:

1. Art teacher Helen Windhorst suggests using only one wallpaper book to limit color choice and enhance the unity of the quilt display.
2. Students at New Stanley Elementary are each given one 12" x 12" inch white paper which equals one whole quilt block. In addition, they are given one 6" x 6" inch sheet of wallpaper which equals  $\frac{1}{4}$ , one 6" x 6" inch coordinating colored construction paper which equals  $\frac{1}{4}$  and one 6" x 6" inch second coordinating colored construction paper which equals  $\frac{1}{4}$ .
3. They cut all three 6" x 6" inch squares into  $\frac{1}{16}$ ths, either perpendicularly, diagonally, or horizontally. They can be the same, different, or a combination of the above.
4. They arrange the squares as a quilt block. All shapes are used and no overlapping occurs. All shapes stay within the white square.
5. Finally, they glue the pieces and display as one large quilt.

# ART LESSON PLAN

Ruthe Goff

TITLE OF LESSON: <b><u>Clay Picasso Bowls</u></b>
LEVEL: Proficient
STANDARD: 1 Understanding and Applying Media, Techniques, and Processes
BENCHMARK(S): 3 The student demonstrates advanced control with media, techniques, and processes when creating two- and three-dimensional works of art.

MEDIA: Clay

FOCUS:

Slab Technique & Glazing: Students experience the physical & chemical changes of clay through the manipulation of clay, the drying process, the stages of clay firing, and glazing of a ceramic piece.

OBJECTIVES:

1. Students draw a profile and add facial features as shapes.
2. Students construct clay slab.
3. Students draw on clay slab using the subtractive technique and drape over a mold.

ASSESSMENT:

Students are given "Criteria" for their projects. The following is for the Clay Picasso Bowls.

Clay Picasso Bowls

10 pts. - Slab Construction, 4" x 4" min., 7"x 7" max.

10 pts. - 1/4" clay slab thickness

10 pts. - "Picasso" like face, worksheet and final project

10 pts. - smooth edges and "crumbs"

10 pts. - name and hour on bottom of clay project

50 pts. Total

MATERIALS AND RESOURCES:

Scholastic Magazine- Pablo Picasso - Working With Clay, Feb. 2001

VOCABULARY:

clay	slab	glaze	physical change	chemical change	plastic
color	greenware	bone dry	bisque ware	glaze piece	Cubism
Pablo Picasso		line	shape		

PROCEDURE:

1. Art teacher Ruthe Goff begins this lesson by demonstrating how to draw a "Picasso Face" on the board as students draw on their worksheet. They start with a profile line of a face that starts at the top of the shape and goes to the bottom of the shape.
2. They add eyes, nostrils, lips, eyebrows, and hairline shapes. Each feature is a shape! This gives them various shapes to glaze using different colors on the final ceramic piece.
3. Mrs. Goff demonstrates rolling a slab of clay. The outside edge is either cut or left "free form".
4. Students use a pencil or other tool for drawing the "Picasso" face into the clay. They clean the clay "crumbs" from the incised line and are careful not to draw too deep!
5. Then, they drape the slab over an upside down plastic bowl form using a piece of burlap or felt on the bowl before draping the slab. They are careful not to press down too hard on the clay or they may damage their work.
6. They let it dry until bone dry.

7. The bisque piece is fired and then glazed. Glazing directions are given. Two to three layers of glaze are needed and Mrs. Goff encourages students to layer different colors of glaze.
8. They are also encouraged to glaze the features with different colors. Another suggestion is to make the last layer of glaze a clear glaze.
9. Students also discuss the chemical and physical changes of clay and glazes. This project helps reinforce science concepts.

# ART LESSON PLAN

Lynn Felts

TITLE OF LESSON:	<b><u>Reflections, Watercolor</u></b>
LEVEL:	Proficient
STANDARD:	2 Using Knowledge of the Elements of Art and the Principles of Design
BENCHMARK(S):	1 The student identifies and interprets art works based on the use of elements and principles. 3 The student employs and defends the use of elements and principles in art works.

MEDIA: Watercolor

FOCUS:

Students create watercolor still-life style paintings based on Janet Fish's works.

OBJECTIVES:

1. Students create unique and dynamic compositions through illustrations that employ unusual placement and arrangement of reflective surfaces and facets of those reflections.
2. Students apply vivid color to create contrast and surface tension.
3. Students repeat color and shape to create unity in art work.

ASSESSMENT:

Student creates a dynamic composition through unusual view points - 20%  
Student illustrates facets created in reflective surfaces - 20%  
Student uses vivid color to hold viewers attention - 20%  
Student uses small areas of white *highlights* for variety - 20%  
Student repeats color and shape to create unity in the design - 20%

MATERIALS AND RESOURCES:

resources and reproductions of Janet Fish      watercolor paper      H pencils  
watercolor pencils      hand pencil sharpeners      pan and tube watercolors watercolor  
brusheswater      containers      paper towels and newspapers  
Still life subject matter may vary but any reflective or brightly colored surface is useful, such as cut glass, colored bottles, bright vegetables, fruits, potpourri, shells, metallic surfaces, or mirrors.

VOCABULARY:

composition - the arrangement of elements and principles in a design.  
dynamic composition - the arrangement on a picture plane using an unusual view point, cropped view point, selection, and enlargement of one area.  
reflection - to give back an image.  
facet - a number of sides to an object like the polished surfaces of a cut gem.  
color - a vibration of light with three properties: hue, value, and intensity.  
hue - the color itself such as red or blue.  
value - the light and dark qualities of a color.  
intensity - the brightness or dullness of a color.  
hard edge - the distinct, definite edge of an object.  
contrast - the strong difference between elements in a design.  
Janet Fish - a contemporary watercolor artist who paints reflective still life subject matter in facets and vivid color.

#### PROCEDURE:

1. Art teacher, Lynn Felts prepares still life arrangements for each group of students using mirrors, cut glass, colored glass bottles, various brightly colored vegetables and fruits, potpourri, shells, metallic surfaces, and anything else reflective.
2. Students at Winfield High School read information and view reproductions of Janet Fish.
3. Students look at the still life from unusual angles such on the floor, on the table, from below eye level, or above eye level.
4. Students use view finders to draw close ups and unusual angles of sections of the still life, first as preliminaries, then select their favorite to reproduce on watercolor paper.
5. They also draw the sections of the reflections they see and try not to be concerned with the whole bottle. The main purpose is to draw sections of each object like Janet Fish.
6. When transferring to watercolor paper they use an H pencil to draw lightly.
7. Students draw the shapes of the shadows they see and draw the shapes of the white reflective spots.
8. When students apply paint, the white reflective spots are saved, like one saves the white reflective spot in the eye to make it look three dimensional.
9. Students then begin to use watercolor pencils, pressing hard to get vivid color. They use hand held sharpeners to sharpen the watercolor pencils. Mrs. Felts reminds students again to save white areas on the reflective surfaces.
10. Finally, they use wet brushes to activate watercolors, but do not over wet color areas.

## ART LESSON PLAN

### Sue Banker

TITLE OF LESSON: <b><u>Mapping The Wild</u></b>
LEVEL: Proficient
STANDARD: 3 Creating Art Works Through Choice of Subjects, Symbols, and Ideas
BENCHMARK(S): 2 The student interprets and represents images, symbols, and ideas in art works. 3 The student analyzes and applies the effectiveness of the problem-solving process in creating art.

MEDIA: Mixed media

#### FOCUS:

The investigation of antique and current maps (Social Studies) leads to students working in pairs to establish a land area with identifiable political and physical characteristics. Using the same drawn land form, one student will create the political map and the other the physical map.

#### OBJECTIVES:

1. Students survey antique and contemporary maps identifying similarities and differences. (Social Studies)
2. Students apply drawing skills in designing a continent or country with emphasis on desired elements.
3. Students create land/water features and town/city locations designed map.
4. Students incorporate line, shape, and color in designing a border to enhance individual maps.
5. Students incorporate and design a title, compass rose, key (legend), and scale for a map.

#### ASSESSMENT:

Rubric to evaluate Physical and Political Maps

#### MATERIALS AND RESOURCES:

library books on antique maps	markers – fine tip and black permanent pens	
current maps	watercolors	grading rubrics
newsprint	colored pencils	rulers
white sulfite paper	colored chalk	
pencils/erasers	worksheet of required elements	

#### VOCABULARY:

key (legend)	imaginary lines
compass rose	latitude
scale	longitude
line	pattern (ordered and random)
shape	title
texture	

#### PROCEDURE:

1. Students at Coronado Elementary work with a partner to discuss and review maps.
2. They use a Venn-diagram for comparing similarities and differences in antique and contemporary maps.

3. With their partner, they take turns drawing out a creative outline of a continent/country.
4. Then, they rub graphite pencil on the back of the completed outline to make carbon and trace it onto two white sheets of paper. One student creates the political map and one the physical map. With their partner, they determine a title (name) for map, name towns and cities, and identify the physical properties of the map with names.
5. Individually, the students create the lettering for the title of their map, design a compass rose, key (legend) with decorative border, and scale on practice paper, labeling the key and scale.
6. Next, they transfer it by *rubbing* the side of a graphite pencil on back of then title, compass rose, key, and scale.
7. The border is drawn directly onto the paper using specified measurements for three lines to create a pattern.
8. They add lettering to label the different elements of the map, stressing the importance of sizing of lettering for different areas, such as the largest lettering is in title, small caps for KEY, and Scale in cap/small letters. There is no label for compass rose and smaller lettering is used for identified land, water features, and towns and cities. Art teacher, Mrs. Banker, stresses that lettering should be straight on map, not on an angle.
9. Students choose a media for different areas on their map and apply color in various medium. For example, watercolor applied in the wet on wet technique is used for bodies of water and colored chalk is used for desert areas.
10. They outline all landmass area(s) with marker and pen letter all physical/political features with an appropriate size pen.
11. Finally, they sign their work with an ink pen.

### **Political Map Requirements!**

Outline continents and countries within

Bodies of water (major rivers and labels, bays, straits lightly marbled -- optional)

Label countries and bodies of water

Locate cities -distinguish capital city from other major cities -vary size of mapping for size of city/town (may include in bey - { o city 40,000 }

Label cities -draw line lightly, then print name neatly -watch size of lettering

You must include:

~ lettering should be the largest on the map

~ -distance scale is a line that compares distance on map to distance in the real world

~ legend - defines symbols that represent features found on the map Compass Rose - star symbols used to show direction (north, south, east, west - may be decorative) Border (3 lines required - may use more)

### **Physical Map Requirements:**

Outline continents and countries within

Show bodies of water (including surrounding water such as oceans or seas, Main labels and rivers, bays, straits, channels)

Use texture to show mountainous regions, deserts, plains, plateau, peninsula, etc.

Label all bodies of water -Oceans, Seas, labels, rivers, bays, channels, straits, etc. Draw line lightly- then print name -watch size of letters. Use color to show land elevation (may use variations in color for water depth)

You must include:

!!!! -- lettering should be the largest on the map

~ distance scale is a line or bar that compares distance on a map to distance in the real world

~ legend - defines symbols that represent features found on the map Compass Rose -star symbol used to show directions (north, south, east, west - may be decorative) Border (3 lines required)

## Physical Map Rubric

Sue Banker

Maps Must Include	Bare (0-1) Requirements	Basic (2-3) Requirements	Added to (4-5) Requirements	Excel in (6) Requirements
<ul style="list-style-type: none"> <li>Land mass defined and named with border</li> <li>Land features defined and named (plains plateaus, deserts, mountain ranges)</li> <li>Texture added (i.e. Mt. ranges)</li> </ul>	<ul style="list-style-type: none"> <li>Land mass drawn, may be labeled</li> <li>No texture</li> </ul>	<ul style="list-style-type: none"> <li>Land mass drawn and labeled</li> <li>1-2 land features labeled</li> <li>No texture</li> </ul>	<ul style="list-style-type: none"> <li>Land mass drawn</li> <li>Border well defined</li> <li>2-3 land features labeled with texture and/or color</li> <li>Neatly done</li> </ul>	<ul style="list-style-type: none"> <li>Land mass drawn</li> <li>Border well defined</li> <li>Land mass labeled</li> <li>3-4 land features labeled with texture and color</li> <li>Overall neat and well cleaned up</li> </ul>
<ul style="list-style-type: none"> <li>Large bodies of water named (oceans, seas, gulfs, channels, straits)</li> <li>Rivers and lakes drawn and named</li> <li>Color used to define features</li> </ul>	<ul style="list-style-type: none"> <li>Oceans/seas labeled</li> <li>Little or no color</li> <li>2-3 rivers</li> <li>1-2 lakes</li> </ul>	<ul style="list-style-type: none"> <li>Oceans/seas labeled</li> <li>Gulf and channels may be added</li> <li>Some color</li> <li>3-4 rivers named</li> <li>2-3 lakes named</li> </ul>	<ul style="list-style-type: none"> <li>Oceans/seas labeled, additions of 2 gulfs, straits, or channels</li> <li>Good color</li> <li>4-5 rivers named</li> <li>3-4 lakes named</li> </ul>	<ul style="list-style-type: none"> <li>Oceans/seas labeled, with added gulf, strait, or channel</li> <li>Very good use of color</li> <li>6 rivers named and varying in length</li> <li>4-6 lakes named and in various sizes</li> </ul>
<ul style="list-style-type: none"> <li>Key (legend)</li> </ul>	<ul style="list-style-type: none"> <li>Minimal</li> <li>Not well placed</li> <li>Not well labeled</li> </ul>	<ul style="list-style-type: none"> <li>Labeled</li> <li>3-4 items listed</li> </ul>	<ul style="list-style-type: none"> <li>Labeled</li> <li>4-6 items listed</li> <li>Symbols used</li> <li>Color added</li> </ul>	<ul style="list-style-type: none"> <li>Labeled</li> <li>5 or more items listed</li> <li>Symbols with colors</li> <li>Easy to read</li> <li>Neat and clean</li> </ul>
<ul style="list-style-type: none"> <li>Scale</li> </ul>	<ul style="list-style-type: none"> <li>Minimal</li> <li>Not well placed</li> <li>Not well labeled</li> </ul>	<ul style="list-style-type: none"> <li>Labeled</li> <li>Minimum use of line thickness</li> </ul>	<ul style="list-style-type: none"> <li>Labeled</li> <li>Variation in line thickness</li> <li>Easy to read</li> </ul>	<ul style="list-style-type: none"> <li>Labeled</li> <li>Variation in line thickness</li> <li>Easy to read</li> <li>Very neatly</li> </ul>



				done
<ul style="list-style-type: none"> <li>Compass rose</li> </ul>	<ul style="list-style-type: none"> <li>Minimal</li> <li>Not well placed</li> <li>Not well labeled</li> </ul>	<ul style="list-style-type: none"> <li>Labeled</li> <li>Shows directions (N, E, S, W)</li> <li>Well placed</li> <li>Nicely Completed</li> <li>May have color</li> </ul>	<ul style="list-style-type: none"> <li>Labeled</li> <li>Shows N, E, S, W</li> <li>Well placed</li> <li>Color added</li> <li>Neatly done</li> <li>Clear and precise</li> </ul>	<ul style="list-style-type: none"> <li>Labeled</li> <li>Shows N, E, S, W</li> <li>Well placed</li> <li>Color added</li> <li>Very well done</li> <li>Clear and Precise</li> <li>Unique</li> </ul>
<ul style="list-style-type: none"> <li>Borders</li> </ul>	<ul style="list-style-type: none"> <li>Minimal</li> <li>Not completed</li> <li>Not neatly done</li> </ul>	<ul style="list-style-type: none"> <li>More than 2 lines</li> <li>Shapes may be used</li> <li>Some color</li> <li>Nicely drawn</li> </ul>	<ul style="list-style-type: none"> <li>More than 3 lines</li> <li>Shapes used to enhance</li> <li>Color added</li> <li>Neatly completed and cleaned up</li> </ul>	<ul style="list-style-type: none"> <li>More than 3 lines</li> <li>Shapes used to enhance</li> <li>Color used to tie whole with map</li> <li>Very neatly completed and cleaned up</li> </ul>
<ul style="list-style-type: none"> <li>Cooperative team work – sharing the work and ideas</li> </ul>	<ul style="list-style-type: none"> <li>Very little input into designing or completing</li> <li>Not working with team</li> </ul>	<ul style="list-style-type: none"> <li>Discuss and adds some to the design</li> <li>Helps with the completion</li> </ul>	<ul style="list-style-type: none"> <li>Discusses ideas and shares in the decision making with give and take</li> </ul>	<ul style="list-style-type: none"> <li>Discusses ideas</li> <li>Shares decisions making with very good give and take</li> </ul>

# ART LESSON PLAN

Jean Goodman

<p><b>TITLE OF LESSON:</b> <u>3-D Tunnel Book</u></p> <p><b>LEVEL:</b> Proficient</p> <p><b>STANDARD:</b></p> <p>4 Understanding the Visual Arts in Relation to History and Cultures</p> <p><b>BENCHMARK(S):</b></p> <p>1 The student explains how factors of time and place influence visual characteristics that give meaning and value to works of art.</p> <p>2 The student explains functions of art in various cultures, times, and places.</p>
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**MEDIA:** Paper, drawing materials

**FOCUS:**

Students explore writing children's books in three-dimensional form.

**OBJECTIVES:**

1. Students create a work of art with a fore, middle, background, and perspective.
2. Students apply bookmaking techniques to creating a tunnel book.
3. Students illustrate children's books.
4. Students create art that incorporates narrative art and text.
5. Students explain how the function of tunnel books is similar and different from traditional books
6. Students explain how factors of time and place influence a book's characteristics.

**ASSESSMENT:**

Grading Rubrics

- I can explain how the function of a tunnel book is similar and different from a traditional book.
- I can explain factors of time a place influence a book's characteristics.
- Is my project constructed correctly?
- Do I have a background setting?
- Do I have foreground details?
- Does my Tunnel book convey the subject matter?
- Is my project neat?

**MATERIALS AND RESOURCES:**

books, Internet sources for artists  
<http://colophon.com/gallery/minsky/tunnel.htm>  
<http://artistbooks.com/abr/index.htm>  
Cover to Cover by Shareen LaPlantz  
visuals to reflect the theme

4 sheets of 6x9 drawing paper per student	scissors	glue	
2 sheets of 6x9 construction paper per student		markers	color pencils
1"wide straight edge (I use cardboard cut 1"x9")		grading rubrics	

**VOCABULARY:**

space	depth	overlap	setting	plot	sequence
foreground	background	character			

#### PROCEDURE:

1. Art teacher, Jean Goodman, shows examples/pictures of tunnel books to her 6<sup>th</sup> graders.
2. Students discuss how they are similar/different from traditional books.
3. They discuss the idea of foreground and background in a work of art. In a tunnel book, the back page will be the background and the foreground will be the layers with details and characters.
4. Students brainstorm ideas for tunnel books. The theme for the book will be an artist from the past or present. They pick an artist or culture that has interested them and they research that artist. The 3-D book works for any theme or illustrating a children's book.
5. Construction of the book is demonstrated.
6. Students illustrate the setting first on a sheet of 6" x 9" paper. Mrs. Goodman has them trace around the edge with a 1" wide straight edge so the setting doesn't get in the margins. They draw in pencil and use a variety of materials for finishing.
7. They fold the remaining 3 pages in half, measure 1" around 3 edges (not on the fold) and cut out the frame. They save the scraps for the characters and designs.
8. Students cut out the details and characters and attach to the frame. They are careful not to put a large item on the top frame that might hide the interior frames. Each layer has at least one object.
9. They accordion fold the two 6" x 9" construction papers using the 1" wide straight edge for a guide and glue the setting page to the first fold of the accordion and the frames on the other folds.
10. Finally, they glue the pages to the accordion folds.



# ART LESSON PLAN

## Joyce Huser

TITLE OF LESSON: <b><u>4-Step Critique</u></b>
LEVEL: Proficient
STANDARD: 5 Reflecting Upon and Assessing the Characteristics and Merits of Art
BENCHMARK(S): 1 The student interprets characteristics and evaluates merits of art works. 2 The student forms and defends judgments based on characteristics and merits of art works.

MEDIA: Abstract Art

### FOCUS:

This lesson involves students in applying knowledge and skills associated with learning to study, interpret, and evaluate abstract art.

### OBJECTIVES:

1. Students apply knowledge gained from prior art learning to discuss abstract art.
2. Students show, through open dialogue, their ability to respond to, interpret, and evaluate abstract art that communicates ideas/emotions while relating to various master works.
3. Students form and defend judgments while describing and assessing art.

### ASSESSMENT:

As a class, students develop their own criteria for evaluating their art based on the goals and objectives of the activity.

### MATERIALS AND RESOURCES:

abstract art reproductions and/or students' abstract artwork  
locations to display art  
descriptors chosen by students of each display site  
web sites appropriate for addressing the styles of various abstract artists and the history of Abstract Expressionist art.  
20th Century Art and Art History: A Century of Modern Art from The Metropolitan Museum

### VOCABULARY:

abstract                      abstract art

### PROCEDURE:

1. Students use knowledge of art elements and principles, knowledge of abstract art, and knowledge of art vocabulary to conduct this activity.
2. They prepare for this activity by learning about abstract art through various activities and resources. These include viewing and discussing videos like 20th Century Art and Art History: A Century of Modern Art from The Metropolitan Museum. Other resources include Lee Ames book The Dot, Line, & Shape Connection and various abstract master works.
3. Students analyze reproductions using Gene Mittler's 4 Step Art-Criticism Approach (see below).
4. Then, they create an abstract painting based on the style of a master work while expressing emotion through the use of art elements and revealing something of self through the painting. Paintings are then critiqued in open dialogue using student established criteria.
5. First, students introduce their painting by telling which master artist influenced them and why.

6. The class discusses the work applying the 4-Step Art-Criticism Approach.
7. Finally, students determine a contextually appropriate location to display the painting. They must defend their choices and reasons for their choices. Places should be determined prior to the critique and it is effective to have students participate in determining descriptors for each place (e.g., local bank, a place that can easily forget children during their busy days, local library, a quiet, calm place for learning).
8. Relationships are continually being made and identified during these activities. Students relate their paintings to self; they relate the composition and emotion being conveyed through the painting to the context of the best place for its display.
9. Parent Component: Weeks later, during regular classroom student-led conferences or other means, students describe their paintings to parents using correct art vocabulary. I did this and it greatly impressed parents. Many learned much about art from their son or daughter.

### **Gene Mittler's Critical Analysis Approach to Analyzing Art**

#### Description

- Identifying when, where, by whom the work was done.
- Identifying symbols, objects, subject matter.

#### Analysis

- Identifying the elements of art used in the work.
- Identifying how the elements are organized through the principles of design.

#### Interpretation

- Determining the message communicated or purpose of the work based on the aspects described and the elements/principles analyzed.

#### Judgment

- Determining the effectiveness of the work regarding the artists intent related to their artistic choices.

Mittler, Gene A. Art in Focus 1989, Glenco Macmillan/McGraw-Hill

## ART LESSON PLAN

Kris Bohanan

TITLE OF LESSON: **Character Vignettes**  
LEVEL: Proficient  
STANDARD:  
6 Making Connections Between the Visual Arts and Other Disciplines  
BENCHMARK(S):  
3 The student demonstrates ways in which art concepts are interrelated with non-art disciplines.



MEDIA: Paper

FOCUS:

A 3-dimensional vignette will illustrate a new story written by a student.

OBJECTIVES:

1. Students identify connections between the visual arts and other disciplines.
2. Students create a vignette based on a chosen story.
3. Students write a story based on a vignette they create.
4. Students recognize and incorporate a variety of compositional formats into works of art.
5. Students demonstrate an understanding of the dynamics created by each.

ASSESSMENT:

4 Advanced:

Achieves all lesson objectives thoroughly and completely.  
Includes creativity and significant/accurate detail in work.  
Work is technically correct and neat.

3 Satisfactory:

Achieves 2 of the 3 lesson objectives thoroughly and completely.  
Includes limited creativity and adequate detail in work.  
Work shows some development in technical correctness, but neatness is limited.

2 Approaching:

Achieves 1 of the 3 lesson objectives thoroughly and completely.  
Includes little creativity and limited detail in work.  
Work reveals limited technical accuracy and lacks neatness.

1 Beginning:

Achieves none of the lesson objectives thoroughly and completely.  
Includes no creativity and little detail in work.  
Work lacks technical correctness and neatness.

MATERIALS AND RESOURCES:

construction paper      scissors, glue      lined paper      pencils and erasers

VOCABULARY:

vignette      character      setting      scene      2-dimensional      edit  
3-dimensional      overlap      foreground      background      rough draft      activity

#### PROCEDURE:

1. This activity uses this concept and allows students to create their own story. Since this activity was done around March, our characters were leprechauns, but almost any holiday can be used as well as book characters or the student's own imaginary character.
2. Students at Haven Elementary create a "vignette" or scene by making a paper character, creating a place for the character to be in, and writing a short story about the scene. Any book will have a character and a setting in which the action takes place.
3. Students discuss the differences between 2-D and 3-D forms. A 12" x 18" piece of construction paper is folded and formed to create a "corner" for the vignette. Details are added, such as trees, grass, or parts to an interior scene.
4. Students create some 3-D forms that jut out from the flat walls. They Fold & Cut on solid line.
5. They create a character by making a cone figure from a half circle and add a head and arms. They dress the figure to match their "character" and place it into the scene.
6. Students write a story to enhance the scene. Many times the students will want to just tell what is in the picture (i.e., the walls are blue). Art teacher Kris Bohanan encourages them to tell about what the viewer **can not** see (i.e., this is my room). These stories are started as "sloppy copies" (rough drafts) and several revisions are needed. It is important for the teacher to type these stories up for display.
7. These vignettes are placed 4 back to back for display. The student stories are placed on top of the vignettes by cutting slits on top.

# ART LESSON PLAN

Mark C. Ralston

TITLE OF LESSON: <b><u>Sgraffito Flower Vase</u></b>
LEVEL: Advanced
STANDARD: 1 Understanding and Applying Media Techniques and Processes
BENCHMARK(S): 2 The student analyzes how combined media, techniques, and processes result in different visual effects in works of art. 5 The student makes informed choices when using art materials, tools, equipment, and chemicals in a safe and responsible manner.

MEDIA: Clay

## FOCUS:

The word "sgraffito" originates in Italian and means scratching. It is similar to (and probably developed from) the term graffiti, which developed from the Italian term 'graffiare' (to scratch a surface). Once the sgraffito pottery was an embellishment of the palaces of the Venetian doges, the Byzantine emperors, and the Bulgarian tsars. Sgraffito had been the regal earthenware in Europe's aristocratic estates before porcelain came in from China. Sgraffito has ever since retained its "blue blood".

## OBJECTIVES:

1. Students create a flower vase using the slab building method. The vase must stand at least 8 inches tall.
2. Students make colored slip using a process that involves dried clay, water, and additives.
3. Students decorate the piece using the sgraffito method.

ASSESSMENT: See Art Project Critique below

## MATERIALS AND RESOURCES:

colors created by oxides are...  
cobalt oxide... strong indigo blue  
cobalt carbonate... blue jean blue  
rutile... tan or oak orange  
copper carbonate... green  
red iron oxide... dark brown, rust  
mason stains also work great for colorants!

## VOCABULARY:

sgraffito: Colored Slip is applied to the surface of a leather-hard or greenware ceramics. The surface is scratched through to expose the clay underneath.

slip: A fluid suspension of clay and water

scoring: Scratching the surface of the clay aggressively to prepare it for joining.

bevel-cut Line: The scratched line angles inward with the outside edge the widest point

pattern: Repeated lines that are organized to create an overall value. The closer the lines are together, the lighter or darker the pattern. Varying the thickness of the lines will alter the visual affect of the pattern.

leather-hard: The stage of clay when the clay is stiff but still moist.

greenware: The stage of clay when the clay is bone dry. Greenware is the most fragile stage of clay.



## PROCEDURE:

### Preparation:

1. Students at Jefferson West high School explore and sketch possibilities for a slab-built vase.
2. Each student finds an example of slab-built ceramics in Ceramics Monthly magazine. They share the photos with the class.
3. Then, they sketch three examples of vase shapes. Art teacher Mark Ralston encourages students to make the lip or rim of the vase curved or diagonal to make the piece more dynamic rather than horizontal.
4. Students hand-in a sketch of three possible slab vase designs.

### Creating a Slab Vase:

1. The slab vase is built by creating a silhouette of the design using stiff moist clay rolled to  $\frac{3}{8}$  inch.
2. Students place the clay on a piece of newspaper so it will not stick to the table or bat.
3. After determining the width of clay needed for the sides of the piece, a template is made using tagboard or construction paper cut with the paper cutter.
4. A long slab of clay is rolled out. Using the template, strips of clay are cut for the sides of the vase. The surface of the clay is prepared for joining by scoring the edges and applying a thick layer of slip.
5. The wall of the clay is placed on the silhouette back, not on the outside edge.
6. A piece of matboard or a rib with a right angle is scraped along the wall to ensure the wall is vertical. Students are encouraged to be careful not to alter the thickness of the clay slabs when working with them.
7. Next, another large stiff slab is rolled out  $\frac{3}{8}$  of an inch thick and set on paper covered bat. This piece is slightly larger than the vase.
8. Students turn the piece over onto the slab and trace the shape of the piece and cut the slab slightly larger than the vase shape.
9. They turn the piece back over and score the edges and apply slip. When the piece is again inverted onto the slab, they rub the joint from underneath to ensure a good joint.
10. They cut away the excess clay and stand up the vase. They are encouraged to create a foot if necessary.
11. Students allow the piece to dry and stiffen slowly with a partially opened bag. They scrape away excess clay and clean up the surface to prepare it for the application of colored slip and the sgraffito process.

### Making Colored Slip:

Slip is a mixture of clay and water. An easy method to make slip is to use the current clay body, allow it to dry to bone dry, soak in water to make slurry and mix to the thickness of cream. (a kitchen blender works well for this but is not required). White Earthenware or Porcelain clay body will make a good white base to create light and dark variations of colors. Students add oxides for colors and mix in.

### Sgraffito Decoration:

Sgraffito is decoration scratched or inscribed into the layers of the surface of clay while in leather-hard or greenware stage. The beauty of the sgraffito effect depends mostly upon lines incised according to design, with the attention to contrast of values created with the patterns on the surface. If a piece is made in light clay, then it should be coated with a darker colored slip. It is important to choose a slip color that is distinctly different enough in color from the clay body that the contrast will be visible when the pot is glazed and fired. The design is carved through the

dark-colored slip so the lighter clay shows through or visa versa. Be sure that the line scratched is a bevel-cut line to ensure glaze will easily flow into the line when bisque. Lines scratched with a needle often leave a bur that is not appealing, creates a sharp surface and is difficult to glaze. If the line is too fine, the glaze will often flux the slip slightly and hide the line. The piece is bisque fired and glazed with a transparent glaze so the decorative carvings will appear on the surface.

**General Guidelines**

- Avoid front and back... Create a sgraffito design that flows around the entire piece.
- Have the design elements and textures unify the top and bottom of the vase.
- Alter the thickness of the sgraffito lines to give emphasis to areas.
- Avoid large areas that do not have sgraffito pattern or imagery.
- Use more than one layer of different colors of slip for advanced effect.
- Consider creating a figurative image with a patterned surrounding area.
- Create a storyline or emphasize an emotion in the sgraffito design.
- Create details in clay on surface of vase that can later be incorporated into the sgraffito design.
- Avoid thin scratched lines, use bevel-cut lines!
- Fill out a Critique Sheet that requires the student to self-evaluate their performance in areas of Creativity and Craftsmanship. See rubric at end of lesson.

**Art Project Critique / 3-D Arts & Crafts**

Artwork (Title) \_\_\_\_\_

Reviewer \_\_\_\_\_ Hour \_\_\_\_\_

**Description of Artwork... (2pts.)**

Describe the work of art in detail. Write complete sentences! What does it look like? Describe the work as if you are describing the piece to a blind person. What is the media of this piece? Describe the processes used to create this work. What is the focal point of this work and how is this supported by the composition. Describe the purpose or function of the piece. Identify the expressive qualities ( mood, emotion, story told, etc).

Rating Scale... (2pts.) (Excellent - 5, Good - 4, Average - 3, Poor - 2, No Effort - 1)

**COMPOSITION – CREATIVITY**

**MECHANICS - CRAFTSMANSHIP**

Creative Shape of Vase	_____	Slab Construction Method	_____
Use of Value created by Pattern	_____	Slab Construction Method	_____
Idea / Originality in Sgraffito	_____	Surface Quality ( <i>Flat and Smooth</i> )	_____
Expressive Quality	_____	Unity from top to bottom	_____
Design flows around the piece	_____	Joint Construction	_____
Decoration unity from top to bottom	_____	Edges finished	_____
Overall Visual Appeal	_____	Cleanliness	_____
		Other	_____



# ART LESSON PLAN

Edith Elder

TITLE OF LESSON: <b>My Book</b>
LEVEL: Advanced
STANDARD: 1 Understanding and Applying Media, Techniques, and Processes
BENCHMARK(S): 1 The student analyzes different types of media, techniques, and processes used in different art forms. 3 The student applies various media, techniques, and processes with skill, confidence, and sensitivity in creating art works. 4 The student synthesizes dissimilar ideas and/or concepts into unified compositions utilizing various media, techniques, and processes.

MEDIA: Clay

FOCUS:

Students discover the history of Japanese Stab-bound book making and experience making a personalized book of their own.

OBJECTIVES:

1. Students differentiate between a Western and East Asian technique for formatting books.
2. Students define how religions and location may affect a peoples' daily life.
3. Students explain the growth of books from bamboo scrolls to codex book form.
4. Students use Japanese techniques for producing a book.
5. Students produce a Japanese Stab-bound book.
6. Students personalize their book with illustrations supported by documentation.

ASSESSMENT:

Rubric:

- Did the students use presented ideas in their group summary?
- Are their books completed according to directions with acceptable variations, such as neatness and good craftsmanship?
- Did they respect all ideas within their group and use time well?
- Did their art work illustrate something about themselves?
- Did they use correct vocabulary when talking about construction and ideas?
- Were they neat with cleaning-up after themselves?

MATERIALS AND RESOURCES:

Jansen, Marius B. The Making of Modern Japan, Belknap Press, Cambridge Massachusetts, 2000  
pg 89, 169-70.

LaPlantz, Shereen. Cover to Cover. Sterling Publishing Co., Inc. New York,N.Y.;2000 Creative  
Techniques for Making Beautiful Books, Journals and Albums.

<http://www.clevelandart.org/educef/asianodyssey/html/1238869.html> East Asian art source.

Jansen, Marius B. The Making of Modern Japan, Belknap Press, Cambridge Massachusetts, 2000.—pg  
89, 169-70

[http://staffcentral.brighton.ac.uk/graeme/Bookbinding%20web%20site/bookart/ba\\_welcome.html](http://staffcentral.brighton.ac.uk/graeme/Bookbinding%20web%20site/bookart/ba_welcome.html) history of  
the book in Japan and descriptions of different binding procedures

<http://www.sdsmart.org/pix/japanesebook.pdf> Japanese stab binding directions

<http://www.wfu.edu/~gentryjn/stabbinding.pdf> Japanese stab binding directions

<http://www.awagami.or.jp/english/basics.html> Washi Basics and a history of paper and Japanese paper production

<http://idp.bl.uk/chapters/topics/bookbinding/THREAD-FRAMESET.html> Dunhuang project, British Library, bookbinding pages. (Chinese history)

<http://www.princetonol.com/groups/iad/lessons/middle/paper.htm> Handmade Paper, Paper Art, Bookmaking

<http://ww2.lafayette.edu/~stocktoj/home/japan1.html> Japan art source

20 sheets of text paper, cut to the same size      bone folder      pencils      hammer  
70-100 lb. paper for the front and back covers      awl      scissors      hole punch  
triangle      metal ruler      tapestry needle      cutting mat      binding thread      craft knife

#### VOCABULARY:

Tokugawa Japan	hole punch	bone folder	concertina book	awl
binding thread	butterfly book (detchoso)		multisection book (retchoso)	
tapestry needle	pouch binding(fukuro toji)	cover stock	rice paper	

#### PROCEDURE:

1. Students at Kinsley-Offerle Jr/Sr High School discuss and explore scrolls and other types of early books explaining the role of bamboo in the right to left and top to bottom of sentence structure.
2. They discuss and illustrate East Asian religions and the role religion played in art and book making/writing.
3. Students learn about the many techniques borrowed by the Japanese from Chinese. For example, the Chinese first used paper, books, and moveable type but the Japanese brought changes to these ideas to accommodate their own particular culture.
4. Students explore the different types of paper manufactured in East Asia for book making.
5. Art teacher Edith Elder encourages teachers using this lesson plan to demonstrate and instruct their class to make paper to use in making their book.
6. On display are completed Japanese Stab-bound books of various styles and types.
7. Mrs. Elder demonstrates the simple bookmaking technique and process and students begin making their own books.
8. Students also learn ways Japanese artists created their own signature or style.
9. They select a Japanese illustration to copy or transfer to the cover of their book to show the "essence" of what they have learned and studied about Japanese book making.
10. Finally, students write a summary of the ideas used in creating their book and how it tells about their personal culture and picture of themselves.
11. This assignment works well with the Language Art teacher in a Haiku lesson.



# ART LESSON PLAN

Shelly Salley-Newman

**TITLE OF LESSON:** Relief Sculptures  
**LEVEL:** Advanced  
**STANDARD:**  
 2 Using Knowledge of the Elements of Art and Principles of Design  
**BENCHMARK(S):**  
 1 The student analyzes and interprets art works based on the use of the elements and principles.  
 2 The student analyzes and articulates responses based on the use of the elements and principles in art works.  
 3 The student integrates selected elements and principles to communicate through art.

**MEDIA:**  
 Pizza box and cardboard

**FOCUS:**  
 Students will learn the definition and types of relief sculpture. They will learn to construct a relief sculpture using the elements and principles of art and cardboard construction techniques.

- OBJECTIVES:**
1. Students identify and define types of relief sculpture.
  2. Students identify and define types of balance.
  3. Students identify the elements and principles of art needed to construct a relief sculpture.
  4. Students design a relief sculpture using different types of balance.
  5. Students use the elements and principles of art to successfully compose a relief sculpture.

**ASSESSMENT: Rubric:**

<b>Rubric</b>						
<b>Student Name:</b>					<b>Class Period:</b>	
Assignment: <b>RELIEF SCULPTURES</b>					<b>Date:</b>	
Circle the number <b>in pencil</b> that best shows how well you feel that you completed that criterion for the assignment.	<b>Excellent</b>	<b>Good</b>	<b>Average</b>	<b>Needs Improvement</b>	<b>Student Rating</b>	<b>Teacher's Rating</b>
<b>Criteria 1 – Has Visual Voice</b> Artwork has character, unique and interesting to look at, keeps viewers attention	10	9 – 8	7	6 or less 6		
<b>Criteria 2 – Ideas and content</b> Use of elements and principles and high and low relief clear, present, and pushed far?	10	9 – 8	7	6 or less		
<b>Criteria 3 – Composition and Organization</b> ~Explored, planned, developed and refined ideas	10	9 – 8	7	6 or less		
<b>Criteria 4 – Effort:</b> took time to develop idea & complete project?	10	9 – 8	7	6 or less		

(Didn't rush.) Good use of class time?							
<b>Criteria 5 – Craftsmanship</b> – Neat, clean & complete? Skillful use of the art tools & media?	10	9 – 8	7	6 or less			
<b>Total: 100</b>	<b>Grade:</b>					<b>Student Total</b>	Teacher Total

**MATERIALS AND RESOURCES:**

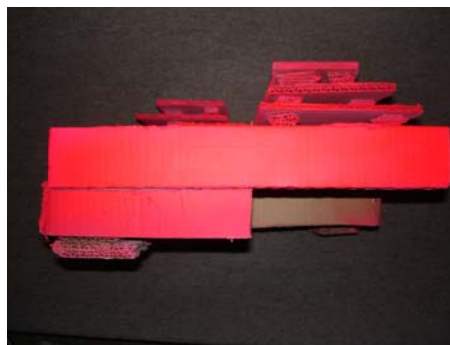
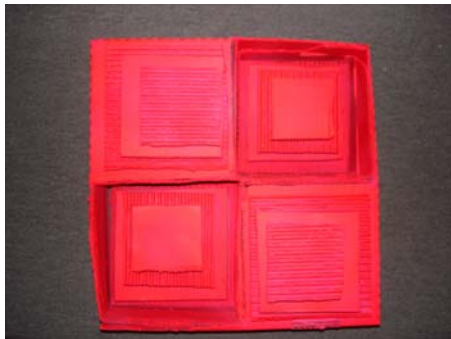
Power Point presentation	previous students projects	pencils
one large pizza box for each student		spray paint
newsprint paper	scrape card board	glue guns and sticks

**VOCABULARY:**

relief sculpture- a type of sculpture in which form projects from a background. There are three degrees or types of relief: high, low, and sunken.  
 In [high relief](#), the forms stand far out from the background.  
 In low relief (best known as [bas-relief](#)), they are shallow.  
 In sunken relief, also called hollow or [intaglio](#); the backgrounds are not cut back and the [points](#) in highest relief are level with the [original surface](#) of the [material](#) being [carved](#).  
 Monochromatic-one color

**PROCEDURE:**

1. High school students begin this lesson by sketching out several different designs for their relief sculptures. They are encouraged to use the elements and principals to create balance. Through their linear designs, they must demonstrate the types of balance: symmetry, asymmetry, approximate symmetry, and radial symmetry.
2. Using their best design, the students transfer their drawing to newsprint paper to use as their proto-type or stencils.
3. Students then begin to use their stencils to transfer their designs on to cardboard in order to cut out.
4. As they start to cut out the design, they hot glue the pieces onto the pizza box to add their high relief.
5. Students cut into the pizza box to create depth or low relief.
6. Once sculpture construction is complete, students spray paint their sculpture with one color to unify the artwork.



# ART LESSON PLAN

Susan Blankenship

TITLE OF LESSON: <b><u>Designing with the Basics</u></b>
LEVEL: Advanced
STANDARD: 3 Creating art works through a choice of subjects, symbols, and ideas
BENCHMARK(S): 3 Explores a variety of ways to solve a visual problem and chooses and applies the most effective solution.

MEDIA:  
Tempera paints, colored pencils on brown construction paper

FOCUS:  
Students will create a unified composition using knowledge of basic color theory.

- OBJECTIVES:
1. Students demonstrate understanding of the layout of the color wheel by arranging color shapes correctly.
  2. Students correctly mix secondary and intermediate colors.
  3. Students correctly mix a range of black to white in 6 stages.
  4. Students correctly mix a range of one complement to another in 6 stages.
  5. Students correctly mix a range of one color to white or black in 6 stages.
  6. Students apply knowledge of the principles of design in the arrangement of painted shapes on a format.

- ASSESSMENT: Rubric that addresses the following points:
- use of organic shapes
  - includes the 12 colors of the color wheel, a black/white value scale, a monochromatic color scale, and intensity scale using 2 complements
  - incorporates principles of design in layout
  - incorporates narrow strips cut from edges of finished painting, woven through the design to enhance contrast, improve balance, or create tension through use of diagonal lines.

MATERIALS AND RESOURCES:  
color wheel      assorted visual aids that illustrate color relationships

VOCABULARY:

complementary colors	primary colors	secondary colors	
intermediate colors	value	monochromatic	
intensity	<i>hue</i>	shade	tint

- PROCEDURE:
1. After students at Paola High School discover and explore basic color concepts in previous class periods, they begin by drawing on a 2"x 4" card a random organic shape that touches all 4 edges.
  2. They cut the shape out and label the top so that it is not later traced backwards.
  3. On brown 12"x 18" construction paper, they trace around the template to produce a coherent design that includes the following:
    - 12 shapes painted the colors of the color wheel, in order.
    - 6 shapes arranged for painting a value scale from black to white.
    - 6 shapes arranged for painting an intensity scale from one color to its complement.
    - 6 shapes arranged for painting a color value scale, with one color plus black or white.

4. Any or all shapes may be overlapped to emphasize the element of space.
5. When all paintings are complete, art teacher Susan Blankenship uses the paper cutter to slice off  $\frac{1}{4}$  to  $\frac{1}{2}$ " strips from all 4 edges of each painting.
6. Students then use their x-acto knives to make slits in the painting and weave the strips through after carefully considering the overall design.
7. Colored pencils are used to enhance the design by adding texture and contrast.





# ART LESSON PLAN

Susan Blankenship

TITLE OF LESSON: <b><u>A Day in the Life of a Renaissance Artist</u></b>
LEVEL: Advanced
STANDARD: 4 Understanding the Visual Arts in Relation to History and Cultures
BENCHMARK(S): 1 The student analyzes the purpose or function of art works in terms of history, aesthetics, and culture.

MEDIA:  
Text Writing

FOCUS:  
Students will apply knowledge of life, society, and the arts in Renaissance Italy by writing a First Person journal entry or memoirs as the artist. The presentation of the memoirs should be in the form of an aged document in hand-written script (or suitable font such as *Blackadder*) and should address the artist's major works, contemporaries of his/her day, social conditions, and fictionalized personal trivia that might be found in such a document.

OBJECTIVES:

1. Students understand the great art of the Italian Renaissance.
2. Students demonstrate understanding of the art of the Italian Renaissance by researching a single Renaissance artist.
3. Students create and present a paper in the form of a personal journal entry addressing a segment of the artist's personal memoirs.

ASSESSMENT:  
Rubric aligned to the objectives and benchmarks addressed through this lesson.

MATERIALS AND RESOURCES:  
Vasari's *Lives of the Artists Art in Focus* text or similar reference book  
Videos: *Florence: the Power of the Past with Bill Moyers* /PBS *The Renaissance*

VOCABULARY:

patron	plague	<i>Papacy</i>	<i>sfumato</i>	<i>chiaroscuro</i>
<i>contrapposto</i>	<i>fresco</i>	linear perspective		<i>Renaissance</i>

PROCEDURE:

1. Prior to an introduction on the Renaissance, art teacher, Susan Blankenship gives a pre-test to see what students may already know about the topic.
2. Students are then introduced to the Renaissance through an internet search, a general video, and/or reading selections from a text.
3. Mrs. Blankenship generally has students pair up and search the internet for about 30 minutes, compiling a list of facts about the Renaissance that are new to them. These are then shared with the entire class.
4. In subsequent class periods, students look at selected works and find out all they can about the subject, medium, size, place, and artist.
5. They choose any major works, such as Raphael's *School of Athens*, Masaccio's *Holy Trinity*, among others and analyze their function.
6. Using a Venn diagram, they compare and contrast works from unknown Medieval masters with works characteristic of the high Renaissance to clarify the stylistic differences.

7. Finally, they select one artist to research more fully, and write a 3-5 page journal entry in First Person, as the artist. They must synthesize their knowledge of Renaissance artistic functions, styles, media, social conditions, the artists' background and training, family issues, etc. to make a believable journal or excerpt of the artist's memoirs.
8. To present the journal, they choose parchment or tea-dyed paper and a computer font that simulates handwriting. Some make leather-like bindings to enhance the authenticity of the presentation.
9. A follow-up activity includes pencil or silverpoint studies of selections from the artist's works.



# ART LESSON PLAN

Debi Cox, Terry Bussart, & Jodee Johnson

TITLE OF LESSON: **Architectural Tiles**  
LEVEL: Advanced  
STANDARD:  
4 Understanding the Visual Arts in Relation to History and Cultures  
BENCHMARK(S):  
2 The student analyzes the purpose or function of art works in terms of history, aesthetics, and culture.  
3 The student creates art work in the context of cultures, times, and/or places.

MEDIA:  
Ceramics

FOCUS:  
Students conduct an architecture image search for various styles. The styles are used in sketches to be used in designing an architecture tile.

- OBJECTIVES:
1. Students research and apply functional qualities from architectural styles.
  2. Students apply the technique of clay slab building.
  3. Students use additive and subtractive processes in clay tile building.

ASSESSMENT:  
Attached

MATERIALS AND RESOURCES:  
From Ordinary to Extraordinary by Ken Vieth (project idea came from this book)  
Miscellaneous Architecture books, such as:  
Architecture by Lamont Moore 720moo  
Builders of the Ancient World by National Geographic Society 620.409  
American Shelter by Lester Walker 728.3 wal  
The Visual Dictionary of Buildings by Eyewitness Visual Dictionaries 720.3 vis  
Round Buildings, Square Buildings, & Buildings That Wiggle Like a Fish by Philip M. Isaacson 720.isa  
Cathedral by David Macaulay 726 mac  
Structures the Way Things are Built by Nigel Hawkes 624 haw  
20<sup>th</sup> Century Architects by Peel, Powell and Garrett 724.6  
Architecture websites, such as:  
<http://architecture.about.com/library/bl-buildings.htm>  
<http://www.greatbuildings.com/>

VOCABULARY:  
slab technique modeling greenware bisqueware slip bone dry  
carving leatherhard kiln score and slip sprigging wedging  
sgraffito names of ceramics tools

## PROCEDURE:

1. Students do an architecture *image* search on the internet and print at least 9 images, three of each style they choose.
2. Now that they have determined their favorite style and acquired the reference material, they are ready to start their sketches. Going through their reference material, they determine what makes each building similar in style. They list these visual clues in their notebook under the name of the architectural style they chose.
3. Using a viewfinder, they draw four different sketches from their internet pictures. Sketches are at least 3" by 3" so that adequate detail can be seen. They DO NOT draw the whole building, only drawing a detail from the building that shows key characteristics of the style. (See examples on Powerpoint presentation)
4. They take turns cutting tiles. Their teacher gives a demonstration of tile cutting at the beginning of class. They cut one tile.
5. They show their sketches to the instructor to earn points for them. Then, they choose one they would like to execute. They draw this tile up to scale and make one - 6 ¾" square on their drawing paper to create their scale drawing.
6. Before creating their tile design, they use the clean-up tool to cut wide grooves into the back of the tile. This will aid in the installation of the tile later. With their scale drawing as a guide, they execute their designs on the tile they cut in step 4. They use slab construction – score and slip (or watch it fall apart!). They carve, model, and add to the base tile to create relief sculpture. Textures are really important! They show the stone and brick, or whatever else it is made of. The instructor demonstrates various clay techniques.



## Assessment :

### Example Gradesheet:

- \_\_\_\_\_ 4 - high quality sketches, 3 inches square of usable ideas for the project
- \_\_\_\_\_ 1 - high quality scale drawing that will guide the construction of the project (6 ¾")
- \_\_\_\_\_ Composition & Complexity – the tile shows an interesting detail of a building; the chosen view has detail that has unique, identifying characteristics of the building
- \_\_\_\_\_ Craftsmanship - construction –attachments are carefully scored and slipped; modeling & carving is carefully done in order to re-create the building you designed from; the tile dried flat and held together during firing
- \_\_\_\_\_ Surface treatment – textures are added to create detail and interest, edges are smooth
- \_\_\_\_\_ Form – the tile has at least 3 levels of relief; it has a good variety of concave/convex forms

# ART LESSON PLAN

## Joyce Huser

TITLE OF LESSON:	<b><u>4-Step Critique</u></b>
LEVEL:	Advanced
STANDARD:	5 Reflecting Upon and Assessing the Characteristics and Merits of Art
BENCHMARK(S):	1 The student establishes and evaluates criteria for interpreting art. 2 The student implements criteria for assessing art. 3 The student analyzes aesthetic issues.

### MEDIA:

Abstract Art

### FOCUS:

This lesson involves students in applying knowledge and skills associated with learning to study, interpret, and evaluate abstract art.

### OBJECTIVES:

1. Students apply knowledge gained from prior art learning to discuss abstract art.
2. Students show, through open dialogue, their ability to respond to, interpret, and evaluate abstract art that communicates ideas/emotions while relating to various master works.
3. Students use art vocabulary to describe and assess art.
4. Students determine criteria for evaluating art.
5. Students confront and discuss various aesthetic issues related to displaying art.

### ASSESSMENT:

As a class, students develop their own criteria for evaluating their art based on the goals and objectives of the activity.

### MATERIALS AND RESOURCES:

abstract art reproductions and/or students' abstract artwork  
locations to display art  
descriptors chosen by students of each display site  
web sites appropriate for addressing the styles of various abstract artists and the history of Abstract Expressionist art.  
20th Century Art and Art History: A Century of Modern Art from The Metropolitan Museum

### VOCABULARY:

abstract                      abstract art

### PROCEDURE:

10. Students use knowledge of art elements and principles, knowledge of abstract art, and knowledge of art vocabulary to conduct this activity.
11. They prepare for this activity by learning about abstract art through various activities and resources. These include viewing and discussing videos like 20th Century Art and Art History: A Century of Modern Art from The Metropolitan Museum. Other resources include Lee Ames book The Dot, Line, & Shape Connection and various abstract master works.
12. Students analyze reproductions using Gene Mittler's 4 Step Art-Criticism Approach (see below).
13. Then, they create an abstract painting based on the style of a master work while expressing emotion through the use of art elements and revealing something of self through the painting. Paintings are then critiqued in open dialogue using student established criteria.
14. First, students introduce their painting by telling which master artist influenced them and why.

15. The class discusses the work applying the 4-Step Art-Criticism Approach.
16. Finally, students determine a contextually appropriate location to display the painting. They must defend their choices and reasons for their choices. Places should be determined prior to the critique and it is effective to have students participate in determining descriptors for each place (e.g., local bank, a place that can easily forget children during their busy days, local library, a quiet, calm place for learning).
17. Relationships are continually being made and identified during these activities. Students relate their paintings to self; they relate the composition and emotion being conveyed through the painting to the context of the best place for its display.
18. Parent Component: Weeks later, during regular classroom student-led conferences or other means, students describe their paintings to parents using correct art vocabulary. I did this and it greatly impressed parents. Many learned much about art from their son or daughter.

### **Gene Mittler's Critical Analysis Approach to Analyzing Art**

#### Description

- Identifying when, where, by whom the work was done.
- Identifying symbols, objects, subject matter.

#### Analysis

- Identifying the elements of art used in the work.
- Identifying how the elements are organized through the principles of design.

#### Interpretation

- Determining the message communicated or purpose of the work based on the aspects described and the elements/principles analyzed.

#### Judgment

- Determining the effectiveness of the work regarding the artists intent related to their artistic choices.

Mittler, Gene A. Art in Focus 1989, Glenco Macmillan/McGraw-Hill

# ART LESSON PLAN

Susan Blankenship

TITLE OF LESSON:	<b><u>Tribute to Martin Luther King</u></b>
LEVEL:	Advanced
STANDARD:	5 Reflecting Upon and Assessing the Characteristics and Merits of Art
BENCHMARK(S):	1 The student establishes and evaluates criteria for interpreting art. 2 The student implements criteria for assessing art.

MEDIA:  
Acrylic paint on canvas or canvas board

FOCUS:  
Students are encouraged to use a variety of acrylic techniques on canvas to convey a message that is a tribute to Martin Luther King.

- OBJECTIVES:
1. Students will experiment with the properties of transparent acrylic paint on altered surfaces to create visually interesting textures and patterns.
  2. Students will research the life of Martin Luther King and incorporate into their painting a quote or slogan relevant to the Civil Rights Movement or King's life in general.
  3. Students will purposefully design with formal elements, making sure that their canvas has no recognizable symbols or subject matter.
  4. The student will create a rubric for assessing the formal qualities of the finished painting, as well as the interpretation of them. The class as a whole can arrive at a suitable rubric for judging all works created for this assignment, through discussion and brainstorming.

ASSESSMENT:  
Given the criteria for successfully creating the painting, the student will then establish a rubric that includes not only formal aspects (use of color, balance, etc.) but also includes opportunity for interpretation of how the various elements and principles work together to establish mood and meaning.

MATERIALS AND RESOURCES:  
Video: *A Survey of Acrylic Techniques with Russell Woody*  
canvas or canvas board      acrylic paints      mediums  
bristle brushes      water containers  
an assortment of textured fabric scraps, such as nylon netting, burlap, lace  
pearlescent powders (optional)  
masking tape      paper towels      sponges

VOCABULARY:  
glazing      medium      transparency      masking

PROCEDURE:  
Students at Paola High School use a new canvas board for this painting project. It is a creative experiment with acrylic glazing technique.  
They use their imagination and problem-solving skills to stretch the possibilities!  
The painting incorporates masked areas of lettering (a short message that expresses in a very general way a tribute to MLK). Some suggestions are given: "I have a dream"/ Tolerance/End

Hate/Kindness/Acceptance/Love Thy Neighbor/ etc. The lettering is “taped” and painted over with subsequent layers of paint.

All paint is applied to the canvas in transparent or semi-transparent layers (i.e. nothing **opaque**). Students use any of the following: matte medium (flat and non-shiny), gloss medium (high gloss), retarding medium (extends drying time), and matte varnish (for a final layer of non-shiny protection), pearlescent powders. They do not have to use all of these!

Their canvas does not have recognizable subject matter, only the lettering/words.

Students include a border of some type by taping in the early layers, using masking tape for clean edges where needed.

They layer 5-6 colors everywhere, at least! The more transparent the layers, the more intense their colors become. They can use more than 5-6 layers!

They do their best to use their imagination and get involved in the creative process.

For self-evaluation, the class creates one rubric to be used by all. It addresses the items above, and includes a way to evaluate the mood or meaning.

**Suggestions:**

Types of texture with fabrics: netting, burlap, nubby fabrics that will leave an impression in wet paint.

Students can also texture with a sea sponge. Keep textures muted by using them in the first few layers.

Tone them down by layering over them.





## ART LESSON PLAN

Mary Sue Foster and Teddy Gingerich

<p><b>TITLE OF LESSON:</b>    <b><u>Personality Boxes, Resume Boxes, Boxes to Honor Ancestors</u></b></p> <p><b>LEVEL:</b> Advanced</p> <p><b>STANDARD:</b> 6 Making Connections Between the Visual Arts and Other Disciplines</p> <p><b>BENCHMARK(S):</b> 1 The student integrates unique qualities among different visual art forms. 3 The student produces works of visual art that incorporate concepts from non-art disciplines.</p>
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**MEDIA:** Collage/*assemblage*

**FOCUS:**

Using the inside and outside of small boxes, students visually demonstrate who they are in order to tell/write stories about themselves, their likes and dislikes, and to identify their strengths and achievements using collage and small objects. The box to honor ancestors provides an opportunity to tell stories/legends about family members.

**OBJECTIVES:**

1. Students communicate personal and complex messages through art.
2. Students write poems that are then communicated through art.
3. Students create a collage or assemblage that communicates about self.

**ASSESSMENT:** Rubric for Personal Box Project

Excellent	Very good	Acceptable	Not acceptable
Effectively communicates personal and complex feelings.	Has some evocative qualities and communicates personal feelings.	Shows an effort to communicate with few signs of effective decision making	Ideas are visually lost and not communicated. There are no effective decisions made.
Shows self-direction, imagination, inspiration.	Generally, shows self-direction and employs imagination	Needs some direction. Accomplishes the task satisfactorily.	Could not make decisions.
There is obvious evidence of thinking and reflection and some risk-taking with self.	Evidence of thinking is revealed when questioned.	Solution tends to be simplistic with some evidence of thinking.	There is no evidence of thinking.
Uses elements and principles with style and format, effectively.	The composition is visually strong with compositional elements evident.	The composition is visually interesting with some awkwardness , exploration of the medium is missing.	Shows lack of awareness of the collage process with trite solutions and ill-considered composition.

**MATERIALS AND RESOURCES:**

small boxes with advertisements that promote food, such as boxes from tea, and cigar boxes which provide the appropriate size. The hinged lids invite students to think about the inside vs the outside. One can request a cigar store owner to save them.

## VOCABULARY:

collage            assemblage    repetition      contrast      metaphorical  
analogical thinking

## PROCEDURE:

Use found boxes with hinged lids (discarded cigar boxes). First prepare a background surface, inside and out, for example, tissue paper can provide a textured surface if wrinkled before pasting, other choices are dress pattern tissues, wall paper samples, etc. The surface can be decorated with copies of photographs, maps, magazine images.

Consider ways to make the inside of the box appear to be different from the outside and to symbolize special meanings. The writing expectation for elementary age children is for them to develop well-constructed sentences about their images or small objects, that is, to have a reason for selecting them. Recommend that a food advertising metaphor be used for the “personality / resume box” to inspire ways to communicate information about themselves. For the project to honor ancestors, writing a bio-poem requires some reflection about values and could serve as motivation to begin or be a culminating activity.

For the “personality/resume box,” consider the way food, such as tea, is commercially packaged to sell. Consider how the qualities of the food are promoted in order to relate to one’s personality, how to treat and store for best results, etc. Consider where the food was manufactured, expiration date, how long the business has been operating. Students could be encouraged to translate this information to fit themselves. What could be used from the food promotion on the box that relates to personal/family information? Help students consider who they are, what makes them happy and what can “push their buttons” to make them unhappy. The metaphor of mistreatment of the product which damages it can relate to personal unhappiness. Consider achievements, skills that have been mastered, travel experiences that could be documented visually? Perhaps a time-line could be used to illustrate achievements somewhere on the box.

For the box to “honor ancestors,” students use copies of family photographs, and words/phrases. The photographs and words can stimulate interesting stories about members of their family. Suggest removing irrelevant background from the photographs in order to isolate the images. Consider using relief qualities to make the photograph “stand up” using tabs inside the box or hanging from the lid.

During the last class session, each student brings their completed box to the small group to take turns using the images as a basis for stories to tell their classmates. Display the boxes with written examples. Writing activities, described next, could precede or follow the discussion.

Three structured writing activities using the box for a source of inspiration have been used successfully to write. They are haiku poetry, diamonte poems and bio-poems. The shortest one is the haiku poem which consists of three lines, and is attributed to the Japanese as a form of entertainment when moon-watching. Writing the haiku requires knowledge of syllables. The first and last lines have five syllables and the middle line has seven. The successful haiku has a surprise and may refer to temperature.

The diamonte poem has the form of a diamond when it is written. This poem has seven lines and depends on parts of speech including nouns, adjectives and verbs. As a reminder, nouns are a person, place, thing or condition. Adjectives are words that tell about or describe a person, place or thing and verbs are action words that show doing, being or happening. The following describes the structure using four steps.

STEP ONE: The first line uses one word, a noun. The seventh and last line also uses one word, a noun that is the opposite of the word chosen for the first line. These two words serve as the subject. The first half of the poem describes a contrast to the second half. STEP TWO: For line 2 and line 6, write two adjectives that describe the subject. The adjectives on line 2 should describe the noun used in line 1 and the two adjectives used on line 6 should describe the noun, or subject on line 7. STEP THREE: For lines 3 and 5 write three verbs that describe each subject. STEP FOUR: Write four nouns on line 4, the middle line. The first two nouns describe the first half of the poem and the last two nouns describe the last half of the poem.

If you’re not sure if a word is an adverb, adjective, noun or verb, don’t worry about it. Use what comes to mind and have fun with the project! The structure offered is to get you started.

The bio-poem has been used to get students to think about their dreams, fears, their family members, etc. The format is a fill-in-the-blank and has been used successfully with students in middle and high school. To be successful, this project needs editing skills.

# ART LESSON PLAN

Brenda Jones

TITLE OF LESSON: <b><u>Yuzen Dyeing (Tsutsugaki and Katazome)</u></b>
LEVEL: Exemplary
STANDARD: 1 Understanding and Applying Media, Techniques, and Processes
BENCHMARK(S): 1 The student researches and applies media, techniques, and processes used across cultures, times, and places. 5 The student chooses safe and responsible practices when using art materials, equipment, tools, and chemicals.

MEDIA:  
Silk fabric dyeing/painting, fabric dyes, resist paste

FOCUS:  
This is a lesson designed primarily for high school students. It fits in the discussion of elements and principles of art. In this lesson, after viewing examples of kimono design and painting technique, they will design their own piece of fabric to be dyed. They will use some traditional materials and processes.  
Students will create a design based on a season for a piece of fabric (silk). They will use resist paste to outline the design and then paint in areas with fabric dye. The silk needs to be stretched across a wooden frame or embroidery hoop. The design can be lightly penciled in or drawn in with an erasable marker. The lines will then be painted in with the resist paste. After the paste has dried, the student will paint in the areas with dye. After the dye has set, the resist paste is washed out.

OBJECTIVES:

1. Students use the elements of line, value, balance, in their composition.
2. Students identify and describe the differences between Chinese and Western landscape paintings.
3. Students describe and analyze their work using the vocabulary of art in a class critique.
4. Students are familiar with Chinese culture, religions, and history.
5. Students express theme and concept through painting.

ASSESSMENT:

**Grading Criteria**

Imaginative thinking  
creative idea  
unusual application of idea

Technique  
craftsmanship  
neatness, tidiness

Elements and principles of art  
use of color  
use of emphasis and balance

Research  
drawings and practice in sketchbook

MATERIALS AND RESOURCES:  
The Arts of Asia: China, Korea, Japan from the Chicago Art Institute  
dharma fabric and dye catalogue

#### VOCABULARY:

Katazome - Stencil, to dye, involving applying a resist paste to fabric through a stencil, then dyeing the fabric.

Kimono - historical dress in Japan (the term is both plural and singular)

Yukata - summer kimono

Tsutsugaki - Japanese term for the practice of drawing designs in rice paste on cloth, dyeing the cloth, and washing the paste off. Sometimes called Yuzen dyeing.

Hake - flat brushes used to apply colors to large areas of design

Various time periods in Japanese history can also be discussed in relation to the type of kimono from that period.

#### PROCEDURE:

1. Students analyze examples of Kimono and present a Powerpoint presentation on the history of kimono in Japan. They discuss the role of kimono.
2. They discuss the kinds of designs typically used in kimono and the relationship to season, age of wearer, festival, marital status, etc.
3. They discuss the kinds of designs that might work for the students. Before students work on fabric, they create a design, draw it in heavy white crayon on a piece of drawing paper, and then paint over it with watercolors. They have the idea of resist painting from this.
4. Students discuss these samples and the kinds of designs that can be done successfully on the silk.
5. They observe a demonstration of drawing with erasable pencil on the silk, application of resist, painting in dye and washing out the resist.
6. Students work independently to create their own designs.
7. The final projects are discussed.

## ART LESSON PLAN

Deena Amont

TITLE OF LESSON: <b><u>Spring Vases</u></b> LEVEL: Exemplary STANDARD: 1 Understanding and Applying Media, Techniques, and Processes BENCHMARK(S): 2 The student synthesizes, researches, and demonstrates how a medium, technique, or process can be manipulated to create varied effects in works of art. 3 The student exhibits skills in the use of media, techniques, and processes to produce works of art.
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MEDIA: Clay

FOCUS:

Students create a hand-built vase using the majolica decorative technique.

OBJECTIVES:

1. Students research majolica decoration.
2. Students apply majolica decoration to an advanced hand-built clay vessel.
3. Students create a design on paper using watercolors.

ASSESSMENT:

Rubric:

Vase constructed with good technique and form  
Design well developed and watercolor applied neatly  
Final design (painting) on paper done well  
Majolica design on pot done skillfully

MATERIALS AND RESOURCES:

images of majolica ceramic work      teacher examples      student examples  
clay      standard clay tools      white majolica glaze, plus a variety of colors  
brushes      syringe type glaze applicator

VOCABULARY:

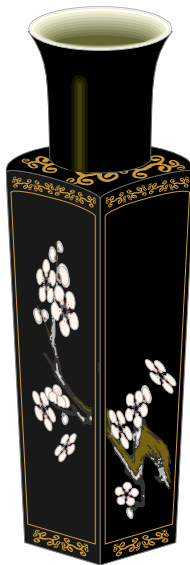
Brush

Majolica – pronounced “ME-ah-la-ka”. A type of low-fire ceramic ware that has vibrant color glazes, often painted floral designs. It is popular especially in Italy, Spain and France, and in other parts of Europe.

PROCEDURE:

1. Students at Lawrence High School design and create a majolica decorated vase inspired by spring flowers, color, and nature (could also be adapted for numerous other motivations). This assignment is designed for a student who has some experience in clay. It is best done when students have learned advanced hand-building techniques.
2. Students create a vase that will be a CANVAS for a “painted” surface design using majolica glazes. Students most commonly use coiling or slab building, or alternatively they could wheel-throw the piece.
3. The surface is relatively smooth (not textured) for the painted surface to show up well.
4. After bisquing, the piece is glazed white (as in gessoing a canvas), then the colorful design is applied. Students do some paintings using watercolor or other paint as a preliminary activity to working on their vase.

5. Students view images or Power Point slide show of majolica pottery, both historical and contemporary.
6. They create vases using preferred technique.
7. Vases are bisque fired.
8. Vases are dipped in white majolica glaze as a “base” coat. This is prepared at least one day ahead so the glaze has time to dry before painting colors. Student try to make base coat as even as possible. Brushing will leave marks and streaks that will not “fill in” during firing.
9. Art teacher, Deena Amont, demonstrates proper watercolor painting, emphasizing that the majolica will not be exactly the same, but similar. Students sometimes use thin black permanent marker to highlight outlines of the designs and to add emphasis.
10. Students practice painting. They paint real (or artificial) flowers from observation. They use a variety of brushes and watercolors on practice paper and then on heavy watercolor paper. The purpose is to get a feel for how different brushes work. Brushing glazes will not be IDENTICAL, but it will be similar.
11. They experiment with different sizes and types of brushes. Soft haired calligraphy type brushes work well. Brushes that are too stiff will mar the surface of your glaze. After students are comfortable with the materials, they sketch out a design on paper for their vase. Students submit the painting for credit.
12. Mrs. Amont demonstrates painting design on prepared vase.
13. Students use black (or another color) majolica applied in a syringe type applicator to add the element of line and to enhance the paintings.
14. Students transfer design to vase using a pencil.
15. They paint design using color majolica glazes onto vase. Students use the painting as a visual reference when painting vase. Small mistakes can be scratched out with an exacto knife or pin tool.
16. Vases are glaze fired.
17. Students conclude with a class critique.



## ART LESSON PLAN

### Larry Cullins

TITLE OF LESSON: <b><u>The Year I Was Born</u></b>
LEVEL: Exemplary
STANDARD: 2 Using Knowledge of the Elements of Art and Principles of Design
BENCHMARK(S): 1 The student synthesizes elements and principles in art works and defends personal choices. 3 The student synthesizes and applies elements and principles in <i>non-conventional</i> ways to communicate meaning through art.

#### MEDIA:

Mixed media collage

#### FOCUS:

Elementally, the student will use line, color, shadowing, and style to develop an arrangement of drawings that are drawn from observation and with originality in mind.

#### OBJECTIVES:

1. Students arrange a series of drawings relating to their birth year with elemental patterns in mind.
2. Students illustrate the object with literal colors, surfaces, and shadows/reflections.
3. Students create an aerial or side view diagram with labeled dimensions.
4. Students develop an anatomical drawing with labeled sections or parts.
5. Students utilize collage, transfers, and/or applied color to create enhanced, weathered, or textured surfaces.

#### ASSESSMENT:

Rubric aligned to the objectives and benchmarks addresses through this lesson

#### MATERIALS AND RESOURCES:

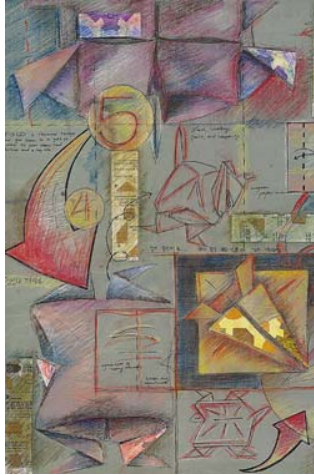
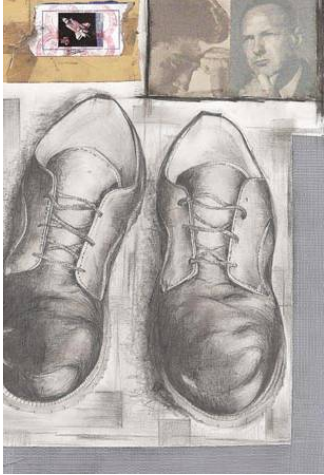
illustrations      diagrams      collaged images  
transfers      sketches  
notes/dimensions/reactions of a personal and symbolic object of great importance.

#### VOCABULARY:

reflection      shadow      literal color      *elemental*      unity      positive space  
negative space

#### PROCEDURE:

1. Students at Salina High School Central begin by creating a self portrait that is drawn from observation and with originality in mind in non-conventional ways. They determine and establish what will be underneath most of the objects or serve as the background of their collaged work.
2. They plan the negative space, the background first and then add the other 3 to 5 "renderings". Students take time to consider which view will be the smallest to the largest and/or most important.
3. They overlap or interact the works to establish unity in their composition.
4. They use handwriting or fonts to enhance the visual communication of the piece and add personal feeling and strength to the overall piece.
5. Finally, they write an artist's statement defending choices made during the creative process.





# ART LESSON PLAN

Susan Blankenship

TITLE OF LESSON:	<b><u>A Renaissance Self-Portrait after the Manner of Botticelli</u></b>
LEVEL:	Exemplary
STANDARD:	3 The student creating Art Works Through a Choice of Subjects, Symbols, and Ideas
BENCHMARK(S):	1 The student researches and synthesizes visual images, subjects, and ideas to create works of art that reflect intended meanings. 2 The student creates art by synthesizing researched images, subjects, and ideas.

**MEDIA:**

Acrylic on canvas or other suitable ground, such as gessoed masonite, collected items such as lace, jewelry, or ribbon for collage application.

**FOCUS:**

Students will use a digital profile photo of themselves as the basis for an idealized Renaissance style self-portrait.

**OBJECTIVES:**

1. Students study the works of Sandro Botticelli, and the general style of portraiture in Renaissance Italy.
2. Students apply knowledge of realism, (Roman) verism, and idealism.
3. Students research clothing, hair, and personal adornment of Renaissance times.
4. Students consider what aspects of their life or personality to incorporate into the portrait.
5. Students learn glazing/layering techniques using acrylic paints with gloss medium.

**ASSESSMENT:**

Critique:

- use of linear qualities, as compared to Botticelli's works
- use of transparent layers of acrylic paint
- researched costumes, jewelry, hairstyles, backgrounds
- incorporation of personal items (favorite jewelry) or ideas in background or costume (football goalposts in landscape, or designer labels on costumes, etc.)

**MATERIALS AND RESOURCES:**

textbook, such as *Art in Focus* for art historical background  
videos, such as *Florence: the Power of the Past*, a PBS documentary with Bill Moyers, to expand students' knowledge of Renaissance ideas  
Internet websites, for researching artworks, costumes, etc.  
digital camera  
printer

**VOCABULARY:**

Sandro Botticelli	glazing	medium	transparency
opacity	grisaille	linear perspective	aerial perspective
verism	realism	idealism	

#### PROCEDURE:

1. Depending on time available and how in-depth she wishes her students to study the Renaissance, Susan Blankenship, art teacher at Paola High School, presents information sufficient to acquaint students with painted portraiture characteristic of the times. She gives students an opportunity to view and discuss the works of Botticelli and notes his lyrical and linear style, likening it to tinted drawings.
2. For daily bell activities, she presents good quality black/white photocopies of details of selected works by Botticelli for students to draw in their sketchbooks. These 20-30 minute drawing exercises are useful to get them warmed up and accustomed to looking closely at master works.
3. Mrs. Blankenship takes a digital photo of each student, in profile. Sometimes she includes hands holding a personal item close to the chin or chest. Photos are printed in grayscale. Students use 1/2" grids printed on transparencies to overlay on photos.
4. Then, on 16"x 20" drawing paper, students enlarge the photo to nearly life-size, paying attention to contours and shadow patterns.
5. Students research hairstyles and clothing and use their imagination to adapt these in their drawings.
6. Backgrounds are added, using traditional landscapes as seen in typical Renaissance portraits, or they may choose to paint backgrounds black. A landscape photo of a favorite vacation spot may also be used.
7. When the composition is worked out on drawing paper, students transfer it to canvas or masonite using graphite or transfer paper.
8. They paint by using one of two approaches: 1) build up transparent layers of color to achieve modeling of facial planes, wrinkles in clothing, highlights in hair, etc. or – 2) fully render the drawing using graphite and blending stump, spray fix, and then tint the drawing with transparent glazes (grisaille).



## Renaissance Research Paper

### Mobile Internet lab fact-finding sheet

Artist's full name \_\_\_\_\_  
Place and date of birth \_\_\_\_\_  
Place and date of death \_\_\_\_\_

Facts about the artist's family:

Facts about the artist's training:

Did this artist create a new style or innovation that set him apart from others?

What influenced the artist? Find out what was happening in the artist's immediate world that may have had an effect on his work (war, famine, plague, political unrest, religious restrictions, jealousy of other artists, criminal activity, etc.)

List the major works that this artist created in his lifetime. Include all pertinent info. such as size, medium, subject matter, title, who commissioned it, where it was to be placed, where it is found today. *You will choose one of the major works to discuss in more depth, and include a visual print of it. Once you have chosen this work, find an image of it and list the website where it can be found.*

### Suggestions for research time in library

Select artworks by your artist and find already-published commentaries or analyses of them. These *may* be found on the same website as the image of the artwork, or you may be led to a similar site. If you cannot find any commentary by some expert for your selected artwork, then do it yourself! Fill out an Art History Worksheet and do your own analysis. Be sure your opinions are backed up by some sort of informed study. The textbook is a good place to start.

Compile a list of images/websites for Mrs. B to print at a later date. If you can find an image of your artist, please list this site. An image of your artist would make a good introduction to your paper.

Work on subsequent paragraphs. You've already introduced yourself as the artist in your first paragraph. I would suggest that in paragraph #2 you describe your "universe" a little – your town, the conditions of the day. Are you married? Are you well-paid? Do you supervise a studio of apprentices? Do you work alone? Who is your major patron? Do you like working for him? Who are your friends and contemporaries ( fellow artists)?

In paragraph #3 you might want to tell the reader about the world as you know it: Are there wars being fought? Is the plague a factor in your life? Do many people read? Do you have access to books? What influence does the Catholic Church play in your life? Is there violence in your city, or is it safe?

In paragraph #4, tell the reader about the painting, sculpture, or architectural project you are currently working on, or have just completed. Are you satisfied with it? What were you trying to do artistically with it? Did you succeed? Is your patron happy?

The previous suggestions are only that – SUGGESTIONS! You do not have to follow the paragraphs exactly as I have written above. The objective of writing this paper in First Person is to let you tell your story. Imagine that you opened an old trunk from 500 years ago, and knew nothing of this artist. In the trunk is a journal entitled *The Life and Times of the Great Sandro Mingorelli, an Artist of Repute*. You decide to read the journal and find that Sandro was in fact a great Italian artist who knew Leonardo personally. Blah blah blah.

You may want to brainstorm a little and consider how you might present this paper. Remember, it's only 3 pages of a journal, not a book! But you may want it to look like an old fragment of a book with only 3 surviving pages. How can you create a cover? What materials will you use? What computer font looks like someone's old-fashioned handwriting? Is the paper bright white (no!) or old and yellowed (yes!) ???

# ART LESSON PLAN

Brad Reinking

TITLE OF LESSON:	<b><u>Shape Collage</u></b>
LEVEL:	Exemplary
STANDARD:	3 Creating Art works through a Choice of Subjects, Symbols, and Ideas.
BENCHMARK(S):	1 The student researches and synthesizes visual images, subjects, and ideas to create works of art that reflect intended meanings. 2 The student creates art by synthesizing researched images, subjects, and ideas. 3 The student articulates particular challenges and successes encountered in visual problem-solving.

**MEDIA:**

Construction paper collage

**FOCUS:**

The focus of this lesson is on student artists developing a visual language that they use in their art work.

**OBJECTIVES:**

1. Students develop an understanding of abstraction.
2. Students create a color construction paper collage of synthesized imagery.
3. Students develop his or her own visual language of design.
4. Students address successes and challenges in creating art.

**ASSESSMENT:** Rubric aligned to the objectives and benchmarks addressed through this lesson.

**MATERIALS AND RESOURCES:**

construction paper      scissors      glue      newsprint  
examples of Henri Matisse's collages

**VOCABULARY:**

abstract      collage      symmetrical balance      negative space  
composition      positive space      asymmetrical      balance

**PROCEDURE:**

1. Art students at Paola High School begin this project by discussing Matisse's work and how he progressed from rather realistic drawing to abstract collages. Students are shown examples of Matisse's work and then they describe the subject matter of his work.
2. Art teacher Brad Reinking gives students an oral pre-test asking them if they know what the subjects are in Matisse's work.
3. After discussing with them that most organic shapes represent people, Mr. Reinking orally asks the students if they can find the people in his collages.
4. Students are given an overview of what they will be creating, an abstract collage of a specific theme.
5. Next, students brainstorm for ideas and write down all ideas that come to mind until they have about 20 different ones. After the list is made, they go through the list making another list of abstract images that they can create for each idea. If they can create several ideas for one theme, it is probably a good idea. They circle the 3 best ideas.
6. After the 3 best ideas are narrowed down, students draw imagery for each idea. The idea that has the best imagery is selected as the best theme.

7. Students make background out of a full sheet of 12" x 18" construction paper and break up the background with smaller sheets to create borders. Students work to keep it interesting and asymmetrical. Symmetrical designs are possible, but tend to be rather boring.
8. Mr Reinking talks to the class about color theory to help them to decide on what colors to use.
9. They cut out shapes in construction paper, considering the color of their positive shapes and how they will look against the background colors.
10. Students keep all negative shapes that are left as scraps. These may be used again in the collage to create more interest and creativity.
11. After the background is glued down and complete, they begin arranging shapes on the final collage. They use overlapping and layering to build up their collages. Once composition is decided upon, they glue down their cutouts.
12. When their collage is complete, they display all collages and critique them as a class. They talk about the balance of collages along with the use of color theory.
13. Finally, they discuss the use of positive and negative space and describe which collage strikes them emotionally and why.



# ART LESSON PLAN

Edith Elder

TITLE OF LESSON: <b>Ch'i of the Brush</b>
LEVEL: Exemplary
STANDARD: 1 Understanding the Visual Arts in relation to History and Culture
BENCHMARK(S): 1 The student conceptualizes and documents the effects of history and culture in art. 3 The student creates art from conceptualized experiences with culture, time, and places.

MEDIA:  
Painting

FOCUS:  
Students develop an understanding and appreciation for Chinese scroll painting through research of the history of Chinese scroll painting and the use of The Four Treasures in creating such works of art.

OBJECTIVES:

1. Students document information discovered through research regarding the effects of history on the progression of Chinese painting styles.
2. Students use the elements of line, value, and balance in their composition.
3. Students identify and describe the differences between Chinese and Western landscape paintings.
4. Students describe and analyze their work using the vocabulary of art during a class critique.
5. Students express theme and concept through painting.

ASSESSMENT:  
Critique:  
Rubric for Chinese painting techniques and class conduct

- Use of negative and positive space:  
Was the theme of the painting evident?
- The use of elements and principles of design enhance the design:  
How did the student show his view of the natural world?  
Did the student stay on task and complete assignment on time?
- All practice sheets turned in with assignment:  
Did the student keep a clean and orderly painting area?

MATERIALS AND RESOURCES:  
Blunden, Caroline & Elvin, Mark. Cultural Atlas of Chin, Checkmark Books, New York, N.Y. 1998 pg117  
**The Four Treasures** = Brushes, ink stick, ink stone, and paper  
small wood block , carving tools and red ink for chop  
[http://www.metmuseum.org/toah/intro/atr/toah\\_results.asp?q=chinese+painting](http://www.metmuseum.org/toah/intro/atr/toah_results.asp?q=chinese+painting) museum's Chinese painting research sites.  
[http://www.metmuseum.org/toah/hd/clpg/hd\\_clpg.htm](http://www.metmuseum.org/toah/hd/clpg/hd_clpg.htm) Chinese painting examples  
<http://depts.washington.edu/chinaciv/painting/4ptgfart.hem> discussion of landscape, court and scholars' painting in the Song and Yuan period  
<http://www.artic.edu/taoism/teachers/landscape.php> Art Institute of Chicago Taoism and the arts of China  
[http://www.metmuseum.org/explore/chinese/html\\_pages/glossary.htm](http://www.metmuseum.org/explore/chinese/html_pages/glossary.htm) painting key terms  
[http://www.asia-art.net/chinese\\_tech\\_brush.html](http://www.asia-art.net/chinese_tech_brush.html) quotes from XVII-century and XI century painters, explanations of media, symbols and seals

dowel rods and system of weights and hanging device for scroll  
Internet access to reference sites for individual student research and teacher projection to the entire class.  
reproduction of Chinese painting, scroll, etc.

VOCABULARY:

calligraphic brushstroke                      *cinnabar*              *colophony*              hand scroll  
hanging scroll                      seal

PROCEDURE:

1. Art teacher Edith Elder begins this lesson by playing the soundtrack to Crouching Tiger, Hidden Dragon. This is a foreign language film and Oscar® Winner of Best Original Score and Best Foreign Language Film! <http://www.crouchingtigersoundtrack.com/>
2. Simultaneously, on display are Chinese landscapes and other natural forms from assembled sources including Art Institute of Chicago Taoism and the Arts of China.
3. Students at Kinsley-Offerle Jr/Sr High School discuss the use of space, brushstrokes, themes, and concepts used in the paintings.
4. Then, they go to Met Chinese art timeline and study different time periods looking for progression in painting styles and how they relate to that period in history.
5. They discuss 6 canons of Chinese brush painting.

- |  |
|--|
| <ol style="list-style-type: none"><li>1. Circulation of the Ch'i (Breath, Spirit, Vital Force of Heaven)—Producing Movement of Life</li><li>2. Brush Stroke Creates Structure</li><li>3. According to the Object, Draw its Form</li><li>4. According to the Nature of the Object, Apply Color</li><li>5. Organize Compositions with the Elements in their Proper Place</li></ol> |
|--|

6. They discuss The Four Treasures while Mrs. Elder demonstrates the ink and painting techniques and discuss different vocabulary terms associated with this style of painting.
7. While students practice making strokes, Mrs. Elder plays quiet Chinese music and distributes other guidelines for painting from Asia art net site.
8. Students choose a theme or concept from nature and compose a poem or well written dialog about their concept.
9. They complete a hanging scroll painting with their poem or verse as a part of the composition on the scroll and design a seal with their name to sign the completed work. (Clay Signature Seals lesson plan Knutzen KCTA)
10. The final works are mounted and students take part in a critique discussing the use of elements and principles of design and the use of painting methods and ideas/religious influences.
11. Later, students compare western landscape paintings like those from the Hudson River School or other nature paintings to the Chinese paintings, finding similarities and differences. Finally, they write a short essay addressing these findings.





# ART LESSON PLAN

Edith Elder

TITLE OF LESSON: <b><u>The Floating World of Printmaking-UKIYO E</u></b>
LEVEL: Exemplary
STANDARD: 4 Understanding the Visual Arts in Relation to History and Cultures
BENCHMARK(S): 1 The student conceptualizes and documents the effects of history and culture on art. 2 The student researches the function and value of art in society. 3 The student creates art from conceptualized experiences with culture, time, and place.

**MEDIA:**

Wood blocks, printing inks

**FOCUS:**

After a thorough understanding of the culture of Japan, students create a work of art that reflects this culture using a traditional Japanese technique known as block printing.

**OBJECTIVES:**

1. Students discuss the influence that 1600-1800s Japanese design had on the western Impressionistic painters.
2. Students understand the historical information about Japan involving all levels of society that is contained in the Edo woodblock prints.
3. Students discuss that Edo Japanese artists included characters from the Kabuki theatre, countryside, flowers and birds.
4. Students recognize that the Japanese print-making process with their characteristic style of flat brilliant colors have influenced the print-making process.
5. Students demonstrate positive and negative space by carving away the negative spaces in the designs.
6. Students produce a print by lining up multi-color prints using the kinto and the hikitsuke.(registration along side of sheets.
7. Students complete a linoleum or wood block print on an actor/singer, landscape, birds, fish or flowers.

**ASSESSMENT:**

Student conducts a critique of finished prints discussing the following

- use of positive and negative space
- follows image guidelines
- use flat areas of color
- prints more than one print with registration in place
- finished work of art is neat and reflects style studied

**MATERIALS AND RESOURCES:**

Murphey, Rhoads. *East Asia a New History*. Boston, MA: Pearson Education Inc., 2004-- pg 261  
Bowring, Richard, and Kornicki, Peter. *The Cambridge Encyclopedia of Japan*, New York, NY: University of Cambridge, 1993---pg 192  
Faulkner, Rupert. *Masterpieces of Japanese Prints Ukiyo-e from the Victoria and Albert Museum*, New York, NY: Kodansha International, 1999  
Jansen B., Marius. *The Making of Modern Japan*. Cambridge, Massachusetts: First Harvard University Press, 2002.—pg 132 and 178  
Duke University East Asian Collection Japanese Studies Resources

<http://www.lib.duke.edu/ias/eac/japstures.jpeg>

Exhibition-The Floating World of Ukiyo-e (Library of Congress)

<http://www.loc.gov/exhibits/ukiyo-e>

Victoria Albert Museum Japanese Prints notes

[http://www.vam.ac.uk/vastatic/microsites/1202\\_printroom\\_boxes/japanese\\_prints/japanese\\_general\\_notes.htm](http://www.vam.ac.uk/vastatic/microsites/1202_printroom_boxes/japanese_prints/japanese_general_notes.htm)

PBS Japan: MEMOIRS OF A Secret Empire, flash animated 15 block printmaking, Japanese music, images from the Tokaido Road, flash animated timeline and education guide

[www.pbs.org/empires/japan/index.html](http://www.pbs.org/empires/japan/index.html)

soap and water	disposable gloves	apron	paper towels
pencils	ruler	computer for every child in class	
transparent paper	internet assessable computer	linoleum or pine blocks	
projector +screen	carving tools	PBS film- Japan: Memoirs of a Secret	
ink	empire	brayers	production prints of Ukiyo-e era
baren	newsprint paper	printing paper	
drying rack or clothes line with clips			

#### VOCABULARY:

Ukiyo-e	gouge	UV Knife	Samurai	brayer	Edo
Tokyo	Baren	Tokugawa Shogunate		edition	
Kabuki	Daimyo	proof	Geisha		

#### PROCEDURE:

1. Students briefly discuss pre 1600's Japan: religion, economics, geography, and how the country came together.
2. They participate in a detailed discussion of Tokugawa, Japan using above vocabulary with definitions in context. They include text of the description by the Dutch representative van Polsbroek of a Daimyo's trip to Edo in the 1850's.
3. They view relevant video clips from Japan: Memoirs of a Secret Empire.
4. Then, students observe a journey through the timeline from that site.
5. After viewing prints of a Daimyo's journey, wildlife, landscapes-including Mt. Fuji, Victoria and Albert Museum prints, and the Tokyo museum site for Ukiyo-e prints, the student will select one print of actor or singer, bird or fish, land/*seascape* and flower describing the use of positive and negative space and why they selected them.
6. They view and interact with and create their own woodblock print flash presentation from PBS site.
7. They sketch 4 thumbnail sketches of possible designs to print, select the one design that uses the Ukiyo-e design concepts, and complete a final full scale drawing with color applied.
8. They transfer the print to the appropriate color separation plates, liberate the design by cutting out negative shapes in reverse order of color, and check that each plate has a kinto and hikitsuke guide in place.
9. Students print the proof, number the paper, and print 1 color-dry, print 2<sup>nd</sup> color-dry, etc.
10. Later, they compare Japanese prints with Impressionistic paintings and prints.
11. Students find an example from each area and discuss repeated designs.

# ART LESSON PLAN

Joyce Huser

TITLE OF LESSON:	<b><u>Art Philosophy</u></b>
LEVEL:	Exemplary
STANDARD:	5 Reflecting Upon and Assessing the Characteristics and Merits of Art
BENCHMARK(S):	1 The student researches opinions and evaluations of art works and artists. 3 The student researches aesthetic issues and develops personal philosophy related to issues.

**MEDIA:**

Text Writing

**FOCUS:**

Students research art criticism as an important part of the creative process.

**OBJECTIVES:**

1. Students research an aesthetic issue, such as the Salon vs. Courbet and comment on the causative factors and its relevance today.
2. Students analyze aesthetic philosophies, such as expressionism, instrumentalism, formalism, and/or the mimetic theory.
3. Students write a personal philosophy regarding What is Art?.

**ASSESSMENT:**

Rubric aligned to the objectives and benchmarks addressed through this lesson.

**MATERIALS AND RESOURCES:**

Internet access books and other resources addressing art criticism and art critics  
Basic Issues in Aesthetics by Marcia Muelder Eaton <http://www.waveland.com/Titles/Eaton.htm>

**VOCABULARY:**

aesthetic criticism expressionism instrumentalism formalism  
the mimetic theory

**PROCEDURE:**

1. Students choose an aesthetic issue and research various opinions toward the issue.
2. They write a report commenting on its causative factors and its relevance today in the art world.
3. Students research aesthetic philosophies, such as expressionism, instrumentalism, formalism, and/or the mimetic theory.
4. They determine which philosophy(s) most closely relates to the viewpoints discovered surrounding the aesthetic issue researched. They include the philosophy(s) related during the issue's origin and the philosophy taken by critics today.
5. They analyze causes for any differences identified.
6. Finally, students write a second report that includes their opinions toward the issue and their personal philosophy they see most closely tied to their views.

# ART LESSON PLAN

Jeanne Elmer

TITLE OF LESSON: <b><u>The Artful Un-Journal</u></b>
LEVEL: Exemplary
STANDARD: 6 Making Connections Between the Visual Arts and Other Disciplines
BENCHMARK(S): 3 The student translates concepts used in non-art disciplines into visual art forms. 4 The student evaluates skills and attitudes gained from the visual arts that enhance the quality of life.

MEDIA:  
Painting

FOCUS:  
Students create books using the mixed media and a traditional bookbinding process.

- OBJECTIVES:
1. Students apply an historical process to the creation of a book.
  2. Students add creative writing to creating a book.
  3. Students create a work of art that incorporates history and language arts.
  4. Students evaluate the skills used in creating a book and how that can enhance their lives.

ASSESSMENT:  
Were the students able to:  
use materials in the correct way?  
follow directions?  
recognize and correct mistakes?  
use their journals to express themselves creatively?

MATERIALS AND RESOURCES:  
canvas panels for covers      book cloth      PVA glue      scissors      tapestry needle  
awl      waxed linen thread      2 1/2 inch strips of cardstock (cut the length of your journal)  
bone paper folder      decorative papers (for end papers)  
brush

VOCABULARY:  
book cloth - woven fabric used in covering books.  
Gutter - the adjoining inner margins of two facing printed pages or spines.  
Signature - a folded group of papers to be sewn into a book.  
Spine - the collective fold-areas of a gathered book after sewing.  
bone folder - a smooth tool made from a cow's rib, used to crease paper

- PROCEDURE:
1. Students listen to a talk about the history of bookmaking.
  2. They discuss how artist's use journals and sketchbooks to express themselves and plan their artwork.
  3. They view journal examples and discuss creative ways to use a journal.
  4. Next they paint the canvas panels (canvas side and edges only).
  5. They cut book cloth into a strip 3 inches wide and three times the length of your canvas panel and glue your canvas panels in the middle of the book cloth strip leaving a 2 inch "gutter". This is where you will sew your cardstock sleeves.

6. They glue the extra book cloth above and below the center spine over onto the spine. Reinforce the creases with a bone folder.
7. While the book cloth spine is drying, they fold their cardstock strips in half lengthwise and use the bone folder to crease.
8. They group the cardstock “sleeves” into signatures of 3. Each signature has 5 sleeves in it. The sleeves should be stacked inside of each other.
9. They cut out the sewing pattern and use your awl to poke the 6 holes in the center crease of each signature.
10. They use the sewing pattern to poke all the holes in the book cloth spine of your book. (3 sets of 6 holes)
11. Then, students thread your needle with a piece of waxed linen thread 3 and ½ the length of your canvas panels. They are careful not to knot the thread.
12. Using the sewing directions included in the Un-journal booklet to sew each signature in the book, they start sewing from the outside top right hand side of the spine. S
13. They sew the first signature in the book, skip the middle signature and sew the third signature into the book. Do not cut your thread, and take the slack out of your sewing thread, tightening the 2 sewn signatures.
14. Now, they knot the two ends of your thread close to the spine on the outside of your journal and are careful not to cut it.
15. They use your thread to sew the middle signature into your journal, knot on the outside bottom of the spine and trim off the excess thread.
16. They glue your end papers on the inside front and back covers of your journal and fill with journal pages! Their journal pages are glued into the Un-journal with a glue stick or PVA glue.
17. Detailed lesson plan instructions with photos are provided to class participants and can be purchased from the instructor. (Jeanne Elmer’s school e-mail: [hgelmer@smsd.org](mailto:hgelmer@smsd.org) or [www.jeanneelmer.com](http://www.jeanneelmer.com) )

# Appendix IV

## Glossary

### PLEASE NOTE:

1. Within each definition, italicized terms represent words (or their derivatives) that are defined elsewhere in the glossary.
2. For ease of reference, many terms with meanings that modify, or are reliant upon, the same base word are grouped together in an indented list under the base word; e.g. analogous color, complementary color, high-key color, etc. are listed under the base word "color."
3. Two-dimensional and three-dimensional (with the numbers spelled out) are listed with words that begin with T. However, references within other definitions use numbers (2-dimensional, 3-dimensional).

**abstract** Representing natural or identifiable objects through the use of simplification, *distortion*, and/or rearrangement. Abstraction is present in varying degrees in all works of art and can range from full *representation* to complete *nonobjectivity*.

**abstract art** In general, art that does not depict recognizable scenes or objects, but is made up of *forms* and *colors* that exist for their own expressive purpose, independently of subject matter. An abandonment of the traditional European conception of art as the imitation of nature, abstract art developed its distinctive identity in the decade between 1910 and 1920 and is now considered the most characteristic form of twentieth-century art.

**Abstract Expressionism** The dominant movement in American painting in the late 1940s and 1950s and the first major development in American art to achieve international status and influence. Considered by many to be the most significant art development anywhere since the Second World War, Abstract Expressionist work is characterized by an emphasis on surface quality, a desire for spontaneous freedom of expression, the treatment of all areas in a *composition* as equally important, and a belief in the absolute individuality of the artist. Techniques such as dripping, spraying, and textural brushing techniques in the application of *pigment* to the painting surface are meant to carry psychological or emotional meaning to the viewer without reference to anything in the *objective* world. To a lesser degree, sculptors were also influenced by the movement.

**academic** Conforming to established traditions and approved conventions as practiced in art academies. Academic art stresses standards, rules, and set procedures.

**accent** Any stress or *emphasis* given to elements of a *composition* that makes them attract more attention than other features that surround or are close to them. Accent can be created by a brighter *color*, darker *tone*, greater size, or any other means through which a difference is expressed.

**accidental light** Any source of light other than daylight (candles, a fire, moon, lamps, etc.) used to create dramatic effect.

**accidental vanishing point** A *vanishing point* which does not lie on the *horizon line*. (see *perspective*)

**acrylic** Polymer-based, water-soluble *medium* with fast drying abilities, including a variety of paints, plastics, and emulsion *primers*.

**addition** In *sculpture*, adding, combining, or building up by *modeling*.

**additive process** An approach to production of any art work in which the whole is comprised of the sum of successively combined smaller parts.

**adherence** The ability of a paint to cling to the *support* and form a permanent, stable surface.

**adze** A heavy wood-carving tool with the cutting edge of a thick metal blade at right angles to the handle.

**aestheometry** The use of multiple straight lines in combination to imply curves and contours or—when used in *3-dimensional* projects—to define *space* and *mass*.

**aesthetic / aesthetics** The theory of the artistic or the beautiful, traditionally a branch of philosophy, but now a compound of the philosophy, psychology, and sociology of art. As such, aesthetics is no longer solely confined to determining what is beautiful in art, but also attempts to discover the origins of sensitivity to art forms, as well as the ways that art forms relate to each other and to other aspects of culture such as science, industry, morality, philosophy, and religion. Frequently, aesthetics is concerned with artistic qualities of *form*, as opposed to mere descriptive qualities that record facts in visual form.

**airbrush** A mechanical painting tool in which compressed air forces a fine spray of liquid paint or *ink* onto a surface.

**alliteration** Successive commencement of two or more components in a *composition* that have similar characteristics but vary enough to be distinguishable from one another. Example: a pattern of similar images or objects in which the sequence is varied, such as dot-dot-circle, dot-circle-dot, circle-dot-dot, dot-dot-circle, dot-circle-dot, and so on.

**allover pattern** The *repetition* of designed units in a readily recognizable systematic organization covering an entire surface.

**amorphous** Lacking clarity or definition; formless; indistinct and of uncertain dimensions.

**anti-cerne** A method in which unpainted *lines* are used to separate *colors*, forming outlines the color of the *ground* or *support*.

**angle** The *space* in a corner where two *lines* meet.

**applied art** Art and craft disciplines whose products serve a practical purpose, with equal importance given to *aesthetic* values and *functional* capacity. Examples: pottery, *textiles*, furniture, industrial products, etc.

**aquarelle** A painting in *watercolor* or a *drawing* tinted with *washes* of water-based *pigment*.

**arabesque** A *decorative pattern* composed of flowing curved and interlaced lines, usually including plant forms such as leaves, flowers, and tendrils, and animal *motifs*. Arabesques may be carved, painted, drawn, or printed.

**armature** In *sculpture*, a basic skeletal framework over which a malleable *modeling* material is applied, providing internal support for the sculpture and allowing materials that lack tensile strength to be modeled as extended forms. Strong wire, metal rods, or piping are commonly used to construct armatures, and bulk can be achieved by adding lightweight materials such as wooden laths, polystyrene blocks, or crushed chicken wire.

**art criticism** Inspection and analysis of works of art. Two common approaches:

**formal** Traditional critical analysis based on physical description of the work, the use of *Elements of Art* and *Principles of Design*, interpretation of the artist's message (if any), and personal judgment regarding quality, merit, likes/dislikes. (reference: Edmund Feldman)

**informal** Casual dialogue and/or questions evolving from emotional, *intuitive*, or personally relevant responses to art works. (references: Harry Broudy and Karen Hamblen)

**artifact / artefact** A human-made object produced for either artistic or *utilitarian* purpose, particularly one that is hand-crafted.



**assemblage** Creation of works of art by combining various *found* materials in the state they are discovered, with little or no manipulation of their size, *shape*, *color*, etc. As a style, this *technique* is associated with artists like Rauschenberg and Nevelson.

**assess / assessment** As used in this document, the process of judging student learning on the basis of predetermined criteria through the collection of varied evidence. Learning may be analyzed through discussion, worksheets, essays, art production, rating scales, rubrics, observation checklists, content analysis, interviews, and other techniques/processes that allow an instructor to gain insights regarding the depth of student skills and knowledge.

**asymmetry** Lack of *symmetry*.

**avant garde** The leading position or persons in a new or unconventional movement.

**axis / line of symmetry** An imaginary *line* through the center of a form or *composition*, around which compositional elements are arranged to achieve a degree of *balance* or *symmetry*.

**background** The *ground* behind something in an art work; the part of the art work that lies behind the objects in the *foreground*.

**balance** A basic *Principle of Design* referring to a sense of equilibrium/harmony in an art work, achieved by manipulating the implied weight, attention, or attraction of visual elements in the *composition*.

**asymmetrical balance** A form of balance attained when visual units on two sides of a central *axis* (either visible or *implied*) are not identical or equal, but are placed in positions within the pictorial field so as to create a *perception* of equilibrium.

**formal / symmetrical balance** Precise design arrangement in which visual units on either side of a central *axis* (either visible or *implied*) are equal or nearly so.

**radial balance** A form of balance in which design elements that radiate outward from a center hub are composed/placed in a way that creates a visual equilibrium.

**visual balance** A visual or psychological impression of a balanced arrangement.

**baren** In *printmaking*, the tool used for rubbing down paper over an inked surface, applying even pressure to transfer the image.

**baseline** **1.** In schematic drawings or architectural renderings, the original *line* which serves as the reference for all other lines, *images*, and measurements. **2.** In reference to child development, a line drawn across a page, near the bottom, identified by children in the Schematic Stage of development (generally the age of 6 or 7 years) as the “ground” upon which all drawn objects rest. (reference: Lowenfeld & Brittain, 1982).

**base** **1.** The construction on which a *sculpture* is displayed, or the lower part of the sculpture on which its weight rests. **2.** In *printmaking*, a block on which the printing surface can be mounted to bring it up to type height.

**Bauhaus** A German school that promoted a *synthesis* of painting, sculpture, and architecture, the adaptation of science and technology to architecture, and an emphasis on *functionality*.

**binder** A fluid or paste-like ingredient that holds together the particles of *pigment* in paint, ensuring cohesion.

**biomorphic/organic** Irregular in form, resembling the freely developed curves found in organic matter.

**blank** **1.** An egg-shaped oval drawn on paper to represent the basic shape of the human head, with the front-view and side-view ovals shaped somewhat differently. **2.** A metal component which requires further shaping or preparation. **3.** In enamelling, a flat piece of metal cut to a required shape on which a design is applied.

**block printing** Relief printing from a block of material, commonly wood or linoleum.

**brayer** An inking roller, made of plastic or rubber and set in a metal frame attached to a handle, used in various forms of *printmaking*.

**calligraphic** Displaying the flowing, rhythmical line qualities found in *calligraphy*. This descriptive term can apply to both 2- and 3-dimensional work.

**calligraphy** Beautiful *decorative* handwriting with elegant flourishes, long considered an art form in China and Japan.

**calligram** An *image* or *design* formed entirely from *calligraphy*, with letterforms arranged in lines and masses to create a picture or *motif*.

**calliper** A sculptor's instrument, consisting of two metal arms hinged together at one end, used for measuring 3-dimensional forms.

**caricature** A *portrait—drawing, painting, print, or sculpture*—that exaggerates or distorts physical characteristics for comic or satiric effect.

**cartoon** 1. A full-scale *design* which serves as the preliminary *pattern* for a picture/*mural* 2. A humorous *drawing*.

**cast shadow** The dark area that occurs on a surface as a result of something being placed between that surface and a light source.

**casting** A sculptural technique in which liquid materials are shaped by being poured into a mold.

**ceramics** The *techniques, processes, and products* involved in making *clay* forms that are brought to a finished state by firing.

**charcoal** A drawing *medium* made by charring fine sticks of wood under intense heat in an atmosphere starved of oxygen, producing different thicknesses and grades of hardness.

**chiaroscuro** Distribution of light and shade in a picture, particularly when tonal *gradations* are abrupt or there is a strong *contrast* between the lightest and darkest *tones*.

**chroma** The *intensity/brightness* of a *color*, measured by its purity of *hue* and *saturation* and its freedom from white, black, or gray tones.

**chromatic** Relating to *color*.

**cityscape** An art work that shows streets, buildings, or parts of a city or town.

**classic** Exemplifying the first rank or highest class for any type or form—literary, artistic, natural, or otherwise.

**Classical art / classical art** 1. Greek art produced in the fourth and fifth centuries B.C., when Greek culture is thought to have attained its highest peak. 2. Without capitalization, art characterized by an adherence to recognized *aesthetic* ideals (clarity, control, rationalism, orderliness) that take precedence over individuality of *expression*.

**classicism** The application of, or adherence to, the principles of classical Greek art by later cultural systems such as the Roman, Renaissance, or Neo-Classic movements.

**clay** Various earthy substances which result from decomposition of rocks, found in deposits in a variety of *colors* and *textures*, then cleaned and refined for use in *sculpture* and *ceramics*. The most important property of clay is that it be malleable while retaining a given *shape* when formed.

**closed-value composition** A *composition* in which *values* are strictly limited by the edges or boundaries of *shapes*, rather than blending or *shading* into each other.

**closure** concept described by *Gestalt* psychology as the visual ability/inclination to recognize as complete entities *lines*, *shapes*, and *forms* that are merely *implied* by the artist.

**cognitive** Having to do with the act or process of learning and knowing, including *perception*, memory, and judgment. In assessment, cognitive function is generally evaluated by developing objective measurements that provide tangible evidence of knowledge gained by students.

**collage** *Composition* made by assembling disparate objects and adhering them onto a flat surface, similar to *papiers collés*, except that materials of all kinds, including drawn or painted sections and 3-*dimensional* items, can be used.

**collagraph** *Print* made from an *image* built up as a *collage* of different materials, producing a raised and *textured* surface that will accept *ink*.

**color** An essential *Element of Art* referring to the visual *impression* created by the wavelength of light reflected or transmitted from a surface and possessing the special properties of *hue*, *intensity*, and *value*.

**achromatic colors** Black, white, and gray, as distinguished from all the hues of the color wheel known as *chromatic colors*.

**additive color** Color created by superimposing light rays rather than combining *pigments*. White is produced by superimposing the three physical primaries of this system—red, blue, and green. The secondaries are cyan, yellow, and magenta.

**advancing color** A color, generally warm and/or intense, perceived by the viewer as coming forward from a picture surface, contributing to an *illusion* of spatial *depth*.

**analogous colors** Related, harmonious colors that are close together or sequential on the color wheel, such as blue and a successive range of blue-violets.

**aniline colors** Synthetic liquid *dyes* derived from coal tar, used as coloring agents in various paints, *inks*, and commercial dyes.

**broken color** **1.** A color obtained by mixing two or more pure *hues*. **2.** The effect obtained when paint is applied in textured strokes which allow previously applied colors to show through. **3.** The effect of covering a support with small dabs of color to create the optical *illusion* of a greater variety of color.

**chromatic colors** The pure *hues* of the color *spectrum* (all colors except black, white, and gray).

**colored gray** A gray produced by mixing complementary colors rather than the neutral gray made by mixing black and white.

**color temperature** The identification/characterization of color in relation to heat or cold. (see *cool color* and *warm color*)

**color tetrad** Four colors, equally spaced on the color wheel, containing a primary and its complement and a complementary pair of intermediates. This has also come to mean any organization of color on the wheel forming a rectangle that could include a double split-complement.

**color triad** Three colors spaced an equal distance apart on the color wheel forming an equilateral triangle. The twelve-color wheel is made up of a primary triad, a secondary triad, and two intermediate triads.

**complementary colors** Two colors directly opposite each other on the color wheel. A primary color is complementary to a secondary color, which is a mixture of the two remaining primaries.

**conceptual color** A color used in *figurative* painting which is symbolic or expressive rather than realistic.

**cool colors** Any colors in the range of blue, blue-green, and blue-violet hues which convey an impression of coolness.

**color** (continued)

**dead color** The color used to lay in a *monochromatic* underpainting, typically a dull brown, green, or gray.

**degraded color** A color that is reduced in clarity and *intensity* by the admixture of another color or a neutral gray.

**dry color** Dry powdered *pigments* of high quality, available for artists' use in mixing paints in the studio.

**earth colors** Colors using *pigments* obtained from minerals and *clay*, such as ochre, umber, and sienna—generally producing less intense colors than synthetic pigments.

**flat color** An even or uniform area of color with no tonal *gradation*, usually with a matte finish.

**fugitive color** A color which fades due to defects or when exposed to strong sunlight.

**high-key color** Any color possessing a *value* level in the light to middle range.

**intermediate color** Any of six customarily recognized standard colors which are created by mixing equal parts of one primary and one secondary color next to each other on the color wheel—yellow-green, blue-green, yellow-orange, red-orange, red-violet, and blue-violet.

**local color / objective color** The actual color of a surface or object, reflected naturally under white light and unaffected by shadows or reflections from surrounding objects.

**low-key color** Any color possessing a *value* level in the middle to dark range.

**monochromatic color scheme** Having only one color/hue, but using a multitude of its tints and shades.

**neutralized color** A color that has been grayed or reduced in intensity by being mixed with any of the neutrals or with a complementary color.

**neutral color** 1. The range of mixed grays and beiges (with black and white included by some) which have no distinctive tendency toward a particular color/hue. 2. A color in a painting which serves as a middle tone which enlivens adjacent or superimposed colors.

**primary colors** Red, blue, and yellow—the three colors in the spectrum which cannot be produced by mixing any other combination of colors.

**reflected color / accidental color** 1. Color reflected on an object from its surroundings or from neighboring objects. 2. An optical effect which occurs when a person stares fixedly at a patch of bright color and then looks away, temporarily perceiving a patch of color in the same rough shape as the first, but in its *complementary color*.

**retreating color** A color, generally cool and/or neutralized, perceived by the viewer as receding from a picture surface, contributing to an *illusion* of spatial *depth*.

**secondary colors** The three colors obtained by mixing two primary colors in equal proportion—red and yellow to produce orange, yellow and blue to produce green, and blue and red to produce violet.

**split complement color scheme** A scheme incorporating a color and the two colors on either side of its complement on the color wheel.

**subjective colors** *Hues* and *tones* which are chosen by the artist without regard to the actual color of the object.

**subtractive color** The color a viewer actually sees/comprehends, perceived as such because wavelengths of light for all other colors have been absorbed/subtracted.

**tertiary color** A color produced by mixing two *secondary colors* in any proportion, characterized by the neutralization of *intensity* and *hue* and found on the inner rings of the color wheel leading to complete neutralization.

**warm colors** Colors usually associated with heat (fire, sun) such as yellow, orange, red, etc.

**color field painting** A style of abstract painting characterized by the use of flat color in *shapes* with clearly delineated edges, closely related to geometric abstraction and Post-Painterly Abstraction and sometimes called *hard edge painting*.

**commercial art / commercial graphics / graphic design** Those fields within the larger realm of art which cover art and *design* processes associated with reproduction in the general marketplace, including fashion design, packaging, product labels, *textile* design, *illustration*, marketing, advertising, etc.

**communicate** In visual art, to send or receive meanings/messages visually. In any given work, varied interpretations of the work's meaning/message are considered valid, regardless of whether they coincide with the artist's original intention.

**composition** The organization of selected *Elements of Art* and *Principles of Design* into a unified whole, applied to either 2- or 3-dimensional art work.

**concave** Curving inward and appearing to be hollow.

**concept** A comprehensive idea that unites diverse elements, bringing them into some basic relationship.

**conceptual art** A style of art, originating in the 1960s, in which the most significant concern is the motivating idea that guides the creation of an art work, frequently featuring use of the written or spoken word. Conveying a message or analyzing an idea often take precedence over the use of art materials and form. At the extreme, all that is considered necessary is an idea or concept, with no physical object as an end result.

**conceptual perception** Creative vision derived from the imagination.

**construction** In *sculpture*, the *process* of building up or creating a *form* from assembled materials, rather than carving or modeling one large mass of a single material.

**Constructivism** Art movement that proclaimed total abstraction as the new *realism*, founded in pre-Communist Russia circa 1920 by Vladimir Tatlin. Constructivist style had much to do with the assembly and new use of contemporary materials in combination with the application of traditional materials in both painting and sculpture.

**content** The essential meaning, significance, or aesthetic value of a work of art, based on the sensory, *subjective*, psychological, or emotional properties it evokes, as opposed to its descriptive aspects alone.

**contour** In art, the *line*—either an actual outline or an edge that is defined by the extremities of *value*, *texture*, or *color*—describing the outermost limits of an object or *shape*.

**contrast** A basic *Principle of Design* which creates interest in a *composition* through differences in *values*, *colors*, *textures*, *shapes*, etc.

**convex** Arched, curved, or rounded outward, with a bulbous center that protrudes toward the viewer; e.g. the exterior of a sphere.

**craftsmanship** Demonstration/evidence of aptitude, skill, or high quality workmanship in the use of tools and materials.

**creativity** 1. The ability to find new solutions or new modes of *expression* for a problem. 2. Unique individual expression formulated without obvious or deliberate reference to a preconceived idea produced by another person.

**curvilinear** Stressing the use of curved lines (as opposed to *rectilinear*, which stresses straight lines) in a *composition*.

**cross-contour** A *line* that crosses and defines the surface undulations between, or up to, the outermost edges of *shapes* or objects.

**cross-hatching** A technique for obtaining darker *values* by drawing additional layers of *lines* that intersect original *hatching* lines in varying directions.

**Cubism** A revolutionary movement in painting, originated in the early 1900s by Pablo Picasso and Georges Braque. Through fragmentation and rearrangement of *form*, Cubists presented multiple aspects/viewpoints of an object simultaneously, thus introducing the dimension of time into painting. Cubism's emphasis on the relationships of pure *shapes* and *lines* continued the era's strong trend away from *representational* art.

**Dada / Dadaism** A protest movement in the arts, initiated in Zurich, Switzerland, in 1916, as a reaction to the social, political, and psychological dislocations of World War I. Dada (French for "hobbyhorse") art is significant historically as a generating force for *Surrealism*.

**deckle** A wood frame used to define the edges of handmade paper sheets, creating four natural, somewhat fuzzy edges. A simulated deckle effect can be achieved on two edges of mould-made or machine-made papers.

**décollage** A subtractive process which reverses the *technique* of *collage* by tearing away portions of layered materials to create an *image* or *design*.

**decorative** Emphasizing the *2-dimensional* characteristics of any of the visual *Elements of Art*, enriching a surface without denying the essential flatness of its nature.

**depth** **1.** The dimension expressed from the top downward, from the surface inward, or from front to back, depending on the form of the art object or body of materials—generally stated third when designating the presence of three dimensions (height, width, and depth). **2.** In *2-dimensional* work, the *illusion* of receding in space.

**depth of field** **1.** In photography, the distance in a subject between the nearest point and the farthest point which can be brought to acceptably sharp focus on a common focal *plane*. **2.** Outside of photography, the replication of objects into a work of art with correct relative position, size, values, and clarity of detail from one item to another, contributing to a literal representation of what the artist is looking at.

**descriptive art** A type of art that is based upon adherence to actual appearances.

**de Stijl (the Style)** A Dutch form of abstraction, featuring *primary colors* within a balanced structure of lines and rectangles and intended to perfectly express the higher mystical unity between humankind and the universe, developed by Piet Mondrian and Theo van Doesburg circa 1914-17.

**design** **1.** (noun) The underlying plan setting forth the techniques, processes, *Elements of Art*, and *Principles of Design* an artist will use to produce a work of art. **2.** (verb) To create such a plan.

**developmentally appropriate** Sensitive to a child's mastery of prerequisite learning and his/her ability to meet an assigned task or performance expectation.

**differentiate** To distinguish between, perceive difference(s) in or between.

**Discipline-Based Arts Education (DBAE)** An educational approach to art education that involves four primary areas of study or domains:

1. Studio Production (producing works of art)
2. Art History (history and evolution of art)
3. Art Criticism (inspection and analysis of works of art)
4. Aesthetics (study of works in relation to theories of quality and beauty)

**distortion** Any deliberate alteration by an artist of a natural *shape*, *form*, size, position, or general characteristic of an art work based on *visual perception*. All personal or *subjective* interpretation of natural forms involve some degree of *distortion*.

**drawing** A 2-dimensional art expression using pencil, chalk, crayon, pen and *ink*, markers, or other *media* in a direct application that creates either a one-of-a-kind art work or the underlying *composition/plan* for a painting, *print*, *sculpture*, etc.

**dry mounting** A method of bonding *paper* to board with a thin sheet of adhesive placed between them, using a metal hotplate in a specially designed press.

**dye** A soluble coloring agent which gives its color to a surface or material through absorption. Dyes may be fixed on an insoluble substance to create a *pigment*.

**dynamic** Suggestive of force, *movement* and/or *tension* between/among components of a *composition*—not static. (see *moments of force*)

**eclecticism** The practice of combining features and objects derived from numerous and diverse sources, eras, or historical periods, with selections based on personal choice rather than adherence to any single method or system.

**economy** Elimination of unnecessary complexity, paring visual elements down to the barest essentials—a solution often associated with abstraction.

**edition** 1. In *printmaking*, identical *impressions*, numbered consecutively, taken as a complete set from a plate, block, or stone in its final state. 2. A set of cast *sculptures* taken from the same *mould* or master, generally consisting of no more than six casts, with each one signed and numbered.

**Elements of Art** *Color, form, line, shape, space, texture, and value*—the essential compositional components an artist uses, separately or in combination, to create art works.

**embossing** Any method of creating a raised *design* on materials such as *paper*, leather, metal, etc.

**emphasis / dominance** a basic *Principle of Design* which suggests that certain elements should assume more importance than others in a single *composition*, while maintaining *unity* with other elements subordinate to it.

**en plein air** The practice of painting outdoors in order to capture directly the effects of light and atmosphere, translated literally as “in the open air.”

**environmental art** A form of art taking its name from the fact that it surrounds the spectator like an environment. Such art works are large-scale constructions or assemblies of materials that can be entered or passed through.

**explicit** Fully and clearly evident or expressed, leaving nothing to question or guesswork; unequivocal and exact.

**expression** The manifestation through artistic form of a thought, emotion, or quality of meaning.

**Expressionism / expressionism** 1. A movement that was the dominant force in German art at the beginning of the twentieth century. In rebellion against the *naturalism* of nineteenth-century art, Expressionist painters used strong, nonrealistic colors and purposeful exaggeration/*distortion of form* to convey intense emotion and project inner feelings. The Expressionist philosophy also had a powerful effect on other arts of the period. Expressionism was suppressed by the Nazis as “degenerate,” but was revived and perpetuated after the Second World War. 2. Without capitalization, the art style which emphasizes an artist’s *subjective* feelings or state of mind rather than the creation of realistic images.

**fantastic art / fantasy art** A kind of art that may exist within any art style, but is usually considered to be in opposition to reality. Featuring freely interpreted or invented images, this art captures whimsical, capricious visions from the artist’s imagination.

**Fauvism** A French expressionistic art movement, originated around 1905 and characterized by bold *distortion of form* and the use of strong, pure *color*. Artists associated with the movement—Matisse, Derain, Vlaminck, and others—were labeled Fauves, which translates as “wild beasts.”

**ferrule** The metal part which holds the hairs in place on a paint brush.

**figurative** Depicting recognizable forms (figures, objects, *landscape*) either realistically or interpretatively.

**fine arts** **1.** Originally, the disciplines of visual arts, music, dance, and drama/theatre, though sometimes including literature and architecture. **2.** More recently, art products which focus on *aesthetics*, rather than functionality.

**fixative** A thin varnish sprayed on drawings to bind and seal the surface, preventing accidental smudging of pencil, charcoal, or other unstable *media*.

**focal point** The area of a *composition* which commands the viewer’s attention, whether through subject matter, the manipulation of formal elements, or the arrangement of other components contrived to lead the eye back to the focal point.

**folk art** The native arts and crafts of a particular region, arising from traditional cultural forms and passed on from one individual to another without a formal system of training.

**foreground** The part of a *composition* that is closest to the viewer, usually the bottom part of the art work.

**foreshortening** A pictorial technique for creating the *illusion* of spatial *depth* on a *2-dimensional* surface, achieved by compressing/distorting/shortening lines so that forms appear to project from or recede behind the *picture plane*.

**form** **1.** An essential *Element of Art* referring to the *3-dimensional volume* which occupies *space*, either as the actual *mass* of a *sculpture* or as suggested mass in a *2-dimensional* work such as a *drawing* or painting. **2.** An object which possesses the three dimensions of width, height, and depth.

**closed form** A *sculpture* shaped within the limits of a solid *mass* of material without noticeable projection into the surrounding *space*, particularly a carving which corresponds closely to the original form of the block.

**composite form** A *ceramic* object assembled from two or more components rather than formed in a single operation by throwing a mass of *clay*.

**geometric form** A *shape* (circle, crescent, diamond/lozenge, ellipse, hexagon, octagon, oval, pentagon, polygon, rectangle, rhombus, square, star, triangle, etc.) or *form* (cone, cube, cuboid, cylinder, egg, icosahedron, octahedron, pyramid, rhomboid, rhombicuboctahedron, sphere, tetrahedron, etc.) created from the mathematical laws of geometry.

**open form** A *sculpture* designed with extended *forms* which project into the surrounding *space* or with a significant proportion of internal space penetrating the whole structure.

**format** The *shape*, dimensions, and *proportion* of height to width for a *2-dimensional* image.

**found object** An article without intrinsic artistic merit which is given *aesthetic* significance or symbolic value by an artist’s decision to incorporate it in a work of art.

**fractal** A *pattern* made up of a repeated *motif* that gets smaller by the same amount with each *repetition*.

**fractional representation** A device used by various cultures (notably the Egyptians) in which several spatial aspects of the same subject are combined in the same *image*.

**free-form** Having an irregular *form* or outline, usually *organic* and *curvilinear* rather than geometric.



**freehand** Drawn or done by hand without the use of tracing or drawing aids.

**fresco** A wall-painting technique in which water-based *pigments* are painted on freshly applied wet lime plaster.

**fresco secco** A wall-painting technique in which *pigments* bound with glue are applied to dried plaster.

**frieze** A broad band of painted decoration or *relief sculpture*, especially on a wall.

**function** In art, a *utilitarian* purpose achieved through the application of structural elements.

**functional** Intended to be useful, designed to serve a specific purpose.

**Futurism** An avant garde art movement launched in Italy in 1909 with the intention of breaking with the *academic* culture of the past to celebrate modern *technology*. Subjects of Futurist painters were usually drawn from urban life and were based on an interest in time, motion, and *rhythm* as they were manifested in the machinery and human activities of the twentieth century or as they were imagined by artists as future manifestations.

**gel** A thick, *transparent* painting *medium* added to *oil* or *acrylic* paint to give it a heavy consistency for *impasto* effects using relatively *transparent* colors.

**genre** One of the categories that distinguish among specific kinds or types of art, literature, film, etc. according to subject, theme, or style.

**genre painting** A painting that depicts subject matter from everyday life—domestic scenes, family relationships, informal entertainments, etc.

**gesso** **1.** A traditional *ground* consisting of a white powdered material (chalk, whiting, slaked plaster) in a water-based adhesive *binder*, suitable only for rigid surfaces. **2.** A white *acrylic primer*, not of the same composition as traditional gesso, especially formulated for use with acrylic paint.

**gestalt** A German word referring to integrated structures or *patterns* that make up all experience, derived from the Gestalt Psychology theory that explains mental phenomena by their relationships to total/complete *forms*—the source of the *concept* of visual *closure*.

**gesture** Vigorous, energetic *lines* used to create the *illusion* of physical *movement* and action in figure drawing and *sculpture*, usually eliminating strict detail.

**gilding** The decoration of a surface by the application of gold leaf laid over an adhesive *ground* or of powder gold in an adhesive *binder* applied with a quill or brush.

**glyptic** **1.** (adj) Formed by carving or incising (rather than by *modeling*) a soft, malleable material. **2.** (noun) A sculpture or decorative object formed by carving or incising, especially in reference to gemstones.

**golden mean / golden section** A proportional system applied to *composition* in art, stating that a line should be divided at a point where the ratio of the shorter section to the longer is the same as that of the longer section to the whole. The approximate expression in numerical terms is a ratio of 5:8.

**gouache** A type of paint, sometimes called *opaque watercolor*, consisting of pure *pigment* in a gum *binder* with a white pigment or filler added to give the paint opacity. It dries to a flat finish, and the colors tend to lighten as they dry.

**gouge** A hand tool with a V-shaped or U-shaped blade, with smaller versions used for woodcut *printmaking* and larger versions for shaping wood or soft stone.

**gradation** A gradual transition between *tones* or *colors*, without abrupt change or defined boundaries.

**graphic** Physically existing in a *2-dimensional* space relationship; e.g. drawings, paintings, or prints on a *2-dimensional* surface, even when the illusion of *3-dimensional* form is present.

**graphic arts** Any form of *visual arts* that involve the application of *lines* or strokes to a *2-dimensional* surface.

**graphic design** Art and *design processes* associated with reproduction in a *commercial* context, including *illustration*, *layout*, technical illustration, photographic *technique*, and typography. (see *commercial art/commercial graphics*)

**grid** **1.** A network of evenly spaced *lines*, running horizontally and vertically at right *angles*, that divide a drawing or painting into small squares or rectangles—often used as an aid for enlarging *drawings* or for determining accurate placement/relationships of spatial elements. **2.** A triangular grid can be created by adding diagonal lines that intersect all corners of square shapes on a grid.

**ground** **1.** A coating laid over a painting *support* to provide a firm surface texture for adhesion of paint. **2.** A dark waxy substance applied to an etching plate to form a thin acid-resistant coating. **3.** The surface of a *clay* object which is in a condition to accept *decorative glazes*.

**half tones** *Colors* or *tones* midway between the extremes of very light or very dark.

**happening** A form of transitory entertainment, categorized as *visual art* but integrating theatre elements, in which an artist performs or directs an event that generally includes audience involvement at some level. Sometimes called “assemblages on the move,” happenings stemmed from the *Dada* movement and came into being with *Pop Art* in the mid- to late 1950s. Because of happenings’ ephemeral nature, concrete evidence of their creation is primarily provided by photographic and cinematic documentation. (see *performance art*)

**hard edge painting** A type of *abstract* painting characterized by the use of flat *color* in *shapes* with clearly delineated edges, closely related to geometric abstraction and *Post-Painterly Abstraction* and usually called *color field painting*.

**hatching** A *technique* for creating areas of *value* through repeated, closely-spaced, *parallel lines*, most commonly associated with *drawing*, engraving, and etching, but applicable to any *medium* in which linear marks are used. Darker values can be obtained by *cross-hatching*, consisting of overlapping lines drawn in different directions.

**highlight** The lightest *tone* in a drawn or painted *image*, representing the area or point of maximum light reflection on a surface.

**horizon line** The line where the sky appears to meet the earth, as seen by the observer. (see *perspective*)

**horizontal** A *line* or *plane*, positioned and viewed side to side, parallel to the top and bottom edges of a *2-dimensional* surface.

**hue** *Color*, especially the attribute that provides its common name and indicates its position in the *spectrum* or on the color wheel, without reference to *tones*.

**icon / ikon** **1.** A *portrait* of a sacred figure in the form of a painting, *mosaic*, or low *relief*, usually small-scale, a traditional form of Christian art, particularly in eastern Europe. **2.** A formal or symbolic pictorial *image*.

**iconography** A field of study dealing with the language of symbolic *images*, themes, and *motifs*—including *abstract* ideas and *concepts*—in *figurative* art.

**illumination** Decoration featuring ornamental *designs*, *colors*, and *gilding* on a hand-written manuscript.

**illusion / illusionism** The imitation of visual reality created on a flat surface.

**illustration** An art practice, usually commercial in character, in which aesthetic considerations are dominated by the need to communicate an anecdote, story, situation, or subject.

**image** A representation, illusory or realistic, of a person, thing, or concept.

**impasto** Thickly applied paint that forms a low sculptural effect through visible marks made by brush, palette knife, or a similar tool.

**implied / implicit** Indicated indirectly, suggested and understandable, though not concretely expressed. (see *gestalt* and *closure*)

**implied line** A line that dims, fades, or stops and starts, but is visually continued by the viewer in the context of its reappearance.

**implied shape** A shape suggested or created by the psychologic connection of dots, *lines*, areas, or their edges, creating the visual impression of a shape that is not distinctly expressed.

**impression** **1.** An effect produced on the mind or senses by some force or influence. **2.** In *relief* or intaglio printing, a final proof or *print* from the prepared block.

**Impressionism** An art movement of the late nineteenth century that emphasized the effects of light on color. Primarily associated with such painters as Claude Monet and Camille Pissarro, Impressionism challenged earlier modes of realistic painting, as it aimed to capture momentary glimpses of the way subjects were affected by changing light through filling the canvas with short strokes of pure *color*.

**India ink** A pure black, permanent drawing *ink* traditionally composed of lamp black *pigment* in an aqueous gum *binder*.

**ink** **1.** A vibrant, *transparent*, liquid *medium* for drawing and painting, consisting of a *pigment* or *dye* suspended or dissolved in a water-based *vehicle*. **2.** A viscous liquid or paste *medium*, commonly consisting of *pigment* finely ground in an oil or varnish *vehicle*, used in *printmaking*.

**installation** A multi-media art work assembled as a particular environment to create a conceptual experience. An installation may be constructed indoors or out, but frequently transforms an entire gallery space.

**intensity** The strength, brightness, or purity of a *color/hue*. High-intensity colors are vivid, low-intensity colors dull.

**interpenetration** Representation of *planes*, objects, or *shapes* moving through each other and locking together within a specific area of *space*.

**intuitive** Knowing or recognizing by an instinctive sense rather than by the application of exact rules; sensing or feeling something without a specific, identifiable reason.

**jewelry** Wearable ornaments such as rings, necklaces, earrings, bracelets, etc.

**junk art** Any type of art in which discarded objects and materials are used as the components for forming art objects.

**kirigami** The Japanese art of making *patterns* by folding and cutting *paper*.

**key lighting** The overall *impression* of light in a painting. A predomination of bright *colors* and light *tones* is identified as high key; a predomination of dark colors and tones is identified as low key.

**kinetic art** An art work that incorporates random or mechanical movement, either of the entire *form* or of moving parts in an *assemblage*, such as a *mobile*.

**kinesthetic** Generating a sense of motion in a work of art that does not actually move.

**land art** Forms of art dealing directly with natural land areas which an artist manipulates, rearranges, or records.

**landscape** **1.** A work of art that depicts the natural inland environment, usually covering a considerable range of distance. **2.** A format designation for any picture or *graphic layout* in which the dimension of width exceeds height.

**layering** A process used primarily by commercial artists and printers for many years, but becoming more widespread with the advent of computer desktop publishing. Before sending a design to be commercially printed, colors must be separated into layers by *hue*, *intensity*, and *value*. These layers are printed separately, in succession, beginning with the lightest value color and finishing with the darkest, with black (if used) the final layer. (see *posterization*)

**layout** A plan or sketch of a proposed work of art for an advertisement, indicating the arrangement and relationship of the design's components, including text blocks as compositional shapes.

**light pattern** The overall relationship of light and dark shapes appearing on a form as a result of its physical character and the kind and direction of light falling upon it.

**line** An essential *Element of Art* denoting the mark made by a tool or instrument moving across a surface, whether *2-dimensional* or *3-dimensional*. In *3-dimensional* applications, lines may be created on the surface of sculptural material, or the lines themselves can become *3-dimensional* through the use of string, wire, solid rods, etc.

**diagonal line** A slanting line, moving or extending *obliquely*, applied most often to a line angled at 45 degrees.

**implied line** A line that dims, fades, or stops and starts, but is visually continued by the viewer in the context of its reappearance.

**line drawing** A drawing (using any *medium*) in which only line is used to create the *image*. Tonal effects are achieved by *hatching* and *cross-hatching*, with no solid areas of *tone* or *color* applied.

**linear** Utilizing line and *contour*, rather than *mass*, to describe *forms*.

**linter** Preprocessed pulp of cotton or wood, purchased in sheet form and used to produce a low-shrinkage pulp good for paper *casting*.

**manipulation** **1.** The act of working, operating, managing, or controlling art *media*, *techniques*, and *processes*, both by hand and using tools.

**masking** A *technique* used to protect an area of existing *color* or unpainted *paper* when subsequent layers of color are applied over them. Masking materials include cut or torn paper, liquid masking fluid, tape, etc.

**masterpiece** An art work judged by common consent to be of outstanding quality. (In its original use, this term denoted a work presented as a demonstration of skill by artists applying for membership in a medieval guild—a test piece by which an artist could become known as a master of a particular art or craft.)

**mass** **1.** In *2-dimensional* work, a fundamental *shape* or cohesive group of elements in a *composition* or the general distribution of light and shade as related to other features of the composition. **2.** In *3-dimensional* work, the actual bulk, density, and weight of the material used.

**matte** The quality of a surface that is dull, non-reflective, or evenly textured, with no luster or sheen.

**medium** (*singular*) / **media** (*plural*) **1.** The material(s) used by an artist to create art works. **2.** The fluid substance(s) in which *pigments* are mixed to create paint.

**metamorphosis** A complete change in *form*, structure, and/or substance, showing the original object or objects, each of the transitional stages, and finally the completed configuration.

**metaphor** A figure of speech/visual communication containing an implied comparison, in which a word, phrase, *image*, *symbol*, object, or *concept* usually associated with one meaning is used to designate another thing.

**middle ground** The part of a *composition* that lies between the *foreground* and the *background*.

**Minimalism / minimalism** **1.** A movement started in New York in the 1950s, encompassing all arts disciplines, in which only the simplest *design*, structure, and *forms* are used—often repetitiously—and the artist's individuality is minimized. **2.** Without capitalization, the style as it is employed by artists today.

**mixed media** The use of a variety of *media* in a single work of art.

**mobile** A *3-dimensional sculpture* with a fixed point of support, either hanging or mounted, whose components are free to move in response to air currents or a light touch.

**modeling** **1.** In *sculpture*, shaping of a pliable material. **2.** In *drawing* or painting, the method of representing *3-dimensional form* in a *2-dimensional image* by using tonal *gradation* to depict contrasting light and shade falling on a surface.

**modern art** Works of art produced during progressive or *avant garde* phases from the time of the *Impressionists* in the late 1880s to the post-modernists in the 1960s.

**Modernism** A modern art style usually associated with nonrepresentational, formally organized *compositions*, rather than those displaying *organic* and/or *fantastic* characteristics.

**modular** Built up from a number of identical or similar components.

**moments of force** Direction and degree of energy/visual thrust implied by art elements in specific compositional structures, produced by manipulation of dimension, placement, *accent*, etc.

**monochromatic** Having only one *color/hue*, but using a multitude of its *tints* and *shades*.

**monoprint / monotype** A type of *print* or engraving that can produce only one copy and is not replicable.

**mood** The emotional tone and/or quality of feeling depicted or perceived in works of art.

**mosaic** The *technique* of decorating a surface with small pieces of colored stone, glass, or ceramic material set in a layer of cement.

**motif** A distinctive *design* or figure that is developed and recurs in variation throughout an art work as the dominant idea (the visual arts equivalent of theme or melody in a musical composition).

**mould** A flat screen that filters an even layer of fibers through it to form a sheet of paper. The primary tool for creating handmade paper, it is used in concert with a wooden frame called a *deckle*.

**movement** A basic *Principle of Design* which creates the *illusion* of motion by deliberate placement and configuration of visual components in a *composition*, directing the viewer's eye through a work of art in a definite way.

**mural** A large-scale painting or *design* (such as *mosaic*) either created directly on a wall or designed to be permanently fixed to a wall.

**narrative art** Art work which is primarily concerned with the telling of stories, including invented incidents, literary texts, public events, or traditional myths or legends.

**naturalism** An approach to art in which all forms are represented realistically, as they actually appear, without theoretical or symbolic interpretation by the artist.

**Neo-Abstraction** The form of post-modern art in which artists such as Frank Stella and Al Held have continued to work in the *abstract art* style.

**Neo-Classicism** A style of art which reintroduced *Classicism* in France and became the government-approved model for French art from the late 1700s until about the middle of the nineteenth century.

**Neo-Expressionism** The form of art which provided a significantly distinctive direction for post-modernists, dating from the early 1980s and reaffirming the concepts of expressionistic style.

**nonobjective / nonrepresentational** Entirely imaginative and not derived from anything visually perceived by the artist, with the organization and treatment of the *Elements of Art* and *Principles of Design* by the artist fully personalized and not associated by the viewer with any previously experienced natural objects.

**objective** Accurately representative of something directly observed, with no alteration, personalization, or interpretation by the artist.

**oblique** Having a slanting position or direction, neither perpendicular nor horizontal, not level or upright.

**oil paint** Paint which uses oil (commonly linseed oil) as the vehicle and binder for evenly dispersed pigment, drying to a tough, flexible film that adheres firmly to the painting surface.

**Op Art** (abbreviation of Optical Art) A type of *abstract art* that derives from, and utilizes, various physiological and psychological phenomena of *visual perception* which cause the appearance of vibration, pulsation, or flickering in a *composition*. In order to evoke the desired retinal response, Op artists sought maximum precision in the control of surfaces and edges. During its heyday in the 1960s, Op Art exercised a strong influence on fashion and *design*.

**opaque** Lacking *transparency*, *translucence*, and the ability to be penetrated by rays of light. An opaque medium, such as *tempera* or *gouache*, completely covers any image that lies beneath it.

**open-value composition** *Composition* in which *values* cross over *shape* boundaries into adjoining areas.

**optical perception** The singular brain function that provides the visual sensation of object recognition.

**optical vibration** The *illusion* of vibration or *movement* created by an artist through the manipulation and juxtaposition of compositional elements. (see *Op Art*)

**organic / biomorphic** Of or relating to living organisms (plants and animals).

**organic unity** A condition in which artistic subject, form, and meaning are so interdependent that they may be likened to a living, self-contained organism.

**organizational control** Management of *composition* in pictorial *space* through specific planning.

**origami** The Japanese art of folding paper to form flowers, animal figures, etc.

**original** 1. (adj) Fresh, new, never having existed before. 2. (adj) Capable of inventing or creating something new. 3. (noun) A new or first work, not a *reproduction* or copy.

**orthographic drawing** *Graphic* representation of *2-dimensional* views of an object, showing a plan, *vertical* elevations, and/ or a section.

**orthographic projection** A series of *graphic* representations which present front, side, and top views of an object, intended as a comprehensive plan to be referenced before initiating a project. In art, such a series would be necessary for carving a *3-dimensional* object in wood, stone, etc. In architecture, additional graphics, such as a chart of isometric conditions, would be required.

**outsider / grassroots art** Art made by people (often of retirement age) with no formal artistic training, using ordinary materials in extraordinary ways and frequently creating a complete environment around themselves.

**overlapping** Creating an *illusion of depth* by partially covering one *form* with another, giving the partially-covered form the appearance of being farther away from the viewer.

**paint quality** The surface effect produced by an artist's technical skill and style in applying and manipulating paint.

**palette** 1. The surface on which an artist mixes *colors*. 2. The range and choice of colors an artist uses.

**limited / restricted palette** A relatively small range of paint colors chosen either to set the color key of a painting or as the minimum range that will provide versatility in color mixing.

**spectrum palette** A range of *colors* to be used for painting, consisting only of the pure colors of the spectrum and white. Because black is omitted, *shadows* and low *tones* must be conveyed by mixing pure colors.

**paper** A range of materials formed into thin sheets made from the cellulose in plant fibers (shredded wood, linen rags, or other suitable vegetable matter) mixed with water to create a liquid pulp.

**cold-pressed paper** Paper with a mildly *textured* surface produced by pressing the paper through unheated rollers, with the *texture* generally considered to fall between *hot-pressed paper* and *rough paper*.

**hot-pressed paper** Paper with smooth, glazed surfaces produced by pressing the paper through hot rollers after formation of the sheet.

**rough paper** Paper with a heavily *textured* surface produced by minimal pressing after sheet formation.

**paper grain** The direction in which fibers of machine-made paper lie, with fibers swelling more across their width than along their depth when wet, causing the paper to expand at right angles to the direction produced by the machine. Grain directions are not distinguishable in handmade and mould-made papers.

**paper pulp** The beaten, wet mixture of stock (wood, cotton, or other fibers) used in making *paper*.

**papier maché** A material consisting of shredded or torn *paper*, soaked in a liquid glue or paste, which is used as a *modeling medium*, with or without an *armature*. Lightweight and durable, papier maché *sculptures* can be sanded, painted, and varnished.

**papiers collés** A form of *collage* in which the entire *composition* is made of torn or cut pieces of *paper*—plain, colored, *textured*, printed with *images* or text—glued to a surface.

**parallel lines** Two or more *lines* running in the same direction, always the same distance apart.

**pastel** A drawing/painting *medium* consisting of *pigment* mixed with a gum *binder*, rolled or compressed into stick form. The colors are deposited on the surface of the art work in an unstable, powdery form which must be sealed with a *fixative* or sealed under glass.

**pastoral** Depicting an idealized *landscape* which is populated with mythical or romanticized figures, often based on a literary source such as a poem or fable.

**patina** **1.** A surface coating, usually greenish, that forms naturally on copper, bronze, and other metals—often considered an *aesthetic* enhancement. **2.** Colored *pigments* and/or chemicals applied to a sculptural surface to artificially create the effect of patina.

**pattern** **1.** A basic *Principle of Design* referring to an arrangement of *lines*, *shapes*, or *colors* which utilizes *repetition* to create *motif* in a *composition*. **2.** A model or plan used as a guide in making multiple versions of the same *design* or object.

**perception** The act of taking notice, comprehending, or recognizing an object, relationship, quality, or idea through the use of mental faculties, sometimes influenced by previous experience.

**performance** The act of working/progressing toward an end or goal, typically examined as a means of determining degree of effectiveness when measuring student achievement, with judgments made within the context of predetermined criteria.

**performance art** A form in which an artist combines several arts *media*/disciplines to create an abstract commentary on some issue, theme, or *concept*. Designed to provoke a visceral response and frequently requiring interaction from viewers, the art work may be staged in a specific environment or may be designed for adaptation to any community setting. An outgrowth of the *happenings* of the 1950s and 1960s, the form retains its transitory nature and may or may not be documented through photography, film, or video. Although it nearly always incorporates the *performing arts*, performance art is usually categorized as *visual art*.

**performing arts** The disciplines of music, dance, and drama/theatre.

**perpendicular** **1.** At a 90-degree *angle* to a given *plane* or *line*. **2.** Exactly upright, *vertical*, straight up or down.

**perspective** Any *graphic* system used to create the *illusion* of *3-dimensional* objects and/or spatial relationships on a *2-dimensional* surface.

**aerial / atmospheric perspective** A method for creating the *illusion* of distance in a painting through the manipulation of *hue*, *value*, and *intensity*—lightening values, softening details and *textures*, reducing value *contrasts*, and neutralizing *color* in objects as they recede.

**geometric or linear perspective / projection** A *technical drawing* system for developing *3-dimensional images* on *2-dimensional* surfaces, constructed on the principle that receding *parallel lines* appear to converge at one, two, or three specific *vanishing points* on the horizon, useful in reproducing the optical phenomenon of diminishing size.

**oblique perspective / projection** A *technical drawing* system in which a *3-dimensional* object is presented *2-dimensionally*, with the front and back sides of the object parallel to the *horizontal* base, and the other *planes* drawn as parallels coming off the front plane at a forty-five degree *angle*.

**photography** The process of producing *images* by chemical action upon a surface (such as camera film) that reacts to radiant energy, particularly light.



**photogravure** 1. A process for printing a photographic *image* from an etched plate. 2. A *print* made by the photogravure process.

**photomontage** A pictorial *image* made by cutting out figures, objects, background features, etc. from different photographs and assembling them on a single sheet of paper or board.

**pictogram / pictograph** A simple *symbol* or pictorial element representing a specific object or activity, sometimes utilized as an element of language, as in picture writing.

**pictorial area** The area within which a picture or *design* exists, distinguished from the mat or frame which provides a boundary for the art work.

**Pictorialism** A branch of *photography* dating from the early nineteenth century, developed as an alternative to *academic* or strictly realistic photography. Based on personal *expression* and *creativity* within the photographic realm, Pictorialism has become one of the favored forms of photography.

**picture frame** A border, often ornamental, surrounding a picture.

**picture plane** The actual flat surface on which the artist executes a pictorial *image*.

**pigment** A finely ground, insoluble, colored powder that can be mixed with different types of liquid to make paint.

**planar** Of, or pertaining to, a *plane*.

**plane** A flat, level, or even surface, possessing only the dimensions of length and width.

**planographic** Printed from a flat surface such as a metal plate.

**plastic** 1. (adj) Malleable, workable, and relatively soft, but capable of retaining a modelled form. 2. (adj) Modelled, rather than carved, into a *3-dimensional* form. 3. (noun) A synthetic material, soft or rigid, which is capable of being shaped and formed in a variety of ways.

**plasticity** The quality of a material that allows it to be shaped or manipulated.

**polychrome** Executed in multiple *colors*.

**Pop art** A form of art that depicts, often satirically, consumerism and the mundane products of mass popular culture (advertising from magazines, newspapers, billboards, and television; comics; common products and commodities, etc.) as its subject matter. Pop art began to take shape in England in the late 1950s and spread quickly during the 1960s in the United States, where it was most widely accepted.

**portfolio** 1. A portable, flat case or container in which art works can be stored/transported. 2. A selection of work representative of an artist's style and technical ability, in a quantity that can be conveniently stored and transported in a portfolio. 3. In assessment, a collection of work that documents the developmental process which produced a work of art; e.g. a unified sequence of rough sketch, final draft, finished work, personal critique, and outside critique.

**portrait** A pictorial representation of a person.

**posterization** The breaking down of an image into gradations of tone that can be printed separately in a process known as *layering*, with the number and variety of tones to be printed left to the artist's discretion.

**Post-Impressionism** A series of art movements which developed in response to *Impressionism*, leading away from *naturalism* and toward a more formal approach to pictorial organization, symbolic use of *color*

and *line*, and emotionally *expressive content*. Cézanne, Gauguin, van Gogh, and Seurat dominated the evolution of Post-Impressionistic styles between 1880 and 1905.

**post-modernism** A plurality of art styles which developed during the 1970s in response to the seeming irrelevance of forms such as *minimalism* and *conceptual art* to a world struggling with rising social problems—drugs, crime, divorce, commercial greed, etc. Some post-modernists turned back to *figurative* art; some demanded an emphasis on meaning; some expanded upon modern art in new ways by appropriating or modifying earlier styles. The sheer variety encapsulated in the movement has prevented easy categorization of the artists involved.

**Post-Painterly Abstraction** A movement which began in the 1950s as a rejection of the expressive brushwork of *Abstract Expressionism*. It embraced more precisely defined types of geometric abstraction, such as *hard-edge* or *color field painting*.

**Principles of Design** *Balance, contrast, emphasis/dominance, movement, pattern, proportion, repetition, rhythm, unity/harmony, and variety*—the basic effects an artist employs to organize/manage/manipulate the essential *Elements of Art* during the compositional *process*. The various Principles are distinguished by subtle differences and may function either independently or interactively, producing related or overlapping results.

**primer** Any coating applied to a support in preparation for painting, making the surface more receptive to the paint.

**primitive art** Art works created by untrained or slightly trained artists, characterized by a naiveté of form and *expression*.

**print** An *image* made indirectly by any process in which *ink* is transferred from one surface to another. Some processes produce only one print, but most offer the opportunity for a single *design* to be reproduced many times through multiple-product processes such as etching, engraving, lithography, linoleum relief, woodcut, photographic projection, etc.

**printmaking** *Techniques* and *processes* for producing *prints*, used in reference to *original images* created by artists rather than to *commercial* methods of reproduction.

**process** A continually developing method of working or problem-solving, generally involving many steps which require sequential execution in order to achieve effective results. Steps involved in a process vary widely and include imaginative/conceptual tasks, concrete planning, manipulation of tools and materials, time management, adaptation to unexpected developments, etc. (Because art production relies on process, a growing body of research recommends art classes for all students as a means of developing skills that advance success in other areas of endeavor.)

**proportion** **1.** A basic *Principle of Design* that determines size relationships among all parts of a *composition*. **2.** (noun) The dimensions and scale of various parts of an *image* or object, in relation to each other and to the whole structure. **3.** (verb) To adjust a part in size relative to other parts of a composition.

**radial** Having compositional components arranged like spokes of a wheel branching out in all directions from a common center.

**Realism / realism** **1.** A nineteenth-century art movement which rebelled against traditional historical, mythological, and religious subjects in favor of down-to-earth scenes of life that retain the basic impression of visual actuality. An extension of this movement was Social Realism, in which artists expressed obvious social or political commentary in these realistic depictions of life. **2.** Without capitalization, a form of expression in art and literature in which people and things are depicted as they really appear to be, without idealizing.

**Realist Photography** The form in which *photography* originally developed, dedicated to *academic* or strictly realistic photographic images produced through the “honest” use of available materials and *technology*—sometimes referred to as Straight Photography. Later, as technological changes opened increasing opportunities for *creative* interpretation and/or manipulation of photographic *content*, *Pictorialism* offered artists an additional way of working.

**rectilinear** Stressing the use of straight *lines* (as opposed to *curvilinear*, which stresses curved lines) in a *composition*.

**reflection** The rebounding of light, heat, *images*, or sound waves from a surface.

**relief printing** A process in which an inked *impression* of a *design* or *image* is printed from a block of solid material (linoleum, wood, etc.) on which the areas not to be printed have been cut back to a lower level.

**relief sculpture** An art work, *graphic* in *concept* but sculptural in application, which utilizes relatively shallow *depth* to carve, model, or construct *images* that project from a flat surface, with depth of forms varying significantly. Relief sculpture is meant to be viewed frontally, not in the round.

**bas (low) relief** Process or work of art in which material is cut away from negative spaces, raising positive images from the rest of the *picture plane* less than half their natural proportional depth—only enough to be perceptible.

**high relief** Sculpture of various types in which *forms* project from the *background plane* by more than half their natural proportional depth.

**sunken relief** A category of relief sculptures in which forms are recessed from the surface of a block of material, with the highest point of the recessed area level with the original surface.

**repetition** A basic *Principle of Design* in which repeated use of the same visual element in a *composition* produces effects such as the *emphasis/dominance* of one visual idea, a feeling of harmonious relationship, an obviously planned *pattern*, or an illusion of *rhythmic movement*.

**representational** Recognizable as a realistic depiction of an object or scene.

**reproduction** A copy of an *original* work of art made by some mechanical *technique*, such as *photography*, *casting*, or *printing*.

**resolution** A measure of the *intensity* of detail in computer *graphics* and/or photographic *images*.

**reflected / reflecting image** An *image* which has been altered by means of a mirror effect, with compositional elements reversed horizontally as we would see them in a mirror, or reversed vertically as they might be when reflected in a body of water.

**resist** A substance or material applied as *masking* to protect selected areas of a *composition* from subsequent layers of paint and which can be removed without damage to the surface.

**reverse image** 1. A black-and-white or grayscale image in which dark and light areas of the *original* have been manipulated so that they trade places. 2. A *reflected/reflecting image*.

**rhythm** A basic *Principle of Design* which creates vibration in the *movement* or flow of a *composition* by using measured *accents* within a *repetition* of regulated visual units, appearing to lead the eye from one part to another in a rhythmical or orderly manner.

**Romanticism** An art movement of the late eighteenth and early nineteenth centuries, characterized as a revolt against the Neo-Classical style which had dominated artistic, political, and philosophical principles for around eighty years. In the visual arts, Romanticism emphasizes the value of individual experience, freedom of *form*, *originality*, emotion, *intuitive* imagination, and spontaneity of *expression*.

**rubbing / frottage** The *technique* of taking a direct *impression* of a surface *pattern*, *texture*, or relief *image* by laying paper upon it and rubbing evenly with some marking substance.

**saturation** A measure of the vividness of a color—its degree of *intensity* or purity.

**scale** The dimensions and *proportions* of an *image* or object, with sizes determined in accordance with a constant standard or unit of measure.

**schema** **1.** A diagram or simple drawing which serves as a plan for developing a drawn/painted/sculpted form or a full-scale *composition*. **2.** In child development, a personalized process by which a child begins to identify and incorporate objects into various art works, utilizing the same sequence of steps and consistently drawing or constructing any given item to look the same from work to work.

**scheme** As applied to *color*, an array of *hues* specifically selected/organized to be used in a specific work.

**school** A group of artists who have some identifiable similarity; e.g. were trained in the same studio, share particular aims and ideals, show stylistic affinities in their work, or belong to a specific region or location.

**screenprinting** A method of printing a flat *image* by pressing ink through a screen of fine, woven fabric stretched on a rectangular frame, using various *processes* to protect selected compositional areas, with separate screens to create different areas of *resist* for each *color*.

**sculpture** **1.** The *techniques* and *processes* used to create *3-dimensional forms* and *images*, by carving, *casting*, construction, or *modeling*. **2.** A work of art which is partly or fully *3-dimensional*.

**closed-form sculpture** A sculpture shaped within a solid *mass* of material without noticeable projection into the surrounding *space*, particularly a carving that corresponds closely to the original form of the block.

**free-standing sculpture** A sculpture that can be viewed from all sides.

**open-form sculpture** A sculpture designed with extended *forms* which project into the surrounding *space*, or with the whole structure penetrated by a considerable *proportion* of internal space.

**seascape** A work of art that depicts the sea and objects, environments, or activities related to the sea, usually covering a considerable range of view.

**sensory** Of or related to the transmission and reception of *impressions* from the five primary human senses of hearing, sight, touch, smell, and taste.

**sepia** A warm brown *ink* or *watercolor* used for *monochromatic* paintings, *drawings*, or *photographs*.

**serial imagery** The use of a single, recurring *motif*—*figurative* or *abstract*—to form a *composition*, creating the overall effect of a coherent sequence or rhythmic *pattern* that may incorporate minor variations.

**sfumato** A painting technique in which areas of paint are blended and softened to create gentle, hazy transitions between light and dark *tones* or between *colors*.

**sgraffito** The *technique* of scratching a *design* or *image* into a layer of material to reveal a different-colored layer or *ground* beneath.

**shade** **1.** A dark *tone* produced by adding black to a *color*. **2.** In a picture, a dark area that appears to be in *shadow*.

**shading** Creating areas of varying *tone* in a *drawing* or painting to provide either sharp *contrast* or gradual transitions from light to dark.

**shadow** The surface portion of a *plane* or object that appears to be of a darker *value* as the result of receiving less light than other areas.

**shape** An essential *Element of Art*, expressed as an area that is defined by actual or implied *lines* that meet to enclose a space or by a boundary created through the use of different *values*, *colors*, or *textures* in various areas of a *composition*.

**amorphous shape** A shape that lacks clarity or definition, is formless or indistinct and of uncertain dimensions.

**biomorphic/organic shape** A shape that is irregular in form and resembles the freely developed curves found in organic matter.

**geometric shape or form** A shape (circle, crescent, diamond/lozenge, ellipse, hexagon, octagon, oval, pentagon, polygon, rectangle, rhombus, rhomboid, square, star, triangle, etc.) or form (cone, cube, cuboid, cylinder, egg, octahedron, pyramid, sphere, tetrahedron, etc.) created from the mathematical laws of geometry.

**linear shape** A shape that has the appearance of a *line*, such as string, tree branches, or cables on a bridge.

**implied shape** A positive area that suggests the visual appearance of a shape that does not physically exist, created by the psychologic connection of surrounding dots, lines, areas, or their edges. (see *gestalt*)

**organic / biomorphic shape** A shape that is irregular in form, with curves that are derived from the natural forms of living *organisms*.

**rectilinear shape** A shape, either regular or irregular, whose boundaries usually consist entirely of straight *lines*.

**solid shape** A 3-dimensional form, having height, width, and *depth*.

**sighting** In *drawing*, depicting relative sizes and distances accurately by employing a constant unit of measure throughout a *composition*; e.g. a pencil held at arm's length.

**silhouette** 1. The overall *shape* of a dark *form* as it appears against a brightly-lit background. 2. A painted, drawn, or cut-paper *image* presented as flat *shapes* against a *contrasting background*.

**simultaneity** In visual art, the creation of one integrated image by bringing together and/or superimposing separate views representing different points in time and *space*.

**simultaneous contrast** The mutual effect of two *colors* seen in direct contact, when *tone* and *color contrasts* seem intensified.

**six-trait writing (+1)** A system developed in the early 1980s to provide writing instruction that utilizes the same quality criteria throughout a student's schooling and beyond. The original six traits deal with ideas and content, organization, voice, word choice, sentence fluency, and writing conventions; presentation has been added in recent years. A basic knowledge of this system is useful to arts educators in several ways: to take advantage of pre-existing student knowledge when integrating words and images in an assignment, or to provide a personal quality-control framework for writing grant applications, advocacy letters, rationale for program improvements, research papers, theses, etc.

**size** A material (rosin, glue, gelatin, starch, modified cellulose, etc.) added to paper pulp or applied to the surface of *paper* or fabric to provide resistance to liquid penetration.

**slab** A flat sheet of *clay*, solid and of uniform thickness, from which hand-built *ceramic* objects are constructed.

**solvent** A liquid capable of dissolving a particular substance, used to clean brushes and *palette* or to dilute paint.

**space** An essential *Element of Art* which denotes areas in a *composition* not occupied by positive *lines*, *shapes*, or *images*, with the shape of the space itself forming a design element.

**2-dimensional / decorative space** A space that possesses only the dimensions of height and width.

**3-dimensional space** A space possessing, or creating the *illusion* of possessing, the dimension of *depth*, as well as the dimensions of height and width.

**4-dimensional space** A highly imaginative treatment of forms that gives a sense of time or motion intervals as utilized in relativity theory.

**equivocal space / ambiguous space** A manipulation of compositional space in which the viewer may discern more than one set of relationships between/among depicted objects, often described as “optical illusion.”

**infinite space** A *concept* in which the picture frame acts as a window through which objects can be seen receding endlessly.

**intuitive space** The *illusion* of space created by an artist through the instinctive manipulation of certain space-producing devices, including *overlapping*, *transparency*, *interpenetration*, inclined *planes*, disproportionate *scale*, *fractional representation*, and the inherent spatial properties of art elements.

**negative space** An area in a *composition*—either 2- or 3-dimensional—that is unoccupied by defined objects, *shapes*, or *lines*, but may still function as a *design* shape that contributes to the overall *image*.

**positive space** Areas in a *composition* occupied by defined objects, *shapes*, and *lines*.

**shallow space** The illusion of limited *depth*. With shallow space, the imagery moves only a slight distance back from the *picture plane*.

**spattering** Applying paint by flicking *pigment* from the bristles of a stiff brush.

**spectrum** The band of individual *colors* resulting when a beam of white light is broken into its component wavelengths, identifiable as *hues*.

**static** Having no sense of, or giving no indication of, *movement* and life; stationary.

**still life** A painting or other work of art that takes as its subject a group of inanimate objects arranged on a flat surface, traditionally reflecting a range of everyday items from any particular period, such as plants, food, dead animals, books, bottles, bowls, tools, etc.

**stippling** Creating an area of *color* and/or *value* by dotting a portion of the painting surface with the point of a brush.

**structure** 1. The organization/*composition* of *concepts* and/or components in an art work. 2. The organization of tasks, sequence, and *processes* required to complete either a work of art or a specific course of study in art.

**study** A detailed *drawing*, painting, or 3-dimensional model made as preparation for a proposed work, either as an investigation of one specific portion of a *composition* or as a preliminary version of the whole work.

**style** A distinctive or characteristic manner of working identifiable to a particular artist, school, or period in art, including the types of imagery employed, the objects produced, the application of *media* and *techniques*, and the utilization of the *Elements of Art* and *Principles of Design*.

**stylization** The intentional use of particular conventions of *style* or *pattern* in a *composition*, *image*, or *motif*, producing *designs* that are recognizable but not necessarily realistic.

**subject** 1. Any person, thing, experience, or *concept* represented in a work of art. 2. In *abstract* or nonobjective art forms, the visual signs and *symbols* used by the artist.

**subjective** Influenced by personal/individual attitude, emotion, bias, or *vision*, affecting the way an artist expresses subject matter or the way any viewer—artist or nonartist—responds to an art work.

**substitution** In *sculpture*, reproducing a form by the replacement of one material or *medium* with another, as in *casting*.

**subtraction** In *sculpture*, the carving or cutting away of material to create a *form*.

**support** The basic material that forms the physical surface on which a painting or *drawing medium* is applied.

**Surrealism** A modern movement in art and literature, stemming from *Dadaism* and influenced by Freudian psychology, that attempts to portray or interpret the workings of the subconscious mind, frequently as manifested in dreams. It is characterized by irrational, *fantastic images* and *composition*.

**symbol** An *image* or an *abstract* element (*color*, *pattern*, etc.) which represents an object, figure, or abstract idea—either as a simplified version of the actual *form* or as a different form that, through widely held association, can be relied upon to suggest the intended subject (owl for wisdom, heart for love, etc.).

**symbol system** In *drawing*, a set of *symbols* that are consistently used together to form an *image*, such as a figure. Often drawn in the same sequence, symbols comprising personal systems are usually set in childhood and often are called upon throughout adulthood unless modified by learning new ways to draw. (see *schema*)

**Symbolism / symbolism** 1. A movement started by a group of French and Belgian writers and artists of the late nineteenth century who rejected *realism*, *naturalism*, and literal representation, trying instead to express ideas, emotions, and attitudes through evocation and suggestion, symbolic words, figures, objects, etc. 2. Without capitalization, the representation of ideas and things by use of *symbols*, especially in art and literature.

**symmetry** A balanced arrangement of similar components—or an exact duplication of components—around or on either side of a (usually imaginary) central *axis* through a *form* or *composition*.

**approximate symmetry** The use of similar imagery on either side of a central *axis*, varied to prevent visual monotony, but creating the *impression* of an equal relationship.

**mirror / reflective symmetry** A kind of symmetry achieved when the two halves of an object or *pattern* are the same, as evidenced in a kaleidoscope.

**line of symmetry** An imaginary line through the center of a *form* or *composition*, around which compositional elements are arranged to achieve a degree of *balance* or symmetry. (also referred to as *axis*)

**rotational symmetry** A kind of symmetry achieved when an *image* or *shape* remains the same when turned around a central point, as evidenced in a pinwheel.

**point of symmetry** The central point around which *rotational symmetry* is achieved by *images* capable of looking the same in two or more rotational positions.

**synthesis** The achievement of a single, unified, meaningful whole by combining various elements, materials, and/or *abstract* entities.

**tactile** Relating to the sense of touch.

**tangram** A Chinese puzzle in which pictures are created from seven parts of a square.

**technical illustration** A field of *illustration* originally concerned with accurate representations of machinery and parts for printing in technical manuals, now applied to a broad range of *technology* and manufactured items of various kinds, usually involving highly detailed *drawings to scale*.

**technique** **1.** The collective *processes* of working in any *medium* to produce a particular result through skillful manipulation of materials, tools, and equipment. **2.** An individual method of applying or manipulating a material, such as *hatching* or *tenebrism*. **3.** The individual method pursued by a particular artist working in a specific *medium* to achieve an individualized *expressive* effect.

**technology** Originally, any mechanized tool, device, machine, or *process* which facilitates ease of operation and/or reduces time involved in completion of a task or project; in more recent times, computers and related production aids such as scanners, digital printers, software programs, etc.

**tectonics** The constructive arts in general, especially the creation of things that have both beauty and usefulness.

**tempera** A fast-drying water-based paint, generally *opaque* but *translucent* when thinned, that produces brilliant colors with a *matte* finish.

**tenebrism** A painting *technique* that exaggerates or emphasizes the effects of *chiaroscuro* by placing larger amounts of dark *value* close to smaller areas of highly contrasting lights, thus concentrating attention on specific features of a *composition*.

**tension** **1.** In a picture, the dynamic interrelationships (push/pull, *balance*/counterbalance, etc.) created by manipulation of art elements, often described as *moments of force*. **2.** In architecture, the stresses affecting balance.

**tessellate** To cover a surface with *polygons* without leaving any *space* between them, forming an interlocking *pattern*, a style of art work pioneered by M. C. Escher.

**textiles** Cloth or fabrics made by processes such as weaving, knitting, crocheting, etc. or the raw materials suitable for creating such fabrics—cotton, wool, rayon, ramie, hemp, etc.

**texture** An essential *Element of Art*, designating the surface character of an object or material, experienced through touch, either actual or imagined.

**actual texture** A surface that can be experienced through the sense of touch (cantaloupe, wicker, sandpaper).

**simulated texture** A convincing representation of an actual texture created on a smooth surface by copying the light and dark *patterns* characteristic of the material being depicted.

**abstract texture** Two-dimensional *patterns* created on a smooth surface to suggest texture, derived from actual textures but varied to fit pictorial/artistic needs.

**invented texture** Two-dimensional *patterns* whose only source is in the imagination of the artist, created without reference to reality.

**natural texture** Texture resulting from nature's processes.

**visual texture** The perceived *impression* of what a textured surface would feel like.

**three-dimensional** Possessing, or creating the *illusion* of possessing, the dimension of *depth*, as well as the dimensions of height and width.

**tint** A light *tone* produced by adding white to a *color*.

**tonality** The arrangement of *colors* and color relationships in a *composition*; a *color scheme*.

**tone** **1.** A light or dark variation of a *hue*. **2.** The relative lightness or darkness of the range of grays between black and white. **3.** The relative lightness or darkness of any particular element in a *composition*.



**tooth** The slightly coarse or rough quality of a surface which supplies a grip for a substance or material applied to it.

**traditional / conventional** Customary, conforming to long-accepted practice.

**translucent / semi-opaque** Allowing light to pass through only partially, thus preventing comprehension of detail in the *images* or objects perceived beyond.

**transparent** Allowing light to pass through, permitting a clear view of *images* or objects beyond.

**triptych** A painting or *relief sculpture* created on three separate panels which form a single compositional unit or are conceived as companion pieces to be viewed together. The panels may be hinged together or mounted in a single frame.

**trompe l'oeil** A painting technique that creates such a strong *illusion* of reality that the subject depicted may not at first be perceived as a *reproduction*—literally translated as “trick of the eye.”

**two-dimensional** Having only the dimensions of height and width.

**unity / harmony** A basic *Principle of Design* which creates a total integrated effect—a sense of relational oneness—in a *composition* through intentional arrangement of parts and purposeful application of media.

**utilitarian** Intended to be useful/*functional*, rather than strictly *decorative*.

**value** An essential *Element of Art* that characterizes a *color* in terms of its inherent lightness or darkness, determined by the quantity of light it reflects and applied to *chromatic colors* as well as the range from black to white through dark, mid- and light grays.

**high-key value** A value in the light to middle range, with white as the lightest/highest value.

**local value** The actual value/*tone* quality of a surface, independent of any effect created by the level of light falling on it.

**low-key value** A value in the middle to dark range, with black as the darkest/lowest value.

**value pattern** The arrangement or organization of values in a work of art, designed to control compositional *movement* and create a unifying effect.

**vanishing point** A fixed convergence point for parallel *lines* receding from the *picture plane*, used in *perspective* systems.

**variety** A basic *Principle of Design* which adds individualism and interest to *compositions* through the use of opposition, *contrast*, change, embellishment, or diversification in arranging the elements of a *composition*.

**vehicle** The liquid (oil, water, alkyd, etc.) with which prepared *pigments* are mixed to make them less stiff and more workable.

**vertical** A *line* or *plane* *perpendicular* to the plane of the horizon.

**vignette** **1.** A *decorative* motif consisting of intertwined leaves and tendrils surrounding a letterform in a book or manuscript, or as an ornament filling a blank space on the page. **2.** A drawn or painted *image* which fades off into the surrounding area without a clearly defined edge. **3.** A dark *background* surrounding a figure or object in a *drawing* which fades to a light *tone* as it recedes from the *focal point* of the *image*.

**vision** The force or power of creative conceptualization; an imaginative contemplation; the ability to perceive something not actually visible.

**visual art** The presentation of an idea in visual form through the creation of *images* and objects.

**visual field** All that can be seen without turning one's head, including everything within peripheral vision.

**visual perception** The ability to see clearly, discern detail, and use what is seen to develop *concepts* and draw conclusions.

**void** An empty *space* or vacuum.

**volume** The *shape* and *mass* of a *3-dimensional form*, measurable in terms of the actual *space* it occupies and characterized as well by its weight or appearance of weight.

**wash** A very thin coat of paint thinned with water.

**watercolor** **1.** The name for a specific type of paint consisting of finely ground *pigments* dispersed evenly in a water-soluble gum *binder*. **2.** More broadly, in addition to the type of paint described previously, any type of paint that can be thinned and mixed with water; e.g. *gouache* and *tempera*.

**wedge** To press, squeeze, or throw *clay* against a firm surface with sufficient force to eliminate bubbles and force out pockets of air.

**zoomorphic** Having stylized *motifs* and ornamentation based on animal forms.

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