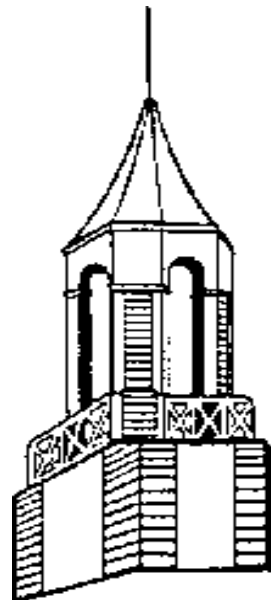


**VISUAL ARTS
COURSE OF STUDY
2007**



CHAGRIN FALLS EXEMPTED VILLAGE SCHOOLS
400 East Washington Street
Chagrin Falls, Ohio 44022

THE VISUAL ARTS COURSE OF STUDY

has been approved

by the

Chagrin Falls Board of Education

on

June 4, 2007

Resolution #07-042

ACKNOWLEDGEMENTS

The development of the Visual Arts Course of Study reflects the efforts of the Chagrin Falls Schools' teaching professionals. Developing and revising this Course of Study entailed a commitment of time and cooperation of all members. Our Course of Study review process entailed researching national and state standards, studying best practices in visual arts education, developing a scope and sequence of knowledge and skills required at each level, and writing and revising this Course of Study. The dedication of the members of this Review Team is deeply appreciated. Special thanks are given to the following:

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PHILOSOPHY OF THE CHAGRIN FALLS EXEMPTED VILLAGE SCHOOLS

Education is a lifelong process. We, the Chagrin Falls Board of Education, as the elected body being legally responsible for the public school portion of that education, subscribe to the following philosophy:

We recognize an obligation to organize and administer the educational program in a manner compatible with a democratic society. We recognize that the unique responsibility of the schools is to pass along a fund of knowledge; and in order to meet this goal, to provide enriched conditions which foster academic excellence and individual growth. We recognize that all persons in our school community have rights and responsibilities that are inherent within that society. We believe that our school system should educate toward responsibility and responsiveness.

We recognize that students differ in their physical, intellectual, emotional, and social growth and in the way they develop these aspects. We believe that the school must play a primary role in the students' education and that educational goals grow out of the needs of individuals.

We believe that students bring together different abilities, talents, and backgrounds. Intellectual growth will flourish in an environment of trust, respect, and teamwork. The school should strive to heighten the students' appreciation of the cultural and individual diversity within the human family.

We believe that students need the freedom to question and should be encouraged to use independent, reflective, and critical thinking. They should have the opportunity to exercise independent judgment by making decisions about their education in addition to following standardized requirements.

We believe that students should understand their relationship to the community, the country, and to the world. Our schools should provide meaningful opportunities for students to become familiar with, and react to, a segment of society outside of their own community.

We believe the education received in Chagrin Falls should fit the students' needs for supporting themselves in the future by preparing for further academic study and vocational opportunities.

We believe objectives and procedures of all educational programs are dynamic rather than static and must change to meet new conditions in an ever-changing world. We should consider changes in the educational program because of their demonstrated worth.

CHAGRIN FALLS EXEMPTED VILLAGE SCHOOLS DISTRICT GOALS

The Chagrin Falls Board of Education is committed to quality education as its top priority. The mission of the Chagrin Falls Schools is to provide a comprehensive range of learning opportunities through which students, staff and community, in partnership, can develop each student's knowledge, confidence and responsibility leading to individual success and lifelong learning.

The Board defines a quality education as one that prepares the student to compete effectively in any chosen endeavor. Consideration will be given to the academic, social, cultural, physical, practical and emotional development of students in an integrated effort to equip them with a set of functional life skills.

The Chagrin Falls Board of Education will establish district goals, set policy, monitor progress, and prioritize its instructional, human, and financial resources to ensure accomplishment of its educational mission and defines the following goals:

- ◆ Establish standards for student achievement in the areas of:
 - ◆ Achievement relative to ability;
 - ◆ Identification and achievement of personal goals and feelings of positive self-worth in each student;
 - ◆ Development of an understanding of the world, its people and the student's role and responsibilities toward others;
 - ◆ Development of well-rounded individuals;
 - ◆ Development and implementation of marketing strategies to assure district competitiveness in the areas of college acceptance and other post-secondary options;
 - ◆ Academic and social behaviors that support student achievement;
 - ◆ Technology.
- ◆ Establish standards of teacher effectiveness in the areas of:
 - ◆ Professional and personal growth;
 - ◆ Development and implementation of stimulating lessons;
 - ◆ Development and use of articulate and correct language in all phases of student and employee communication;
 - ◆ Instruction encompassing higher-level thinking and problem-solving skills for all students;
 - ◆ Integration of curricula;
 - ◆ Identification of individual learning styles and adaptation of teaching methods in order to reach all students.

- ◆ Establish a plan and allocate sufficient resources to provide support services for the educational mission, including:
 - ◆ A safe environment;
 - ◆ An efficient transportation system;
 - ◆ Healthy and appetizing food service;
 - ◆ Professional development of classified employees;
 - ◆ Up-to-date instructional equipment and supplies;
 - ◆ Specialized services to meet individual student requirements.
- ◆ Establish a long-term facility plan to ensure:
 - ◆ Facilities that will enhance the educational program;
 - ◆ Maintenance and preservation of the community's investment in district facilities, grounds and equipment.
- ◆ Establish working relationships and communication networks within the community to ensure:
 - ◆ Identification of citizen, Board, parent, and student educational goals;
 - ◆ Commitment of citizens, Board, parents and students to ongoing support of the educational mission of the schools.
- ◆ Establish standards for administrator effectiveness in the areas of:
 - ◆ Fiscal management;
 - ◆ Personnel recruitment and development;
 - ◆ Policy development;
 - ◆ Curriculum development and coordination;
 - ◆ Implementation of district goals;
 - ◆ Appropriate educational offerings for all students;
 - ◆ Effective communications with all sectors of the school community.

ORGANIZATION OF THE VISUAL ARTS COURSE OF STUDY

The Visual Art Course of Study is divided into grade levels and courses. Each of these is organized into Benchmarks, Indicators, Reference Code, Clarifications, Resources/Suggestions, and Curriculum Connections.

The **Benchmarks** column is the big idea or major concept that students should understand. The **Indicators** delineate the understandings students need to build the major concept (Benchmark). The majority of Benchmarks and Indicators in Visual Art Course of Study come from the Ohio Academic Content Standards for Visual Art (2003). Leading Ohio visual art educators developed the Standards to guide curriculum expectations.

The Benchmarks and Indicators that come from the Ohio Standards are noted with symbols in the Reference (REF.) column. The first line of upper case letters refers to the content standard. On the next line, the upper case letter represents the Benchmark as it is organized in the state document. The first number on the next line is the grade level at which the indicator appears in the Ohio document. The second number is the state Indicator, as it is organized within the state Benchmark. The Indicators that do not have references are those originated by the Chagrin Falls staff that incorporate valuable understandings not included in the Ohio Standards.

The **Instructional Objectives** column provides information related to its adjoining Indicator. The information generally serves one of these purposes: (1) defines terms or concepts, (2) sets parameters for teaching broadly described concepts, (3) explains what students will do when they understand a particular concept, and (4) describes background knowledge needed to understand the concept. The members of the Visual Art Curriculum Committee developed the contents of the Instructional Objectives column.

The contents of the **Techniques** column, developed by committee members, provide an alignment with Indicators and art techniques prescribed by Feldman's Model for Art Criticism. Ideas include: guest speaker, textbook pages, web site addresses, project ideas, and student activities. These are suggestions only. The teacher enacting the curriculum with students must decide what resources to use with his/her students.

The final column for each course indicates **Resources and Curriculum Connections**. The information describes a link between visual art education and content in language arts, mathematics, social studies, science, technology or library/media. These links are natural connections that teachers may want to make with their students to reinforce concepts from both visual art and the content area.

VISUAL ARTS PHILOSOPHY

Ohio's fine arts academic content standards serve as a basis for what all students should know and be able to do in the arts. These standards, benchmarks and grade-level indicators are intended to provide Ohio's educators with a set of common expectations on which to base arts education curricula and instructional programs.

Philosophy of Ohio's Fine Arts Academic Content Standards

The fine arts, dance, drama/theatre, music and visual art, are essential to the basic education of all students.

The arts:

- Represent the most telling imprint of any civilization and serve as records of history, expressions and beliefs;
- Are basic symbol systems which people use to create, communicate, express and acquire understanding;
- Represent forms of thinking and ways of knowing by participation in the world through cognitive and sensory experiences;
- Embody the deepest expression of humanity;
- Permeate all facets of daily life, education, community and work.

Therefore, a comprehensive and sequential arts education means that students will:

- Understand the role of the arts in people's lives and appreciate the artistic achievements of various cultures and societies, past and present;
- Communicate through the arts and develop capacity to perceive, think creatively and critically, and problem solve;
- Respond to the aesthetic, expressive and emotional qualities of the arts;
- Understanding why people value the arts and formulate their arts philosophy;
- Understand the connections among the arts, other academic disciplines and life experiences.

OHIO DEPARTMENT OF EDUCATION

VISUAL ARTS CONTENT STANDARDS¹

Historical, Cultural and Social Contexts (HCS)

Students understand the impact of visual art on the history, culture and society from which it emanates. They understand the cultural, social and political forces that, in turn, shape visual art communication and expression. Students identify the significant contributions of visual artists to cultural heritage. They analyze the historical, cultural, social and political contexts that influence the function and role of visual art in the lives of people.

Creative Expression and Communication (CEC)

Students create artworks that demonstrate understanding of materials, processes, tools, media, techniques and available technology. They understand how to use art elements, principles and images to communicate their ideas in a variety of visual forms.

Analyzing and Responding (AR)

Students identify and discriminate themes, media, subject matter and formal technical and expressive aspects in works of art. They understand and use the vocabulary of art criticism to describe visual features, analyze relationships and interpret meanings in works of art. Students make judgments about the quality of works of art using the appropriate criteria.

Valuing the Arts/Aesthetic Reflection (VA)

Students understand why people value visual art. They present their beliefs about the nature and significance of selected artworks and the reasons for holding these beliefs. Students reflect on and respect diverse points of view about artworks and artifacts.

Connections, Relationships and Applications (CRA)

Students connect and apply their learning of visual art to the study of other arts areas and disciplines outside the arts. They understand relationships between and among concepts and ideas that are common across subjects in the curriculum. Students recognize the importance of lifelong learning and experience in visual art.

¹ Academic Content Standards K-12 Fine Arts, Center for Curriculum and Assessment, Office of Curriculum and Instruction, Ohio Department of Education (2003)

VISUAL ARTS STRANDS AND BENCHMARKS GRADES K - 4

Historical, Cultural and Social Contexts (HCS)

- A. Recognize and describe visual art forms and artworks from various times and places.
- B. Identify art forms, visual ideas and images and describe how they are influenced by time and culture.
- C. Identify and describe the different purposes people have for creating works of art.
- D. Place selected visual art exemplars (e.g., artists, art objects or works of art) chronologically in the history of Ohio, the United States or North America and describe how they contribute to and reflect the time period.

Creative Expression and Communication (CEC)

- A. Demonstrate knowledge of visual art materials, tools, techniques and processes by using them expressively and skillfully.
- B. Use the elements and principles of art as a means to express ideas, emotions and experiences.
- C. Develop and select a range of subject matter and ideas to communicate meaning in two- and three-dimensional works of art.
- D. Recognize and use ongoing assessment to revise and improve the quality of original artworks.

Analyzing and Responding (AR)

- A. Identify and describe the visual features and characteristics in works of art.
- B. Apply comprehension strategies (e.g., personal experience, art knowledge, emotion and perceptual and reasoning skills) to respond to a range of visual artworks.
- C. Contribute to the development of criteria for discussing and judging works of art.

Valuing the Arts/Aesthetic Reflection (VA)

- A. Apply basic reasoning skills to understand why works of art are made and valued.
- B. Form their own opinions and views about works of art and discuss them with others.
- C. Distinguish and describe the aesthetic qualities in works of art.

Connections, Relationships and Applications (CRA)

- A. Demonstrate the relationship the visual arts share with other arts disciplines as meaningful forms of nonverbal communication.
- B. Use the visual arts as a means to understand concepts and topics studied in disciplines outside the arts.
- C. Create and solve an interdisciplinary problem using visual art processes, materials and tools.
- D. Describe how visual art is used in their communities and the world around them and provide examples

KINDERGARTEN

ART KINDERGARTEN

REF.	INDICATOR	INSTRUCTIONAL OBJECTIVES	TECHNIQUES	RESOURCES/CURRICULUM CONNECTION
CEC B K.3	Explore art elements to express ideas in a variety of visual forms (e.g., drawings, paintings and ceramics).	Develop skill in drawing and painting forms, and ceramics.	<p>Introduction to basic ceramics vocabulary with appreciation of surface incisement into clay slab to make handprint.</p> <p>Introduction to overglazing with emphasis on double coats.</p> <p>Reindeer painting with proper brush control while building a good idea with complete forms.</p>	<i>Stele of Naramsi</i> , c. 2254-2218 BCE
CEC A K.1	Explore and experiment with a variety of art materials and tools for self-expression (i.e. scissors, glue, pencil, brush, markers, pens, brayers, paint, and clay).	Become familiar with the creative potential of mixed media.	<p>Apple printing, introduction to texture and pattern through printmaking.</p> <p>Cardinal watercolor resist using crayons with short strokes and emphasis on building up waxy surface.</p>	<p>Albrecht Durer (1471-1528) <i>Rhinoceru</i>, 1515</p> <p>Field trip to the Patterson Fruit Farm</p> <p>Classroom winter bird unit</p>

Key to Reference Column:

Line 1: (Standard) HCS = Historical, Cultural, Social Contexts
VA = Valuing Arts/Aesthetic Reflection

Line 2: Grade Level Indicator

Line 3: Grade Level . Indicator Number

CEC = Creative Expression/Communication
CRA = Connections, Relationships & Applications

AR = Analyzing & Responding

ART KINDERGARTEN

REF.	INDICATOR	INSTRUCTIONAL OBJECTIVES	TECHNIQUES	RESOURCES/CURRICULUM CONNECTION
CEC A K.2	Identify and name materials used in visual art.	Introduce and discuss proper and safe use of tools. Produce pencil drawing as preliminary planning tool.	Each students the proper use and respect of tools and mediums. Develop skills with art tools: scissors, glue, pencil, markers, brush, pens, brayers, and paints. After viewing art history reproductions, create a self and/or family portrait using pencil, paper, and crayon.	Carry over the use of tools in regular classroom settings Horace Pippin (1888-1846) <i>The Domino Players</i> 1943 Thomas Sully (1783-1872) <i>The Torn Hat</i> Leonardo da Vinci (1452-1564) <i>Mona Lisa</i> Albrecht Durer (1471-1528) <i>Self-Portrait</i> 1508 Diego Velasquez (1599-1660) <i>Las Meninas</i> Vincent van Gogh (1863-1890) <i>The Road Menders</i> <u>The Rainbow Fish</u> by Marcus Pfister, Rainbow Fish illustrations
CEC C K.4	Generate ideas and images for artwork based on memory, imagination, and mixed media.	Produce construction paper composition of leaf shapes through multiple cutting, add fine line vein markings. Demonstrate crayon resists drawing through heavy wax build-up; stress short hand strokes and large, soft brush work.	Branches and leaves with appreciation of structure and detail using construction paper and glue. Study variety of leaf shapes and “bird’s eye” view of branch arrangements. Rainbow fish tempera resist	
HCS B K.2	Name and point out subject matter (e.g. common objects, people, places, and events) observed in artwork from various cultural heritages and traditions.	Produce styrofoam print using pencil lightly for pla, demonstrate correct amount of ink, brayering and heavy pressure.	Native American portrait monoprinting. Introduction to and appreciation of incised line.	George Catlin (1796-1872) <i>Buffalo Bull's Back Fat, Head Chief, Blood Tribe</i> Doris Lee <i>Thanksgiving, 1935</i>

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REF.	INDICATOR	INSTRUCTIONAL OBJECTIVES	TECHNIQUES	RESOURCES/CURRICULUM CONNECTION
HCS D K.4	Use words or pictures to tell how art is made by selected artists.	Assist in learning the primary colors and to study repetition in non-objective form.	Introduction of primary colors with appreciation of design, spaces, and decoration while using shapes.	Piet Mondrian (1872-1944) <i>Composition with Yellow, Red, and Blue</i> Joan Miro <i>The Harlequin's Carnival</i> 1924-25
HCS C K.3	Recognize that people create works of art and art objects for different reasons.	Demonstrate 1.1 weaving pattern using construction paper. Produce collage compositions using cut paper, feathers, yarn and wallpaper. Learn and use different cutting and gluing techniques.	Introduce students to the CMA art history packet. Faith Ringgold quilt reproduction. Introduce simple over under weaving patterns. Make placemat. Teddy Bear Collage with review of building animal shapes in proportion.	<u>I Spy Two Eyes Numbers in Art</u> by Lucy Micklethwait. (Math) <u>Looking Together Introducing Young Children to the Cleveland Museum of Art</u> by Penelope Buchanan Faith Ringgold (1930-) <i>Church Picnic</i> Literature connection: <u>The Josefina Quilt Story</u> by Eleanor Coerr, illustrated by Bruce Degen Romare Bearden (1911-1988) <i>Summertime</i> 1967
HCS A K.1	Distinguish between common visual art forms (e.g., painting, sculpture, and ceramics) from different cultures.	React creatively to specific theme.	Introduce art history to students through discussions and visual analysis of art reproductions.	Cultural awareness Art reproductions
CRA A K.1	Use visual symbols to represent the rhythms, beats and sounds they hear in music.	Listen to music to feel beats and rhythms to create lines and shapes on paper.	After viewing reproductions students will listen to music to create lines and shapes with color.	Wassily Kandinsky (1866-1944) <i>Improvisation No. 30 (Cannons)</i> Franz Marc (1880-1916) <i>The Large Blue Horses</i> CD: Tchaikovsky's 1812 Overture Opus 49 by the London Symphony Orchestra Physical/body awareness and perceptual language development Edouard Manet (1832-1883) <i>The Piper</i>

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REF.	INDICATOR	INSTRUCTIONAL OBJECTIVES	TECHNIQUES	RESOURCES/CURRICULUM CONNECTION
CRA B K.2	Connect words and images by sketching or illustrating a favorite part of a story.	Predict and illustrate an image from a picture book.	Using line, shape, and form sketch a dachshund on watercolor paper and color with payons, brushes and water.	Literature connection: <u>Whistle for Willie</u> and <u>Goggles</u> by Ezra Jack Keats. (Cultural awareness) Incorporate sequencing, prediction, main characters, and problem solving Winslow Homer (1836-1910) <i>Snap the Whip</i> 1872 Self-awareness, perceptual, language and motor skill development, reading readiness and decision making
AR B K.4	Ask and answer questions about the main ideas and stories in artworks.	Be introduced to artists, art movements through visuals and reproductions.	Compare art history reproductions to explore the main ideas and stories in each work.	Artists' reproductions Language development, cultural awareness, and multi-cultural awareness
CRA C K.3	Create artwork that explores a central theme across disciplines (e.g., family, communication, and culture).	Produce a mural with finger paint using flower forms, repetition and overlapping.	Explore finger paint techniques to collectively create a garden mural.	Claude Monet (1840- 1926) <i>Water Lillies</i> Video: <i>Linnea in Monet's Garden</i> Perceptual, conceptual language and motor skill development
CEC D K.5	Select and share favorite, original artworks.	Students explain their own work and where their ideas originate. Produce tempera and construction paper compositions using techniques of drawing, cutting, gluing, brush, and paint control.	Create watercolor rabbits with emphasis on form and shape. Create reindeer, winter, spring tempera paintings.	Albrecht Durer, Wild Hare. Literature Connection: <i>Peter Rabbit</i> by Beatrix Potter Thomas Cole <i>The Oxbow</i> 1836
VA C K.3	Recognize that people have different viewpoints about works of art.	Listen to other students' explanations and descriptions.	Winter and or spring landscape painting concentration on various brushstroke techniques using tempera paint.	Marc Chagall <i>Birthday</i> 1923 Tonita Pena <i>Green Corn Dance</i> . Vincent van Gogh <i>Bedroom at Arles</i>

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ART KINDERGARTEN

REF.	INDICATOR	INSTRUCTIONAL OBJECTIVES	TECHNIQUES	RESOURCES/CURRICULUM CONNECTION
VA A K.1	Reflect on and ask questions about why people make art	Discuss and question why artists create art.	Analyze reproductions to understand why artists created them.	Winslow Homer <i>Snap the Whip</i> Resource: Butler Museum of American Art, Youngstown, Ohio Jacob Lawrence <i>Vaudeville</i> Katsushika Hokusai <i>Boy Juggling Shells</i>
VA C K.3	Notice and point out different ways that an artwork expresses a feeling or mood.	React creatively to feelings and moods in artwork.	Analyze work by American artist Winslow Homer. Texture scavenger hunt with watercolor wash.	Winslow Homer <i>Snap the Whip</i> Resource: Butler Museum of American Art, Youngstown, Ohio Jacob Lawrence <i>Vaudeville</i> Katsushika Hokusai <i>Boy Juggling Shells</i>
AR A K.2	Relate their own experiences to what they see in works of art.	React creatively to own ideas and experiences when making/looking at artwork.	Art history lesson using various reproductions dealing with themes.	Winslow Homer <i>Snap the Whip</i> Resource: Butler Museum of American Art, Youngstown, Ohio Jacob Lawrence <i>Vaudeville</i> Katsushika Hokusai <i>Boy Juggling Shells</i>
AR B K.5	Describe how selected artworks make them feel, and use examples from the works to explain why.	React creatively to various themes in art reproductions.	Discuss similarities and differences in artistic styles of two different art periods using reproductions.	Winslow Homer <i>Snap the Whip</i> Resource: Butler Museum of American Art, Youngstown, Ohio Jacob Lawrence <i>Vaudeville</i> Katsushika Hokusai <i>Boy Juggling Shells</i>
AR A K.3	Recognize the similarities and differences between artistic styles.	Compare and contrast verbally two art reproductions from different art periods.	Students will view pictures from CMA and an art studio to learn how art is made, viewed and valued.	
CRA D K.4	Recognize when and where people create, observe and respond to visual art.	Introduce the artist's studio, art gallery, and art museum.	Field trip to CMA, speakers, photographs, videos.	Field trip

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GRADE 1

ART GRADE 1

REF.	INDICATOR	INSTRUCTIONAL OBJECTIVES	TECHNIQUES	RESOURCES/CURRICULUM CONNECTION
HCS A 1.1	Recognize and describe visual symbols, images and icons (e.g., flags, monuments and landmarks) that reflect the cultural heritages of the people of the United States.	Use visuals such as books, posters, etc. to discover the symbols and techniques used by African American quilters, Native America and New Mexican artists.	Textiles Ceramics	Literature: Faith Ringgold and Jan Brett-artist, illustrator, and storytellers History: Navajo ceramics and New Mexico ceramics Helen Cordero, Storyteller Doll
HCS B 1.2	Observe different styles of art from selected cultures and point out how artists use lines, shapes, colors and textures.	Create a picture using lines, shapes, colors, and textures that reflect the sounds and movement found in music. Create sculpture using lines, shapes, colors, and balance.	Painting to Music Mobile	History: 20th cent. Amer. artists: Kyndinky, Jackson Pollock, Henri Matisse Music: students describe what their picture sounds like
HCS C 1.3	Share artwork or an art object from their own cultural backgrounds and describe its purpose (e.g., personal, functional or decorative).	Discover the art of textiles and ceramics from around the world through visuals and stories discuss the functional and decorative elements of textiles and ceramics from the past to identify the clothing and ceramics that we use in the present.	Textiles Ceramics	Literature: Faith Ringgold and Jan Brett-artist, illustrator, and storytellers History: Navajo ceramics and New Mexico ceramics Helen Cordero, Storyteller Doll
HCS D 1.4	Listen to the life story of one or more culturally representative artists and identify his or her works and artistic style.	Read about the life and art of Faith Ringgold through her journey as a painter, storyteller and textile artist here in America; also, storyteller and illustrator Jan Brett.	Textiles	American History/Literature: Faith Ringgold and Jan Brett-artist, illustrator, and storytellers
HCS D 1.5	Identify works made by one or more visual artists in a selected historical period.	Read about the life and art of Faith Ringgold through her journey as a painter, storyteller and textile artist here in America; also, storyteller and illustrator Jan Brett.	Textiles	American History/Literature: Faith Ringgold and Jan Brett-artist, illustrator, and storyteller

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ART GRADE 1

REF.	INDICATOR	INSTRUCTIONAL OBJECTIVES	TECHNIQUES	RESOURCES/CURRICULUM CONNECTION
CEC A 1.1	Demonstrate beginning skill in the use of art materials and tools.	Chinese paper folding technique to create Chinese Dragon. Puppets. Slab and scoring techniques used for ceramics.	Puppets Ceramics Learn the process of creating a mosaic technique and plan use of patterns and shapes to create realistic form.	Culture: Chinese History: Navajo ceramics and New Mexico ceramics Helen Cordero, Storyteller Doll
CEC B 1.2	Identify visual art elements and principles using art vocabulary.	Discover the art of textiles and ceramics from around the world through visuals and stories. Discuss the functional and decorative elements of textiles and ceramics from the past to identify the clothing and ceramics that we use in the present.	Textiles Ceramics	Literature: Faith Ringgold and Jan Brett-artist, illustrator, and storyteller History: Navajo ceramics and New Mexico ceramics Helen Cordero, Storyteller Doll
CEC B 1.3	Use selected art elements and principles to express a personal response to the world.	Create a painting using lines, shapes, colors, and textures that reflect the sounds and movement found in music. Find and identify the various lines, shapes, colors, and textures that we see around us.	Painting to Music	History: Jackson Pollock and Vasily Kandinsky
CEC C 1.4	Invent imagery and symbols to express thoughts and feelings.	Discover how artist use shapes to create art. Discover how artists use recycled materials in their artwork.	Drawing with pattern blocks Recycle Sculpture	Mathematics: Pattern blocks Literature: I Spy Shapes in Art by Lucy Micklethwait Science: Environment/recycling: Recycled Re-Seen: Folk Art from the Global Scrap Heap by Charlene Cerny

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ART GRADE 1

REF.	INDICATOR	INSTRUCTIONAL OBJECTIVES	TECHNIQUES	RESOURCES/CURRICULUM CONNECTION
CEC C 1.5	Explore and use a range of subject matter (e.g., people, places, animals and nature) to create original works of art.	Learn how to draw from nature. Arrange recycled materials to create a sculpture	Painting from Nature Recycle Sculpture Explore creating textures and lines.	American history: Georgia O’Keeffe Science: Environmental/recycling: Recycled Re-Seen: Folk Art from the Global Scrap Heap by Charlene Cerny
CEC D 1.6	Begin to use basic self-assessment strategies to improve artworks (e.g., make revisions and reflect on the use of art elements).	Explore the many possibilities in arranging materials to create art.	Drawing with pattern blocks Recycle Sculpture	Mathematics: Pattern blocks Literature: I Spy Shapes in Art by Lucy Micklethwait Science: Environment/recycling: Recycled Re-Seen: Folk Art from the Global Scrap Heap by Charlene Cerny
AR A 1.1	Notice and describe multiple characteristics (e.g., colors, forms, materials and subject matter) in their own artworks and the works of others.	Create a painting using lines, shapes, colors, and textures that reflect the sounds and movement found in music. Find and identify the various lines, shapes, colors, and textures that we see around us.	Painting to Music	History: Jackson Pollock and Vasily Kandinsky
AR A 1.2	Explore and describe how a selected art object was made.	Discover how artists use recycled materials in their artwork.	Recycle Sculpture Explain what may have influenced their creative thinking with patterns in environment.	Science: Environment/recycling: Recycled Re-Seen: Folk Art from the Global Scrap Heap by Charlene Cerny
AR A 1.3	Describe the different ways that art elements are used and organized in works of art including their own.	Discuss and describe choices of colors, textures, and composition and subject matter of their own collage and textile and that of famous artists.	Textile	Literature: Faith Ringgold, Jan Brett, illustrator and storyteller

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ART GRADE 1

REF.	INDICATOR	INSTRUCTIONAL OBJECTIVES	TECHNIQUES	RESOURCES/CURRICULUM CONNECTION
AR B 1.4	Describe how art elements and principles are organized to communicate meaning in works of art.	Discuss and describe choices of colors, textures, and composition and subject matter of their own collage and textile and that of famous artists.	Textile Recycle Sculpture Explain what may have influenced their creative thinking with patterns in environment.	Literature: Faith Ringgold, Jan Brett, illustrator and storyteller Science: Environment/recycling: Recycled Re-Seen: Folk Art from the Global Scrap Heap by Charlene Cerny
AR B 1.5	Connect their own interests and experiences to the subject matter in artworks.	Collect and assemble recycled materials and mathematical pattern blocks to create artwork.	Recycle sculpture Drawing with pattern blocks	Mathematics: Pattern blocks Literature: I Spy Shapes in Art by Lucy Micklethwait Science: Environment/recycling: Recycled Re-Seen: Folk Art from the Global Scrap Heap by Charlene Cerny
AR C 1.6	Recognize and point out characteristics related to the quality of a work of art.	Examine and compare the diverse artworks of 20th cent. American artist.	Painting to music	History: 20th cent. Amer. artists- Kyndinky, Jackson Pollock
VA A 1.1	Offer reasons for making art.	Examine the weaving and ceramics from difference Navajo and New Mexico cultures. Discuss their decorative and functional elements.	Paper weavings Ceramics Fiber Art techniques	Culture: Navajo pots/weavings New Mexico artist Helen Cordero, Storyteller Doll
VA B 1.2	Form their own opinions and views about works of art.	Examine and compare the diverse artworks of modern and traditional paintings. Class discussion on our opinions about what we like about the artwork and what we do not like about the artwork.	Painting to Music Painting from Nature	History: 20th cent. Amer. artists- Kyndinky, Jackson Pollock

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ART GRADE 1

REF.	INDICATOR	INSTRUCTIONAL OBJECTIVES	TECHNIQUES	RESOURCES/CURRICULUM CONNECTION
VA B 1.3	Recognize that people (e.g., family, friends, teachers and artists) have different beliefs about art and value art for different reasons.	Examine and compare the diverse artworks of modern and traditional paintings. Class discussion on our opinions about what we like about the artwork and what we do not like about the artwork.	Painting to Music Painting from Nature	History: 20th cent. Amer. artists- Kyndinky, Jackson Pollock
VA C 1.4	Describe the expressive qualities in their own works of art.	Examine and compare the diverse artworks of modern and traditional paintings. Class discussion on the personal and expressive qualities of our own paintings.	Painting to Music Painting from Nature	History: 20th cent. Amer. artists- Kyndinky, Jackson Pollock
CRA A 1.1	Make connections between visual art, music and movement.	Create lines, shapes, colors, and textures that reflect the sounds and movement found in music.	Painting to Music	History: 20th cent. Amer. artists- Kyndinky, Jackson Pollock
CRA B 1.2	Create a visual art product to increase understanding of a concept or topic studied in another content area (e.g., mathematics—measurement; English language arts—sequencing a story; geography—continents; science—balance).	Arrange mathematical pattern blocks to create an image. Read a story, Jan Brett's, <i>The Mitten</i> , and discuss the sequencing of animals. Create a balance mobile out of colored tag board.	Drawing with Pattern Blocks Textiles Mobile	Mathematics- pattern blocks Literature: I Spy Shapes in Art by Lucy Micklethwait Literature: FaithRinggold, Jan Brett, illustrator and storyteller. Literature: Science-mobile artist Alexander Calder
CRA C 1.3	Demonstrate the relationship between and among art forms (e.g., create costumes and scenery for a play).	Create a Chinese Dragon puppet and discuss the cultural traditions of the Chinese New Year parade celebrations.	Puppets	Culture: Chinese

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ART GRADE 1

REF.	INDICATOR	INSTRUCTIONAL OBJECTIVES	TECHNIQUES	RESOURCES/CURRICULUM CONNECTION
CRA D 1.4	Identify and discuss artwork they see in their schools and communities.	Examine the art of textiles and ceramics from around the world through visuals (prints and originals) and stories, examining and discussing the functional and decorative elements of textiles and ceramics from the past to examining the clothing and ceramics that we use in the present.	Textiles Ceramics	Literature: Faith Ringgold and Jan Brett-artist, illustrator, and storyteller Culture: Navajo pots and New Mexico artist Helen Cordero, Storyteller Doll
CRA D 1.5	Identify what an artist does and find examples of works by artists in their communities.	Ask students to share information about artists in their families and community that work with textiles or ceramics. Compare drawing techniques of several classmates; observe the diversity and reflect on the realism. Share openly their emotional or idea-related response to the artwork/ artists.	Textiles Ceramics	Search the internet to find local artists in our community and families

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GRADE 2

ART GRADE 2

REF.	INDICATOR	INSTRUCTIONAL OBJECTIVES	TECHNIQUES	RESOURCES/CURRICULUM CONNECTION
HCS A 2.1	Place artworks and art objects in temporal order relating them to earlier times or the present.	Observe different styles and periods of still-life artists. Compare and discuss the difference of styles and techniques of past and present artists and how it reflected their lives at that time.	Still life paintings Printmaking	History: Past and present artist. i.e. Matisse, Van Gogh, Paul Cézanne, and Picasso History: Printmakers Andy Warhol and Albert Durer
HCS B 2.2	Use historical artworks such as paintings, photographs and drawings to answer questions about daily life in the past.	Compare and discuss the difference of styles and techniques of past and present artists and how it reflected their lives at that time.	Still life paintings Printmaking	History: Past and present still life artists History: Printmakers Andy Warhol and Albert Durer
HCS C 2.3	Identify and compare the purpose of art objects (e.g., masks, puppets, pottery and weaving) from various cultures.	Discover the roles weavers, ceramic have in our culture past and present and describe the artworks function. Create a three-dimensional Chinese dragon and discuss its historical function.	Fiber art Ceramics Sculpture	Math: Counting warp and weft of weavings Books: American Indians weavings History: Native American weavings and pottery Science: Origin of clay and its properties Culture: Chinese Cooperative Learning: Students working together to create art
HCS D 2.4	Distinguish the artistic style and subject matter in the artworks of two or more visual artists from local, regional or state history.	Look at the weaving and pottery of Ohio Artists. Discover the roles weavers, ceramic have in our culture past and present and describe the artworks function.	Fiber art Ceramics	History: Ohio weavings and pottery Books: American Indians weavings Science: Origin of clay and its properties
CEC A 2.1	Demonstrate increasing skills in the use of art tools and materials.	Create a drawing suitable for printmaking. Create a painting using color mixing skills and brush control.	Printmaking Watercolor painting Non-objective painting	History: Printmakers Andy Warhol and Albert Durer Mathematics: measurement, space and depth Science: color mixing

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ART GRADE 2

REF.	INDICATOR	INSTRUCTIONAL OBJECTIVES	TECHNIQUES	RESOURCES/CURRICULUM CONNECTION
CEC B 2.2	Establish and communicate a purpose for creating artworks.	<p>Have students speculate on why artists create works of art.</p> <p>Discuss its historical and personal values.</p> <p>Look at the weaving and pottery of Native Americans.</p> <p>Discover the roles weavers, ceramic have in our culture past and present and describe the artworks function.</p>	<p>Non-objective painting</p> <p>Fiber art</p> <p>Ceramics</p>	<p>History: 20th cent. Non-Objective artists</p> <p>Mathematics: measurement, using rulers</p> <p>Math: Counting warp and weft of weavings</p> <p>Books: American Indians weavings</p> <p>Science: Origin of clay and its properties</p>
CEC B 2.3	Identify, select and use art elements and principles to express emotions and produce a variety of visual effects.	Learn how artists use warm and cool colors to express contrast, movement, and excitement.	<p>Non Objective Painting</p> <p>Still Life painting</p>	History: 20th century. non-objective artists
CEC C 2.4	Create artworks based on observation of familiar objects and scenes in the environment.	<p>Create a still life drawing suitable for watercolor painting.</p> <p>Draw an animal and its habitat.</p>	<p>Still Life Painting</p> <p>Pastel Drawing</p>	<p>Mathematics: geometric shapes, space and depth</p> <p>Science: Animals and their habitat</p> <p>Book: <i>Artist Look at Animals</i> by Colleen Carroll</p> <p>Art History: Henri Rousseau</p>
CEC C 2.5	Compare the subject matter and ideas in their own artworks with those in the works of others.	<p>Observe different styles and periods of still-life artists.</p> <p>Compare and discuss the difference of styles and techniques of past and present artists and how it reflected their lives at that time.</p>	Still Life Painting	History: Past and present artist. i.e.: Matisse, Van Gogh, Paul Cézanne, and Picasso

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REF.	INDICATOR	INSTRUCTIONAL OBJECTIVES	TECHNIQUES	RESOURCES/CURRICULUM CONNECTION
CEC C 2.6	Demonstrate flexibility in their designs, representational drawings and use of art materials.	Create a still life drawing suitable for watercolor painting. Draw an animal and its habitat. Create a drawing suitable for printing.	Printmaking Still Life Painting Pastel Drawing	Mathematics: geometric shapes, space and depth History: Printmakers Andy Warhol and Albert Durer Science: Animals and their habitat Book: <i>Artist Look at Animals</i> by Colleen Carroll Art History: Henri Rousseau
CEC D 2.7	Begin to revise work to a level of personal satisfaction.	Students will create several sketches to practice and develop a plan for their artwork.	Still Life Painting Pastel Drawing	Mathematics: geometric shapes, space and depth Science: Animals and their habitat Book: <i>Artist Look at Animals</i> by Colleen Carroll Art History: Henri Rousseau
AR A 2.1	Use details (e.g., tilted objects, yellow-orange sun or striped shirt) to describe objects, symbols and visual effects in artworks.	Learn how artists use warm and cool colors to express contrast, movement, and excitement.	Non-Objective Painting Pastel Drawing	History: 20th century. non-objective artists Science: color mixing Science: Animals and their habitat Book: <i>Artist Look at Animals</i> by Colleen Carroll Art History: Henri Rousseau
AR A 2.2	Compare and describe the form, materials and techniques in selected works of art.	Observe different styles and periods of still-life artists. Compare and discuss the difference of materials techniques of past and present artists and how it reflected their lives at that time.	Non-Objective Painting Pastel Drawing	History: 20th century. non-objective artists Science: color mixing Science: Animals and their habitat Book: <i>Artist Look at Animals</i> by Colleen Carroll Art History: Henri Rousseau

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ART GRADE 2

REF.	INDICATOR	INSTRUCTIONAL OBJECTIVES	TECHNIQUES	RESOURCES/CURRICULUM CONNECTION
AR A 2.3	Respond to the composition of artworks by describing how art elements work together to create expressive impact (e.g., the relationship of colors and shapes to create a happy or fearful mood).	Observe the overlapping objects in a still life that creates depth in space and a balanced composition. Discuss how artists use warm and cool colors, shapes and other elements to express contrast.	Still Life Painting	Science: color mixing Mathematics: geometric shapes, space and depth
AR B 2.4	Use context clues to identify and describe the cultural symbols and images in artworks.	Discover the decorative symbolism in weaving and ceramic and how they reflect the artist's culture.	Weaving Ceramic	History: 20th century. non-objective artists Science: color mixing History: Ohio weavings and pottery Books: American Indians weavings Science: Origin of clay and its properties
AR C 2.5	Recognize the difference between assessing the quality of artwork and their personal preferences for a work.	Discuss various styles of paintings from famous artists and compare the different styles and techniques.	Non-objective painting Still-life	History: 20th century. non-objective artists
VA A 2.1	Create and communicate a definition of art.	Discuss various styles of paintings from famous artists and compare the different styles and techniques. Have student s speculate on why artists create works of art. Discuss its historical and personal values. Discover the roles weavers, ceramic have in our culture past and present and describe the artworks function.	Still Life Painting Fiber art Ceramics	History: Past and present artist. i.e.: Matisse, Van Gogh, Paul Cézanne, and Picasso Books: American Indians weavings

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ART GRADE 2

REF.	INDICATOR	INSTRUCTIONAL OBJECTIVES	TECHNIQUES	RESOURCES/CURRICULUM CONNECTION
VA B 2.2	Compare different responses (e.g., parent, peer, teacher and artist) to the same work of art.	Class discussion on various art works from famous artists and compare the different of style and techniques. Class discussion on the role weavers, ceramic have in our culture past and present and describe the artwork function.	Still Life Painting Fiber art Ceramics	Mathematics: geometric shapes in still life Science: Animals and their habitat Book: Artist Look at Animals History: Past and present artist. i.e.: Matisse, Van Gogh, Paul Cézanne, and Picasso
VA B 2.3	Listen carefully to others' viewpoints and beliefs about art.	Class discussion to develop conversational skills to describe and express their artwork.	Pastel Drawings	Language Arts: Write a story about animal and its habitat
VA C 2.4	Talk about their thoughts and feelings when looking at works of art.	Class discussion to develop conversational skills to describe and express their artwork.	Pastel Drawings	Science: Animals and their habitat Language Arts: Write a story about animal and its habitat
CRA A 2.1	Use visual art materials to express an idea from a song, poem, play or story.	Create a three-dimensional Chinese dragon and discuss its historical function.	Sculpture	Culture: Chinese Cooperative Learning: Students working together to create art
CRA B 2.2	Compare and contrast the importance of visual artists to society with the importance of explorers, inventors or scientists.	Create a drawing of an animal and its habitat.	Pastel Drawings	Science: Animals and their habitat Book: <i>Artist Look at Animals</i> by Colleen Carroll
CRA C 2.3	Construct a three-dimensional model to represent a topic or theme from another subject area (e.g., construct a model of a scene from history or the life story of a historical figure such as Abraham Lincoln, Harriet Tubman or Susan B. Anthony).	Create a three-dimensional Chinese dragon and discuss its historical function.	Sculpture	Culture: Chinese Cooperative Learning: Students working together to create art
CRA D 2.4	Share artwork from a resource in their communities and describe its cultural context.	Create a three-dimensional Chinese dragon and discuss its historical function.	Sculpture	Culture: Chinese Cooperative Learning: Students working together to create art

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ART GRADE 2

REF.	INDICATOR	INSTRUCTIONAL OBJECTIVES	TECHNIQUES	RESOURCES/CURRICULUM CONNECTION
CRA D 2.5	Describe ways they use visual art outside the classroom and provide examples.	Class discussion on the roles weavers, ceramic have in our culture past and present and describe the artworks function	Weaving Ceramic	History: Ohio weavings and pottery
CRA D 2.6	Identify and discuss artists in the community who create different kinds of art.	Class discussion on the roles weavers, ceramic have in our culture past and present and describe the artworks function	Weaving Ceramic	History: Ohio weavings and pottery

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GRADE 3

ART GRADE 3

REF.	INDICATOR	INTRUCTIONAL OBJECTIVES	TECHNIQUES	RESOURCES/CURRICULUM CONNECTION
HCS A 3.1	Connect various art forms and artistic styles to their cultural traditions.	Compare and contrast portrait artists from past and present. Explore how masks are created and worn in many cultures to express cultural traditions and beliefs.	Printmaking Masks	History: Cultures from around the world Art History: Printmakers Albert Duer and Andy Warhol
HCS B 3.2	Identify and compare similar themes, subject matter and images in artworks from historical and contemporary eras.	Compare and contrast portrait artists from past and present. Explore how masks are created and worn in many cultures to express cultural traditions and beliefs.	Printmaking Masks	History: Cultures from around the world Art History: Printmakers Albert Duer and Andy Warhol
HCS C 3.1	Identify artworks from their communities or regions and communicate how they reflect social influences and cultural traditions.	Compare and contrast portrait artists from past and present. Explore how masks are created and worn in many cultures to express cultural traditions and beliefs.	Printmaking Masks	History: Cultures from around the world Art History: Printmakers Albert Duer and Andy Warhol
HCS D 3.4	Recognize selected artists who contributed to the cultural heritages of the people of the United States.	Class discussion of 20th century. Artists and Graphic Design Artist and how they contribute to visually media.	Printmaking Graphic Design	History of Graphic Design and Printmaking
CEC A 3.1	Demonstrate skill and expression in the use of art techniques and processes.	Use 3-D materials to create a mask and a guitar with expression, personal theme and meaning.	Masks Collage	History: Cultures from around the world Community: Cleveland Guitar Mania Project
CEC A 3.2	Use appropriate visual art vocabulary when describing art-making processes.	Use appropriate vocabulary to explain and define the techniques and process of printmaking.	Printmaking	Art History: Printmakers Albert Duer and Andy Warhol

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ART GRADE 3

REF.	INDICATOR	INTRUCTIONAL OBJECTIVES	TECHNIQUES	RESOURCES/CURRICULUM CONNECTION
CEC B 3.3	Create two- and three-dimensional works that demonstrate awareness of space and composition (e.g., relate art elements to one another and to the space as a whole).	Use warm and cool colors to show contrast and emphasis. Use mixed media to create a 3-D guitar.	Graphic Design Collage	Science: color mixing Mathematics: space and depth Community: Cleveland Guitar Mania Project
CEC B 3.4	Identify relationships between selected art elements and principles (e.g., color and rhythm).	Use warm and cool colors to show contrast and emphasis. Use mixed media to create a 3-D guitar.	Graphic Design Collage	Science: color mixing Mathematics: space and depth Community: Cleveland Guitar Mania Project
CEC C 3.5	Recognize and identify a purpose or intent for creating an original work of art.	Obverse and discuss the difference between original prints compared to reproductions Discuss various styles of paintings from famous artists and compare the different styles and techniques. Have student s speculate on why artists create works of art. Discuss its historical and personal values.	Printmaking Collage	Community: Cleveland Guitar Mania Project
CEC C 3.6	Create an original work of art that illustrates a story or interprets a theme.	Use 3-D materials to create a guitar that reflects a theme (i.e. Cleveland Guitar Mania United Way Fundraiser).	Collage	Community: Cleveland Guitar Mania Project
CEC D 3.7	Use feedback and self-assessment to improve the quality of artworks.	Students will create several sketches to practice and develop a plan for their artwork.	Printmaking Collage Graphic Design	Community: Cleveland Guitar Mania Project History of Graphic Design and Printmaking

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ART GRADE 3

REF.	INDICATOR	INTRUCTIONAL OBJECTIVES	TECHNIQUES	RESOURCES/CURRICULUM CONNECTION
AR A 3.1	Use details to describe the subject matter in artworks (e.g., subtle facial expressions, distinctive clothing or stormy weather).	Compare and contrast portrait artists from past and present to create a self-portrait print. Describe visual clues that the artist may use to communicate information.	Printmaking	Science: Property of texture to create a print
AR A 3.2	Explore and describe how art principles are used by artists to create visual effects (e.g., balance used to create the effect of stability).	Compare and contrast portrait artists from past and present to create a self-portrait print.	Printmaking	Science: Property of texture to create a print
AR B 3.3	Discuss different responses to, and interpretations of, the same artwork.	Class discussion on why artist create artwork.	Graphic Design Collage	Critical thinking: use mixed media
AR C 3.4	Identify successful characteristics that contribute to the quality of their own artworks and the works of others.	Discuss possible problems and solutions to create 3-D art and scenery for school play.	Collages Scenery	Critical thinking: Mixed media Cooperative Learning: Students working together to create art
AR C 3.5	Identify criteria for discussing and assessing works of art.	Use appropriate vocabulary to explain and define the techniques and process of printmaking. Obverse the difference between original prints compared to reproductions	Printmaking	Art History: Printmakers Albert Duer and Andy Warhol

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ART GRADE 3

REF.	INDICATOR	INTRUCTIONAL OBJECTIVES	TECHNIQUES	RESOURCES/CURRICULUM CONNECTION
VA A 3.1	Explain reasons for selecting an object they think is a work of art.	Compare and contrast portrait artists from past and present. Use appropriate vocabulary to explain and define the techniques and process of printmaking. Observe the difference between original prints compared to reproductions	Printmaking	Art History: Printmakers Albert Duer and Andy Warhol
VA B 3.2	Ask clarifying questions about others' ideas and views concerning art.	Examine and discuss several different styles and periods of portrait by different artists.	Printmaking	Critical thinking Art History: Printmakers Albert Duer and Andy Warhol
VA C 3.3	Distinguish between technical and expressive qualities in their own artworks.	Examine and discuss several different styles and periods of portrait by different artists.	Printmaking	Critical thinking Art History: Printmakers Albert Duer and Andy Warhol
CRA A 3.1	Interpret a favorite painting through movement or music.	Work together to create the scenery for the schools annual holiday show.	Scenery	Community involvement
CRA B 3.2	Communicate mathematics, geography or science information visually (e.g., develop a chart, graph or illustration).	Use colors and shapes to create balance in artwork.	Graphic Design Scenery	Mathematics
CRA C 3.3	Apply problem-solving skills from other subject areas (e.g., scientific method and inquiry processes) to solve artistic problems.	Select different materials to create a mixed media 3-D collage.	Collage	Critical thinking: mixed media

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GRADE 4

ART GRADE 4

REF.	INDICATOR	INSTRUCTIONAL OBJECTIVES	TECHNIQUES	RESOURCES/CURRICULUM CONNECTION
CEC A 4.1	Identify and select art materials, tools, and processes to achieve specific purposes in their artworks.	Demonstrate respect and proper and safe use of all materials and equipment used in art production. Explore clay process.	Discuss and demonstrate proper use and care of tools and materials at the start of each new art project. Produce a seated clay animal using the pinch pot technique with additive form, underglazing for color and finished gloss glaze.	Classroom Management: Post Art Safety Rules in classroom
CEC B 4.3	Initiate and use strategies to solve visual problems (e.g., construct three-dimensional art objects that have structural integrity and a sense of completeness).	Explore sculpture as an art form; problem solving related to 3-D form.	3-D (soft sculpture) Ohio birds to hang.	Literature: John James Audubon's <i>Birds of America</i> , 1826-39 Social Studies: Ohio's birds
CRA C 4.4	Demonstrate technical skill by creating an art product that uses common materials and tools from different subject areas (e.g., ruler, compass, graph paper and computer).	Explore multi-media collage.	Wallpaper Collage Spring Flowers.	Literature and internet searches: artists Romare Bearden, Rachel Ruysch Science: seasons, weather Math: tools (ruler, compass)
CEC B 4.2	Discuss their artworks in terms of line, shape, color, texture, and composition.	Explore additive textural techniques and repeat pattern; emphasis on design elements.	Marine life repeat pattern, textural pre-inked colored scratch board, twin project in black and white; use of tracing paper to transfer image. Doodle Bug design line compositions.	Book: Keith Haring reproductions <i>Hall of Bulls</i> Lascaux, France c. 15, 000-13, 000 B.C. Science: Marine life

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ART GRADE 4

REF.	INDICATOR	INSTRUCTIONAL OBJECTIVES	TECHNIQUES	RESOURCES/CURRICULUM CONNECTION
HCS D 4.4	Select an Ohio artist and explain how the artist's work relates to Ohio history.	Explore past and present political cartoons and historic periods which inspired Ohio artists to create.	Analyze art history print by David Gilmore Blythe's Art Versus Law 1815-1865 Genre-type social injustices/political cartoons and current cartoon from newspaper. View reproductions from Warther Museum, take field trip.	Literature: Master Carver Ernest "Mooney" Warther reproductions: The Driving of the Golden Spike, The Lincoln Funeral Train, The Great Locomotive Chase Field Trip: Warther Museum 331 Karl Ave., Dover, Ohio 44622 330.343.7513 Dover's Mooney Warther: locomotive wood carvings, Bedford native Evelyn Beatrice Longman: sculptor of allegorical figures (<i>Victory 1904</i>) commissioned for the Louisiana Purchase Exposition in Saint Louis, and Archibald MacNeal Willard, painter from Wellington: <i>The Spirit of '76</i> , 1875
CRA D 4.5	Read biographies and stories about key artists from Ohio and describe how their work reflects and contributes to Ohio history.	Explore the artistic contributions made by Ohio artists and how they relate to art movements in history.		Resources: Georgia O'Keeffe reproductions Social Studies: Ohio artists Art History: students will learn the contributions made by these Ohio artists by viewing reproductions of their works
AR A 4.1	Compare and contrast how art elements and principles are used in selected artworks to express ideas and communicate meaning.	Explore watercolor using washes, build-up of color, color mixing and vocabulary and correcting problems in watercolor.	"Flower as Mandala", emphasis on form, color, proper use of watercolor.	Resources: John James Audubon's reproductions, photo (animal references) from magazines

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ART GRADE 4

REF.	INDICATOR	INSTRUCTIONAL OBJECTIVES	TECHNIQUES	RESOURCES/CURRICULUM CONNECTION
CRA A 4.2	Describe how selected visual art elements or principles are used in one or two other arts disciplines (e.g., color, unity, variety, and contrast).	Explore the use of craypas with emphasis on texture, building up color, blending.	Animal drawings in craypas texture, color matching from a photo reference, blending and creating contrast, proper proportions in drawing. Study self-portraits of Van Gogh, Durer, Rembrandt, Rockwell, etc. Learn the color meanings used by Franz Marc and Wassily Kandinsky and the Der Blaue Riter movement in German expressionism.	Resources: Artwork from Van Gogh, Durer, Rembrandt, Rockwell, etc. History: German expressionism
CEC C 4.4	Create a narrative image (e.g., objects well-connected and in a sequence that expresses an event from personal experience.	Explore portrait work from a creative perspective.	“Moody Portraits” explore the use of color to create a feeling and mood in self-portrait, using paper, glue, and pastels.	
HCS A 4.1	Identify and describe artwork from various cultural/ethnic groups (e.g., Paleo Indians, European immigrants, Appalachian, Amish, African or Asian groups) that settled in Ohio over time.	View works of art, both past and present, to familiarize him/herself with art styles relevant to art production.	Analyze art history reproductions from various cultural/ethnic groups from past to present.	Social Studies: Mound builders Movements studied: immigration, Harlem Renaissance, Paleo Indians Literature: <i>Great Serpent Mound</i> , Adams County, Ohio c. 1070 African American artists: Henry Ossawa Tanner, Romare Bearden, Faith Ringgold, Kara Walker, James VanDerZee, Alfred Steiglitz <i>Steerage</i> , 1907 Social Studies: Ohio immigrants, settlements
HCS B 4.2	Compare and contrast art forms from different cultures and their own cultures.	Learn to observe and describe works of art by famous artists or cultures.	Observe various reproductions including Cubism, Blue Period, Impressionism, Nonobjective art, Asian art, African American artists, and portraits through history.	Social Studies: Asian and African culture Art reproductions

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ART GRADE 4

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AR C 4.4	Explain how and art critic uses criteria to judge artworks.	Develop criteria for interpreting and analyzing fine art.	Build and art vocabulary for analyzing fine art. Use the elements of design, color and composition as they apply in art analysis. Identify themes, subject matter in fine art.	Art reproductions Literature: Critic Clem Greenberg/Jackson Pollock. <u>Criticizing Art</u> by Terry Barrett (McGraw Hill)
CEC D 4.5	Give and receive constructive feedback to produce artworks that meet learning goals.	Describe and critique objectively his/her own artwork (craftsmanship) (content), personal experience and identify the elements and principles of art.	Class Critiques: use art terms to describe analyze, interpret and judge his/her own work by written and/or verbal descriptions.	Writing: Descriptive critiques
VA A 4.2	Reflect on and develop their own beliefs about art (e.g., how art should look, what it should express or how it should be made.	Describe and critique objectively the work of peers and identify the elements and principles of art.	“GALLERY TALK”: classroom discussion on work selected by student artists for class critique.	Writing: Descriptive critiques
VA C 4.2	Describe the successful use of one expressive element in an artwork, using sensory details and descriptive language.	Distinguish and describe the aesthetic qualities in works of art.	Observe visual symbols and content of work; discuss its meaning, verbal and/or verbal reflection or written reflection.	Resources: Various art reproductions
AR C 4.5	Refer to criteria when discussing and judging the quality of works of art.	Develop sketchbook with assignments that correlate with each lesson introduced.	Assign drawing in sketchbook for each lesson introduced.	Resources: Individual sketchbooks for each child
VA B 4.3	Support their viewpoints about selected works of art with examples from the works.	Explain how works of art can reflect the beliefs, attitudes, and traditions of the artist.	Students will be introduced to a variety of art and artists through reproductions and visual presentations to gain knowledge for discussion.	Resources: Art reproductions, books, audiovisuals, PowerPoint presentations, speakers, and field trips

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ART GRADE 4

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HCS D 4.5	Construct a simple timeline that places selected artists and their works next to historical events in the same time period.	Students will gain an appreciation of artwork made during the time of the American Revolution.	Works by Revere, Copley, French will be placed under the date and event in the American Revolution.	Social Studies: American Revolution, timeline, historical events Resources: Various art reproductions John Singleton Copley reproductions
AR B 4.2	Explain the function and purpose (e.g., utilitarian, decorative, social and personal) of selected art objects.	Understand how, why and the purpose of decorative/utilitarian art objects.	Students will visually analyze art from various time periods and cultures to understand the function and purpose of artworks.	Resources: Various reproductions Artists: Frank Lloyd Wright, Piet Mondrian, and Frank Ghery
AR B 4.3	Describe how artists use symbols and imagery to convey meaning in culturally representative works	Reflect and discuss the relationships of art forms and cultural backgrounds.	Observe and describe visual symbols and content of work; its meaning, verbal and/or verbal reflection.	Resources: Art reproductions Art room library, reproductions, speakers, videos, and PowerPoint presentations
VA A 4.1	Explain how works of art can reflect the beliefs, attitudes, and traditions of the artist.	Explore the role of artists in society.	View and research artists' work and discuss how they are perceived by society.	
CRA A 4.1	Identify and describe common themes, subject matter and ideas expressed across arts disciplines.	Study artists, movements, periods and styles to understand the visual art created by a culture.	Build art vocabulary for analyzing fine art; Use the elements of design, color, and composition as they apply in art analysis, and Identify themes, subject matter in fine art.	Resources: Art reproductions Literature: Elements of design
CRA B 4.3	Relate concepts common to the arts and disciplines outside the arts (e.g., composition, balance, form and movement).	Explain how common vocabulary and concepts can be integrated throughout and outside the arts.	Build multiple meanings for composition in music, English, etc.	Music: Musical movements
CRA D 4.6	Recognize and identify a range of careers in visual art (e.g., fashion designer, architect, graphic artist and museum curator).	Explore the role of artists in society.	View and research artists' work and discuss how they are perceived by society.	Resources: reproductions, books, speakers, videos, and PowerPoint presentations Guidance: Career exploration

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ART GRADE 4

REF.	INDICATOR	INSTRUCTIONAL OBJECTIVES	TECHNIQUES	RESOURCES/CURRICULUM CONNECTION
HCS C 4.3	Compare the decorative and functional qualities of artwork from cultural/ethnic groups with in their own communities.	Reflect and discuss the relationships of art forms and cultural backgrounds.	View reproductions from different art movements and artists to compare decorative and functional qualities of the works.	Resources: Art reproductions Social Studies: Historical time periods centered and affected by art/artists and culture

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VISUAL ARTS STRANDS AND BENCHMARKS GRADES 5 - 8

Historical, Cultural and Social Contexts (HCS)

- A. Compare and contrast the distinctive characteristics of art forms from various cultural, historical and social contexts.
- B. Create a work of art which incorporates the style or characteristics of artwork from a culture other than their own
- C. Demonstrate knowledge of historical influences on contemporary works of art and make predictions about influences on the future of visual art.
- D. Research culturally or historically significant works of art and discuss their roles in society, history, culture or politics

Creative Expression and Communication (CEC)

- A. Apply knowledge of materials, tools, media, techniques and processes to communicate subject matter, themes or ideas in a variety of visual forms.
- B. Create two- and three- dimensional original artwork that demonstrates personal visual expression and communication.
- C. Achieve artistic purpose and communicate intent by selection and use of appropriate media.
- D. Use current, available technology to refine an idea and create an original, imaginative work of art.
- E. Identify and explain reasons to support artistic decisions in the creation of art work.

Analyzing and Responding (AR)

- A. Apply the strategies of art criticism to describe, analyze and interpret selected works of art.
- B. Present and support an individual interpretation of a work of art.
- C. Establish and use criteria for making judgments about works of art.

Valuing the Arts/Aesthetic Reflection (VA)

- A. Demonstrate aesthetic inquiry and reflection skills when participating in discussions about the nature and value of art
- B. Analyze diverse points of view about artworks and explain the factors that shape various perspectives

Connections, Relationships and Applications (CRA)

- A. Demonstrate the role of visual art in solving an interdisciplinary problem.
- B. Apply and combine visual art, research and technology skills to communicate ideas in visual form.
- C. Use key concepts, issues and themes to connect visual art to various content areas
- D. Use words and images to explain the role of visual art in community and cultural traditions and events.

GRADE 5

ART GRADE 5

REF.	INDICATORS	INSTRUCTIONAL OBJECTIVES	TECHNIQUES	RESOURCES/CURRICULUM CONNECTION
	Provide students with the opportunity to discover the possibilities and limitations of a variety of materials used in artistic production.	Demonstrate respect and proper and safe use of all materials and equipment used in art.	Discuss and demonstrate proper use and care of tools and materials.	Poster Classroom Guidelines Student Handbook
HCS A 5.1 HCS A 5.2 VA B 5.3 AR A 5.2	Identify visual forms of expression found in different cultures Compare and contrast art forms from various regions and cultural traditions of North America. Explain how personal experience can influence choosing one artwork over another. Compare the works of different artists on the basis of purpose and style (e.g., functional/nonfunctional and representational/abstract)	Explain how personal; experiences can influence choosing one artwork over another Explore sculpture as an art form: problem-solving related to 3-D form.	Non-objective assemblage technique: wood sculpture painted in tempera or sprayed.	Examples of sculpture pieces Group discussion Self-analysis Social Studies: Geographical regions, culture
AR C 5.5 CEC E 5.6 CEC B 5.3	Use specific criteria individually and in groups to assess works of art. Identify reasons for personal, artistic decisions. Identify and communicate sources of ideas (e.g., personal experience, interests, nature or common objects) for their artworks.	Individually designed rubric Identify and communicate source of ideas, i.e. personal experience, interests, nature or common objects.	For their artwork, identify reasons for personal, artistic decisions. Flowers in contour line, magic marker with continued line following the contour of the flower to fill the background space Develop contour drawings skills	Peer critique Self-expression Short response on artwork Examples of nature, objects Rubric

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ART GRADE 5

REF.	INDICATORS	INSTRUCTIONAL OBJECTIVES	TECHNIQUES	RESOURCES/CURRICULUM CONNECTION
HCS B 5.3 VA A 5.1 CRA D 5.4	Compare and contrast the artistic styles observed in artwork from various cultures. Pose questions that can be answered by an aesthetic study of artworks Investigate the types of cultural objects artists create and their role in everyday environment	Discover the types of cultural objects artists create and their role in everyday environments	Aesthetic design theory Textural embellishment, additive process (vessel). Explore the clay process: coil/slab or slump construction.	Rubric Samples of artwork
HCS C 5.5 HCS D 5.6 HCS D 5.7 CEC A 5.1 CRA A 5.1	Examine how social, environmental or political issues affect design choices, (i.e. architecture, public art, and fashion.) Explain how art galleries, museums and public art contribute to the documentation and preservation of art history. Describe the lives, works, and impact of key visual artists in a selected period of United States history Compare and contrast how visual art used in musical, theatrical or dance productions and provide examples. Use observational and technical skills to achieve illusion of depth in two-dimensional space (i.e. value, perspective and placement of objects).	Describe the lives, works, and impact of key visual artist in a selected period of United States history Explore nature and the landscape as subject matter, exploring horizon line and depth.	Use observational and technical skills to achieve illusion of depth in two-dimensional space (i.e. value, perspective and placement of objects). Design piece of art to show how social, environmental or political issues affect design choices, (i.e. architecture, public art, and fashion.) Collage tissue background with tempera painted trees (trees study) or impressionism landscape with sponges and tempera.	Technology: IVDL- Distance Learning Field Trip to various art galleries Social Studies: United States history- art history, timelines, time period analysis on culture Science: Using nature and environment media to design a piece of art Sociology: Social groups and events over history and the impact on art/artists Music/Drama: various productions

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ART GRADE 5

REF.	INDICATORS	INSTRUCTIONAL OBJECTIVES	TECHNIQUES	RESOURCES/CURRICULUM CONNECTION
CEC D 5.5	Use current available technology to explore imagery and create visual effects.	Share that the use of artwork can be to communicate and enhance understanding of concepts in other subject areas	Explore styrofoam print process – animals as the subject matter, texture.	Writing Analysis Rubric
CEC C 5.4	Identify reasons for personal, artistic decisions.	Demonstrate the printmaking process	Use printmaker to design artwork	Samples of various pieces of artwork
AR A 5.3	Apply problem-solving strategies to improve the creation of artwork. Explain and discuss multiple meanings in selected artworks.	Provide and generate discussion regarding the multiple meaning in selected artworks.	Analysis (multiple meaning) of various pieces of art	Technology: Printmaker, computer-aided design, IVDL Field Trip to various art galleries and museums
AR B 5.4	Recognize that different assumptions and theories of art lead to different interpretations of artwork.			
VA A 5.2	Apply observation and analysis skill to derive meaning in a selected artwork and explain their thought processes.			
CRA C 5.3				

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ART GRADE 5

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HCS B 5.4 CEC A 5.2 AR A 5.1 CRA B 5.2	<p>Compare and analyze how art elements and principle are used for expressive purposes, (i.e. strong mood, explosive shapes and rhythmic patterns.)</p> <p>Explore different approaches to creating art,(i.e. by artist, styles or historical period)</p> <p>Demonstrate the way art materials are used by artists to create different styles, (i.e. paint applied spontaneously in expressionism and more carefully in minimalism.)</p> <p>Use technology to conduct information searches, research topics and explore connections to visual art</p>	<p>Use various modes of technology to conduct information searches, research topics and explore connections to visual art</p> <p>Provide examples of using painting as a medium, color mixing, blending opaque quality</p>	<p>Self-portrait / nature / insects / creative color / repeat image.</p> <p>Explore painting as a medium, color mixing, blending opaque quality</p>	<p>Self portrait samples</p> <p>Technology: internet, research websites</p>

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GRADE 6

ART GRADE 6

REF.	INDICATOR	INSTRUCTIONAL OBJECTIVES	TECHNIQUES	RESOURCES/CURRICULUM CONNECTION
		<p>Provide students with the opportunity to discover the possibilities and limitations of a variety of materials used in artistic production.</p> <p>Discuss and demonstrate proper use and care of tools and materials.</p>	<p>Demonstrate respect and proper and safe use of all materials and equipment used in art production.</p> <p>Produce pencil drawings as preliminary ideas for work.</p>	Classroom rules
AR C 6.5 CRA B 6.2 CRA D 6.4	<p>Use criteria for self-assessment and to select and organize works of art for a portfolio.</p> <p>Use computer skills to organize and visually display quantitative information on a chart, map, or graph.</p> <p>Describe the function of art in the daily lives of their communities and cultures.</p>	Reflect and discuss the relationships of art forms.	<p>Describe the function of art in the daily lives of their communities and cultures.</p> <p>Emphasize thumbnail sketches in student work.</p>	<p>Rubric</p> <p>Self analysis/critique</p> <p>Graphic organizers: maps, graphs, charts</p>
CEC B 6.3 CEC C 6.5 AR A 6.2	<p>Explore ways that art making functions as a means of personal identification and expression.</p> <p>Select and use appropriate materials and tools to solve an artistic problem.</p> <p>Explain how art elements and principles are used in artworks to produce certain visual effects (i.e. dynamic tension, textured surfaces, patterns and designs).</p>	Provide opportunities to describe, analyze, and interpret works of art created by themselves and their peers.	<p>Still-life composition abstracted; creative use of color; possible colored pencil.</p> <p>Explore still-life composition using overlapping, exaggeration and patterning.</p>	<p>Critical thinking: mixed media</p> <p>Critiques</p>

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ART GRADE 6

REF.	INDICATOR	INSTRUCTIONAL OBJECTIVES	TECHNIQUES	RESOURCES/CURRICULUM CONNECTION
AR B 6.4 AR A 6.1	Identify innovative approaches and techniques used by artists and provide examples of their cultural and social significance Use appropriate vocabulary to identify the content in works of art created to different purposes (i.e. functional, decorative, and social and personal)	Build art vocabulary for analyzing fine art Use the elements of design, color and composition as an application in art analysis Explore beyond to spiritual, historical, economic and environmental issues.	Create an imaginary monster-like character. Explore and painting using layering, blending, highlighting and shadowing. Develop criteria for interpreting and analyzing fine art.	History: Environmental historical trends in art Science: Environmental art Terminology for fine art
HCS D 6.4 CEC E 6.7 AR B 6.3 CRA A 6.1	Investigate the roles and relationships between artists and patrons and explain the effect on the creation of work, i.e. focusing on the human form. Identify and defend artistic decisions using appropriate visual art vocabulary. Interpret selected works of art based on the visual clues in the works. Collaborate with peers to depict major events in.	Define 19 th century art history. Use art terms to describe, analyze and interpret art from the 19 th century. Explain the works of art by famous artists and cultures.	Student models in various poses and dress. Explore gesture and contour line drawing Collaborate with peers to depict major events in a selected decade of the 19 th century	Social Studies: 19 th Century art history, events that occurred globally in the 19 th century. Timeline

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HCS D 6.5 CEC B 6.4 CEC D 6.6 CRA D 6.5	<p>Use observation, life experiences and imagination as sources for visual symbols and images.</p> <p>Use current, available technology to create original artworks.</p> <p>Research the role of visual art in selected periods of history using a variety of primary and secondary sources (i.e. print, electronic media and interviews with a museum curator).</p> <p>Identify the ways in which science and technology influence the development of art in various cultures.</p>	<p>Explain the ways in which science and technology influence the development of art in various cultures</p>	<p>Explore the printmaking process.</p> <p>Develop technical skills with a variety of materials and techniques.</p> <p>Repeat printing of image with creative background; use of the Styrofoam printing process.</p>	<p>Printmaker</p> <p>Technology: printing press</p> <p>History: Development of printing press, historical relevance</p>
VA A 6.1 CRA C 6.3	<p>Explain what makes an object a work of art using a range of criteria (i.e. the feeling it evokes, the artist's style and choice of materials or the subject matter).</p> <p>Compare the ways that selected ideas and concepts are communicated through the perspective of visual art and through the perspectives of other academic disciplines.</p>	<p>Demonstrate gesture and contour line drawing focusing on the human form</p> <p>Demonstrate how to create a still-life composition using overlapping, exaggeration and patterning</p>	<p>Produce gesture and contour line drawing focusing on the human form</p> <p>Create a self-portrait</p> <p>Design a portrait using a creative use of color</p> <p>Explore the principles of color mixing and color theory</p> <p>Create a still life composition using overlapping, exaggeration and patterning.</p>	<p>Math: Use of patterns in art</p> <p>Multi-media</p> <p>Art theory</p>

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ART GRADE 6

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HCS A 6.1 HCS A 6.2 HCS B 6.3 VA B 6.3	<p>Identify universal themes (i.e. family, good versus evil and heroism) conveyed in artworks across various times and cultures.</p> <p>Analyze and demonstrate the stylistic characteristics of culturally representative artworks, i.e. metal multi-cultural masks using decorative embellishments (feathers, beads, etc.).</p> <p>Describe how culture, age, gender and attitude can affect a person's viewpoint on and response to visual art.</p> <p>Compare and contrast visual forms of expression found throughout different regions and cultures of the world.</p>	<p>Explain how culture, age, gender and attitude can affect a person's viewpoint on and response to visual art.</p> <p>Show multicultural masks using decorative embellishments (feathers, beads, etc.)</p>	<p>Explore a sculpture as a medium.</p> <p>Analyze how culture, age, gender and attitude can affect a person's viewpoint on and response to visual art.</p> <p>Compare and contrast visual forms of expression found throughout different regions and cultures of the world.</p>	<p>Language arts: Universal themes in print over time, heroism</p> <p>Social Studies: Geography</p>
CEC A 6.1 CEC A 6.2 VA A 6.2	<p>Reflect on and generate a personal theory for how visual art should be viewed, interpreted and valued.</p> <p>Demonstrate skill in changing (i.e. exaggerating and transforming) natural forms for expressive purpose.</p> <p>Recognize and demonstrate the qualities and characteristics of craftsmanship in original works of art, i.e. using the pinch pot or coil techniques, using additive process for details.</p>	<p>Explain the clay process in art forms.</p> <p>Provide students with the opportunity to discover the possibilities and limitations of a variety of materials used in artistic productions.</p>	<p>Create pinch pot sculptures, animal figures, or create coil pots using additive process, lids.</p> <p>Explore the clay process.</p>	<p>Pinch pot sculptures</p>

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GRADE 7

ART GRADE 7

REF.	INDICATOR	INSTRUCTIONAL OBJECTIVES	TECHNIQUES	RESOURCES/CURRICULUM CONNECTION
AR C 7.4	Develop and use criteria to guide their reflections on a body of their own artworks.	Provide students with the opportunity to discover the possibilities and limitations of a variety of materials used in artistic production. Discuss respect for materials and demonstrate proper use and care of tools and materials.	Demonstrate respect and proper and safe use of all materials and equipment used in art production.	Classroom guidelines
HCS D 7.5	Select and organize artworks from the same historical period and analyze the relationships between the works.	Explain and model correct contour drawing techniques.	Use Betty Edward’s methods in “Drawing on the Right Side of the Brain,” upside down contour line drawing exercise. Develop contour drawing skills.	Social Studies: Art forms from historical time periods Graphic organizers: Venn Diagram Language Arts: Written analysis
HCS A 7.2 CEC C 7.4 VA B 7.2	Describe how the same subject matter (e.g., portrait, landscape, and still life) is represented differently in works of art across cultures and time periods Apply observation skills to refine and improve their representational drawings (e.g. add details, improve proportion, create distinctive images and coordinate objects spatially). Ask clarifying questions to explain diverse viewpoints about selected works of art.	View/show works of art, both past and present, to become familiar with art styles relevant to art production	Add details, improve proportion, create distinctive images and coordinate objects spatially. Create still-life compositions incorporating value and rendering. Analyze characteristics of fine art to help in recognizing divergent and creative solutions in art production Develop a criteria for interpreting and analyzing fine art Express and justify responses to great works of art from various styles and time periods.	Artists: Romare Bearden, M.C. Escher, Gayle Johnson, Bridget Riley, Visctor Vassarely, Picasso, Paul Klee Mixed media: Stained glass, computer design, sculptures, paintings Artist critique Language Arts: Written critique/analysis

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ART GRADE 7

REF.	INDICATOR	INSTRUCTIONAL OBJECTIVES	TECHNIQUES	RESOURCES/CURRICULUM CONNECTION
HCS B 7.3 VA A 7.1 CRA C 7.3	Write descriptions of their artworks and illustrate a scene from a literary work. Observe selected artworks and describe the visual features and sensory qualities that evoke feelings and emotions. Demonstrate understanding of the relationship between words and images by applying text to images and images to text techniques.	Provide insight into the factors (i.e., personal experienced, interest, cultural heritage and gender) that might influence an artist's style and choice of subject matter. Example: Combine Paul Klee's magic square paintings, stained glass windows, computer graphics, and mosaic tile compositions.	Produce a painting, stressing color theory and techniques. Work with clay, utilizing slab construction Demonstrate working knowledge of the Art Elements in art production Demonstrate working knowledge of the Principles of Design in art production	Features: Line, shape, form, color, texture, value, space Principles: Rhythm, movement, balance, variety, unity, emphasis, proportion and repetition. Mixed media: Stained glass windows, tile mosaics
CEC A 7.1 CRA B 7.2	Demonstrate a variety of techniques to create the illusion of depth. Apply computer skills to explore and create a range of visual effects to enhance projects and presentations.	Demonstrate a variety of techniques to create the illusion of depth.	Produce a non-objective drawing with geometric line and mathematical reference. Op Art period incorporated with mathematical techniques: logarithmic spiral, peripheral curve.	Math: Geometric images in art forms Technology: Computer graphics
HCS D 7.6 CEC A 7.2 CRA D 7.4	Create a visual product that reflects current, cultural influences. Apply the principles of design to construct a three-dimensional piece of artwork. Describe how experiences in galleries, museums and other cultural institutions can enhance daily life.	Provide students with opportunities to describe, analyze and interpret work of art created by themselves and their peers. Visit art museum and explain various pieces of art.	Produce a three-dimensional sculpture, stressing problem solving. Complete a peer critique Create a visual product that reflects current, cultural influences. (i.e., animals, objects, cartoon and imaginative characters are subject possibilities.) Create an image with emphasis on cutting, folding, forming and joining techniques.	IVDL field trip to art museum Field trips: Cleveland Art Gallery Critique

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ART GRADE 7

REF.	INDICATOR	INSTRUCTIONAL OBJECTIVES	TECHNIQUES	RESOURCES/CURRICULUM CONNECTION
AR A 7.1 VA B 7.3	<p>Use appropriate vocabulary to explain how techniques, materials and methods used by artists affect what the artwork communicates.</p> <p>Discuss personal beliefs, values, feelings and assumptions when explaining their own perspectives on artwork and connect their responses to what they see in the work.</p>	<p>Explain how personal beliefs, values, feelings and assumptions have an affect on perspectives of artwork.</p>	<p>Explore the printmaking process</p> <p>Use appropriate vocabulary to explain how techniques, materials and methods used by artists affect what the artwork communicates. (i.e., Picasso’s simplification of line incorporated with glue line form of printing.)</p> <p>Create a collage and mixed media in a final product.</p>	<p>Artists: Picasso</p> <p>Mixed media</p>
HCS C 7.4 CEC D 7.5	<p>List sources of visual culture in society (e.g., television, museums, movie theaters, internet and shopping malls).</p> <p>Use current, available technology as the primary medium to create an original work of art.</p>	<p>Explain how to use current, available technology as the primary medium to create an original work of art.</p>	<p>Explore the profession of a graphic designer.</p> <p>Use current, available technology as the primary medium to create an original work of art.</p> <p>Use graphic organizer to list sources of visual culture in society (e.g., television, museums, movie theaters, internet and shopping malls).</p> <p>Redesign a commercial product such as album cover/CD case, playing card, pop can, stationery and envelope using computer graphics.</p>	<p>Guest speaker: Graphic designer</p> <p>Video: Career alternatives as graphic designer</p> <p>Graphic organizers</p> <p>Technology: Computer graphics</p>

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ART GRADE 7

REF.	INDICATOR	INSTRUCTIONAL OBJECTIVES	TECHNIQUES	RESOURCES/CURRICULUM CONNECTION
HCS A 7.1 AR B 7.3 CRA A 7.1	<p>Create artwork (e.g. a satirical drawing, political cartoon or advertising campaign) that expresses a personal comment about a social, environmental or political issue.</p> <p>Use multiple sources to research various art forms used for social, cultural, or political purposes.</p> <p>Interpret a work of art by analyzing the effects of history and culture on the work.</p>	<p>Demonstrate how to create artwork that expresses a personal comment about a social, environmental or political issue.</p> <p>Discuss the importance of selection of marketing tools during a political campaign.</p> <p>Show examples (ie. Videos, debates, samples of political campaign propaganda) and analyze why they used the materials and if they worked or didn't work.</p>	<p>Create artwork (e.g. a satirical drawing, political cartoon or advertising campaign) that expresses a personal comment about a social, environmental or political issue.</p> <p>Produce creative collage.</p> <p>Interpret a work of art by analyzing the effects of history and culture on the work.</p> <p>Research various art forms used for social, cultural, or political purposes and report on the findings of the research. (i.e., Romare Bearden's collage painting used as reference along with Surrealism)</p>	<p>Social Studies: propaganda, marketing techniques, political cartoons, campaigns.</p> <p>Video: Examples of campaign strategies that have been used over historical times</p> <p>Artists: Romare Bearden, Magritte, Dali</p>
CEC A 7.6	<p>Improve craftsmanship and refine ideas in response to feedback and self assessment.</p>	<p>Work with clay, utilizing slab construction.</p> <p>Reference Gayle Johnson's techniques of additive and subtractive methods of clay construction to produce effects on final product.</p>	<p>Create a work of art with clay</p> <p>Complete a final product that stresses the techniques of additive and subtractive methods of clay construction (scoring, beveling, incising).</p> <p>Work with clay, utilizing slab construction.</p>	<p>Peer critique</p> <p>Mixed media: Clay productions</p>

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ART GRADE 7

REF.	INDICATOR	INSTRUCTIONAL OBJECTIVES	TECHNIQUES	RESOURCES/CURRICULUM CONNECTION
CEC E 7.6 AR A 7.2	Use appropriate vocabulary to explain how the elements and principle of art communicate different meanings. Improve craftsmanship and refine ideas in response to feedback and self-assessment.	Explain the terminology to show how the elements and principle of art communicate different meanings. Demonstrate working knowledge of the Art Elements in art production.	Improve craftsmanship and refine ideas in response to feedback and self-assessment. (i.e., line, shape, form, color, texture, value, space). Use appropriate vocabulary to explain how the elements and principle of art communicate different meanings. Create a final product that demonstrates working knowledge of the Art Elements in art production.	Art Elements in art production Concepts: line, shape, form, color, texture, value, space
CEC B 7.3	Use a variety of sources to generate original ideas for art making: rhythm, movement, balance, variety, unity, emphasis, proportion and repetition.	Explain the Principles of Design in art production. Share examples of concepts (ie., rhythm, movement, balance, variety, unity, emphasis, proportion and repetition.)	Demonstrate working knowledge of the Principles of Design in art production.	Media center Principles of Design in art production Concepts: Rhythm, movement, balance, variety, unity, emphasis, proportion and repetition

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GRADE 8

ART GRADE 8

REF.	INDICATOR	INSTRUCTIONAL OBJECTIVES	TECHNIQUES	RESOURCES/CURRICULUM CONNECTION
HCS C 8.4	Identify examples of visual culture (i.e. advertising, political cartoons, product design and theme parks) and discuss how visual art is used to shape people’s tastes, choices, values, lifestyles, buying habits and opinions.	Provide students with the opportunity to discover the possibilities and limitations of a variety of two- and three-dimensional materials used in artistic production. Share various artworks that present a political message and explain the message.	Create visual texture within a composition. Analyze characteristics of fine art to help recognize divergent and creative solutions in art production. Develop criteria for interpreting and analyzing fine art.	Self-designed criteria (rubric) Language Arts: Written response to given prompt Social Studies: Political cartoons, message interpretation Concepts: Impressionism Artists: VanGogh, Seurat, Cezanne, Monet
HCS B 8.3	Identify artworks that make a social or political comment and explain the messages they convey.	Explain how social, cultural and political factors affect what artists, architects or designers create.	Identify examples of visual culture (i.e. advertising, political cartoons, product design and theme parks) and discuss how visual art is used to shape people’s tastes, choices, values, lifestyles, buying habits and opinions.	
HCS A 8.1	Explain how social, cultural and political factors affect what artists, architects or designers create.	Discuss and demonstrate impressionistic techniques to create visual texture (Van Gogh, Seurat, Cezanne, Monet).	Complete a written response that explains how social, cultural and political factors affect what artists, architects or designers create. Demonstrate impressionistic techniques to create visual texture (Van Gogh, Seurat, Cezanne, Monet) on a product.	

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ART GRADE 8

REF.	INDICATOR	INSTRUCTIONAL OBJECTIVES	TECHNIQUES	RESOURCES/CURRICULUM CONNECTION
CEC A 8.1 HCS A 8.2 CRA D 8.4	Discuss the role and function of art objects (i.e. furniture, tableware, jewelry and pottery) within cultures. Identify and apply criteria to assess content and craftsmanship in their works. Identify how aspects of culture influence ritual and social artwork	Discuss how the aspects of culture influence ritual and social artwork in given timeframe. Demonstrate criteria to assess content and craftsmanship in their works.	Discuss the role and function of art objects (i.e. furniture, tableware, jewelry and pottery) within cultures. Apply the concept of coil pottery forms (i.e., coil technique to depict representational subject matter; emphasizing the joined techniques) Create a clay sculpture with emphasis on appropriate clay techniques and student imagination; glaze techniques reviewed and expanded upon.	Concepts: Coil pottery forms Mixed media Rubric
HCS C 8.5 AR A 8.2	Consider and discuss how contemporary artworks contribute to and influence the future of art. Identify professions that use art criticism (i.e. artist, museum curator, art critic and art appraiser).	Discuss the professions that use art criticism (i.e. artist, museum curator, art critic and art appraiser). Discuss the Pop Art period and the style incorporated into a sculptural form objects found in daily life serve as sources of inspiration (Warhol, Oldenburg, Rauchenberg, Lichtenstein)	Use contour and gesture to develop value tones and visual texture and composition in an art form. Explore a variety of line qualities after demonstration. Create 3-D wire sculpture form. (contour wire)	Guest speaker: Museum curator, art appraiser Wire Terminology: Contour lines Media Center: Research on professions utilizing art criticism. Artists: Warhol, Oldenburg, Rauchenberg, Lichtenstein

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ART GRADE 8

REF.	INDICATOR	INSTRUCTIONAL OBJECTIVES	TECHNIQUES	RESOURCES/CURRICULUM CONNECTION
HCS D 8.6	Develop painting skills with emphasis on color theory, painting techniques and personal creativity.	Discuss how reflection can change beliefs about the nature and value of art.	Relate major works of art throughout time to the appropriate historical art movement.	Technology: Printing technique Social Studies: Historical art movement
CEC C 8.3	Relate major works of art throughout time to the appropriate historical art movement.	Demonstrate how the same subject can be portrayed in different ways	Create a final product that utilizes the printing technique	Final product: A self-portrait interpreted in expressionism and through abstraction
VA A 8.1	Experiment with style and demonstrate how the same subject can be portrayed in different ways	Demonstrate the printmaking format	Use additive and subtractive techniques to create a textural printing plate used to produce an embossed print.	
CRA B 8.2	Achieve an effective balance between creating computer-generated images and drawing their own original images.		Utilize one (or more of the series) and select materials to create a final aesthetic composition	
CEC B 8.2	Demonstrate increased technical skill by using more complex processes to design and create two- and three-dimensional artwork.	Demonstrate increased technical skill by using more complex processes to design and create two- and three-dimensional artwork.	Create a three-dimensional sculptural form using Picasso's line drawings, and Alexander Calder's sculptures.	Artists: Warhol, Oldenburg, Lichtenstein, Rauschenber Terminology: Picasso's line drawings, Alexander Calder's sculptures
CEC D 8.4	Demonstrate an enhanced level of craftsmanship in original two- and three dimensional art products	Demonstrate an enhanced level of craftsmanship in original two- and three dimensional art products Discuss the Pop Art Period and the style incorporated into a sculptural form; Explain that objects found in daily life serve as sources of inspiration.		

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REF.	INDICATOR	INSTRUCTIONAL OBJECTIVES	TECHNIQUES	RESOURCES/CURRICULUM CONNECTION
VA A 8.2	Compare their viewpoints about a selected work of art with an art critic's viewpoint of the same work.	View works of art, both past and present, to become familiar with art styles relevant to art production.	Develop criteria for interpreting for interpreting and analyzing art. Analyze characteristics of fine art in order to recognize divergent and creative solutions in art production in art journal.	Artists: Picasso, Van Gogh, Seurat, Monet, Cezanne, Lichtenstein, Rauschenberg, Warhol, Oldenburg, Calder. Language Arts: Art Journal, critique
VA B 8.3	Articulate an understanding of different aesthetics theories (i.e., formal, expressive and contextual) related to viewing and interpreting artworks			
CRA A 8.1	Demonstrate different visual forms of representation for the same topic or theme (i.e. expressive, graphic and scientific).			
AR B 8.3	Analyze characteristics of fine art to help recognize divergent and creative solutions in art production.	Explain and defend their artistic decisions using appropriate visual art vocabulary.	Use a selected work to explain how the artist's choice of media relates to the ideas and images in the work.	Art Journal Samples of art media
AR C 8.4	Explain and defend their artistic decisions using appropriate visual art vocabulary.	Discuss how personal experience influences their opinions of artworks.	Possible written paper on an artist of interest, exploring his/her style and art period.	
CEC B 8.5	Analyze and discuss qualities in the artwork of peers to better understand the qualities in their own artwork	Share various art samples that provide the opportunity for showing a diverse opinion.	In art journal, analyze the qualities in the artwork of peers to better understand the qualities in their own artwork.	
AR A 8.1	Observe a selected work of art and explain how the artist's choice of media relates to the ideas and images in the work.			

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ART GRADE 8

REF.	INDICATOR	INSTRUCTIONAL OBJECTIVES	TECHNIQUES	RESOURCES/CURRICULUM CONNECTION
CRA D 8.5	Collaborate (i.e. with peers or a community artist) to create a thematic work that incorporates visual art.	Collaborate (i.e. with peers or a community artist) to create a thematic work that incorporates visual art.	Identify key art vocabulary for analyzing art works (i.e. introduce Georgia O’Keeffe compositional style and painting techniques, subject matter will be cropped with a viewfinder.)	Art and principles of design Terminology
CRA C 8.3	Explore ways to communicate and support the importance of art in their communities (i.e. become an arts advocate, a volunteer or member of a professional arts organization or patron of the arts).	Define a variety of art vocabulary for analyzing art works. Provide students with opportunities to describe, analyze and interpret work of art created by themselves and their peers.	Develop criteria for interpreting and analyzing fine art Develop a vocabulary to enable describing, analyzing and interpreting works of art Describe and critique his/her own art work Describe and critique his/her peers artwork	Rubric- critiquing/analyzing fine arts Art Journal- vocabulary Guest speaker: Community art advocate/patron of the arts

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VISUAL ARTS STRANDS AND BENCHMARKS GRADES 9 - 12

Historical, Cultural and Social Contexts (HCS)

- A. Explain how and why visual art forms develop in the contexts (e.g., cultural, social, historical and political) in which they were made.
- B. Compare works of art to one another in terms of the historical, cultural, social and political influences evident in the works.
- C. Explain ways in which selected, contemporary works of art relate to the themes, issues and events of their contexts.
- D. Select a culture and create an original work of art that demonstrates understanding of a historical, social or political issue of the culture.

Creative Expression and Communication (CEC)

- A. Demonstrate mastery of materials, concepts and personal concentration when creating original artworks.
- B. Create expressive artworks that demonstrate a sense of purpose and understanding of the relationship among form, materials, techniques and subject matter.
- C. Engage in ongoing assessment to revise and improve artworks and to produce a portfolio of works.

Analyzing and Responding (AR)

- A. Apply the knowledge and skills of art criticism to conduct in-depth analyses of works of art.
- B. Explain how form, subject matter and context contribute to meanings in works of art.
- C. Critique their own works, the works of peers and other artists on the basis of the formal, technical and expressive aspects in the works

Valuing the Arts/Aesthetic Reflection (VA)

- A. Communicate how an aesthetic point of view contributes to the ideas, emotions and overall impact of personal artworks and the works of others.
- B. Identify and analyze a variety of viewpoints on aesthetic issues and themes in visual art and develop a personal point of view.
- C. Judge the merit of selected artworks and provide the aesthetic basis for their positions

Connections, Relationships and Applications (CRA)

- A. Summarize and explain the impact of a historical event or movement (e.g., realism, feminism, modernism or postmodernism) on the development of visual art.
- B. Formulate and solve a visual art problem using strategies and perspectives from other disciplines.
- C. List and explain opportunities for lifelong involvement in the visual arts

COMPUTER GRAPHICS

COMPUTER GRAPHICS

OVERVIEW

This is a studio-based course that introduces the students to the computer for the purposes of an art medium. This course is designed to introduce and develop computer graphic skills using Adobe PageMaker, Adobe Photoshop and/or Adobe Illustrator software. Basic fundamentals of these programs, including various tools, techniques and functions, will be taught, in addition to using the digital camera, scanner and printer(s). Students are instructed toward the production of creative applications with the computer but will also explore publication tools for layout and design. Basic elements of design and composition will be taught and works will be critiqued and evaluated both individually and as a group for ongoing assessment to revise and improve on ones self and artwork and ultimately develop a body of work in the form of a portfolio. The historical significance of computer graphic technology, as it applies to art and society and the artistic possibilities as a means of self-expression, will also be explored.

PERFORMANCE OBJECTIVES

- Students will demonstrate basic computer operations.
- Students will apply their basic understanding of Adobe PageMaker, Adobe Photoshop and/or Adobe Illustrator software.
- Students will be able to demonstrate the applications of the printer(s), scanner and digital camera.
- Students will explore the computer as a creative means of self-expression taking into consideration composition, the basic elements of design and principles of art.
- Students will be able to discuss the basic historical development of computer art and its technological advances.
- Students will critique (describe, analyze and interpret) printed computer graphic works, past student works, their work and the work of peers in both written and verbal form.
- Students will understand the impact of visual art on the history, culture and society from which it emanates.
- Students understand why people value visual art.
- Students connect and apply their learning to other areas and disciplines outside the arts.

ART COMPUTER GRAPHICS

REF.	BENCHMARK	INSTRUCTIONAL OBJECTIVES	TECHNIQUES	RESOURCES/CURRICULUM CONNECTION
CEC A	Demonstrate mastery of materials, concepts and personal concentration when creating original artwork.	Demonstrate basic computer operations.	Saving, storing and submitting his/her own work (home, directory, floppy disk, zip disk, CD, and common directory).	Demonstration Computer lab
CEC A	Demonstrate mastery of materials, concepts and personal concentration when creating original artwork.	Explore and demonstrate a basic understanding of the PageMaker program and its applications: document setup, tool functions, text manipulation (size, font, style, alignment, tracking, leading, horizontal, scale ...).	Name tag, name design compositions, business card, stationary and envelope design, newspaper, brochure, poster design, etc.	Demonstration Computer lab Examples/samples of marketing materials Social Studies: propaganda Design samples
CEC B	Create expressive artworks that demonstrate a sense of purpose and understanding of the relationship among form, materials, techniques and subject matter.	Explore and apply the elements of composition and the rule of thirds.	Elements of composition handout (cropping, variety in size, color and spacing, interesting negative space, grouping or overlapping, repetition of objects), visual examples and explanation of the rule of thirds.	The Elements and Principles of Design
CEC B	Create expressive artworks that demonstrate a sense of purpose and understanding of the relationship among form, materials, techniques and subject matter.	Explore different applications and uses of text using the PageMaker program.	School and college papers, reports, resumes, other text-like documents or design.	Examples/samples of art work Samples of resumes Microsoft Word templates
CEC A	Demonstrate mastery of materials, concepts and personal concentration when creating original artwork.	Explore and demonstrate a basic understanding of the Photoshop program.	Introduce work space, document setup, references, menus, shortcuts, etc.	Demonstration Computer lab
CEC A	Demonstrate mastery of materials, concepts and personal concentration when creating original artwork.	Explore tool functions and options; touch on some, more in depth on others.	Basic tool presentations, in-depth coverage of selection tools, quick mask, rubber stamp, cloning tool, and text tool.	Demonstration Computer lab Examples/samples of art work
CEC A	Demonstrate mastery of materials, concepts and personal concentration when creating original artwork.	Explore color modes and applications.	Handout and explanation of color modes and applications (CMYK, RGB, grayscale, bit map, and index).	Demonstration Design samples Adobe Printshop

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REF.	BENCHMARK	INSTRUCTIONAL OBJECTIVES	TECHNIQUES	RESOURCES/CURRICULUM CONNECTION
CEC A	Demonstrate mastery of materials, concepts and personal concentration when creating original artwork.	Explore color manipulations and corrections.	Toning, color adjustments, color pallet manipulation, sampler tool, etc.	Demonstration Design samples
CEC C	Engage in ongoing assessment to revise and improve artworks and to produce a portfolio of works.	Engage in ongoing assessment to revise and improve artworks and to produce a portfolio of works.	Based on Feldman's Model of Art Criticism, the student will receive feedback on his/her work from both teacher and peers who will provide a wider range of input on his/her work, both technically and aesthetically.	Feldman's Model of Art Criticism Modeling Samples of work
CEC A	Demonstrate mastery of materials, concepts and personal concentration when creating original artwork.	Demonstrate working knowledge of file size and format applications.	Handout and explanations on resolution, file formats (psd, jpeg, gif), floppy disk, zip disk and CD.	Demonstration Computer lab
CEC A	Demonstrate mastery of materials, concepts and personal concentration when creating original artwork.	Use the scanner, printer and digital camera to create computer graphic works.	Demonstrate, explain and provide handouts, hands on applications.	Demonstration
CEC A	Demonstrate mastery of materials, concepts and personal concentration when creating original artwork.	Explore and create a basic animation.	Image-ready program.	Demonstration Adobe Photoshop
CEC A	Demonstrate mastery of materials, concepts and personal concentration when creating original artwork.	Cover in depth the use of layers, layer applications, manipulations, and order and effects.	Layer mask, adjustment layers, and merge and flatten layers.	Demonstration Design styles
CEC A	Demonstrate mastery of materials, concepts and personal concentration when creating original artwork.	Explore filters and effects.	Filter people with effects, abstract design project and/or collage.	Demonstration Examples
CEC A	Demonstrate mastery of materials, concepts and personal concentration when creating original artwork.	Explore text graphically and text effects.	Text exercises; alphabet project.	Demonstration Computer lab
CEC A	Demonstrate mastery of materials, concepts and personal concentration when creating original artwork.	Demonstrate knowledge of light source and lighting effects.	Shadow exercise, dodge, burn and saturation tools.	Demonstration Examples Terminology

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CEC A	Demonstrate mastery of materials, concepts and personal concentration when creating original artwork.	Utilize various visual resources including, but not limited to, art and computer books, magazines, prints and original art works, video, museums, and Internet images for the purpose of research, analysis and appreciation of computer graphics.	Resources are used to introduce most of the projects and exercises and typically are accompanied with a handout that reviews the objectives, explains how to do them, and lists the assignment criteria.	Various visual resources including, but not limited to, art and computer books, magazines, prints and original art works, video, museums, and Internet image
CEC B	Create expressive artworks that demonstrate a sense of purpose and understanding of the relationship among form, materials, techniques and subject matter.	Synthesize all the technical knowledge gained throughout the course and explore the artistic possibilities using the computer as a means of self-expression and critically apply them to aesthetic images created by using the scanner, digital camera and original images manipulated using the various computer graphic programs.	CD design, surrealist photomontage, corporate identification, collage, metamorphosis design, etc.	Demonstration Computer lab Digital camera Samples of work
HCS A	Explain how and why visual art forms develop in the contexts in which they were made.	Explore a brief history of graphic design and commercial art to gain an appreciation for the computer (scanner, printer, and digital camera) invention and technological advances of today.	Explore past methods of creating reproducible art for advertising purposes.	Internet Peripherals Research: commercial artwork

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REF.	BENCHMARK	INSTRUCTIONAL OBJECTIVES	TECHNIQUES	RESOURCES/CURRICULUM CONNECTION
HCS B	Compare works of art to one another in terms of the historical, cultural, social and political influences evident in the works.	Become aware of how societies discover values and beliefs for visual expression.	Examine computer-generated images/objects and explain the possible social views they express, compare computer-generated images/objects used to carry out different societal functions (advertisements, marketing, desktop publishing, typography, packaging design, web design, photo editing, fine art and computer art applications).	Unlimited current resources: Newspapers, textbooks, magazines, street posters, TV, internet, Corporate ID's, advertisements etc. Visiting Artist Computer lab Demonstration
HCS C	Explain ways in which selected, contemporary works of art relate to the themes, issues and events of their contexts.	Become aware of how societies work with their technologies to make visual images.	Identify the impact of the computer and scanner and digital camera has had on society.	Graphic organizer: chart impact Written response
HCS C	Explain ways in which selected, contemporary works of art relate to the themes, issues and events of their contexts.	Become aware of how societies perceive, recognize, interpret, judge, and explain visual images.	Recognize the variations in interpretations in people's perception of art.	Internet Feldman's Model of Art Criticism Discussion Research
HCS D	Select a culture and create an original work of art that demonstrates understanding of a historic, social or political issue of the culture.	Select a culture, research and study their photography. Explore historical, social or political issues / style and demonstrate understanding by creating a body of work.	Presentation of culture, artist's style / issues, experience and works of art to the class and receive feedback. Class discussion.	Discussion Research Internet Field Trip Media Center, Museum
HCS C	Explain ways in which selected, contemporary works of art relate to the themes, issues and events of their contexts.	Explore "everyday" graphic images and their applications, themes, issues and events of their contexts.	Collect examples of images in the world around you to share and discuss their affect and impact with class i.e. newspapers, textbooks, magazines, street posters, TV, internet, doctor's office etc...	Unlimited current resources: Newspapers, textbooks, magazines, street posters, TV, internet, Corporate ID's, advertisements etc. Research Media Center Samples of designs

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AR = Analyzing & Responding

Line 2: Benchmark

ART COMPUTER GRAPHICS

REF.	BENCHMARK	INSTRUCTIONAL OBJECTIVES	TECHNIQUES	RESOURCES/CURRICULUM CONNECTION
AR A,B,C	<p>Apply the knowledge and skills of art criticism to conduct in-depth analysis of works of art.</p> <p>Explain how form, subject matter and context contribute to meaning in works of art.</p> <p>Critique their own works, the works of peers and other artist on the bases of the formal, technical and expressive aspects in the works.</p>	<p>Critique famous works of art and works from past students, his/her own work, and the work of peers, verbally, together as a class.</p>	<p>Practice critical thinking skills with the aid of the Feldman's Model of Art Criticism.</p>	<p>Feldman's Model of Art Criticism</p>
AR A,B,C	<p>Apply the knowledge and skills of art criticism to conduct in-depth analysis of works of art.</p> <p>Explain how form, subject matter and context contribute to meaning in works of art.</p> <p>Critique their own works, the works of peers and other artist on the bases of the formal, technical and expressive aspects in the works.</p>	<p>Individually critique famous works, his/her work, and the work of peers, both verbally and written.</p>	<p>Practice critical thinking skills with the aid of the Feldman's Model of Art Criticism.</p>	<p>Feldman's Model of Art Criticism</p>
AR A,B,C	<p>Apply the knowledge and skills of art criticism to conduct in-depth analysis of works of art.</p> <p>Explain how form, subject matter and context contribute to meaning in works of art.</p> <p>Critique their own works, the works of peers and other artist on the bases of the formal, technical and expressive aspects in the works.</p>	<p>Receive written feedback on his/her work from peers, which will provide a wider range of input on his/her own work, both technically and aesthetically.</p>	<p>Practice critical thinking skills with the aid of the Feldman's Model of Art Criticism.</p>	<p>Feldman's Model of Art Criticism</p>

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ART COMPUTER GRAPHICS

REF.	BENCHMARK	INSTRUCTIONAL OBJECTIVES	TECHNIQUES	RESOURCES/CURRICULUM CONNECTION
VA A	Communicate how an aesthetic point of view contributes to ideas, emotions and overall impact of personal artworks and works of others.	Become aware of how societies discover values and beliefs for visual expression.	Examine graphic design and explain the possible social view they express; compare visual communications used to carry out different societal functions.	Internet Samples of graphic design Sociology
VA B	Identify and analyze a variety of viewpoints on aesthetic issues and themes in visual art and develop a personal point of view.	Become aware of how societies work with their technologies to make visual images.	Identify the impact of the computer and visual communications on society.	Historical information on arts
VA C	Judge the merit of selected artworks and provide the aesthetic basis for their positions.	Become aware of how societies perceive, recognize, interpret, judge and explain visual images.	Recognize the variations in interpretations of people's perception of art.	Feldman's Model of Art Criticism Discussion Critique
CRA A	Summarize and explain the impact of a historical event or movement on the development of visual art.	Become aware of the historical significance of the computer and how it influenced art movements and impacted everyday life.	Lecture and presentation of the invention and evolution of visual communications.	Internet History Discussion PowerPoint presentation
CRA B	Formulate and solve a visual art problem using strategies and perspectives from other disciplines.	Demonstrate skills in professional preparing their works for portfolio and display purposes	Explain and demonstrate mounting, matting, and framing techniques.	Demonstration Samples of mounting techniques
CRA B	Formulate and solve a visual art problem using strategies and perspectives from other disciplines.	Practice critical thinking skills in aid of peer and self improvement.	Continuous practice of critical thinking with own work and work of peers.	Feldman's Model of Art Criticism Critiques
CRA C	List and explain opportunities for lifelong involvement in the visual arts.	Explore career possibilities in commercial graphic art.	Provide various resources that discuss careers opportunities such as: Graphic design, Illustration, Fashion Design, Industrial Design, Image retouching, Animation, Video, Freelance, Fine art, etc.	Adobe Photoshop Research Class Text Media Center Visiting Artist Field Trips Visit Colleges

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DRAWING

DRAWING

OVERVIEW

This is a studio-based course made up of basic, intermediate, advanced and independent study students. Beginning with the basic level students will learn the expressiveness of drawing, The Elements of Art and Principles of Design and the historic and contemporary use of drawing. Gesture drawing, blind and modified contour will be the basis of instruction for all students. Evaluation will be through individual critiques and normal grading procedures. As students continue advancing in levels grading and expectations will become more stringent.

PERFORMANCE OBJECTIVES

- Students will respect and properly use material, tools, equipment and studio space.
- Students will be able to discuss the historic and contemporary development of drawing along with using specific terminology when writing or talking about drawing.
- Students will understand and apply The Elements of Art and Principles of Design.
- Students will demonstrate an understanding and ability to perceive their surroundings and find the best technique and medium to communicate their ideas.
- Students will be able to discuss various types of painting processes.

ART DRAWING

REF.	BENCHMARK	INSTRUCTIONAL OBJECTIVES	TECHNIQUES	RESOURCES/CURRICULUM CONNECTION
HCS A	Explain how and why visual art forms develop in the contexts in which they were made.	Demonstrate an understanding of the historic and contemporary history of drawing	Research the difference and similarities between the historic and contemporary use of drawing.	Internet Library and Media Center art
HCS B	Compare works of art to one another in terms of the historical, cultural, social and political influences evident in the works.	Demonstrate the ability to distinguish between drawings based on design, technique and cultural importance.	Create a poster showing one cultures influence on another's in the area of drawing.	Internet Library and Media Center art Actual examples Posters
HCS C	Explain ways in which selected, contemporary works of art relate to the themes, issues and events of their context.	Investigate the ways new technology has allowed artists to redefine how drawings can be made.	Make a drawing of your choice that incorporates new technology.	Internet Technology: Utilization of tools
HCS D	Select a culture and create an original work of art that demonstrates understanding of a historic, social or political issue of the culture.	Research their ethnic background gathering information about family to be used in drawing.	Create a drawing that incorporates family information found during your research.	Internet
CEC A	Demonstrate mastery of materials, concepts and personal concentration when creating original artwork.	Demonstrate respect and proper use of material, tools equipment and studio space.	Presentation and discussion of Studio Guidelines as written in the Drawing Syllabus.	Demonstration
			Daily Studio Grade based on the proper use of material, tools, equipment and studio space.	
CEC B	Create expressive artworks that demonstrate a sense of purpose and understanding of the relationship among form, materials, techniques and subject matter.	Use a variety of materials and be able to distinguish between actual examples	Create original two dimensional work with a variety of media	Demonstration Actual examples Variety of books
CEC C	Engage in ongoing assessment to revise and improve artworks and to produce a portfolio of works.	Demonstrate the ability to do peer and self-assessment based on Feldman's Model of Art Criticism and the Elements of Art and Principles of Design.	Verbal and written presentation and criticism of individual and peer work in order to improve current and future artwork.	Classroom textbooks

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ART DRAWING

REF.	BENCHMARK	INSTRUCTIONAL OBJECTIVES	TECHNIQUES	RESOURCES/CURRICULUM CONNECTION
AR A	Apply the knowledge and skills of art criticism to conduct in-depth analysis of works of art.	Demonstrate the ability to critique drawings.	Pick an artist from a posted list and research and analyze a body of their work.	Internet
AR B	Explain how form, subject matter and context contribute to meaning in works of art.	Use the Elements of Art and Principles of Design along with personal beliefs and observations to create a meaningful work of art.	Create a piece that expresses a social, political or religious statement or a personal belief based on current knowledge of an event.	Internet
AR C	Critique their own works, the works of peers and other artist on the bases of the formal, technical and expressive aspects in the works.	Demonstrate the skills needed to successfully critique a work of art regardless of origin, medium or technical process used in its making.	Set up a chart with what you believe to be basic criteria needed for a comprehensive art evaluation.	Demonstration Internet
VA A	Communicate how an aesthetic point of view contributes to ideas, emotions and overall impact of personal artworks and works of others.	Interpret two drawings by two different cultures based on social and traditional beliefs and how the pieces were meant to function.	Write a short essay on the two selected works based on your personal feelings and interpretation of the pieces.	Internet
VA B	Identify and analyze a variety of viewpoints on aesthetic issues and themes in visual art and develop a personal point of view.	Research the work of a number of artists' drawings.	Interview a local or area artist about their work and the purpose behind it. Come to your own conclusion based on observation and information collected.	Books Internet
VA C	Judge the merit of selected artworks and provide the aesthetic basis for their positions.	Choose two drawings based on aesthetics, one good and one bad. Compare and contrast.	The selected works will be posted in class and discussed. Be prepared to defend your choices based on aesthetic merit.	Books Internet
CRA A	Summarize and explain the impact of a historical event or movement on the development of visual art.	Understand and be able to identify historic art movements and how they relate to drawing.	Select a time period in history and research the art isms associated with that time and their effect on the making of drawings.	Internet
CRA B	Formulate and solve a visual art problem using strategies and perspectives from other disciplines.	Research other disciplines to learn their impact on historic and contemporary drawing.	Choose one of the disciplines researched and write on the design, technical or social impact of that discipline on drawing.	Internet Library and Media Center art

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ART DRAWING

REF.	BENCHMARK	INSTRUCTIONAL OBJECTIVES	TECHNIQUES	RESOURCES/CURRICULUM CONNECTION
			Based on personal experience with another discipline create a drawing that demonstrates that disciplines influence.	
CRA C	List and explain opportunities for lifelong involvement in the visual arts.	Investigate the relationship between drawing (art) and other career opportunities.	List all the careers currently associated with drawing (art) and requirements for each.	Posters Internet
		Identify, research and evaluate Ohio and national organizations connected with the arts.	Once information has been gathered break it down to those organizations that interest you the most and seek them out for assistance or active participation.	Internet

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PAINTING

PAINTING

OVERVIEW

This is a studio-based course made up of basic, intermediate, advanced and independent study students. Beginning with the basic level students will learn the expressiveness of painting, The Elements of Art and Principles of Design and the historic and contemporary use of painting. Gesture drawing, blind and modified contour will be the basis of instruction for all students. Evaluation will be through individual critiques and normal grading procedures. As students continue advancing in levels grading and expectations will become more stringent.

PERFORMANCE OBJECTIVES

- Students will respect and properly use material, tools, equipment and studio space.
- Students will be able to discuss the historic and contemporary development of painting along with using specific terminology when writing or talking about painting.
- Students will understand and apply The Elements of Art and Principles of Design.
- Students will demonstrate an understanding and ability to perceive their surroundings and find the best technique and medium to communicate their ideas.
- Students will be able to discuss various types of painting processes.

ART PAINTING

REF.	BENCHMARK	INSTRUCTIONAL OBJECTIVES	TECHNIQUES	RESOURCES/CURRICULUM CONNECTION
HCS A	Explain how and why visual art forms develop in the contexts in which they were made.	Demonstrate an understanding of the historic and contemporary history of painting	Research the difference and similarities between the historic and contemporary use of painting.	Internet Library DVD resources
HCS B	Compare works of art to one another in terms of the historical, cultural, social and political influences evident in the works.	Demonstrate the ability to distinguish between paintings based on design, technique and cultural importance.	Critique actual paintings and chart the differences.	Internet Library Actual examples Posters DVD resources Organizational chart
HCS C	Explain ways in which selected, contemporary works of art relate to the themes, issues and events of their context.	Investigate the ways new technology has allowed artists to redefine how paintings can be made.	Make a painting of your choice that incorporates new technology.	Internet DVD resources
HCS D	Select a culture and create an original work of art that demonstrates understanding of a historic, social or political issue of the culture.	Research their ethnic background gathering information about family to be used in painting.	Create a painting that incorporates family information found during your research.	Internet
CEC A	Demonstrate mastery of materials, concepts and personal concentration when creating original artwork.	Demonstrate respect and proper use of material, tools equipment and studio space.	Presentation and discussion of Studio Guidelines as written in the Drawing Syllabus. Daily Studio Grade based on the proper use of material, tools, equipment and studio space.	Demonstration DVD resources
CEC B	Create expressive artworks that demonstrate a sense of purpose and understanding of the relationship among form, materials, techniques and subject matter.	Use a variety of materials and be able to distinguish between actual examples	Create original two dimensional work with a variety of media	Demonstration Actual examples Variety of books DVD resources

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ART PAINTING

REF.	BENCHMARK	INSTRUCTIONAL OBJECTIVES	TECHNIQUES	RESOURCES/CURRICULUM CONNECTION
CEC C	Engage in ongoing assessment to revise and improve artworks and to produce a portfolio of works.	Demonstrate the ability to do peer and self-assessment based on Feldman's Model of Art Criticism and the Elements of Art and Principles of Design.	Verbal and written presentation and criticism of individual and peer work in order to improve current and future artwork.	Variety of textbooks
AR A	Apply the knowledge and skills of art criticism to conduct in-depth analysis of works of art.	Demonstrate the ability to critique paintings.	Pick an artist from a posted list and research and analyze a body of their work.	Internet Social Studies: research on artist
AR B	Explain how form, subject matter and context contribute to meaning in works of art.	Use the Elements of Art and Principles of Design along with personal beliefs and observations to create a meaningful work of art.	Create a piece that expresses a social, political or religious statement or a personal belief based on current knowledge of an event.	Internet Social Studies: events in history
AR C	Critique their own works, the works of peers and other artist on the bases of the formal, technical and expressive aspects in the works.	Demonstrate the skills needed to successfully critique a work of art regardless of origin, medium or technical process used in its making.	Set up a chart with what you believe to be basic criteria needed for a comprehensive art evaluation.	Demonstration Internet Graphic organizer - chart
VA A	Communicate how an aesthetic point of view contributes to ideas, emotions and overall impact of personal artworks and works of others.	Interpret two paintings by two different cultures based on social and traditional beliefs and how the pieces were meant to function.	Write a short essay on the two selected works based on your personal feelings and interpretation of the pieces.	Internet Language Arts: written extended response (critique)
VA B	Identify and analyze a variety of viewpoints on aesthetic issues and themes in visual art and develop a personal point of view.	Research the work of a number of artists' paintings.	Interview a local or area artist about their work and the purpose behind it. Come to your own conclusion based on observation and information collected.	Various books Internet Language Arts: interview techniques
VA C	Judge the merit of selected artworks and provide the aesthetic basis for their positions.	Choose two paintings based on aesthetics, one good and one bad. Compare and contrast.	The selected works will be posted in class and discussed. Be prepared to defend your choices based on aesthetic merit.	Various books Internet DVD resources Language Arts: debate techniques

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ART PAINTING

REF.	BENCHMARK	INSTRUCTIONAL OBJECTIVES	TECHNIQUES	RESOURCES/CURRICULUM CONNECTION
CRA A	Summarize and explain the impact of a historical event or movement on the development of visual art.	Understand and be able to identify historic art movements and how they relate to painting.	Select a time period in history and research the art isms associated with that time and their effect on the making of paintings.	Internet Social Studies: historical time periods
CRA B	Formulate and solve a visual art problem using strategies and perspectives from other disciplines.	Research other disciplines to learn their impact on historic and contemporary painting.	Choose one of the disciplines researched and write on the design, technical or social impact of that discipline on painting.	Internet Library Language Arts: written extended response (critique)
			Based on personal experience with another discipline create a painting that demonstrates that disciplines influence.	
CRA C	List and explain opportunities for lifelong involvement in the visual arts.	Investigate the relationship between painting (art) and other career opportunities.	List all the careers currently associated with painting (art) and requirements for each.	Posters Internet Graphic organizer - chart
		Identify, research and evaluate Ohio and national organizations connected with the arts.	Once information has been gathered break it down to those organizations that interest you the most and seek them out for assistance or active participation.	Internet Language Arts: research techniques

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DESIGN AND ILLUSTRATION

DESIGN AND ILLUSTRATION

OVERVIEW

This is a studio-based course made up of basic, intermediate, advanced and independent study students. Beginning with the basic level students will learn the expressiveness of Design and Illustration, The Elements of Art and Principles of Design and the historic and contemporary use of Design and Illustration. Gesture drawing, blind and modified contour will be the basis of instruction for all students. Evaluation will be through individual critiques and normal grading procedures. As students continue advancing in levels grading and expectations will become more stringent.

PERFORMANCE OBJECTIVES

- Students will respect and properly use material, tools, equipment and studio space.
- Students will be able to discuss the historic and contemporary development of Design and Illustration along with using specific terminology when writing or talking about Design and Illustration.
- Students will understand and apply The Elements of Art and Principles of Design.
- Students will demonstrate an understanding and ability to perceive their surroundings and find the best technique and medium to communicate their ideas.
- Students will be able to discuss various types of Design and Illustration processes.

ART DESIGN AND ILLUSTRATION

REF.	BENCHMARK	INSTRUCTIONAL OBJECTIVES	TECHNIQUES	RESOURCES/CURRICULUM CONNECTION
HCS A	Explain how and why visual art forms develop in the contexts in which they were made.	Demonstrate an understanding of the historic and contemporary history of design and illustration	Research the difference and similarities between the historic and contemporary use of design and illustration.	Internet research Variety of library resources DVD
HCS B	Compare works of art to one another in terms of the historical, cultural, social and political influences evident in the works.	Demonstrate the ability to distinguish between design and illustration based on design, technique and cultural importance.	Critique actual design and illustrations and chart the differences.	Internet research Library Actual examples Posters DVD
HCS C	Explain ways in which selected, contemporary works of art relate to the themes, issues and events of their context.	Investigate the ways new technology has allowed artists to redefine how designs and illustrations can be made.	Make a design and illustration of your choice that incorporates new technology.	Internet research DVD
HCS D	Select a culture and create an original work of art that demonstrates understanding of a historic, social or political issue of the culture.	Research their ethnic background gathering information about family to be used in design and illustration.	Create a design and illustration that incorporates family information found during your research.	Internet research
CEC A	Demonstrate mastery of materials, concepts and personal concentration when creating original artwork.	Demonstrate respect and proper use of material, tools equipment and studio space.	Presentation and discussion of Studio Guidelines as written in the Drawing Syllabus.	Demonstration DVD
			Daily Studio Grade based on the proper use of material, tools, equipment and studio space.	Presentation
CEC B	Create expressive artworks that demonstrate a sense of purpose and understanding of the relationship among form, materials, techniques and subject matter.	Use a variety of materials and be able to distinguish between actual examples	Create original two dimensional work with a variety of media	Demonstration Actual examples Variety of books DVD

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ART DESIGN AND ILLUSTRATION

REF.	BENCHMARK	INSTRUCTIONAL OBJECTIVES	TECHNIQUES	RESOURCES/CURRICULUM CONNECTION
CEC C	Engage in ongoing assessment to revise and improve artworks and to produce a portfolio of works.	Demonstrate the ability to do peer and self-assessment based on Feldman's Model of Art Criticism and the Elements of Art and Principles of Design.	Verbal and written presentation and criticism of individual and peer work in order to improve current and future artwork.	Textbooks from art library
AR A	Apply the knowledge and skills of art criticism to conduct in-depth analysis of works of art.	Demonstrate the ability to critique paintings.	Pick an artist from a posted list and research and analyze a body of their work.	Internet research
AR B	Explain how form, subject matter and context contribute to meaning in works of art.	Use the Elements of Art and Principles of Design along with personal beliefs and observations to create a meaningful work of art.	Create a piece that expresses a social, political or religious statement or a personal belief based on current knowledge of an event.	Internet Research Media Center
AR C	Critique their own works, the works of peers and other artist on the bases of the formal, technical and expressive aspects in the works.	Demonstrate the skills needed to successfully critique a work of art regardless of origin, medium or technical process used in its making.	Set up a chart with what you believe to be basic criteria needed for a comprehensive art evaluation.	Demonstration Internet research Graphic organizer - chart
VA A	Communicate how an aesthetic point of view contributes to ideas, emotions and overall impact of personal artworks and works of others.	Interpret two design and illustrations by two different cultures based on social and traditional beliefs and how the pieces were meant to function.	Write a short essay on the two selected works based on your personal feelings and interpretation of the pieces.	Internet research Language Arts: written response on interpretation and critique
VA B	Judge the merit of selected artworks and provide the aesthetic basis for their positions.	Choose two designs and illustrations based on aesthetics, one good and one bad. Compare and contrast.	The selected works will be posted in class and discussed. Be prepared to defend your choices based on aesthetic merit.	Variety of books Internet research DVD Debate/Critique
CRA A	Summarize and explain the impact of a historical event or movement on the development of visual art.	Understand and be able to identify historic art movements and how they relate to design and illustration.	Select a time period in history and research the art isms associated with that time and their effect on the making of design and illustration.	Internet research Historical information on art work/time period
CRA B	Formulate and solve a visual art problem using strategies and perspectives from other disciplines.	Research other disciplines to learn their impact on historic and contemporary design and illustration.	Choose one of the disciplines researched and write on the design, technical or social impact of that discipline on design and illustration.	Internet research Library resources Media Center

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ART DESIGN AND ILLUSTRATION

REF.	BENCHMARK	INSTRUCTIONAL OBJECTIVES	TECHNIQUES	RESOURCES/CURRICULUM CONNECTION
			Based on personal experiences with another discipline create a design and illustration that demonstrates that disciplines influence.	Sample designs
CRA C	List and explain opportunities for lifelong involvement in the visual arts.	Investigate the relationship between design and illustration (art) and other career opportunities.	List all the careers currently associated with design and illustration (art) and requirements for each.	Posters Internet research Graphic organizer - list
		Identify, research and evaluate Ohio and national organizations connected with the arts.	Once information has been gathered break it down to those organizations that interest you the most and seek them out for assistance or active participation.	Internet research Ohio organization connected with the arts

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PHOTOGRAPHY

PHOTOGRAPHY

OVERVIEW

A studio-based introductory photography course which concentrates on the basic fundamentals of the photographic medium and process: proper exposure, processing: negatives, developing photographic prints in black and white, composition, and the use of photography as an aesthetic medium. The historical significance of photographic technology as it applies to art and society and the artistic possibilities as a means for self-expression will also be explored. Photographic works of art will be critiqued and evaluated both individually and as a group for ongoing assessment to revise and improve on ones self and artwork and ultimately develop a body of work in the form of a portfolio.

PERFORMANCE OBJECTIVES

- Students will respect and utilize the photography equipment in a responsible and safe manner.
- Students will demonstrate the basic technical functions of the camera creating various aesthetic effects and proper exposure.
- Students will be able to process and print their own black and white film negatives.
- Students will explore photography as a creative means of self-expression taking into consideration composition, the basic elements of design and principles of art.
- Students will be able to discuss the historical development of photography, the technological advances and discover, first hand, the original and most basic form of the camera (pinhole photography).
- Students will explore and discuss photographic works of the past and/or present.
- Students will critique (describe, analyze and interpret) famous photographic works, their work, and the work of peers in both written and verbal form.
- Students will understand the impact of visual art on the history, culture and society from which it emanates.
- Students understand why people value visual art.
- Students connect and apply their learning to other areas and disciplines outside the arts.

ART PHOTOGRAPHY

REF.	BENCHMARK	INSTRUCTIONAL OBJECTIVES	TECHNIQUES	RESOURCES/CURRICULUM CONNECTION
CEC A	Demonstrate mastery of materials, concepts and personal concentration when creating original artwork.	Demonstrate respect and proper and safe use of all photographic equipment, chemistry and processes.	Discuss and demonstrate respect, responsibility, safety and care of the photography lab, equipment and chemicals.	Professional Knowledge Demonstration Handouts
CEC A	Demonstrate mastery of materials, concepts and personal concentration when creating original artwork.	Demonstrate the fundamental and technical camera skills of proper film exposure and the various aesthetic effects that may be created.	Explore stop and blur motion, depth of field, and time lapse photography.	Professional Knowledge Demonstration Handouts Class Text: <i>The Photographic Eye</i> Examples Internet
CEC A	Demonstrate mastery of materials, concepts and personal concentration when creating original artwork.	Demonstrate the chemical processes in developing film negatives and printmaking, including manipulating special effects in the darkroom lab.	Chemicals, times, cleaning and proper storage; cropping, dodging, burning, polycontrast filters, distortion and special effects.	Professional Knowledge Demonstration Handouts Posters Ilford Magazine
CEC B	Create expressive artworks that demonstrate a sense of purpose and understanding of the relationship among form, materials, techniques and subject matter.	Explore the artistic possibilities of the photographic medium as a means of self-expression and critically apply them to aesthetic images created through the camera.	Rule of thirds, abstraction and distortion, elements of art (line, shape, form, color, texture/pattern, value and space), design principles (rhythm, movement, balance, variety, unity, proportion, repetition and emphasis).	Professional Knowledge Demonstration Class Text Examples Internet and Library The Elements and Principles of Design
CEC B	Create expressive artworks that demonstrate a sense of purpose and understanding of the relationship among form, materials, techniques and subject matter.	Experiment with alternative photography techniques and multi-media applications.	Sabatee, liquid light, hand coloring, collage, Polaroid transfers, digital manipulations, etc.	Professional Knowledge Demonstration Other Text: <i>Alternative Process Book</i> Other Text: <i>Polaroid Transfer Book</i> Internet

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ART PHOTOGRAPHY

REF.	BENCHMARK	INSTRUCTIONAL OBJECTIVES	TECHNIQUES	RESOURCES/CURRICULUM CONNECTION
CEC C	Engage in ongoing assessment to revise and improve artworks and to produce a portfolio of works.	Participate in group and individual critiques throughout the course improve oneself and to produce a portfolio of works.	Based on Feldman’s Model of Art Criticism, the student will receive feedback on his/her work from both teacher and peers who will provide a wider range of input on his/her work, both technically and aesthetically.	Feldman’s Model of Art Criticism Other Text: <i>Criticizing Photography</i> Handout
HCS A	Explain how and why visual art forms develop in the contexts in which they were made.	Survey the brief history of photography and how its continuously growing technologies have affected art, society and the industry.	Create pinhole cameras, photograms, traditional black and white photography and color printmaking through digital means.	Professional Knowledge Demonstration Class Text Other Text Internet
HCS A	Explain how and why visual art forms develop in the contexts in which they were made.	Utilize various visual resources including, but not limited to, art and photography books, magazines, prints and original art works, videos, museum, and Internet images for the purpose of research, analysis and appreciation of photography history, culture and society.	Written research paper on a photographer of interest, exploring his/her style through photographing in it.	Unlimited sources many include but are not limited to: art and photography books, magazines, prints and original art works, videos, museum, library and Internet
HCS B	Compare works of art to one another in terms of the historical, cultural, social and political influences evident in the works.	Compare works of art to one another in terms of the historical, cultural, social and political influences evident in the works.	Presentation of photographer, style, influence, experience and works of art to the class and receive feedback. Class discussion.	Unlimited sources many include but are not limited to: art and photography books, magazines, prints and original art works, videos, museum, library and Internet Feldman’s Model of Art Criticism
HCS C	Explain ways in which selected, contemporary works of art relate to the themes, issues and events of their contexts.	Explore “everyday” photographic images and their applications, themes, issues and events of their contexts.	Collect examples of photography in the world around you to share and discuss their affect and impact with class i.e. newspapers, textbooks, magazines, street posters, TV, internet, doctor’s office etc.	Unlimited current resources: newspapers, textbooks, magazines, street posters, TV, internet, doctor’s office etc.

Key to Reference Column:

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Line 2: Benchmark

ART PHOTOGRAPHY

REF.	BENCHMARK	INSTRUCTIONAL OBJECTIVES	TECHNIQUES	RESOURCES/CURRICULUM CONNECTION
HCS D	Select a culture and create an original work of art that demonstrates understanding of a historic, social or political issue of the culture.	Select a culture, research and study their photography. Explore historical, social or political issues / style and demonstrate understanding by creating a body of work.	Presentation of culture, photographer, style / issues, experience and works of art to the class and receive feedback. Class discussion.	Unlimited current resources Feldman's Model of Art Criticism
AR A,B,C	Apply the knowledge and skills of art criticism to conduct in-depth analysis of works of art. Explain how form, subject matter and context contribute to meaning in works of art. Critique their own works, the works of peers and other artist on the bases of the formal, technical and expressive aspects in the works.	Critique famous photographic works, their work and the work of their peers verbally together as a class	Practice critical thinking skills with the aid of the Feldman's Model of Art Criticism, "Criticizing Photography" by Terry Barrett and "The Photographic Eye", by O'Brien and Sibley	Feldman's Model of Art Criticism Other Text: <i>Criticizing Photography</i> Handout
AR A,B,C	Apply the knowledge and skills of art criticism to conduct in-depth analysis of works of art. Explain how form, subject matter and context contribute to meaning in works of art. Critique their own works, the works of peers and other artist on the bases of the formal, technical and expressive aspects in the works.	Individually critique famous photographic works, their work and the work of their peers both verbally and written.	Practice critical thinking skills with the aid of the Feldman's Model of Art Criticism, "Criticizing Photography" by Terry Barrett and "The Photographic Eye", by O'Brien and Sibley	Professional Knowledge Demonstration Class Text: <i>The Photographic Eye</i> Feldman's Model of Art Criticism Other Text: <i>Criticizing Photography</i>

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ART PHOTOGRAPHY

REF.	BENCHMARK	INSTRUCTIONAL OBJECTIVES	TECHNIQUES	RESOURCES/CURRICULUM CONNECTION
AR A,B,C	<p>Apply the knowledge and skills of art criticism to conduct in-depth analysis of works of art.</p> <p>Explain how form, subject matter and context contribute to meaning in works of art.</p> <p>Critique their own works, the works of peers and other artist on the bases of the formal, technical and expressive aspects in the works.</p>	Receive written feedback on his/her work from peers which will provide a wider range of input on his/her work, both technically and aesthetically.	Practice critical thinking skills with the aid of the Feldman’s Model of Art Criticism, “Criticizing Photography” by Terry Barrett and “The Photographic Eye”, by O’Brien and Sibley	Professional Knowledge Demonstration Class Text: <i>The Photographic Eye</i> Feldman’s Model of Art Criticism Other Text: <i>Criticizing Photography</i>
VA A	Communicate how an aesthetic point of view contributes to ideas, emotions and overall impact of personal artworks and works of others.	Become aware of how societies discover values and beliefs for visual expression.	Examine photographs and explain the possible social view they express; compare photographs used to carry out different societal functions (advertisements compared to photo journalism).	Professional Knowledge Unlimited current resources: newspapers, textbooks, magazines, street posters, TV, internet etc. Visiting Artist
VA B	Identify and analyze a variety of viewpoints on aesthetic issues and themes in visual art and develop a personal point of view.	Become aware of how societies work with their technologies to make visual images.	Identify the impact of the camera and photography on society.	Professional Knowledge Class Text: <i>The Photographic Eye</i> Internet
VA C	Judge the merit of selected artworks and provide the aesthetic basis for their positions.	Become aware of how societies perceive, recognize, interpret, judge and explain visual images.	Recognize the variations in interpretations of people’s perception of art.	Professional Knowledge Museum & Art exhibits discussions
CRA A	Summarize and explain the impact of a historical event or movement on the development of visual art.	Become aware of the historical significance of the invention of photography and how it influenced art movements, impacted everyday life.	Lecture and presentation of the invention and evolution of photography.	Professional Knowledge Class Text and classroom library Art History Text
CRA B	Formulate and solve a visual art problem using strategies and perspectives from other disciplines.	Demonstrate skills in professional preparing their works for portfolio and display purposes	Explain and demonstrate mounting, matting, and framing techniques.	Professional Knowledge Demonstration

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ART PHOTOGRAPHY

REF.	BENCHMARK	INSTRUCTIONAL OBJECTIVES	TECHNIQUES	RESOURCES/CURRICULUM CONNECTION
CRA B	Formulate and solve a visual art problem using strategies and perspectives from other disciplines.	Practice critical thinking skills in aid of peer and self improvement.	Continuous practice of critical thinking with own work and work of peers.	Feldman's Model of Art Criticism Other Text: <i>Criticizing Photography</i>
CRA C	List and explain opportunities for lifelong involvement in the visual arts.	Explore career possibilities in photography and other direct and indirect photographic type applications.	Provide various resources that discuss careers opportunities such as: commercial, product, advertising, architecture, sports, nature, science, medical, photojournalism, retouching, professional wedding & studio, freelance, fine art, etc.	Professional Knowledge Class Text Visiting Artist Field Trips Visit Colleges

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PRINTMAKING

PRINTMAKING

OVERVIEW

This is a studio-based course made up of basic, intermediate, advanced and independent study students. Beginning with the basic level students will learn the expressiveness of printmaking, The Elements of Art and Principles of Design and the historic and contemporary use of printmaking. Gesture drawing, blind and modified contour will be the basis of instruction for all students. Evaluation will be through individual critiques and normal grading procedures. As students continue advancing in levels grading and expectations will become more stringent.

PERFORMANCE OBJECTIVES

- Students will respect and properly use material, tools, equipment and studio space.
- Students will be able to discuss the historic and contemporary development of printmaking along with using specific terminology when writing or talking about printmaking.
- Students will understand and apply The Elements of Art and Principles of Design.
- Students will demonstrate an understanding and ability to perceive their surroundings and find the best technique and medium to communicate their ideas.
- Students will be able to discuss various types of printmaking processes.

ART PRINTMAKING

REF.	BENCHMARK	INSTRUCTIONAL OBJECTIVES	TECHNIQUES	RESOURCES/CURRICULUM CONNECTION
HCS A	Explain how and why visual art forms develop in the contexts in which they were made.	Demonstrate an understanding of the historic and contemporary history of printmaking	Research the difference and similarities between the historic and contemporary use of printmaking.	Internet Library DVD
HCS B	Compare works of art to one another in terms of the historical, cultural, social and political influences evident in the works.	Demonstrate the ability to distinguish between prints based on design, technique and cultural importance.	Critique actual prints and chart the differences.	Internet Library and Media Center Actual examples Posters DVD
HCS C	Explain ways in which selected, contemporary works of art relate to the themes, issues and events of their context.	Investigate the ways new technology has allowed artists to redefine how prints can be made.	Make a print of your choice that incorporates new technology.	Internet DVD sources
HCS D	Select a culture and create an original work of art that demonstrates understanding of a historic, social or political issue of the culture.	Research their ethnic background gathering information about family to be used in printmaking.	Create a print that incorporates family information found during your research.	Internet research
CEC A	Demonstrate mastery of materials, concepts and personal concentration when creating original artwork.	Demonstrate respect and proper use of material, tools equipment and studio space.	Presentation and discussion of Studio Guidelines as written in the Drawing Syllabus.	Demonstration DVD
			Daily Studio Grade based on the proper use of material, tools, equipment and studio space.	
CEC B	Create expressive artworks that demonstrate a sense of purpose and understanding of the relationship among form, materials, techniques and subject matter.	Use a variety of materials and be able to distinguish between actual examples	Create original two dimensional work with a variety of media	Demonstration Actual examples Books DVD

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ART PRINTMAKING

REF.	BENCHMARK	INSTRUCTIONAL OBJECTIVES	TECHNIQUES	RESOURCES/CURRICULUM CONNECTION
CEC C	Engage in ongoing assessment to revise and improve artworks and to produce a portfolio of works.	Demonstrate the ability to do peer and self-assessment based on Feldman's Model of Art Criticism and the Elements of Art and Principles of Design.	Verbal and written presentation and criticism of individual and peer work in order to improve current and future artwork.	Variety of textbooks
AR A	Apply the knowledge and skills of art criticism to conduct in-depth analysis of works of art.	Demonstrate the ability to critique paintings.	Pick an artist from a posted list and research and analyze a body of their work.	Internet
AR B	Explain how form, subject matter and context contribute to meaning in works of art.	Use the Elements of Art and Principles of Design along with personal beliefs and observations to create a meaningful work of art.	Create a piece that expresses a social, political or religious statement or a personal belief based on current knowledge of an event.	Internet
AR C	Critique their own works, the works of peers and other artist on the bases of the formal, technical and expressive aspects in the works.	Demonstrate the skills needed to successfully critique a work of art regardless of origin, medium or technical process used in its making.	Set up a chart with what you believe to be basic criteria needed for a comprehensive art evaluation.	Demonstration Internet
VA A	Communicate how an aesthetic point of view contributes to ideas, emotions and overall impact of personal artworks and works of others.	Interpret two prints by two different cultures based on social and traditional beliefs and how the pieces were meant to function.	Write a short essay on the two selected works based on your personal feelings and interpretation of the pieces.	Internet
VA B	Identify and analyze a variety of viewpoints on aesthetic issues and themes in visual art and develop a personal point of view.	Research the work of a number of artists' prints.	Interview a local or area artist about their work and the purpose behind it. Come to your own conclusion based on observation and information collected.	Books from art library Internet
VA C	Judge the merit of selected artworks and provide the aesthetic basis for their positions.	Choose two prints based on aesthetics, one good and one bad. Compare and contrast.	The selected works will be posted in class and discussed. Be prepared to defend your choices based on aesthetic merit.	Books from art library Internet DVD

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ART PRINTMAKING

REF.	BENCHMARK	INSTRUCTIONAL OBJECTIVES	TECHNIQUES	RESOURCES/CURRICULUM CONNECTION
CRA A	Summarize and explain the impact of a historical event or movement on the development of visual art.	Understand and be able to identify historic art movements and how they relate to printmaking.	Select a time period in history and research the art isms associated with that time and their effect on the making of printmaking.	Internet Social Studies: Art History
CRA B	Formulate and solve a visual art problem using strategies and perspectives from other disciplines.	Research other disciplines to learn their impact on historic and contemporary printmaking.	Choose one of the disciplines researched and write on the design, technical or social impact of that discipline on printmaking.	Internet Art library and Media Center
			Based on personal experience with another discipline create a painting that demonstrates that disciplines influence.	Social Studies: History of printmaking
CRA C	List and explain opportunities for lifelong involvement in the visual arts.	Investigate the relationship between printmaking (art) and other career opportunities.	List all the careers currently associated with printmaking (art) and requirements for each.	Posters Internet
		Identify, research and evaluate Ohio and national organizations connected with the arts.	Once information has been gathered break it down to those organizations that interest you the most and seek them out for assistance or active participation.	Internet Social Studies: Ohio

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CERAMICS

CERAMICS

OVERVIEW

This is a studio-based course made up of basic, intermediate, advanced and independent study students. Beginning with the basic level students will learn the natural elements of clay, The Elements and Principles of Design and the historic and contemporary use of ceramics. Tools and equipment will also be covered along with the pinch, coil and slab making processes. Work on the pottery wheel will be limited based on prior experience or willingness to learn and follow instructions. Raku and stoneware clay bodies will be used. All glazes will be made based on recipes available in class, research and individual experimentation depending on the level of student. Evaluation will be through individual critiques and normal grading procedures. As students continue advancing in levels grading and expectations will become more stringent.

PERFORMANCE OBJECTIVES

- Students will respect and properly use material, tools, equipment and studio space.
- Students will be able to discuss the historic and contemporary development of ceramics along with using specific terminology when writing or talking about ceramics.
- Students will understand and apply The Elements and Principles of Design.
- Students will demonstrate an understanding and ability to make glazes and apply them through various ways of application.
- Students will be able to discuss various types of firing processes.
- Students will demonstrate a level of proficiency using pinch, coil, slab construction and occasionally pottery wheel techniques based on their class standing.

ART CERAMICS

REF.	BENCHMARK	INTRUCTIONAL OBJECTIVES	TECHNIQUES	RESOURCES/CURRICULUM CONNECTION
HCS A	Explain how and why visual art forms develop in the contexts in which they were made.	Demonstrate an understanding of the historic and contemporary history of ceramics.	Research the difference and similarities between the historic and contemporary use of ceramics.	Internet and Library www.ceramicstoday.com www.depauw.edu
HCS B,C	Compare works of art to one another in terms of the historical, cultural, social and political influences evident in the works. Explain ways in which selected, contemporary works of art relate to the themes, issues and events of their context.	Demonstrate the ability to distinguish between ceramic works of art based on function, design, technique and cultural importance.	Create a poster showing one cultures influence on another's in the area of ceramics.	Internet and Library
HCS D	Select a culture and create an original work of art that demonstrates understanding of a historical, social or political issue of the culture.	Exhibit their understanding of the influence of cultures by creating a work of art.	Create a ceramic piece based on an existing or made up ceremony.	Internet and Library
CEC A	Demonstrate mastery of materials, concepts and personal concentration when creating original artworks.	Demonstrate respect and proper use of material, tools, equipment and studio space.	Presentation and discussion of Studio Guidelines as written in the Ceramic Syllabus. Daily Studio Grade based on the proper use of materials, tools, equipment and studio space.	Text: <i>Make It With Clay</i> Class Notes and Handouts
CEC B,C	Create expressive artworks that demonstrate a sense of purpose and understanding of the relationship among form, materials, techniques and subject matter. Engage in ongoing assessment to revise and improve artworks and to produce a portfolio of works.	Demonstrate the fundamental and decorative techniques of ceramics.	Create works using the pinch, coil, slab and wheel methods of making ceramics. Make use of texture and slip to add visual interest.	Text: <i>Make It With Clay</i> Magazines: <u>Clay Times</u> , <u>Ceramic Monthly</u> Internet and Library

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ART CERAMICS

REF.	BENCHMARK	INSTRUCTIONAL OBJECTIVES	TECHNIQUES	RESOURCES/CURRICULUM CONNECTION
CEC B,C	Create expressive artworks that demonstrate a sense of purpose and understanding of the relationship among form, materials, techniques and subject matter. Engage in ongoing assessment to revise and improve artworks and to produce a portfolio of works.	Demonstrate the ability to make glazes.	Choosing a glaze that will enhance the piece from a glazing book/ binder or internet site.	Internet and Library www.claystation.com Glazing Books and Binders
CEC C	Engage in ongoing assessment to revise and improve artworks and to produce a portfolio of works.	Demonstrate the ability to do peer and self-assessment based on Feldman's Model of Art Criticism and the Elements and Principles of Design.	Verbal and written presentation and criticism of individual and peer work in order to improve current and future artwork.	Feldman's Model of Art Criticism The Elements and Principles of Design
AR A	Apply the knowledge and skills of art criticism to conduct in-depth analyses of works of art.	Demonstrate the ability to critique ceramic works of art.	Pick an artist from a posted list and research and analyze four of their works.	Feldman's Model of art Criticism The Elements and Principles of Design Internet and Library
AR B	Explain how form, subject matter and context contribute to meanings in works of art.	Use the Elements and Principles of Design along with personal beliefs and observations to create a meaningful work of art.	Create a piece that expresses a social, political or religious statement or a personal belief based on current knowledge of an event.	The Elements and principles of Design
AR C	Critique their own works, the works of peers and other artist on the bases of the formal, technical and expressive aspects in the works.	Demonstrate the skills needed to successfully critique a work of art regardless of origin; medium or technical process used in its making.	Individual and class critiques of in progress and completed works.	Feldman's Model of Art Criticism The Elements and Principles of Design
VA A	Communicate how an aesthetic point of view contributes to ideas, emotions and overall impact of personal artworks and the works of others.	Interpret four ceramic works by different cultures based on social and traditional beliefs and how the piece was meant to function.	Write a short essay on the four selected works based on your personal feelings and interpretation of the pieces.	Internet and Library Personal Knowledge Written response

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ART CERAMICS

REF.	BENCHMARK	INTRUCTIONAL OBJECTIVES	TECHNIQUES	RESOURCES/CURRICULUM CONNECTION
VA B	Identify and analyze a variety of viewpoints on aesthetic issues and themes in visual art and develop a personal point of view.	Research the work of a number of ceramic artists who include, along with their work, artist statements.	Interview a local or area ceramic artist about their work and the purpose behind it. Come to your own conclusion based on observation and information collected.	Local and area Ceramic Artist
VA C	Judge the merit of selected artworks and provide the aesthetic basis for their positions.	Select two ceramic works of art you deem aesthetically good and bad.	The selected works will be posted in class and discussed. Be prepared to defend your choices based on aesthetic merit.	Personal Knowledge
CRA A	Summarize and explain the impact of a historical event or movement on the development of visual art.	Understand and be able to identify historic art movements and how they relate to ceramics.	Select a time period in history and research the art isms associated with that time and their effect on ceramics.	Internet and Library Historical time periods
CRA B	Formulate and solve a visual art problem using strategies and perspectives from other disciplines.	Research other disciplines to learn their impact on historic and contemporary ceramic art.	Choose one of the disciplines researched and write on the design, technical or social impact of that discipline on ceramics.	Photography, History, science, English, etc.
			Based on personal experience with another discipline create a work that demonstrates that disciplines influence.	
CRA C	List and explain opportunities for lifelong involvement in the visual arts.	Investigate the relationship between ceramics and other career opportunities.	List all the careers currently associated with ceramics and requirements for each.	Internet, Library and Ceramic Artist
		Identify research and evaluate Ohio and national organizations connected with the arts.	Once the information has been gathered break it down to those organizations that interest you the most and seek them out for assistance or active participation.	Ohio Arts & Crafts Guild Internet and Library

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JEWELRY AND METALSMITHING

JEWELRY AND METALSMITHING

OVERVIEW

This is a studio-based course made up of basic, intermediate, advanced and independent study levels. Beginning with the basic level students will learn the historic and contemporary use of jewelry, The Elements and Principles of Design, the metals, tools and equipment associated with the processes used in jewelry making along with aspects of metalsmithing. Evaluation will consist of individual and class critiques and normal grading procedures.

PERFORMANCE OBJECTIVES

- Students will respect and properly use material, tools, equipment and studio space.
- Students will be able to discuss the historic and contemporary use of jewelry.
- Students will understand and demonstrate the use of specific terminology when writing and talking about jewelry making.
- Students will understand and apply The Elements and Principles of Design.
- Students will demonstrate a level of proficiency involving jewelry design and jewelry making techniques.

ART

JEWELRY AND METALSMITHING

REF.	BENCHMARK	INTRUCTIONAL OBJECTIVES	TECHNIQUES	RESOURCES/CURRICULUM CONNECTION
HCS A	Explain how and why visual art forms develop in the contexts in which they were made.	Demonstrate an understanding of the historic and contemporary history of jewelry.	Research the difference and similarities between the historic and contemporary use of jewelry.	Internet and Library
HCS B	Compare works of art to one another in terms of the historical, cultural, social and political influences evident in the works.	Demonstrate the ability to distinguish between jewelry based on function, design, technique and cultural importance.	Create a poster showing one cultures influence on another's in the area of jewelry.	Internet and Library
HCS C	Explain ways in which selected, contemporary works of art relate to the themes, issues and events of their context.	Investigate the ways new technology has enhanced the making of jewelry.	Design and make a jewelry piece of your choice that incorporates the photo transfer of images.	Text: <i>The Complete Metalsmith</i> www.ganokson.com
HCS D	Select a culture and create an original work of art that demonstrates understanding of a historic, social or political issue of the culture.	Research their ethnic background gathering information about family to be used in jewelry design.	Design a pin that incorporates family information found during your research.	Family History
CEC A	Demonstrate mastery of materials, concepts and personal concentration when creating original artwork.	Demonstrate respect and proper use of material, tools equipment and studio space.	Presentation and discussion of Studio Guidelines as written in the Jewelry Syllabus.	Text: <i>The Complete Metalsmith</i> Jewelry Syllabus Class Notes and Handouts
			Daily Studio Grade based on the proper use of material, tools, equipment and studio space.	
CEC B	Create expressive artworks that demonstrate a sense of purpose and understanding of the relationship among form, materials, techniques and subject matter.	Demonstrate the fundamental and decorative techniques of jewelry making.	Create works using the 20-ton press, lost wax method, enameling process, soldering and riveting process and the use of texture.	Text: <i>The Complete Metalsmith</i> www.ganoksin.com http://jewelrymaking.about.com

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ART

JEWELRY AND METALSMITHING

REF.	BENCHMARK	INTRUCTIONAL OBJECTIVES	TECHNIQUES	RESOURCES/CURRICULUM CONNECTION
CEC C	Engage in ongoing assessment to revise and improve artworks and to produce a portfolio of works.	Demonstrate the ability to do peer and self-assessment based on Feldman's Model of Art Criticism and the Elements and Principles of Design.	Verbal and written presentation and criticism of individual and peer work in order to improve current and future artwork.	Feldman's Model of Art Criticism The Elements and Principles of Design
AR A	Apply the knowledge and skills of art criticism to conduct in-depth analysis of works of art.	Demonstrate the ability to critique jewelry.	Choose one jewelry piece from two different cultures and critique them based on metalwork, function, design and quality of craftsmanship.	Feldman's Model of Art Criticism The Elements and Principles of Design Internet and Library
AR B	Explain how form, subject matter and context contribute to meaning in works of art.	Use the Elements and Principles of Design along with personal beliefs and observations to create a meaningful work of art.	Create a piece that expresses a social, political or religious statement or a personal belief based on current knowledge of an event.	The Elements and Principles of Design
AR C	Critique their own works, the works of peers and other artist on the bases of the formal, technical and expressive aspects in the works.	Demonstrate the skills needed to successfully critique a work of art regardless of origin, medium or technical process used in its making.	Set up a chart with what you believe to be basic criteria needed for a comprehensive art evaluation.	Feldman's model of Art Criticism The Elements and Principles of Design
VA A	Communicate how an aesthetic point of view contributes to ideas, emotions and overall impact of personal artworks and works of others.	Interpret two jewelry works by two different cultures based on social and traditional beliefs and how the piece was meant to function.	Write a short essay on the two selected works based on your personal feelings and interpretation of the pieces.	Internet and Library Personal Knowledge
VA B	Identify and analyze a variety of viewpoints on aesthetic issues and themes in visual art and develop a personal point of view.	Research the work of a number of jewelry artists.	Interview a local or area jewelry artist about their work and the purpose behind it. Come to your own conclusion based on observation and information collected.	Local and Area Artist
VA C	Judge the merit of selected artworks and provide the aesthetic basis for their positions.	Select two jewelry works you deem aesthetically good and bad.	The selected works will be posted in class and discussed. Be prepared to defend your choices based on aesthetic merit.	Personal Knowledge

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ART JEWELRY AND METALSMITHING

REF.	BENCHMARK	INTRUCTIONAL OBJECTIVES	TECHNIQUES	RESOURCES/CURRICULUM CONNECTION
CRA A	Summarize and explain the impact of a historical event or movement on the development of visual art.	Understand and be able to identify historic art movements and how they relate to jewelry.	Select a time period in history and research the art isms associated with that time and their effect on the making of jewelry.	Internet and Library
CRA B	Formulate and solve a visual art problem using strategies and perspectives from other disciplines.	Research other disciplines to learn their impact on historic and contemporary jewelry.	Choose one of the disciplines researched and write on the design, technical or social impact of that discipline on jewelry.	Photography, History, Science, English, etc.
			Based on personal experience with another discipline create a work that demonstrates that disciplines influence.	
CRA C	List and explain opportunities for lifelong involvement in the visual arts.	Investigate the relationship between jewelry and other career opportunities.	List all the careers currently associated with jewelry and requirements for each.	Internet, Library and Jewelry Designers/Artist
		Identify, research and evaluate Ohio and national organizations connected with the arts.	Once information has been gathered break it down to those organizations that interest you the most and seek them out for assistance or active participation.	Ohio Arts & Crafts Guild Internet and Library

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FIBER ARTS AND TEXTILE DESIGN

FIBER ARTS AND TEXTILE DESIGN

OVERVIEW

This is an introductory studio-based course covering the basic processes of fiber art including fabric dyeing, tie-dye, batik, surface design techniques and coiling. Evaluation will consist of individual and class critiques along with normal grading procedures.

PERFORMANCE OBJECTIVES

- Students will respect and properly use material, tools, equipment and studio space.
- Students will understand and demonstrate the use of specific vocabulary when writing or talking about fiber art.
- Students will understand and apply The Elements and Principles of Design.
- Students will be able to discuss the historic and contemporary use of fiber.
- Students will demonstrate a level of proficiency in surface design and fiber techniques.

ART

FIBER ARTS AND TEXTILE DESIGN

REF.	BENCHMARK	INSTRUCTIONAL OBJECTIVES	TECHNIQUES	RESOURCES/CURRICULUM CONNECTION
HCS A	Explain how and why visual art forms develop in the contexts in which they were made.	Demonstrate an understanding of the historic and contemporary history of fiber arts.	Research the difference and similarities between the historic and contemporary use of fiber art.	Library Internet resources www.princetoncol.com www.fiberartsofsanantonio.org
HCS B	Compare works of art to one another in terms of the historical, cultural, social and political influences evident in the works.	Demonstrate the ability to distinguish between fiber art works based on function, design, technique and cultural importance.	Create a poster showing one cultures influence over another's in the area of fiber art.	Internet and Library
HCS C	Explain ways in which selected, contemporary works of art relate to the themes, issues and events of their context.	Investigate and respond to the use of words and images used in contemporary fiber art.	Design a fiber art wall hanging that makes use of word and image to tell a story.	Text: <i>Textile Surface Design</i> Internet and Library
HCS D	Select a culture and create an original work of art that demonstrates understanding of a historical, social or political issue of the culture.	Exhibit their understanding of the influence of cultures by creating a work of art.	Create a fiber piece based on an existing or made up ceremony.	Internet and Library
CEC A	Demonstrate mastery of materials, concepts and personal concentration when creating original artworks.	Demonstrate respect and proper use of material, tools, equipment and studio space.	Presentation and discussion of Studio Guidelines as written in the Fiber Art Syllabus.	Fiber Arts Syllabus Class Notes and Handouts
			Daily Studio Grade based on the proper use of materials, tools, equipment and studio space.	
CEC B	Create expressive artworks that demonstrate a sense of purpose and understanding of the relationship among form, materials, techniques and subject matter.	Demonstrate the fundamental and decorative techniques of fiber art.	Design a series of six rubber stamps and make a portfolio showing each being used to create a pattern on a 12" square of paper. Choose more than one stamp to make a final cloth pattern.	Text: <i>Textile Surface Design</i>

Key to Reference Column:

Line 1: (Standard) HCS = Historical, Cultural, Social Contexts
VA = Valuing Arts/Aesthetic Reflection

CEC = Creative Expression/Communication
CRA = Connections, Relationships & Applications

AR = Analyzing & Responding

Line 2: Benchmark

ART

FIBER ARTS AND TEXTILE DESIGN

REF.	BENCHMARK	INSTRUCTIONAL OBJECTIVES	TECHNIQUES	RESOURCES/CURRICULUM CONNECTION
CEC C	Engage in ongoing assessment to revise and improve artworks and to produce a portfolio of works.	Demonstrate the ability to do peer and self-assessment based on Feldman's Model of Art Criticism and the Elements and Principles of Design.	Verbal and written presentation and criticism of individual and peer work in order to improve current and future artwork.	Feldman's Model of Art Criticism The Elements and Principles of Design
AR A	Apply the knowledge and skills of art criticism to conduct in-depth analyses of works of art.	Demonstrate the ability to critique fiber works of art.	Pick an artist from a posted list and research and analyze four of their works.	Feldman's Model of Art Criticism The Elements and Principles of Design
AR B	Explain how form, subject matter and context contribute to meaning in works of art.	Use the Elements and Principles of Design along with personal beliefs and observations to create a meaningful work of art.	Create a piece that expresses a social, political or religious statement or a personal belief based on current knowledge of an event.	The Elements and Principles of Design
			Examine the use of fiber art in today's society and evaluate the effectiveness of its use.	
AR C	Critique their own works, the works of peers and other artist on the bases of the formal, technical and expressive aspects in the works.	Demonstrate the skills needed to successfully critique a work of art regardless of origin; medium or technical process used in its making.	Set up a chart with what you believe are the basic criteria needed for a comprehensive art evaluation.	Feldman's Model of Art Criticism The Elements and Principles of Design
VA A	Communicate how an aesthetic point of view contributes to ideas, emotions and overall impact of personal artworks and works of others.	Interpret four fiber artworks by different cultures based on social and traditional beliefs and how the piece was meant to function.	Write a short essay on the four selected works based on your personal feelings and interpretation of the pieces.	Internet and Library Personal Knowledge
VA B	Identify and analyze a variety of viewpoints on aesthetic issues in visual art and develop a personal point of view.	Research the work of a number of fiber artists who include, along with their work, artist statements.	Interview a local or area fiber artist about their work and the purpose behind it. Come to your own conclusion based on observation and information collected.	Local and Area Artist

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ART

FIBER ARTS AND TEXTILE DESIGN

REF.	BENCHMARK	INSTRUCTIONAL OBJECTIVES	TECHNIQUES	RESOURCES/CURRICULUM CONNECTION
VA C	Judge the merit of selected artworks and provide the aesthetic basis for their position.	Select two fiber works of art you deem aesthetically good and bad.	The selected works will be posted in class and discussed. Students must be prepared to defend your choices based on aesthetic merit.	Personal Knowledge
CRA A	Summarize and explain the impact of a historical event or movement on the development of visual art.	Understand and be able to identify historic art movements and how they relate to fiber art.	Select a time period in history and research the art isms associated with that time and their effect on fiber art.	Internet and Library
CRA B	Formulate and solve a visual art problem using strategies and perspectives from other disciplines.	Research other disciplines to learn their impact on historic and contemporary fiber art.	Choose one of the disciplines researched and write on the design, technical or social impact of that discipline on fiber art.	Photography, History, Science, English, etc.
			Based on personal experience with another discipline create a work that demonstrates that disciplines influence.	
CRA C	List and explain opportunities for lifelong involvement in the visual arts.	Investigate the relationship between fiber art and other career opportunities.	List all the careers currently associated with fiber art and requirements for each.	Internet, Library and Fiber Art Designers and Artist
		Identify research and evaluate Ohio and national organizations connected with the arts.	Once the information has been gathered break down to those organizations that interest you the most and seek them out for assistance or active participation.	Ohio Arts & Crafts Guild Internet and Library

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SCULPTURE

SCULPTURE

OVERVIEW

This is a studio-based course made up of basic, intermediate, advanced and independent study levels. Beginning with the basic level students will learn the historic and contemporary use of sculpture, The Elements and Principles of Design and the materials and processes associated with the making of sculpture. Evaluation will consist of individual and class critiques and normal grading procedures.

PERFORMANCE OBJECTIVES

- Students will respect and properly use material, tools, equipment and studio space.
- Students will be able to discuss the historic and contemporary use of sculpture.
- Students will understand and use specific vocabulary when writing and talking about sculpture.
- Students will understand and apply The Elements and Principles of Design.
- Students will demonstrate a level of proficiency involving design and sculpture techniques.

ART SCULPTURE

REF.	BENCHMARK	INSTRUCTIONAL OBJECTIVES	TECHNIQUES	RESOURCES/CURRICULUM CONNECTION
HCS A	Explain how and why visual art forms develop in the contexts in which they were made.	Demonstrate an understanding of the historic and contemporary history of sculpture.	Research the difference and similarities between the historic and contemporary use of sculpture.	Internet and Library
HCS B	Compare works of art to one another in terms of the historical, cultural, social and political influences evident in the works.	Demonstrate the ability to distinguish between sculptures based on function, design, technique and cultural importance.	Create a poster showing one cultures influence over another's in the area of sculpture.	Internet and Library
HCS C	Explain ways in which selected, contemporary works of art relate to the themes, issues and events of their context.	Show an understanding of contemporary sculpture.	Explore the new approaches to contemporary sculpture using audio, video and other forms of electronic media.	Internet and Library Galleries and Museums
HCS D	Select a culture and create an original work of art that demonstrates understanding of a historical, social or political issue of the culture.	Exhibit their understanding of the influence of cultures by creating a work of art.	Carve a sculpture from a piece of soapstone that reflects an understanding of a selected culture.	Handouts on sculpture Internet and Library
CEC A	Demonstrate mastery of materials, concepts and personal concentration when creating original artworks.	Demonstrate respect and proper use of material, tools, equipment and studio space.	Presentation and discussion of Studio Guidelines as written in the Sculpture Syllabus.	Text: <i>Art Fundamentals</i> Sculpture Syllabus Handouts
			Daily Studio Grade based on the proper use of materials, tools, equipment and studio space.	
CEC B	Create expressive artworks that demonstrate a sense of purpose and understanding of the relationship among form, materials, techniques and subject matter.	Demonstrate the fundamental and decorative techniques of sculpture.	Using a variety of material from and outside the studio create a full size self portrait sculpture.	Handouts Internet and Library

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ART SCULPTURE

REF.	BENCHMARK	INSTRUCTIONAL OBJECTIVES	TECHNIQUES	RESOURCES/CURRICULUM CONNECTION
CEC C	Engage in ongoing assessment to revise and improve artworks and to produce a portfolio of works.	Demonstrate the ability to do peer and self-assessment based on Feldman's Model of Art Criticism and the Elements and Principles of Design.	Verbal and written presentation and criticism of individual and peer work in order to improve current and future artwork.	Feldman's Model of Art Criticism The Elements and Principles of Design
AR A	Apply the knowledge and skills of art criticism to conduct in-depth analyzes of works of art.	Demonstrate the ability to critique sculptural works of art.	Pick an artist from a posted list and research and critique four of their works.	Feldman's Model of Art Criticism The Elements and Principles of Design
AR B	Explain how form, subject matter and context contribute to meaning in works of art.	Use the Elements and Principles of Design along with personal beliefs and observations to create a meaningful work of art.	Create a sculpture that expresses a social, political or religious statement or personal belief based on current knowledge of an event.	The Elements and Principles of Design Internet and Library
AR C	Critique their own works, the works of their peers and other artist on the bases of the formal, technical and expressive aspects in the works.	Demonstrate the skills needed to successfully critique a work of art regardless of origin, medium or technical process used in its making.	Set up a chart with what you consider are the basic criteria needed for a comprehensive art evaluation.	Feldman's Model of Art Criticism The Elements and Principles of Design
VA A	Communicate how an aesthetic point of view contributes to ideas, emotions and overall impact of personal artworks and the works of others.	Interpret four sculptures by different artist who include, along with their work, an artist statement.	Write a short essay on the four selected works based on your personal feelings and interpretation of the pieces.	Internet and Library Personal Knowledge
VA B	Identify and analyze a variety of viewpoints on aesthetic issues and themes in visual art and develop a personal point of view.	Research the work of a number of sculptors.	Interview a local or area sculptors about their work and the purpose behind it. Come to your own conclusion based on observation and information collected.	Local and Area Sculptors Interviewing techniques
VA C	Judge the merit of selected artworks and provide the aesthetic basis for their positions.	Select two sculptures you deem aesthetically good and bad.	The selected works will be posted in class and discussed. Be prepared to defend your choices based on aesthetic merit.	Personal Knowledge Sample of sculpture

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ART SCULPTURE

REF.	BENCHMARK	INSTRUCTIONAL OBJECTIVES	TECHNIQUES	RESOURCES/CURRICULUM CONNECTION
CRA A	Summarize and explain the impact of a historical event or movement on the development of visual art.	Understand and be able to identify historic art movements and how they relate to sculpture.	Select a time period in history and research the art isms associated with that time. Explain what influence it had on sculpture.	Internet and Library
CRA B	Formulate and solve a visual art problem using strategies and perspectives from other disciplines.	Research other disciplines to learn their impact on historic and contemporary sculpture.	Choose one of the disciplines researched and write on the design, technical or social effect it had on sculpture.	Photography, History, Science, English, etc.
			Based on personal experience with another discipline, create a work that demonstrates that disciplines influence.	
CRA C	List and explain opportunities for lifelong involvement in the visual arts.	Investigate the relationship between sculpture and other careers.	List all the careers currently associated with sculpture and requirements for each.	Internet, Library and Area Sculptors
		Identify, research and evaluate Ohio and national organizations connected with the arts.	Once information has been gathered break it down to those organizations that interest you the most and seek them out for assistance or active participation.	Internet and Library Magazines: <u>Art News</u> and <u>Sculpture</u>

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**ADVANCED PLACEMENT ART HISTORY
ART APPRECIATION I
ART APPRECIATION II**

**Art Appreciation I is the first semester of the Art History Course of Study
(Prehistoric to Renaissance Art)
Art Appreciation II is the second semester
(Renaissance to Modern Art)**

ADVANCED PLACEMENT ART HISTORY

OVERVIEW

The Advanced Placement History of Art program is designed to introduce students to the understanding and enjoyment of works of art. The class begins with ancient world and continues for the year with lectures and textbook assignments that cover the history of art into the twentieth century, with a strong emphasis upon identifying, verbalizing, and interpreting works of art.

No prior experience in art is necessary. Students who have done well in studies such as history, literature, and advanced art are encouraged to enroll. This course requires a high degree of commitment to academic work.

PERFORMANCE OBJECTIVES

- Students will learn how to respond to art
- Students will understand how artists express themselves
- Students will understand how art critics and historians respond to art
- Students will understand how society expresses itself through art
- Students will understand how society responds to art.

ADVANCED PLACEMENT ART HISTORY

SYLLABUS

Course Objectives:

- A. To develop the students' knowledge of the history of art by identifying historical, social, and cultural influences and traditions which have generated artistic accomplishments throughout the ages, and which continue to shape contemporary art.
- B. To develop an understanding and knowledge of diverse historical and cultural contexts of architecture, sculpture, painting, and other media.
- C. To foster recognition of specific styles and representative artists from the history of world art
- D. To promote and understanding of the academic importance of the arts their relationship to all curricula
- E. To understand works of art within their historical context by examining issues such as politics, religion, patronage, gender, function, and ethnicity.
- F. To encourage the development of a new visual literacy which will motivate the student to become more discerning observer
- G. To develop an understanding of recurrent cultural themes and subject matter, thus gaining respect for the arts as unifying and commonly shared elements of humanity
- H. To provide an opportunity for students to identify and describe, using appropriate vocabulary, various visual art forms in assigned written and oral presentations
- I. To aid in the development of critical thinking skills by having students observe, describe, analyze, interpret, and make judgments about paintings, sculpture, and architecture.
- J. To acquaint students with a variety of sources for information and art experiences that can be found in museums, galleries, libraries, cultural institutions, and the community

Evaluation Procedures

1. Students' progress will be evaluated by visual, verbal, and written examinations and homework assignments in the following areas:
2. Identifying works of art
3. Identifying the media of works of art
4. Knowing outstanding facts contained in particular art movements relevant to the history of art
5. Using the language of the artist
6. Perceiving historical analogies and comparing vastly different areas and/or time periods
7. Alternative assessment such as creative projects and oral presentations

Class Materials: A 3-ringed notebook

Required Textbook:

Janson, H.W., *A History of Art*. Harry N. Abrams
Brommer, Gerald, *Discovering Art History*. Davis Publication

Supplemental Textbooks:

Helen Gardener's *Art Through the Ages*. De la Croix and Tansey, 12th ed.
Stokstad, Marilyn, *Art History*. Pearson/Prentice Hall
Oevirk, Stinson, Wigg, Bone, Cayton, *Art Fundamentals*. McGrawHill

Video Library:

Hermitage Masterpieces, *Decorative arts of Italy, France, England*. Kultur
Hermitage Masterpieces, *Art from Mesopotamia to Ancient China*. Kultur
Hermitage Masterpieces, *The Art of Ancient Egypt*. Kultur
Artful Journeys, *Mysterious Egypt*. VP/Ac video
Prehistory. MSM
Museum without Walls, *The Greek Temple*. KVC entertainment
National Gallery of art Washington, *Light of the Gods*. Home Vision
History Channel, *Cathedrals Notre Dame to the National Cathedrals*. Modern Marvels
Against the Odds the Artists of Harlem Renaissance. PBS Home Videos
Cathedral tours of the worlds' most important structures hosted by David Macaulay. PBS Videos
The Medici, Godfathers of the Renaissance. PBS
Choco Canyon. PBS Home Videos
Cleveland Museum of Art, Sister Wendy. PBS Home Video
The Metropolitan Museum of Art, *Great Tales in Asian Art*. Kultur
Masterpieces of Italian Art, *Birth of the Renaissance Giotto to Masaccio*. Rizzoli
Masterpieces of Italian Art, 15th Century Renaissance in full bloom. Rizzoli
Masterpieces of Italian Art, *Caravaggio and the Baroque*. Rizzoli
Masterpieces of Italian Art, *Greek to Gothic*. Rizzoli
Art of the Western World, *The classical Ideal, A white garment of Churches- Romanesque and Gothic*. Kultur
Art of the Western World, *The Early Renaissance, The High Renaissance,, Realms of Light, The Baroque*. Kultur
Art of the Western World, An Age of Reason, and Age of Passion, *A Fresh view of impressionism and post-impressionism*. Kultur
Art of the Western World, *Into the twentieth century, In our time*. Kultur

Other Resources:

The College Board: www.collegeboard.com
National Geographics

Slides Library
Digital images library

Distance Learning Lab with Cleveland Museum of Art:

Distance Learning programs at The Cleveland Museum of Art connect with school curricula for grades 2-12 and relate to State of Ohio Proficiency standards. Teaching information packets with extension activities are supplied with most lessons. Schools can register online at www.clevelandart.org/edycatb/distance/htm/index.html

**THE CHRONOLOGICAL OUTLINE OF AP ART HISTORY
1ST SEMESTER 90 DAYS**

Introduction: Discovery of Art: Chapters, one, two, three; main focus vocabulary, art terms, what is expected on the AP test
35,000 B.C. **Prehistoric Art** (c. 35,000-3000 B.C.)
Video: *Prehistoric*
28,000 **Upper Paleolithic:** Late Old Stone Age.
10,000 Stone Tool Industries. Art begins: Cave painting and fertility goddesses (Europe)
6000 Mesolithic Middle Stone Age. End of last Ice Age
3000 **Neolithic:** New Stone Age. Begins Middle East: spread to Europe. Settled agricultural communities: pottery, architecture begins

Ancient ART (4000 B.C.-A.D. 146)

4000B.C. **Egyptian Art:** Old Kingdom Ach
VIDEO: *Egyptian*
3000 **Sumerian:** Iraq. Invention of writing
2800 **Aegean Art:** Isle of Crete. Minoan I & II.
2300 **Akkadian Art:** Syria and Iraq
2000 **Aegean Art:** Mycenaean Age; Greece. Minoan III; Crete
Crete and Mycenae Video, Light of God Video

Test

1700 **Babylonian Art:** Syria and Iraq
1600 **Egyptian Art:** New Empire
1500 **Neolithic:** Ends in Europe
1100 **Aegean Art:** Homeric Age, Greece, Turkey
Etruscan Art: Italy Decadence

1000 **Egyptian Art:** Decadence
900 **Assyrian Art:** Middle East
750 **Greek Art:** Archaic Age; Greece and South Italy
Etruscan Art: Northern Italy

Test

600 **Neo-Babylonian Art:** Middle East
550 **Achaemenid Persian Art:** Iran/Middle East
470 **Greek Art:** Classical Age; Greece
Video: *WW-VI classical Ideal Part 1*
330 **Greek Art:** Ptolemaic Age, Egypt
320 **Greek Art:** Hellenistic Age, Greece and Middle East (Seleucid Empire)
280 **Roman Art:** Roman Republic Italy
Video: *WW-VI classical Ideal Part 2*
140 **Graeco-Roman Art:** Italy, parts of Europe and Middle East.
30B.C.–A.D. 146 **Imperial Roman Art:** Italy, parts of Europe and Middle East
6BC. Jesus Christ born

EARLY CHRISTIAN AND MEDIVAL ART (200-1300 A.D.)

500 B.C.–A.D. 400 **Migratory Period Art in Europe:** Celts, Goths, Slave, Scandinavians
200 **Iran** (Persian Art: Sassanid Empire)
Late Imperial Roman Art and Early Christian Art: Italy and Europe
330 **Early Byzantine Art:** Centers at Constantinople (Istanbul), Turkey and parts of Middle East
Coptic Christian Art: Egypt
Early Christian Art: Western Europe and Italy
476 **Roman Art ends**
493 **Early Byzantine Art:** Introduced at Ravenna and Venice
570-632 Mohammed founds Islamic religion
650 **Islamic Art:** Beginning in Syria, Palestine, and Iraq
Islamic Art before the 1200s: Islam and Early Islamic Society; Art during the early Caliphates; Architecture, Calligraphy, Ceramics and Textiles; Late Islamic Art; Architecture, Portable Arts, Manuscript Illuminated and Calligraphy
760 **Carolingian Art:** France, Germany, and North Italy
800 **Developed Byzantine Art:** Middle East, Greece, Balkans, and parts of Italy
950 **Ottoman Art:** Mostly in Germany
1000 **Romanesque Art:** France, England, Northern Spain (Moslems in South), Italy, and Germany
Video: WW VI- 2 A White Garment of churches Romanesque and Gothic

DL: Medieval Masterpieces- Throughout Europe manuscript illumination, architecture, sculpture and metal work flourished under the patronage of church and court. Museum objects presented will help students make connections between art and religion for classes studying world religious, culture, and/or European history.

Test

1150 **Gothic:** France, Italy, Northern Spain, Germany, and England
Video: MP Greek to Gothic
Distance Learning Lab: Medieval Masterpiece
Video: WW Part II churches

Art of India before the 1920s: The Indian Subcontinent; Indus Valley Civilization; The Vedic period, The Maurya Period, The period of the Shungas and Early Andhras; The Kushan and later Andhra periods; The Gupta Period; The Post-Gupta period; The early Medieval period; elements of architecture text (Buddhism, Hinduism, Mudras)

Chinese art before the 1280: The middle Kingdom; Neolithic Cultures; Bronze age China; The Chinese Empire: Qin Dynasty; Han Dynasty, Six Dynasties, Sui and Tang Dynasties, Song Dynasty (Daoism)

Video:

Japanese Art before 1392 Prehistoric Japan, Asuka Period, Heian Period, Kamakura Period,

Art of Americas before 1300: The New World; Mesoamerica; The Olmec, Teotihuacan, The Maya; Central America; South America: the Central Andes; The Paraca and Nazca Cultures, The Moche Culture; North America; The Mound Builders, The American Southwest

DL: Ancient American Art: The Aztec and their Ancestors- This lesson introduces the art of selected cultures in ancient Mesoamerica. Objects of ceramic, gold and stone shed light on religion and rulership among the Aztec, Maya, and others in the centuries before European contact. Explore the fascinating arts, myths and writing systems of the Aztec, Teotihuacan, Maya and Olmec peoples of ancient Mesoamerica before European exploration. Ceramic figures, limestone carvings, clothing, and objects made from cast gold are used to glimpse the rituals of daily life

Art of Ancient Africa: The Lure of Ancient Africa; Saharan Rock Art, Sub-Saharan Civilizations; Nok, Ife, Benin; Other Urban Centers; Djenne, Great Zimbabwe

DL: African Art: Secular and Supernatural; An examination of ritual and royal objects will introduce students to divination, mythology, and ancestral communication practiced by two different African peoples- the Yoruba and Edo. Learn how rulers maintain worldly authority with the assistance of supernatural forces

DL: African Mask- Discover why African artists use animals as points of reference in mask making and how masks are used in ceremonies. Students compare the differences and similarities between African and American masks in terms of materials, and roles in life and seasonal cycles

Field Trip: Cleveland Museum of Art- African Art, Journey to Asia, Egypt, Greece, Rome, Ancient Islamic, & Art of Americas

MOCK AP EXAM ½ the length

2ND SEMESTER 90 DAYS

RENAISSANCE ART (c. 1300-1600)

*From here on, indicated artists are painters unless otherwise indicated in parenthesis)

1300 **Proto-Renaissance Italy:** Duccio, Giotto, Pisano (sculptor)

Video: MP Birth of Renaissance Giotto & Masaccio

1400 **Early Renaissance Italy:** Donatello (sculptor), Masaccio

Francesca, Fra Angelico, Fra Filippo Lippi, Brunelleschi (architect), da Vinci

Video: WW V2; The Early Renaissance Part I

DL: Renaissance Painting an Overview; Selected paintings from The CMA collection help acquaint students with the Renaissance, the transitional period of European history in which learning and the art blossomed. Portraiture, early landscape elements, and contemporary details in these works show the artists' growing attention to the world around them.

Early Northern Renaissance (modified by vestiges of Medievalism):

Netherlands: van Eyck, van der Goes, van der Weyden;

France: Lombourg brother, Fouquet;

Germany: Lochner, Moser, Witz, Pacher, Schongauer (printmaker)

1500 **High Renaissance Italy:** Giorgione, Titian, Raphael, Michelangelo (sculptor), Tintoretto.

Video: MP da Vinci, Michelangelo

Video: WW The High Renaissance Part I

High Renaissance in Western Europe (affected by Italy): Netherlands: Bosch, Breughel; Germany: Durer (printmaker), Grunewald; France: Master of Moulins. Spain: El Greco

1520 **Mannerism and Early Baroque Italy:** Caravaggio, Bernini (sculptor)

Video: MP Caravaggio & the Baroque

BAROQUE AND ROCCO ART (c. 1600-1800)

1600 **Baroque Art in Europe:** Netherlands (Belgium, Holland): Rubens, van Dyck, Hals; France: Poussin, Claude. Spain: Ribera, Velasquez

Video: WW 5 Realms of Light Baroque Part I & II

DL: Spanish Art- Spanish art of all periods-featuring artists from El Greco to Picasso- is presented to students along with cultural and historical information. Renaissance, Baroque and Modern Spanish Art offer a fascinating stylistic range.

Early Colonial Art in the Americas: Primarily limner (or primitive portraitists) in English colonies. Church or cathedral art in Latin Americas.

1700 **Rococo Art:** Primarily French but spreads to other European countries; France: Watteau, Boucher, Chardin, Fagonard; Italy: Canaletto, Guardi, Tiepolo; England: Gainsborough, Hogarth, Reynolds.

Colonial Arts and Early Federal Art in U.S.: Copley, Stuart, West

Video: WW V3-6 Part I

Test

NINETEENTH-CENTURY ART (c. 1780-1900)

c. 1780 **Neoclassicism:** France David, Ingres; Italy: Canova (sculptor)

Video: V3-6 Part II

1820 **Romanticism:** France: Barye (sculptor), Delacroix, Gericault, Niepce (first permanent camera images); Daguerre (photographic process), Rejlander (painter and photographer); Spain: Goya; England: Turner, Fox Talbot (photographic process); United States: Ryder.

1850 **Realism (and Naturalism):** France: Daumier, Courbet; Rodin and Camille Claudel (Romantic Realist Sculptors); England: Constable; United States: Eakins, Homer, Brady, Gardner, Jackson and O'Sullivan (photographers)

Video: WW V3-7 Part I, Part II

1870 **Impressionism:** France: Monet, Pissarro, Renoir, Degas (some sculptor), Morisot; England: Sisley; United States: Cassat, Hassam, Twachtman, Muybridge (Anglo-American photographer; Italy: Medardo-Rosso (sculptor).

DL: Impressionism- Learn about the works of Impressionist and Post-Impressionist Painters such as Monet, Degas, van Gogh and Cezanne, whose experiments with conditions of light and paint application created a new way of seeing the world

1880 **Post-Impressionism:** France: Cezanne, Gauguin, Seurat, Toulouse-Lautrec; Holland: van Gogh; Symbolism: France: Bonnard.

DL: Modernism: Early 20th Century Art- Fauvism, Cubism, de Stijl, Surrealism and other selected movements in early 20th century art are introduced through the Museum's collection. Explore the visual innovations of artists such as Matisse, Picasso, Mondrian and Miro in a period marked by the primacy of personal expression over the realistic rendering of the world.

Art of India after 1200: Late Medieval Period: Buddhist Art, Jain Art, Hindu Art, Mughal Period; Mughal Architecture, Mughal painting, Rajput painting; Modern period

Chinese Art after 1280: The Mongol Invasions, Yuan Dynasty, Ming Dynasty, Qing Dynasty, The Modern Period

Japanese Art after 1392: Muromachi period, Momoyama Period, Edo Period, The Meiji and Modern Periods

Art of the Americas after 1300: Indigenous American Art; Mexico and South America; The Aztec Empire, The Inca Empire; North America; Eastern Woodlands and the Great Plains, The Northwest Coast, The Southwest; Contemporary native American Artists

DL: Native Americans and Settlers: Encounters in Early Ohio History- Tools, documents, and paintings from the collections of the Western Reserve Historical Society and The Cleveland Museum of Art evoke the lives of Native Americans and settlers in Northeast Ohio. Educators from both institutions guide students through an examination of mutual perceptions between the Native Americans and settlers as well as the historical environment created by their encounters

Art of Pacific Cultures: The People of the Pacific; Australia, Melanesia, Micronesia, Polynesia, Recent art in Oceania

Art of Africa in the Modern Era: Traditional and Contemporary Africa, Living Areas, Children and the continuity of life, The spirit world, Leadership, Death and Ancestors, Contemporary art.

Video: Harlem Renaissance

DL: Harlem Renaissance- Travel back in time to bustling New York City in the 1920s and discover the arts produced by African Americans living in Harlem during this period. Students will be introduced to Romare Bearden, Jacob Lawrence, and photographer James VanDerZee, as well as the poetry of Langston Hughes

EARLY TWENTIETH-CENTURY ART (1900- c. 1955)

+artists often change styles and mediums since some names appear under more than one category. Note Pablo Picasso particularly

DL: Contemporary Art; Explore the stimulating and diverse art of the later twentieth century. Beginning with the mid century abstract painter Jackson Pollock, students will be introduced to styles ranging from Abstraction to Pop Art to variations of Realism.

1900 **Sculpture in the Early 1900s:** France: Maillol; United States: Lachaise; Germany: Lehmbruck, Kolbe.

1902-1907 Stieglitz and Steichen found 291 gallery in New York City to advance acceptance of photography and avant-garde art.

Expressionism: France: Les Fauves (Wild Beasts); Dufy, Matisse, Modigliani (Italian), Vlaminck, Rouault, Utrillo, Pablo Picasso.+ (Spanish: Blue, Rose, and Negro periods).

Video: WW V4 part I, II

1902-1913 German Expressionism: Die Brücke (The Bridge): Kirchner, Munch (Norwegian), Nolde, Schmidt-Rotluff; Der Blaue Reiter (The Blue Rider): Jawlwnsky, Kandinsky+, Macke, Kuehn (photography).

c.1918/19-1924 Die Neue Sachlichkeit (The New Objectivity): Dix, Grosz, Heckel, Schlemmer Sander (photographer);

Independent German Expressionists: Beckmann, Kokoschka+ (Austrian)

Expressionist Sculpture: England: Epstein; Italy: Marini; United States: Zorach.

1906 **Cubism:** France: Picasso (Spanish painter, sculptor, potter)+, Braque, Leger, Gris (Spanish)

Futurism: Italy: Balla, Severini, Carrà, Boccioni (painter and sculptor), Braglia (photographer); France: Marcel Duchamp+.

- 1910-1920 Abstract Art: Germany: Albers+, Hofmann+, Kandinsky (Russian)+, Archipenko (Russian sculptor); Feininger (American);
 1913-1922 Russia: Constructivism: Tatlin, Malevitch, Larionov, Gabo, and Pevner (sculptors); Holland: Piet Mondrain; France: Delaunay, Brancusi (Romanian sculptor), Arp(French sculptor)+; EnglandL Nicholson; United StatesL Dove, Marin, O'Keefe, Sheeler, Davis. Stieglitz (photographer), Steichen (German photographer), Strand (photographer), Coburn (English photographer).
 Fantasy in Art – Individual Fantasists: France Chagall (Russian), Henry Rousseau (primitive painter); Italy: de Chirico; Germany: Scheitterst+, Klee (Swiss).
 1913 Armory Show, New York: Helps introduce avant-garde art to United States.
 1914 **Dadaism**: France: Arp+, Marcel Duchamp+, Picabia; Germany: Schwitterst+, Ernst+, Unites States: Man Ray (photographer, painter).
 c.1920-1930 **Later Expressionism**: France: Soutine, Buffet, Balthus, Dubuffet; U.S.:Avery, Baskin, Broderson, Lawrence, Levine, Shahn, Weber; Mexico: Kahlo, Orosco, Riveria, Sigeiros+.
 1924 Surrealism: France: Arp (sculptor); Cartier-Bresson (photographer), Delvaux, Magritte (Belgian), Masson, Miro (Spanish), Picasso (Spanish), Tanga, Gonzales (Spanish sculptor); SwitzerlandL Giacometti (sculptor, painter); England: Bacon; Germany: Ernst+; Unites States: Dali (Spanish painter, Surrealist cinemas with Luis Bunuel), man Ray (photographer, painter).
 1930-40 Realist Painting and Photography (Straight) in United States: Wyeth, Wood, Benton, Burchfield: F-64 group photographers; Weston, Adams, Cunningham

LATE TWENTIETH-CENTURY ART

- c. 1951-1965 **Abstract Expressionist Painting**:
Action or Gestural Group (predecessors from abroad): Albers+ (German); de Kooning (Holland); Gorky (Turkey); Hoffman (Germany); Matta (Chile); Mondrian+ (Holland); Tomayo (Mexico)
 U.S. New York School: Frankenthaler, Kline, Louis, Mitchel, Pollock, White (photographer)
 Color-Field Painting Group (Hard-Edge): United States: Deibenkorn, Callahan (photographer), Kelly, Newman, Noland, Stella, Rothko (Russia).
 Painters elsewhere similar to Abstract Expressionism: France: Mathieu, Manessier, Soulages; Portugal: Vieira se Silva; Spain: Tapies; Japan: Okidata
 Surreal Abstract or Abstract Expressionist Sculptor: England: Moore, Hepworth, Chadwick; France: Richier, Lipchitz (Latvia); United States: Clader+, Smith, Noguchi.
 1920s-1950s **Kinetics and Light Sculpture**: France (early 1900s examples): Marcel Duchamp+ (1920s); United States: Clader+ (Unites States wire Circus, c. 1828). United States.: Wilfred (Clavilus color organ, 1930-63).
 1960s-1970s United States.: Rickey, Bury (Poland); Chryssa, Flavin, Lippols (England); Samaris and Takis (Greece); Tinguely (Switzerland 1930-63).
 c. 1958-1965 **Pop Art & Assemblage**:
 Predecessors: England: Tom Hamilton; United States: Jasper Johns, Robert Rauschenberg+, Chamberlain (assembler), Dine, Frank (Swiss photographer), Friedlander (photographer), Hockney (England), Indiana, Kienholz (assembler), Kitaji (England); Lichtenstein, Marisol (Venezuela-sculptor or assembler), Nevelson (sculptor or assembler), Oldenburg+, (sculptor or assembler), Samaris+ (Greek0assembler), Segal (sculptor), Stankiewicz, (assembler), Warhol, Wesselman, Winogrand (photographer).
 c. 1958-1970 Happenings, Performance or Action Art:
 United States: Kaprow (earlist Happening 1958), most POP artists involved; Germany: Beuys.

- c. 1964-70s **Op art:** (Extremely limited Abstract style depending primarily on the observer's visual perception for content. Derives from earlier scientific investigations into color theory). France: Vasarely; United States: Anuskiwicz; England: Riley.
- c. 1964-75 Minimalism: (Climax of Abstract/nonobjective art, informed by Color-Field painting and all types of Abstract Sculpture).
United States: Bell (sculptor assembler), Flavin+ (light sculptor assembler), Judd (sculptor), Katzen (sculptor), Lewitt, Agnes Martin, Pepper (sculptor), Reinhardt+, di Suvero (sculptor), Caro and Tony Smith (England-sculptors).
- 1965-1990s **Environmental and Installation Art:**
1920s Forerunners: Kurt Schwitters+, (German), and Marcel Duchamp+ (French).
Environmental Art: United States: Christo and Jeanne-Claude; Oldenburg+, Smithson, Heizer, Smarist+ (Greek)
Installation Art: Anne Hamilton, Nam June Paik (Korean), Pfaff (England), Skoglund
- c. 1965-1990s **Postmodernism:** Reactions to Abstract art and dogma (especially to Minimalism and the International Style in architecture), the increasing financial disparity between rich and poor, cynicism about politics and society (some of which resulted from the Vietnam War and Watergate), etc., in art resulted in the reintroduction of the human figure, decoration, literary subjects, the appropriation of earlier artists' work or parts thereof, the reuse of older media, and mixed techniques along with newer methods. Introduction of Computer Art in the 1980s
Video: WW V4-9 Part I, II

Field Trip: Cleveland Museum of Art: Medieval & Armor Court, Decorative Arts & Sculpture, Painting, Photography, Prints & Drawing, Textiles, & Contemporary Art

- 1960s-1980s **New Realism (Photorealism):** United States: Estes, Fish, Pearlstein, Close Hanson (sculptor)
- c. 1965-1980s Process and Conceptual Art: Germany: Beuyst+, united States: Hess (German), Early exemplars- 1965: Kosuth, Robert Morris.
- 1960s-1980s **Feminist: Art Movement:**
Historical precedents. Begins in acknowledgment of women's domestic arts as significant artistic achievements. Role of Judy Chicago and Miriam Schapiro. Faith Ringgold (African American achievements), Cindy Sherman's influence.
- 1980s-1990s **Neo-Expressionism:** Germany: Kiefer, Baselitz, Fetting; Italy: Cuchi, Chia; US.: Schnabel, Rothenberg+, Sherman+ (photographer-painter).
- 1980s-2000s **Other Trends:**
- c. mid 1980s-2000s **Neo-Abstraction:** United States: Benglis (sculptor-painter), Graves (sculptor), Marden (sculptor-painter), Puryear (sculptor), Jensen, Scully (Irish), Rockburne (Canadian), Rothenberg+
late 1990s-2000s Film Stills (Pictorialism in Photography): Use of staging, including special lighting effects with photographic artists often acting or redirecting, Not enough historical perspective to ascertain importance of artists and quality of their images. Both men and women photographers included. Strong influence of movies and Cindy Sherman+. Photographic method.
New-New Painter: Use of synthetic materials to produce three-dimensional paintings. Information unavailable yet. No historical perspective established.

PORTFOLIO PREPARATION - DRAWING

DRAWING PORTFOLIO PREPARATION

OVERVIEW

The Drawing Portfolio Preparation Program gives high school students the opportunity to begin construction of a Drawing portfolio with beginning focus on the category of **Breadth**. Under this section students will concentrate on personal expression using the Elements of Art and Principles of Design while showing experimentation and exploration of various materials and processes. Areas to be considered for the completion of **Breadth** can be: painting, drawing, printmaking and mixed media. Evaluation of works will be done through individual and class critiques in conjunction with normal grading procedures. The completion of the **Breadth** category consists of twelve completed works depicted by twelve slides.

By the completion of the **Breadth** category students should have an idea or have decided on an area of focus based on materials and processes they have experienced. This selection will now become their main objective for the next category of Concentration.

PERFORMANCE OBJECTIVES

- Students will respect and properly use material, tools, equipment and studio space.
- Students will understand and apply The Elements of Art and Principles of Design.
- Students will demonstrate a high level of proficiency using various techniques and processes.
- Students will be able to discuss the historic development and contemporary aspects of their pieces using specific terminology when talking and writing about their work.
- Students will have completed the Breadth category of their portfolio consisting of twelve completed works in slide form in a timely manner.

DRAWING PORTFOLIO PREPARATION

SYLLABUS

Text: There is no specific text for this course but all regular course text is available.

Fees: There is an \$85.00 slide fee, a course fee of \$30.00 per semester.

Sketchbooks: Sketchbooks are required for this course and are to be in class every period. Students will complete a weekly sketchbook assignment, which will also be critiqued on a weekly basis. Students are to use their sketchbooks to take notes on demonstrations and oral/video/slide presentations and sketch ideas for proposed works. Remember it is a reference for your ideas.

Assignments: No assignments are given for this class but students are expected to produce one piece every two weeks. Students are to present their ideas to me in sketch form for consideration before beginning any work.

Plagiarism: Since the beginning of time, art has played a major part in the development of civilization. During this time virtually every conceivable theme, statement and theory has been addressed in one way or another. It is important to understand that though you may be inspired by another artist and it is all right to borrow techniques or approaches from them it is not legal to copy their work in any form. You are an individual and your work should reflect this.

Studio Grade: This is a studio class therefore, daily participation (productivity), preparedness and assuming responsibility for cleanup, care and treatment of tools/equipment and material is essential to the learning process.

Grading: The standard grading scale will be used to calculate final grades in Portfolio Prep: A/100-95, A-/ 94-92, B+/ 91-90, B/ 89-85, B-/ 84-82, C+/ 81-80, C/ 79-75, C-/ 74-70, D+/ 69-68, D/ 67-65, D-/ 64-60, F/ 59-0. AP Portfolio grades will be weighted. Any assignment may be redone for a higher grade as long as it does not interfere with other work responsibilities during the semester.

Attendance: Attendance, punctuality, and productive participation are required. Attendance may be taken at any time during the class period. Three unexcused absences will result in the drop of a letter grade for the final course grade. Each additional unexcused absence will result in a 5-point reduction of the final course grade. Four late arrivals and/or early departures will count as one absence. Students are expected to attend class with all materials needed to work and with any relevant information. As failure to come with materials when needed will result in no meaningful work being done, it will be treated as an unexcused absence.

Safety: Students will use common sense and respect materials and the workspace.

Studio Policies: Each student is expected to read and follow all studio and school regulations. Students are to work in an appropriate manner at all times.

1. No eating or drinking
2. No IPODS or cell phones
3. Students are to respect each other and each other's work.
4. Cleanup will be 5 minutes before the bell. All material and tools are to be stored away and work areas cleaned.
5. Passes will be limited. Do your best to get restroom and locker needs taken care of prior to class.

Office Hours: My office is located down in the Art Department area. You can see me prior to the beginning of school or during my conference time period. An appointment time needs to be set for after school discussions.

Drawing Categories

The following is a list of categories, descriptions, possible considerations for the direction your work and a list of artists as reference that may be used to assist you in the completion of Breadth and Concentration requirements. Remember to refer to the Elements of Art and Principles of Design when sketching your ideas. The artist listed below is to be used as a starting point in each category. You are encouraged to visit museums and galleries, libraries (Mayfield Heights Library has the largest selection of art related material) and search on line for updated information on contemporary artist and their works. Remember to check the websites posted on the AP Portfolio wall along with examples of all categories, which will be updated periodically.

For the Drawing category many subject areas may be included as part of the portfolio: Drawing, Painting, Printmaking, Illustration, Mixed Media, etc. Three dimensional, Computer Graphics and Photography work will not be accepted for the Drawing portfolio.

Drawing

Drawing is an innate human response to one's environment. It can be done on a variety of surfaces using many different mediums with traditional or contemporary approaches. Students will strengthen perceptual and conceptual drawing skills.

Students in the AP Drawing program may use drawing only or in combination with other subject areas to fulfill the Drawing requirements but it must have an emphasis on the Elements of Art and the Principles of Design.

- Draw a self portrait from observation..
- Draw a series of your family and friends in the home environment.
- Make a collage out of recycled paper/objects/ (2-D) /trash in the form of a still life.
- Cross contour drawings of arms and legs.
- Compare and contrast linear perspective and atmospheric perspective using your bedroom as subject matter.
- Use one of your sketchbook assignments and rework it as though it were seen through cubist goggles.
- Create a series of colored drawings that dramatizes: crime, homelessness, terrorism, gender issues, etc.

Drawing Artists

- Keith Haring
- Jonathan Borofsky
- Henri DeToulouse-Lautrec
- Leonardo DaVinci
- Picasso
- Egon Scheile
- Edgar Degas
- Luca Cambiaso
- Georges Seurat

Painting

Painting uses watercolor, acrylic, or oil to communicate a message or to convey an emotional response. Students will learn composition and design by mastering the Elements of Art and the Principles of Design. Students will begin by creating thumbnail sketches as they observe life (portraits, still lifes and figures). A range of surfaces from small to large will be explored. As students progress, a personal voice or verve should become apparent in their work.

- Create a series of self-portraits with different masks.
- Use glass bowls and objects found at a flea market for a still life.
- Paint small things super sized.
- Find a descriptive word and design a non-objective painting that communicates that feeling.
- Paint a contemporary scene in the style of an old master.
- Paint the same landscape scene at four different times of day.

Painters

- Charles Parness
- Janet Fish
- Alfred Leslie
- Carravaggio
- Claude Monet
- Vincent Van Gogh

Printmaking

Printmaking is simply the transferring of an image. Students will discover how many different forms of the print there are in the world. We will explore relief printing using linoleum, wood, vinyl, cardboard and frottage. Intaglio processes will include drypoint, etching and collagraph. Stencil techniques such as serigraphy and wax butcher paper will be introduced. This class will emphasize process and the journey from conception of an idea to completion of a piece of finished work.

- Transfer a drawing to a linoleum block and cut away the white areas.
- Using rubber stamps you have made design a pattern to be used as a tessellation
- Break down a colored drawing into three colors and transfer each color to it's own block of wood all the exact same size. Print each color on the same sheet of paper.
- Use wood carving tools to cut a design on a large sheet of plywood. Use a car or steamroller to create pressure to transfer the design.
- Make a collage by cutting textured fabric to reproduced an original still life. Ink it and transfer it to paper.

Printmakers

- Kathe Kollwitz
- Robert Rauschenberg
- Edvard Munch
- Rembrandt
- Albrecht Durer
- Georges Rouault
- Paul Gauguin
- Picasso
- Andy Warhol

Design and Illustration

Design and Illustration allows the students to use their art skills to communicate an idea that will be reproduced/published. Many different types of media will be used. Students will explore cartooning, caricature, airbrushing, printmaking, and other design related issues.

- Design a poster for a school play using collage.
- Design a backdrop for a school play.
- Create a grouping pattern composition with round, square or triangular dots.
- Create an abstract design with two different marks/designs as opposing armies interacting.

- Design a skateboard of the future.
- Create a black and white design based on an organic textured object
- Design a set of silverware that focuses on minimalism and function.
- Design a solar powered desk lamp.
- Draw caricatures of familiar faces, politicians, movie stars, friends, family

Designers and Illustrators

- Romare Bearden
- Milton Glaser
- M.C.Escher
- Roy Lichtenstein
- Charles Burchfield
- Heinrich Kley
- Bill Watterson
- Rene Magritte

Grading Criteria For Portfolio

Excellent/ A (95-100)

Work at this level

Is consistently of high quality

Shows obvious evidence of thinking

Demonstrates verve

Addresses fairly complex visual and/or conceptual ideas

Uses materials well, tools and equipment well, technique is excellent

Shows evidence of experimentation and/or risk taking

Shows strong evidence of informed decision making based on the Elements of Art and the Principles of Design

Strong/ A- (92-94)

Work at this level

Is generally strong, although there may be some inconsistencies

Shows evidence of thinking in that it is about something

Is fairly confident

Has a grasp of the Elements of Art and Principles of Design

Shows a strong sense of the students individual transformation of ideas

Good/ B (82-91)

Work at this level

- Has some sense of direction but may not be fully resolved
- Exhibits some degree of success
- Shows that some manipulation of ideas is evident
- Shows a good understanding of the Elements of Form and Principles of Design
- Demonstrates that some technical aspects are handled well but sometimes do not match the idea
- Indicates that, if other source materials are used, the student's voice can still be discerned

Moderate/ C (70-81)

Work at this level

- May show a sense of real effort but problems are not successfully resolved
- May be more accomplished technically than it is conceptually
- Demonstrates an awareness of the Elements of Art and Principles of Design is emerging
- Is erratic in technique, with little or no sense of challenge
- Shows some ambition while achieving only moderate success
- Indicates that, if other source materials are used, the student's voice is minimal

Weak/ D (60-69)

Work at this level

- Is technically weak or awkward
- Is simplistic in addressing solutions to problems
- Shows no clear intent
- Is limited in artistic decision making
- Lacks a full understanding of the Elements of Form and Principles of Design
- Has difficulty in working with material, equipment and tools
- Indicates that, if other source materials are used, the students voice is not discernable

Poor/ F (0-59)

Work at this level

- Shows little, if any, evidence of thinking/artistic decision making
- Is poor in technique
- Is trite in addressing solutions to problems
- Has poor composition and no understanding of the Elements of Art or Principles of Design
- Shows that work is obviously copied from photographic sources or from the work of others

ADVANCED PLACEMENT DRAWING PORTFOLIO

ADVANCED PLACEMENT DRAWING PORTFOLIO

OVERVIEW

The AP Drawing Portfolio Program is the second phase of the portfolio process where students will focus on the category of **Concentration**. Under this section students have decided on a main area of concentration from those stated in the Drawing Portfolio Preparation Overview. Once established students will then, based on The Elements of Art and Principles of Design, artist of influence or material chosen, narrow down further their direction as to give artistic credibility to their choices. Evaluation of works will continue to be based on individual and class critiques however letter grades will be given under more stringent scoring and weight. The completion of the **Concentration** category consists of twelve individual works in slide form.

The third category for the completion of an AP Drawing Portfolio is **Quality**. In this category five works may be selected from either **Breadth** and/or **Concentration** categories along with the submission of pieces done independently from these areas. Quality works are a representation of the best works that reflect what is considered a strong representation of a student's ability, talent and vision.

The final phase of the portfolio process before submission is a written segment that briefly allows students to explain the purpose of their portfolio, concentration and defend their choices. This will be completed during the last week prior to portfolio submission and be typed in order to make the best use of the limited

PERFORMANCE OBJECTIVES

- Students will determine area of concentration and specific focus within chosen area.
- Students will show mastery of concept, development, growth and vision through their research and work.
- Students will be able to clearly write about their influences, direction and chosen medium.
- Students will complete all portfolio requirements prior to portfolio submission.
- Portfolio submission.

ADVANCED PLACEMENT DRAWING PORTFOLIO

SYLLABUS

Text: There is no specific text for this course but all regular course text is available.

Fees: There is an \$85.00 slide fee, a course fee of \$30.00 per semester.

Sketchbooks: Sketchbooks are required for this course and are to be in class every period. Students will complete a weekly sketchbook assignment, which will also be critiqued on a weekly basis. Students are to use their sketchbooks to take notes on demonstrations and oral/video/slide presentations and sketch ideas for proposed works. Remember it is a reference for your ideas.

Assignments: No assignments are given for this class but students are expected to produce one piece every two weeks. Students are to present their ideas to me in sketch form for consideration before beginning any work.

Plagiarism: Since the beginning of time, art has played a major part in the development of civilization. During this time virtually every conceivable theme, statement and theory has been addressed in one way or another. It is important to understand that though you may be inspired by another artist and it is all right to borrow techniques or approaches from them it is not legal to copy their work in any form. You are an individual and your work should reflect this.

Studio Grade: This is a studio class therefore, daily participation (productivity), preparedness and assuming responsibility for cleanup, care and treatment of tools/equipment and material is essential to the learning process.

Grading: The standard grading scale will be used to calculate final grades in Portfolio Prep: A/100-95, A-/ 94-92, B+/ 91-90, B/ 89-85, B-/ 84-82, C+/ 81-80, C/ 79-75, C-/ 74-70, D+/ 69-68, D/ 67-65, D-/ 64-60, F/ 59-0. AP Portfolio grades will be weighted. Any assignment may be redone for a higher grade as long as it does not interfere with other work responsibilities during the semester.

Attendance: Attendance, punctuality, and productive participation are required. Attendance may be taken at any time during the class period. Three unexcused absences will result in the drop of a letter grade for the final course grade. Each additional unexcused absence will result in a 5-point reduction of the final course grade. Four late arrivals and/or early departures will count as one absence. Students are expected to attend class with all materials needed to work and with any relevant information. As failure to come with materials when needed will result in no meaningful work being done, it will be treated as an unexcused absence.

Safety: Students will use common sense and respect materials and the workspace.

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For the Drawing category many subject areas may be included as part of the portfolio: Drawing, Painting, Printmaking, Illustration, Mixed Media, etc. Three dimensional, Computer Graphics and Photography work will not be accepted for the Drawing portfolio.

Drawing

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- Luca Cambiaso
- Georges Seurat

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- Paint the same landscape scene at four different times of day.

Painters

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- Janet Fish
- Alfred Leslie
- Carravaggio
- Claude Monet
- Vincent Van Gogh

Printmaking

Printmaking is simply the transferring of an image. Students will discover how many different forms of the print there are in the world. We will explore relief printing using linoleum, wood, vinyl, cardboard and frottage. Intaglio processes will include drypoint, etching and collagraph. Stencil techniques such as serigraphy and wax butcher paper will be introduced. This class will emphasize process and the journey from conception of an idea to completion of a piece of finished work.

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- Using rubber stamps you have made design a pattern to be used as a tessellation
- Break down a colored drawing into three colors and transfer each color to it's own block of wood all the exact same size. Print each color on the same sheet of paper.
- Use wood carving tools to cut a design on a large sheet of plywood. Use a car or steamroller to create pressure to transfer the design.
- Make a collage by cutting textured fabric to reproduced an original still life. Ink it and transfer it to paper.

Printmakers

- Kathe Kollwitz
- Robert Rauschenberg
- Edvard Munch
- Rembrandt
- Albrecht Durer
- Georges Rouault
- Paul Gauguin
- Picasso
- Andy Warhol

Design and Illustration

Design and Illustration allows the students to use their art skills to communicate an idea that will be reproduced/published. Many different types of media will be used. Students will explore cartooning, caricature, airbrushing, printmaking, and other design related issues.

- Design a poster for a school play using collage.
- Design a backdrop for a school play.
- Create a grouping pattern composition with round, square or triangular dots.
- Create an abstract design with two different marks/designs as opposing armies interacting.

- Design a skateboard of the future.
- Create a black and white design based on an organic textured object
- Design a set of silverware that focuses on minimalism and function.
- Design a solar powered desk lamp.
- Draw caricatures of familiar faces, politicians, movie stars, friends, family

Designers and Illustrators

- Romare Bearden
- Milton Glaser
- M.C.Escher
- Roy Lichtenstein
- Charles Burchfield
- Heinrich Kley
- Bill Watterson
- Rene Magritte

Grading Criteria For Portfolio

Excellent/ A (95-100)

Work at this level

Is consistently of high quality

Shows obvious evidence of thinking

Demonstrates verve

Addresses fairly complex visual and/or conceptual ideas

Uses materials well, tools and equipment well, technique is excellent

Shows evidence of experimentation and/or risk taking

Shows strong evidence of informed decision making based on the Elements of Art and the Principles of Design

Strong/ A- (92-94)

Work at this level

Is generally strong, although there may be some inconsistencies

Shows evidence of thinking in that it is about something

Is fairly confident

Has a grasp of the elements of art and principles of design

Shows a strong sense of the students individual transformation of ideas

Good/ B (82-91)

Work at this level

- Has some sense of direction but may not be fully resolved
- Exhibits some degree of success
- Shows that some manipulation of ideas is evident
- Shows a good understanding of the elements of form and principles of design
- Demonstrates that some technical aspects are handled well but sometimes do not match the idea
- Indicates that, if other source materials are used, the student's voice can still be discerned

Moderate/ C (70-81)

Work at this level

- May show a sense of real effort but problems are not successfully resolved
- May be more accomplished technically than it is conceptually
- Demonstrates an awareness of the Elements of Art and Principles of Design is emerging
- Is erratic in technique, with little or no sense of challenge
- Shows some ambition while achieving only moderate success
- Indicates that, if other source materials are used, the student's voice is minimal

Weak/ D (60-69)

Work at this level

- Is technically weak or awkward
- Is simplistic in addressing solutions to problems
- Shows no clear intent
- Is limited in artistic decision making
- Lacks a full understanding of the Elements of Form and Principles of Design
- Has difficulty in working with material, equipment and tools
- Indicates that, if other source materials are used, the students voice is not discernable

Poor/ F (0-59)

Work at this level

- Shows little, if any, evidence of thinking/artistic decision making
- Is poor in technique
- Is trite in addressing solutions to problems
- Has poor composition and no understanding of the Elements of Art or Principles of Design
- Shows that work is obviously copied from photographic sources or from the work of others

PORTFOLIO PREPARATION – 2-D DESIGN

2-D DESIGN PORTFOLIO PREPARATION

OVERVIEW

The 2-D Design Portfolio Preparation Program gives high school students the opportunity to begin construction of a two- dimensional portfolio with beginning focus on the category of **Breadth**. Under this section students will concentrate on the Elements and Principles of Design while showing experimentation and exploration of various materials and processes. Areas to be considered for the completion of **Breadth** can be: painting, drawing, printmaking, photography and computer graphics. Evaluation of works will be done through individual and class critiques in conjunction with normal grading procedures. The completion of the **Breadth** category consists of twelve completed works depicted by twelve slides.

By the completion of the **Breadth** category students should have an idea or have decided on an area of focus based on materials and processes they have experienced. This selection will now become their main objective for the next category of **Concentration**.

PERFORMANCE OBJECTIVES

- Students will respect and properly use material, tools, equipment and studio space.
- Students will understand and apply The Elements of Art and Principles of Design.
- Students will demonstrate a high level of proficiency using various techniques and processes.
- Students will be able to discuss the historic development and contemporary aspects of their pieces using specific terminology when talking and writing about their work.
- Students will have completed the Breadth category of their portfolio consisting of twelve completed works in slide form in a timely manner.

2-D DESIGN PORTFOLIO PREPARATION

SYLLABUS

Text: There is no specific text for this course but all regular course text is available.

Fees: There is an \$85.00 slide fee, a course fee of \$30.00 per semester.

Sketchbooks: Sketchbooks are required for this course and are to be in class every period. Students will complete a weekly sketchbook assignment, which will also be critiqued on a weekly basis. Students are to use their sketchbooks to take notes on demonstrations and oral/video/slide presentations and sketch ideas for proposed works. Remember it is a reference for your ideas.

Assignments: No assignments are given for this class but students are expected to produce one piece every two weeks. Students are to present their ideas to me in sketch form for consideration before beginning any work.

Plagiarism: Since the beginning of time, art has played a major part in the development of civilization. During this time virtually every conceivable theme, statement and theory has been addressed in one way or another. It is important to understand that though you may be inspired by another artist and it is all right to borrow techniques or approaches from them it is not legal to copy their work in any form. You are an individual and your work should reflect this.

Studio Grade: This is a studio class therefore, daily participation (productivity), preparedness and assuming responsibility for cleanup, care and treatment of tools/equipment and material is essential to the learning process.

Grading: The standard grading scale will be used to calculate final grades in Portfolio Prep: A/100-95, A-/ 94-92, B+/ 91-90, B/ 89-85, B-/ 84-82, C+/ 81-80, C/ 79-75, C-/ 74-70, D+/ 69-68, D/ 67-65, D-/ 64-60, F/ 59-0. AP Portfolio grades will be weighted. Any assignment may be redone for a higher grade as long as it does not interfere with other work responsibilities during the semester.

Attendance: Attendance, punctuality, and productive participation are required. Attendance may be taken at any time during the class period. Three unexcused absences will result in the drop of a letter grade for the final course grade. Each additional unexcused absence will result in a 5-point reduction of the final course grade. Four late arrivals and/or early departures will count as one absence. Students are expected to attend class with all materials needed to work and with any relevant information. As failure to come with materials when needed will result in no meaningful work being done, it will be treated as an unexcused absence.

Safety: Students will use common sense and respect materials and the workspace.

Studio Policies: Each student is expected to read and follow all studio and school regulations. Students are to work in an appropriate manner at all times.

11. No eating or drinking
12. No IPODS or cell phones
13. Students are to respect each other and each other's work.
14. Cleanup will be 5 minutes before the bell. All material and tools are to be stored away and work areas cleaned.
15. Passes will be limited. Do your best to get restroom and locker needs taken care of prior to class.

Office Hours: My office is located down in the Art Department area. You can see me prior to the beginning of school or during my conference time period. An appointment time needs to be set for after school discussions.

2-D Design Categories

The following is a list of categories, descriptions, possible considerations for the direction your work and a list of artists as reference that may be used to assist you in the completion of Breadth and Concentration requirements. Remember to refer to the Elements of Art and Principles of Design when sketching your ideas. The artists listed below are to be used as a starting point in each category. You are encouraged to visit museums and galleries, libraries (Mayfield Heights Library has the largest selection of art related material) and search on line for updated information on contemporary artist and their works. Remember to check the websites posted on the AP Portfolio wall along with examples of all categories, which will be updated periodically.

For the 2-D Design category many subject areas may be included as part of the portfolio: Drawing, Painting, Printmaking, Illustration, Photography, Computer Graphics, Mixed Media, etc. Three-dimensional work will not be accepted for the 2-D Design category.

Drawing

Drawing is an innate human response to one's environment. It can be done on a variety of surfaces using many different mediums with traditional or contemporary approaches. Students will strengthen perceptual and conceptual drawing skills. Students in the 2-D Design program may use drawing only or in combination with other subject areas to fulfill the 2-D design requirements, but it must have an emphasis on the principles of design.

- Draw a self-portrait from observation.
- Design a U.S. postage stamp with an emphasis on social, political or environmental issues.
- Make a collage out of recycled paper/objects/ (2-D) /trash in the form of a still life.
- Design a product inspired by a design found in nature (i.e. Camouflage).
- Illustrate a song or poem and use text as part of the design.
- Use one of your sketchbook assignments, scan it and abstract it using a computer.
- Design a poster for space travel

Drawing Artists

- Keith Haring
- Jonathan Borofsky
- Henri DeToulouse-Lautrec
- Leonardo DaVinci
- Picasso
- Egon Scheile
- Edgar Degas
- Luca Cambiaso
- Georges Seurat

Painting

Painting uses watercolor, acrylic, or oil to communicate a message or to convey an emotional response. Students will learn composition and design by mastering the Elements of Art and the Principles of Design. Students will begin by creating thumbnail sketches as they observe life (portraits, still lifes and figures). A range of surfaces from small to large will be explored. As students progress, a personal voice or verve should become apparent in their work.

- Create a series of self-portraits with different masks.
- Use glass bowls and objects found at a flea market for a still life.
- Paint small things super sized.
- Find a descriptive word and design a non-objective painting that communicates that feeling.
- Paint a contemporary scene in the style of an old master.
- Paint the same landscape scene at four different times of day.

Painters

- Charles Parness
- Janet Fish
- Alfred Leslie
- Carravaggio
- Claude Monet
- Vincent Van Gogh

Printmaking

Printmaking is simply the transferring of an image. Students will discover how many different forms of the print there are in the world. We will explore relief printing using linoleum, wood, vinyl, cardboard and frottage. Intaglio processes will include drypoint, etching and collagraph. Stencil techniques such as serigraphy and wax butcher paper will be introduced. This class will emphasize process and the journey from conception of an idea to completion of a piece of finished work.

- Transfer a drawing to a linoleum block and cut away the white areas.
- Using rubber stamps you have made design a pattern to be used as a tessellation
- Break down a colored drawing into three colors and transfer each color to it's own block of wood all the exact same size. Print each color on the same sheet of paper.
- Use wood carving tools to cut a design on a large sheet of plywood. Use a car or steamroller to create pressure to transfer the design.

Printmakers

- Kathe Kollwitz
- Robert Rauschenberg
- Edvard Munch
- Rembrandt
- Albrecht Durer
- Georges Rouault
- Paul Gauguin
- Picasso
- Andy Warhol

Design and Illustration

Design and Illustration allows the students to use their art skills to communicate an idea that will be reproduced/published. Many different types of media will be used. Students will explore cartooning, caricature, airbrushing, printmaking, and other design related issues.

- Design a poster for a school play using collage.
- Design a backdrop for a school play.
- Create a grouping pattern composition with round, square or triangular dots.
- Create an abstract design with two different marks/designs as opposing armies interacting.
- Design a skateboard of the future.

- Create a black and white design based on an organic textured object
- Design a set of silverware that focuses on minimalism and function.
- Design a solar powered desk lamp.
- Draw caricatures of familiar faces, politicians, movie stars, friends, family.

Designers and Illustrators

- Romare Bearden
- Milton Glaser
- M.C.Escher
- Roy Lichtenstein
- Charles Burchfield
- Heinrich Kley
- Bill Watterson
- Rene Magritte

Photography

The Photography category is made up of black & white, color and digital photography along with a number of alternative processes that can be used to enhance and abstract images. Alternative processes available to you are Polaroid transfer, image transfer using reverse negative transparencies on blueprint fabric and green steel (enameling process), Sepia Toning, blue, brown and copper toning, Liquid Light Emulsion, colored pencils, watercolors, oil sticks and paint and markers to name a few.

- Using colored film take a sequence of images dealing with one specific subject. Once they have been developed assemble the images in such a way as to reconstruct the original subject.
- Using an egg(s) as your subject photograph it in various situations. Remember the egg can be kept whole, broken or cooked.
- Take a series of photographs that are shot at night.
- Explore using a pinhole camera.
- Create a series of three photographs using the Polaroid Transfer process.
- Make a three-dimensional photo with the aid of foamcore.
- Enhance a black and white photograph using colored pencils.
- Using a digital camera shoot five images of a subject from different vantage points.
- Using the studio set up a number of portrait studies using props to either enhance the overall image or to be held by the model. Attempt to take advantage of the different backgrounds and types of lighting for different effects.
- Create a photogram based on the game “Clue”

Photographers

- Alfred Stieglitz
- AnniLeibovitz
- Ansel Adams
- ManRay
- Edward Weston
- ElliotErwitt
- Joel Meyerowitz
- Babara Probst
- Monika Brandmeier
- Greg Stimac
- Loretta Lux
- Robert Turner

Grading Criteria For Portfolio

Excellent/ A (95-100)

Work at this level

Is consistently of high quality

Shows obvious evidence of thinking

Demonstrates verve

Addresses fairly complex visual and/or conceptual ideas

Uses materials well, tools and equipment well, technique is excellent

Shows evidence of experimentation and/or risk taking

Shows strong evidence of informed decision making based on the Elements of Art and the Principles of Design

Strong/ A- (92-94)

Work at this level

Is generally strong, although there may be some inconsistencies

Shows evidence of thinking in that it is about something

Is fairly confident

Has a grasp of the elements of art and principles of design

Shows a strong sense of the students individual transformation of ideas

Good/ B (82-91)

Work at this level

- Has some sense of direction but may not be fully resolved
- Exhibits some degree of success
- Shows that some manipulation of ideas is evident
- Shows a good understanding of the elements of form and principles of design
- Demonstrates that some technical aspects are handled well but sometimes do not match the idea
- Indicates that, if other source materials are used, the student's voice can still be discerned

Moderate/ C (70-81)

Work at this level

- May show a sense of real effort but problems are not successfully resolved
- May be more accomplished technically than it is conceptually
- Demonstrates an awareness of the Elements of Art and Principles of Design is emerging
- Is erratic in technique, with little or no sense of challenge
- Shows some ambition while achieving only moderate success
- Indicates that, if other source materials are used, the student's voice is minimal

Weak/ D (60-69)

Work at this level

- Is technically weak or awkward
- Is simplistic in addressing solutions to problems
- Shows no clear intent
- Is limited in artistic decision making
- Lacks a full understanding of the elements of form and principles of design
- Has difficulty in working with material, equipment and tools
- Indicates that, if other source materials are used, the students voice is not discernable

Poor/ F (0-59)

Work at this level

- Shows little, if any, evidence of thinking/artistic decision making
- Is poor in technique
- Is trite in addressing solutions to problems
- Has poor composition and no understanding of the Elements of Art or Principles of Design
- Shows that work is obviously copied from photographic sources or from the work of others

ADVANCED PLACEMENT 2-D DESIGN PORTFOLIO

ADVANCED PLACEMENT 2-D DESIGN PORTFOLIO

OVERVIEW

The AP 2-D Design Portfolio Program is the second phase of the portfolio process where students will focus on the category of **Concentration**. Under this section students have decided on a main area of concentration from those stated in the 2-D Design Portfolio Preparation Overview. Once established students will then, based on The Elements of Art and Principles of Design, artist of influence or material chosen, narrow down further their direction as to give artistic credibility to their choices. Evaluation of works will continue to be based on individual and class critiques however letter grades will be given under more stringent scoring and weight. The completion of the **Concentration** category consists of twelve individual works in slide form.

The third category for the completion of an AP 2-D Design Portfolio is **Quality**. In this category five works may be selected from either **Breadth** and/or **Concentration** categories along with the submission of pieces done independently from these areas. Quality works are a representation of the best works that reflect what is considered a strong representation of a student's ability, talent and vision.

The final phase of the portfolio process before submission is a written segment that briefly allows students to explain the purpose of their portfolio, concentration and defend their choices. This will be completed during the last week prior to portfolio submission and be typed in order to make the best use of the limited available space. Final grading is based on a completed portfolio entry.

PERFORMANCE OBJECTIVES

- Students will determine area of concentration and specific focus within chosen area.
- Students will show mastery of concept, development, growth and vision through their research and work.
- Students will be able to clearly write about their influences, direction and chosen medium.
- Students will complete all portfolio requirements prior to portfolio submission.
- Portfolio submission.

ADVANCED PLACEMENT 2-D DESIGN PORTFOLIO

SYLLABUS

Text: There is no specific text for this course but all regular course text is available.

Fees: There is an \$85.00 slide fee, a course fee of \$30.00 per semester.

Sketchbooks: Sketchbooks are required for this course and are to be in class every period. Students will complete a weekly sketchbook assignment, which will also be critiqued on a weekly basis. Students are to use their sketchbooks to take notes on demonstrations and oral/video/slide presentations and sketch ideas for proposed works. Remember it is a reference for your ideas.

Assignments: No assignments are given for this class but students are expected to produce one piece every two weeks. Students are to present their ideas to me in sketch form for consideration before beginning any work.

Plagiarism: Since the beginning of time, art has played a major part in the development of civilization. During this time virtually every conceivable theme, statement and theory has been addressed in one way or another. It is important to understand that though you may be inspired by another artist and it is all right to borrow techniques or approaches from them it is not legal to copy their work in any form. You are an individual and your work should reflect this.

Studio Grade: This is a studio class therefore, daily participation (productivity), preparedness and assuming responsibility for cleanup, care and treatment of tools/equipment and material is essential to the learning process.

Grading: The standard grading scale will be used to calculate final grades in Portfolio Prep: A/100-95, A-/ 94-92, B+/ 91-90, B/ 89-85, B-/ 84-82, C+/ 81-80, C/ 79-75, C-/ 74-70, D+/ 69-68, D/ 67-65, D-/ 64-60, F/ 59-0. AP Portfolio grades will be weighted. Any assignment may be redone for a higher grade as long as it does not interfere with other work responsibilities during the semester.

Attendance: Attendance, punctuality, and productive participation are required. Attendance may be taken at any time during the class period. Three unexcused absences will result in the drop of a letter grade for the final course grade. Each additional unexcused absence will result in a 5-point reduction of the final course grade. Four late arrivals and/or early departures will count as one absence. Students are expected to attend class with all materials needed to work and with any relevant information. As failure to come with materials when needed will result in no meaningful work being done, it will be treated as an unexcused absence.

Safety: Students will use common sense and respect materials and the workspace.

Studio Policies: Each student is expected to read and follow all studio and school regulations. Students are to work in an appropriate manner at all times.

1. No eating or drinking
2. No IPODS or cell phones
3. Students are to respect each other and each other's work.
4. Cleanup will be 5 minutes before the bell. All material and tools are to be stored away and work areas cleaned.
5. Passes will be limited. Do your best to get restroom and locker needs taken care of prior to class.

Office Hours: My office is located down in the Art Department area. You can see me prior to the beginning of school or during my conference time period. An appointment time needs to be set for after school discussions.

2-D Design Categories

The following is a list of categories, descriptions, possible considerations for the direction your work and a list of artists as reference that may be used to assist you in the completion of Breadth and Concentration requirements. Remember to refer to the Elements of Art and Principles of Design when sketching your ideas. The artists listed below are to be used as a starting point in each category. You are encouraged to visit museums and galleries, libraries (Mayfield Heights Library has the largest selection of art related material) and search on line for updated information on contemporary artist and their works. Remember to check the websites posted on the AP Portfolio wall along with examples of all categories, which will be updated periodically.

For the 2-D Design category many subject areas may be included as part of the portfolio: Drawing, Painting, Printmaking, Illustration, Photography, Computer Graphics, Mixed Media, etc. Three-dimensional work will not be accepted for the 2-D Design category.

Drawing

Drawing is an innate human response to one's environment. It can be done on a variety of surfaces using many different mediums with traditional or contemporary approaches. Students will strengthen perceptual and conceptual drawing skills. Students in the 2-D Design program may use drawing only or in combination with other subject areas to fulfill the 2-D design requirements, but it must have an emphasis on the principles of design.

- Draw a self-portrait from observation.
- Design a U.S. postage stamp with an emphasis on social, political or environmental issues.
- Make a collage out of recycled paper/objects/ (2-D) /trash in the form of a still life.
- Design a product inspired by a design found in nature (i.e. Camouflage).
- Illustrate a song or poem and use text as part of the design.
- Use one of your sketchbook assignments, scan it and abstract it using a computer.
- Design a poster for space travel

Drawing Artists

- Keith Haring
- Jonathan Borofsky
- Henri DeToulouse-Lautrec
- Leonardo DaVinci
- Picasso

- Egon Scheile
- Edgar Degas
- Luca Cambiaso
- Georges Seurat

Painting

Painting uses watercolor, acrylic, or oil to communicate a message or to convey an emotional response. Students will learn composition and design by mastering the Elements of Art and the Principles of Design. Students will begin by creating thumbnail sketches as they observe life (portraits, still lifes and figures). A range of surfaces from small to large will be explored. As students progress, a personal voice or verve should become apparent in their work.

- Create a series of self-portraits with different masks.
- Use glass bowls and objects found at a flea market for a still life.
- Paint small things super sized.
- Find a descriptive word and design a non-objective painting that communicates that feeling.
- Paint a contemporary scene in the style of an old master.
- Paint the same landscape scene at four different times of day.

Painters

- Charles Parness
- Janet Fish
- Alfred Leslie
- Carravaggio
- Claude Monet
- Vincent Van Gogh

Printmaking

Printmaking is simply the transferring of an image. Students will discover how many different forms of the print there are in the world. We will explore relief printing using linoleum, wood, vinyl, cardboard and frottage. Intaglio processes will include drypoint, etching and collagraph. Stencil techniques such as serigraphy and wax butcher paper will be introduced. This class will emphasize process and the journey from conception of an idea to completion of a piece of finished work.

Transfer a drawing to a linoleum block and cut away the white areas.

- Using rubber stamps you have made design a pattern to be used as a tessellation
- Break down a colored drawing into three colors and transfer each color to it's own block of wood all the exact same size. Print each color on the same sheet of paper.
- Use wood carving tools to cut a design on a large sheet of plywood. Use a car or steamroller to create pressure to transfer the design.
- Make a collage by cutting textured fabric to reproduce an original still life. Ink it and transfer it to paper.

Printmakers

- Kathe Kollwitz
- Robert Rauschenberg
- Edvard Munch
- Rembrandt
- Albrecht Durer
- Georges Rouault
- Paul Gauguin
- Picasso
- Andy Warhol

Design and Illustration

Design and Illustration allows the students to use their art skills to communicate an idea that will be reproduced/published. Many different types of media will be used. Students will explore cartooning, caricature, airbrushing, printmaking, and other design related issues.

- Design a poster for a school play using collage.
- Design a backdrop for a school play.
- Create a grouping pattern composition with round, square or triangular dots.
- Create an abstract design with two different marks/designs as opposing armies interacting.
- Design a skateboard of the future.
- Create a black and white design based on an organic textured object
- Design a set of silverware that focuses on minimalism and function.
- Design a solar powered desk lamp.
- Draw caricatures of familiar faces, politicians, movie stars, friends, family.

Designers and Illustrators

- Romare Bearden
- Milton Glaser
- M.C.Escher
- Roy Lichtenstein
- Charles Burchfield
- Heinrich Kley
- Bill Watterson
- Rene Magritte

Photography

The Photography category is made up of black & white, color and digital photography along with a number of alternative processes that can be used to enhance and abstract images. Alternative processes available to you are Polaroid transfer, image transfer using reverse negative transparencies on blueprint fabric and green steel (enameling process), Sepia Toning, blue, brown and copper toning, Liquid Light Emulsion, colored pencils, watercolors, oil sticks and paint and markers to name a few.

- Using colored film take a sequence of images dealing with one specific subject. Once they have been developed assemble the images in such a way as to reconstruct the original subject.
- Using an egg(s) as your subject photograph it in various situations. Remember the egg can be kept whole, broken or cooked.
- Take a series of photographs that are shot at night.
- Explore using a pinhole camera.
- Create a series of three photographs using the Polaroid Transfer process.
- Make a three-dimensional photo with the aid of foamcore.
- Enhance a black and white photograph using colored pencils.
- Using a digital camera shoot five images of a subject from different vantage points.
- Using the studio set up a number of portrait studies using props to either enhance the overall image or to be held by the model. Attempt to take advantage of the different backgrounds and types of lighting for different effects.
- Create a photogram based on the game “Clue”

Photographers

- Alfred Stieglitz
- AnniLeibovitz
- Ansel Adams

- ManRay
- Edward Weston
- ElliotErwitt
- Joel Meyerowitz
- Babara Probst
- Monika Brandmeier
- Greg Stimac
- Loretta Lux
- Robert Turner

Grading Criteria For Portfolio

Excellent/ A (95-100)

Work at this level

- Is consistently of high quality
- Shows obvious evidence of thinking
- Demonstrates verve
- Addresses fairly complex visual and/or conceptual ideas
- Uses materials well, tools and equipment well, technique is excellent
- Shows evidence of experimentation and/or risk taking
- Shows strong evidence of informed decision making based on the Elements of Art and the Principles of Design

Strong/ A- (92-94)

Work at this level

- Is generally strong, although there may be some inconsistencies
- Shows evidence of thinking in that it is about something
- Is fairly confident
- Has a grasp of the elements of art and principles of design
- Shows a strong sense of the students individual transformation of ideas

Good/ B (82-91)

Work at this level

- Has some sense of direction but may not be fully resolved
- Exhibits some degree of success
- Shows that some manipulation of ideas is evident
- Shows a good understanding of the elements of form and principles of design

Demonstrates that some technical aspects are handled well but sometimes do not match the idea
Indicates that, if other source materials are used, the student's voice can still be discerned

Moderate/ C (70-81)

Work at this level

May show a sense of real effort but problems are not successfully resolved
May be more accomplished technically than it is conceptually
Demonstrates an awareness of the Elements of Art and Principles of Design is emerging
Is erratic in technique, with little or no sense of challenge
Shows some ambition while achieving only moderate success
Indicates that, if other source materials are used, the student's voice is minimal

Weak/ D (60-69)

Work at this level

Is technically weak or awkward
Is simplistic in addressing solutions to problems
Shows no clear intent
Is limited in artistic decision making
Lacks a full understanding of the elements of form and principles of design
Has difficulty in working with material, equipment and tools
Indicates that, if other source materials are used, the students voice is not discernable

Poor/ F (0-59)

Work at this level

Shows little, if any, evidence of thinking/artistic decision making
Is poor in technique
Is trite in addressing solutions to problems
Has poor composition and no understanding of the Elements of Art or Principles of Design
Shows that work is obviously copied from photographic sources or from the work of others

**ADVANCED PLACEMENT 2-D DESIGN PORTFOLIO
PHOTOGRAPHY**

ADVANCED PLACEMENT 2-D DESIGN PORTFOLIO - PHOTOGRAPHY

OVERVIEW

The AP 2-D Design Portfolio (Photography) course is to prepare the highly motivated photography student to take the AP Studio 2-D Design Exam and earn college credit. It is understood that the AP students have basic photography knowledge and experience. The course promotes a sustained investigation of all three aspects of portfolio development -- **quality, concentration, and breadth** -- as outlined in the Course Description or Studio Art poster throughout the duration of the course. (Note: The body of work submitted for the portfolio can include art created prior to and outside of the AP Studio Art course. The course enables students to develop mastery (i.e., "quality") in concept, composition, and execution of photography. The course enables students to develop a body of work investigating a strong underlying visual idea in photography that grows out of a coherent plan of action or investigation (i.e., a "concentration"). The course teaches students a variety of concepts and approaches in photography so that the student is able to demonstrate a range of abilities and versatility with technique, problem solving, and ideation (i.e., "breadth"). Such conceptual variety can be demonstrated through either the use of one or the use of several media. The course emphasizes making art as an ongoing process that involves the student in informed and critical decision-making. The course includes group and individual student critiques and instructional conversations with the teacher, enabling students to learn to analyze and discuss their own artworks and those of their peers. The course teaches students to understand artistic integrity as well as what constitutes plagiarism.

PERFORMANCE OBJECTIVES

- Students will respect, properly and safely use photographic materials, chemicals, equipment and studio space.
- Students will understand and apply The Elements of Visual Art and Principles of Design.
- Students will explore various techniques and processes.
- Students will demonstrate a high level of proficiency using various techniques and processes.
- Students will fill out the “Completed Photography Worksheet*” for each possible portfolio submission.
- Students will be able to discuss the historic development and contemporary aspects of their pieces using specific terminology when talking and writing about their work.

- Students will be able to discuss and write about their own artworks and those of their peers. They will use the “Feldman’s Model of Art Criticism” to Describe, Analyze, Interpret and Judge works of art. They will be able to break down works and look at the technical aspects, composition and form, content, and communicative properties.
- Students will be able to clearly write about their influences, direction and chosen medium.
- Students will complete the Breadth section of their portfolio consisting of twelve completed works and 12 slides in a timely manner (by the end of the first semester).
- Students will determine area of concentration and specific focus within chosen area.
- Students will continue to show development, growth and vision through their research and work.
- Students will complete the Concentration section of their portfolio consisting of twelve completed works and 12 slides in a timely manner (by the end of the third quarter).
- Students will use the fourth quarter to fine-tune their portfolio and their written personal statements.
- Students will complete the Quality section of their portfolio consisting of five original works of art that are to be set in with the portfolio submission.
- Students will complete all portfolio requirements prior to portfolio submission.
- Portfolio submission.

ADVANCED PLACEMENT 2-D DESIGN PORTFOLIO – PHOTOGRAPHY

SYLLABUS

COURSE POLICIES & GRADING

Fees:
 Slide fee: \$40.00
 Course fee: \$60.00 per semester, which includes all supplies: film, chemicals, paper, inks and other miscellaneous materials.
 AP fee: \$78.00

Plagiarism: Since the beginning of time art has played a major part in the development of civilization. During this time virtually every conceivable theme, statement and theory has been addressed in one way or another. It is important to understand that though you may be inspired by another artist and it is all right to borrow techniques or approaches from them it is not legal to copy their work in any form. You are an individual and your work should reflect this.

Grading: The standard grading scale will be used to calculate final grades: A/100-95, A-/ 94-92, B+/ 91-90, B/ 89-85, B-/ 84-82, C+/ 81-80, C/ 79-75, C-/ 74-70, D+/ 69-68, D/ 67-65, D-/ 64-60, F/ 59-0. AP Portfolio grades will be weighted. See Portfolio Grading Criteria**. Any assignment may be redone for a higher grade as long as it does not interfere with other work responsibilities during the semester.

Studio Grade: This is a studio class therefore, daily participation (productivity), preparedness and assuming responsibility for cleanup, care and treatment of tools/equipment and material is essential to the learning process.

Attendance: Attendance, punctuality, and productive participation are required. Students are expected to attend class with all materials needed to work and with any relevant information.

Safety: Students will respect, properly and safely use photographic materials, chemicals, equipment and studio space.

RESOURCES

Class Text:

O'Brien, M and Sibley, N. *The Photographic Eye: Learning to See with a Camera*. Davis Pub., 1995

Other text resources:

Joyner, H and Monaghan, K. *Focus on Photography*. Davis Pub., 2007

London, B and Upton, J. *Photography*. HarperCollinsCollegePublishers, 1994

Library of various Photography related books

Various Photography Magazines

Elements and Principals of Design Posters

Links:

http://www.kodak.com/eknec/PageQuerier.jhtml;jsessionid=FAK1FYN3WM1WDOHIO3JXWIY?pq-path=332&pq-locale=en_US&requestid=72199

(Tips, techniques, demonstrations, ideas, inspiration and examples)

www.usefilm.com (Current Photographers site)

<http://www.photogram.org>

<http://www.libarts.ucok.edu/journalism/Photogram.html>

<http://www.libarts.ucok.edu/journalism/Basicphoto.html>

<http://www.photography.about.com>

<http://www.ted.photographer.org.uk>
<http://apcentral.collegeboard.com/members/1,,,00.html> (portfolios)
<http://www.digitaltruth.com>
http://www.lakeline.lib.fl.us/internet_directory/category.aspx?IDDiretoryCategory=34
http://www.free.ed.gov/subjects.cfm?subject_id=9&res_feature_request=1
<http://www.field-guides.com/cross/photo/tr.htm>
<http://www.alternativephotography.com/process.html>
<http://www.webenglishteacher.com/photo.html>

Equipment Available to Students:

Traditional Black and White Darkroom Lab
Traditional Black and White Film Processing Chemicals
Polaroid Transfer equipment: DayLab
Hot Light Studio Equipment
Professional Flash Studio Lights
Dell Computer, 2002-2005
Digital software: Adobe Photoshop 7.0
Nikon Cool Scan film Scanner
HP flat bed scanner
Epson Stylus PHOTO R2400 printer, 2007
Traditional film cameras
120 camera
Holga camera
Digital camera

PORTFOLIO REQUIRMENTS

The 2-D portfolio contains three sections: Breadth, Concentration, and Quality. Students will construct a two-dimensional photography portfolio beginning to focus on the **Breadth** section. Under this section students will concentrate on the mastery of Elements and Principles of Design while showing experimentation and exploration of various materials and processes. Students will document their experience, which will illustrate a variety of concepts, and approaches that demonstrate their abilities and versatility with techniques, problem solving and ideation.

Areas to be considered for the completion of Breadth are: traditional black and white film photography, color film photography, slide film, digital photography, digital editing, computer graphics, various alternative photographic art process i.e. Polaroid transfers, liquid light, toning, hand coloring, cut and paste, blue print fabric, photographs.... Students will refer to the AP poster as we work on projects that reflect breadth. Evaluation of works will be done through individual and class critiques in conjunction with normal grading procedures. The completion of the **Breadth** category consists of twelve completed works depicted by 12 slides.

By the completion of the Breadth section, students should have an idea of the area that they will be focusing on based on their experiences listed above with the variety of photographic techniques, materials and processes. This selection will now become their main objective for the next section, **Concentration**. The Concentration section is a planned investigation of an idea of personal interest to the student. In this section the student will develop a body of work that grows from investigation. Once established, the students will then, based on The Elements and Principles of Design, artist of influence or material chosen, narrow down further their direction as to give artistic credibility to their choices. Evaluation of works will continue to be based on individual and class critiques however letter grades will be given under more stringent scoring and weighted. The completion of the **Concentration** category consists of twelve individual works and slides / some may be details.

The **Quality** section consists of actual pieces of their artwork from the Breadth or Concentration sections, which meet the portfolio size requirements for submission. Students will submit five examples of their best work. They do not need to show a variety of techniques or approaches, just their best work. No 3-D work is to be included under the 2-D portfolio / quality section.

The final phase of the portfolio process before submission is a written segments that allows students to explain the purpose of their portfolio, concentration and defend their choices. This will be completed during the last week prior to portfolio submission and be typed in order to make the best use of the limited available space. Final grading is based on a completed portfolio entry.

INSTRUCTIONAL METHODS

In-class course work will explore the following types of photography and subject matter, see below outline. At the completion of each assignment a class period will be dedicated to a formal critique and discussion about each individual's art works. Homework: each student will be expected to keep a photo journal / sketchbook in which they will complete weekly assignments (see below).

FIRST QUARTER

WEEK 1-3: PORTRAITS (Formal / Studio, Candid, Environmental, Self and Fictional Self)

WEEK 4-5: PHOTOJOURNALISM (Photo-essay, single image, street photography)

WEEK 6-7: ARCHITECTURE and URBAN LANDSCAPES (Interior, detail, large view, lighting: shadows & reflections)

WEEK 8-9: NATURE LANDSCAPES (Large view. Detail, abstract, lighting: shadows & reflections)

SECOND QUARTER

WEEK 10-11: ANIMALS and BUGS (Wildlife, zoo, pet, bugs)

WEEK 12-13: STILL LIFE & PRODUCT (Toys, narrative, close-up, product)

WEEK 14-18: ALTERNATIVE PROCESSES (including but not limited to)

-Pinhole

-Photograms

-Polaroid Transfers

-Liquid Light

-Plastic Holga cameras

- Multiple Images and/or contact images
- Sepia, Cyanotypes
- Hand coloring
- Cut and Paste Collage
- 3-D images
- Digital manipulations
- Computer photomontage

THIRD QUARTER

WEEK 19-27: CONCENTRATION

FOURTH QUARTER

WEEK 28-32:

FINE TUNING CONCENTRATION, SELECTING AND PREPARING WORK FOR PORTFOLIO, WRITTEN STATEMENTS

HOMEWORK:

The foundation for the homework assignments will be based around the exploration of the Visual Elements of Art and Principles of Design. Each journal entry the student will research, explore and practice each of the Principles and Elements using digital photos and/or collected images and also writing about each them.

Starting with the Elements of Art, the visual components in an image are the “real things” that can be seen and photographed, the “raw materials” that will be organized and composed to create in an image.

HW 1: (Line) – real, implied, thick thin, straight, curved, horizontal, vertical or combination

HW 2: (Shape) – geometric, organic

HW 3: (Form) - concentration of lighting the geometric or organic form

HW 4: (Texture)

HW 5: (Space)

HW 6: (Value)- high key, low-key and full range

HW 7: (Color) – Hue, saturation, value, warm, cool complements

Next the students will explore the Principles of Design and how they are used to “organize” the Elements into successful compositions.

HW 8: (Pattern)

HW 9: (Balance) – Symmetrical, Asymmetrical, Radial

HW 10: (Unity)

HW 11: (Variety)

HW 12: (Rhythm)

HW 13: (Emphasis)

HW 14: (Proportion)

Grading Criteria For Portfolio

Excellent/ A (95-100)

Work at this level

Is consistently of high quality

Shows obvious evidence of thinking

Demonstrates verve

Addresses fairly complex visual and/or conceptual ideas

Uses materials well, tools and equipment well, technique is excellent

Shows evidence of experimentation and/or risk taking

Shows strong evidence of informed decision making based on the Elements of Art and the Principles of Design

Strong/ A- (92-94)

Work at this level

Is generally strong, although there may be some inconsistencies

Shows evidence of thinking in that it is about something

Is fairly confident

Has a grasp of the elements of art and principles of design

Shows a strong sense of the student's individual transformation of ideas

Good/ B (82-91)

Work at this level

Has some sense of direction but may not be fully resolved

Exhibits some degree of success

Shows that some manipulation of ideas is evident

Shows a good understanding of the elements of form and principles of design
Demonstrates that some technical aspects are handled well but sometimes do not match the idea
Indicates that, if other source materials are used, the student's voice can still be discerned

Moderate/ C (70-81)

Work at this level

May show a sense of real effort but problems are not successfully resolved
May be more accomplished technically than it is conceptually
Demonstrates an awareness of the Elements of Art and Principles of Design is emerging
Is erratic in technique, with little or no sense of challenge
Shows some ambition while achieving only moderate success
Indicates that, if other source materials are used, the student's voice is minimal

Weak/ D (60-69)

Work at this level

Is technically weak or awkward
Is simplistic in addressing solutions to problems
Shows no clear intent
Is limited in artistic decision making
Lacks a full understanding of the elements of form and principles of design
Has difficulty in working with material, equipment and tools
Indicates that, if other source materials are used, the students voice is not discernable

Poor/ F (0-59)

Work at this level

Shows little, if any, evidence of thinking/artistic decision making
Is poor in technique
Is trite in addressing solutions to problems
Has poor composition and no understanding of the Elements of Art or Principles of Design
Shows that work is obviously copied from photographic sources or from the work of others

PORTFOLIO PREPARATION – 3-D DESIGN

3-D DESIGN PORTFOLIO PREPARATION

OVERVIEW

The 3-D Design Portfolio Preparation Program gives high school students the opportunity to begin construction of a three dimensional portfolio with beginning focus on the category of **Breadth**. Under this section students will concentrate on the Elements and Principles of Design while showing experimentation and exploration of various materials and processes. Areas to be considered for the completion of Breadth are: architecture, ceramics, fashion/ furniture/product design, fiber arts, jewelry/metalsmithing and sculpture. Evaluation of works will be done through individual and class critiques in conjunction with normal grading procedures. The completion of the **Breadth** category consists of eight completed works depicted by 16 slides (two slides per piece).

By the completion of the **Breadth** category students should have an idea or have decided on an area of focus based on materials and processes they have experienced. This selection will now become their main objective for the next category of **Concentration**.

For further information and examples of both **Breadth** and **Concentration** works visit <http://apcentral.collegeboard.com>, register, click on Students and Parents and check under subjects Studio Arts 3-D.

PERFORMANCE OBJECTIVES

- Students will respect and properly use material, tools, equipment and studio space.
- Students will understand and apply The Elements and Principles of Design.
- Students will demonstrate a high level of proficiency using various techniques and processes.
- Students will be able to discuss the historic development and contemporary aspects of their pieces using specific terminology when talking and writing about their work.
- Students will have completed the Breadth category of their portfolio consisting of eight completed works and 16slides (two slides per piece) in a timely

3-D DESIGN PORTFOLIO PREPARATION

SYLLABUS

Text: There is no specific text for this course but all regular course text is available.

Fees: There is an \$85.00 one time slide fee, a course fee of \$30.00 each semester and an additional fee of \$5.50 to cover sketchbook (\$3.00) and safety glasses (\$2.50) for this class. Students in their senior year will be assessed \$1.00 for each slide taken payable at the end of the year.

Sketchbooks: Sketchbooks are required for this course and are to be in class every period. Students are to use their sketchbooks to take notes on demonstrations and oral/video/slide presentations and sketch ideas for proposed works. Remember it is a reference for your ideas.

Assignments: No assignments are given for this class but students are expected to produce a fair amount of work related to their portfolio requirements in the time given. Students are to present their ideas to me for consideration before beginning any work. Each presentation should include four sketches per idea. This includes work done outside of class. 3D-Design Completed Work Sheets need to be filled out and accompany each finished piece.

Plagiarism: Since the beginning of time art has played a major part in the development of civilization. During this time virtually every conceivable theme, statement and theory has been addressed in one way or another. It is important to understand that though you may be inspired by another artist and it is alright to borrow techniques or approaches from them it is not legal to copy their work in any form. You are an individual and your work should reflect this.

Studio Grade: This is a studio class therefore, daily participation (productivity), preparedness and assuming responsibility for cleanup, care and treatment of tools/equipment and material is essential to the learning process. Two points a day will be given or taken away for the length of each assignment (time will be discussed on an individual bases). (Example: A ten-day assignment is worth 20 points.) This grade is separate from the assignment grade.

Grading: The standard grading scale will be used to calculate final grades in Portfolio Prep: A/100-95, A-/ 94-92, B+/ 91-90, B/ 89-85, B-/ 84-82, C+/ 81-80, C/ 79-75, C-/ 74-70, D+/ 69-68, D/ 67-65, D-/ 64-60, F/ 59-0. AP Portfolio grades will be weighted. Any assignment may be redone for a higher grade as long as it does not interfere with other work responsibilities during the semester.

Attendance: Attendance, punctuality, and productive participation are required. Attendance may be taken at any time during the class period. Three unexcused absences will result in the drop of a letter grade for the final course grade. Each additional unexcused absence will result in a 5-point reduction of the final course grade. Four late arrivals and/or early departures will count as one absence. Students are expected to attend class with all materials needed to work and with any relevant information. As failure to come with materials when needed will result in no meaningful work being done, it will be treated as an unexcused absence.

Safety: Safety glasses and dust mask (when needed) must be worn when operating power tools equipment and working with specific material. In order to insure personal safety, students are expected to wear appropriate studio attire. Refrain from wearing bulky sweaters or oversized shirts or tops. Cotton clothing is recommended. No sandals or other open toed shoes, nylon or polyester clothing, dangling jewelry, wallet chains, etc., or other extraneous personal items that could get caught in moving tools or equipment. Also be aware of long hair; bring some type of hair device to pull hair back if needed.

Studio Policies: Each student is expected to read and follow all studio and school regulations. Students are to work in an appropriate manner at all times.

1. No eating or drinking
2. No IPODS or cell phones
3. Students are to respect each other and each other's work.
4. Cleanup will be 5 minutes before the bell. All material and tools are to be stored away and work areas cleaned.
5. Passes will be limited. Do your best to get restroom and locker needs taken care of prior to class.

Office Hours: My office is located down in the Art Department area. You can see me prior to the beginning of school or during my conference time period. An appointment time needs to be set for after school discussions.

3-D Design Categories

The following is a list of categories, descriptions, possible considerations for the direction your work and a list of artist as reference that may be used to assist you in the completion of Breadth and Concentration requirements. Remember to refer to the Elements and Principles of Design when sketching your ideas.

* The artists listed below are to be used as a starting point in each category. You are encouraged to visit museums and galleries, libraries (Mayfield Heights Library has the largest selection of art related material) and search on line for updated information on contemporary artist and their works. Remember to check the websites posted on the AP Portfolio wall along with examples of all categories which will be updated periodically.

Architecture

Architecture is the ability to design a building to scale and reproduce it in a model form using a variety of material such as balsawood, foamcore, cardboard, matt board, etc. Models once made can be left on their own or placed in a landscape that may include trees and small figures, usually purchased at a hobby shop, to show scale.

- Research the building designs of Frank Gerhy and create an urban building using his approach.
- Decide on a landscape and design a residence that takes into consideration the environmental concerns of the area.
- The use of compacted straw bales for construction is being accepted more and more as a alternative building material due to its R rating and sound proofing qualities. Design a residence that incorporates this material.
- You have just been hired by a client to design a home that they want to straddle over a ravine.
- Design an energy efficient (Green) home that would make use of such energy resources as solar or geothermal heating.
- Go underground.
- Design a children's playground that would incorporate building as it main theme.
- Light and shadows are as important visually to the design of today's buildings as is the actual material used. Produce a design that makes this point.
- Part of a downtown redevelopment plan calls for the construction of a residential area overlooking one of the Great Lakes and or taking advantage of the banks of a nearby river that empties into it.
- There is a downtown area that due to the amount of traffic is difficult for pedestrians to cross streets. What would be your solution?

Architects

- Frank Gehry
- Richard Meier
- Frank Lloyd Wright
- Minoru Yamasaki
- Ieoh Ming Pei
- Kalsuhisa Kida
- Michael Graves
- Maya Lin
- Peter Eisenman
- Zaha Hadid
- Antoine Predock

Ceramics

Ceramics is working with clay using either the coil, slab or wheel methods for construction. You should first decide the intent of your idea and whether or not it is to be a functional or non-functional piece. Examples of a functional work would be a vase, bowl, platter, cup, etc. An example of a nonfunctional piece would be any of the mentioned done in a way that would not make them practical for use. Another example would be the area of ceramic sculpture. Once the direction of the piece has been decided a clay body must be chosen. The two that are available to you are stoneware and raku. Stoneware is a medium to high firing clay that can be used for functional and nonfunctional works. Raku can only be used for nonfunctional pieces and is also the name of a specific type of firing process that involves firing the glazed work to temperature and quickly placing it in a metal container containing either newspaper or some type of organic material such as leaves. The lid is then placed on the container and the piece is allowed to smolder causing the smoke to interact with the chosen raku glaze. After a period of approximately three to ten minutes the work is then removed from the container and placed in water to set the glaze.

- Create a functional teapot and set of four cups.
- Make a self-portrait of yourself using the body of a fish that best describes your personality.
- Using the coiled method design a raku piece that is 12” in height and no larger than 8” in diameter based on an organic shape.
- Construct a “House of Memories” using slab construction for the majority of the piece with a maximum height is 23”.
- Using a tire fragment from the highway as inspiration create a clay piece that in the end will be joined to make a ceramic sculpture.
- Bring in an organic object and reproduce it five times the size of the original using either clay body.
- Most children view a jack-in-the box as funny. Make one that would change their minds.
- Based on the ceramic sculptures of Paul Soldner, make a work that makes strong use of positive and negative space.
- Pick one Element of Design and one Principle of Design and base a piece on your choice.
- Design a clay toy on wheels.

Ceramic Artist

- Eva Gwong
- Peter Callas
- Kirk Mangus
- Jeff Shapiro
- Peter Voulkos
- Malcolm Wright
- Robert Anderson
- Masimichi Yashikawa
- Mark Hewitt
- Maria Martinez

Fiber Art

The Fiber Art category is made up of surface and fashion design (If you are looking to do fashion design it is recommended that you already have taken sewing or have sewing experience.), basket making and sculpture. All three areas allow for the use of traditional and nontraditional material to be used and works that can be functional or nonfunctional. Surface design on fabric for fashions can be achieved by the dyeing, batik and photo transfer techniques. It is recommended that cotton, muslin and 50% polyester fabric (students must purchase their material) be used for most of your ideas due to cost and fabric ability to accept dye. Basket weaving consist of using cotton coils which are then wrapped in either a traditional material such as yarn or a nontraditional material such as plastic to create vessels. The approach is similar to the coiling method used in ceramics. Fiber sculptures can be made in a variety of ways which if interested can be discussed. They also can be constructed to be a wall hanging, hung from the ceiling or free standing.

- Design a wall hanging using industrial material such as rubber, plastic and metal.
- Using rubber stamps you have made design a pattern to be used on a small quilt measuring 4'x5'.
- Create a costume representing an existing or made up ceremony.
- Fiber art over the years has become more sculptural. Create a work of choice that will tell your story.
- You have been asked to design a futuristic dress or suit for this year's spring designer showcase.
- Using tie-dye techniques create a work of choice (t-shirts not included).
- Consider your heritage and base a wearable piece that shows your ancestry.
- Research contemporary fashion designers and chose one that influences you the most. Design a piece based on their approach.
- Many times fashion is about material texture and visual representations of current social, political and religious beliefs. Create a wearable piece that that takes into consideration texture and image transfer techniques.

Fiber Artist

- Danny Mansmith
- Nora Fok
- Eva Hesse
- Marina Dempster
- Barley Massey
- Elizabeth Whyte Shulze
- Anna Osmer Anderson
- Anastasia Azure

Furniture and Product Design

Furniture and product design use the same approach as architecture. A design is created to scale and a model is made using materials that best represent the actual materials that would be used if made for production. In some instances a full scale work might be able to be made depending on materials needed.

- Using corrugated cardboard design a scale model for a office chair.
- Design a set of dinnerware.
- Create a model for a table using balsawood that does not make use of four legs.
- Pick a small home appliance you are familiar with and consider how you can make it better.
- Design a prototype for the skateboard of the future.
- You have been asked to design a complete bedroom set consisting of a bed, dresser, nightstand and armoire. The problem is the room is 10'x10' with a ceiling height of 10' and has one standard 30" door and one window measuring 55"h x 36"w. What is your solution?
- Make a set of silverware that focuses on minimalism and function.
- Design a solar powered desk lamp.
- Make a full scale coffee table using natural material only.
- With oil dependence being a major issue in the world today design a vehicle for urban and rural use.

Furniture and Product Designers

- Mario Bellini
- Henry Dryfus
- Aldo Rossi
- Eileen Gray
- Philippe Starck
- Luigi Colani
- Eric Magnuss
- Matteo Thun

Jewelry/Metalsmithing

There are a number of approaches associated with jewelry making the ones that are available to you are enameling, casting and fabrication. Enameling consist of taking copper metal, adding enamel powder to the surface and firing it in a kiln until the enamel has melted and then cooled. The casting process, also known as the lost wax method, allows for a design to be made in wax then placed in a cylinder filled with investment. After a cure time of approximately three days the cylinder is then heated in a kiln which melts the wax leaving a negative space to be filled with silver using the centrifugal force machine. Usually this approached is used to create rings but it can also be used to produce parts for a piece or other types of jewelry such as pins. The term fabrication covers a variety of techniques from soldering to the use of a twenty-ton press which allows designs to be formed under pressure.

Metalsmithing techniques can be used to assist with the making of jewelry pieces but is more often then not associated with the making of bowls, serving dishes, vases, etc. by the heating and hammering out of metal over forms.

- Design a pin based on an insect using two of the three metals available silver nickel, brass or copper.
- Create a necklace and earring set based on geometric design.
- Using the twenty-ton press and the 3” deep draw kit design and make a metal container from 16 gauge copper. Finish the lid by an enameled design.
- Make a piece of jewelry of your choice that includes polished and sandblasted surfaces.
- Using the “lost wax method” design and cast a three dimensional ring based on your favorite things.
- Fabricate a jewelry piece using nontraditional material such as rubber, Plexiglas, found objects, etc. Construction must be done with rivets.
- Using the twenty-ton press create a piece that will incorporate two halves of a design soldered together.
- To many people the wearing of jewelry has been an intricate part of their culture. Research a culture of your choice and create a piece based on the information gathered.
- Design a bracelet based on organic design.
- Using metalsmithing techniques create a serving dish that includes legs and handle.

Jewelry Designers

- Barbara Silverstein
- Susan Sarantos
- Nikki Feldbaum
- Sakamoto Rie
- Biba Schutz
- Kobayashi Keiwa
- Barbara Heinrich
- Sugawara Maruko
- Connie Verrusio
- Frank Gerhy

Sculpture

Sculpture offers the widest variety of processes and material use of any of the categories. Processes include metal fabrication, carving (wood/stone), casting and assemblage. Materials include stone, wood, rubber, plastic, found objects, cardboard, Styrofoam, plaster, packing tape and concrete just to mention a few.

- Choose a close friend or family member and think about their personality, likes and dislikes or beliefs. Now using that person as a armature/model wrap that person using three to four layers of heavy duty packing tape (first layer up the rest down). Once all the body parts have been made decide how you are going to show one of their traits mentioned and where and how the final work will be shown. Consider looking at the work of Antony Gormley before starting.
- Create a wood assemblage that expresses a social, political or religious belief.
- After researching the work of Andy Goldsworthy and Chris Drury, pick a spot in the school woods to create an environmental sculpture.
- Create a self-portrait using various types and thicknesses of cardboard. Use tape and glue for assembling.
- Construct an art chair based on the nature.
- Consider the sculptural aspects of vegetables and fruit and choose one that interests you the most. Now choose a piece of soapstone that will allow you to duplicate your choice in a larger scale.
- Taking a 2'x 3' piece of wire mesh, form an organic shape to be later covered in plaster gauze. Consider using a wood armature if support is needed.
- Design and make a ceremonial garment using the rubber available in the studio.
- Create a wall sculpture using sheet metal and pop riveting fabrication.
- To most artists his or her hands are the most important tool they have. Decide how you will use yours in a sculpture. Using the BIO-FOAM Impression Foam, duplicate one or both of your hands. After spraying with several layers of hair spray, cast them in plaster. Once cured continue your piece based on your sketches.

Sculptors

- Jean Arp
- Claes Oldenburg
- Richard Serra
- Alexander Calder
- Louise Nevelson
- Shahzia Sikander
- Christo
- James Turrell
- Fred Wilson
- Andy Goldsworthy
- Chris Drury
- Maya Lin
- Ann Hamilton
- Constantin Brancusi
- Henry Moore
- Barbara Hempsworth
- John Cage
- Richard Deacon
- Jeff Koons
- Laurie Anderson
- Martin Puryear
- Kiki Smith
- Mel Chin
- Antony Gormley
- David Smith
- Tim Hawkinson
- Robert Smithson
- Isamu Noguchi
- Joseph Cornell

Grading Criteria For Portfolio

Excellent/ A (95-100)

Work at this level

- Is consistently of high quality
- Shows obvious evidence of thinking
- Demonstrates verve
- Addresses fairly complex visual and/or conceptual ideas
- Uses materials well, tools and equipment well, technique is excellent
- Shows evidence of experimentation and/or risk taking
- Shows strong evidence of informed decision making based on the Elements of Art and the Principles of Design

Strong/ A- (92-94)

Work at this level

- Is generally strong, although there may be some inconsistencies
- Shows evidence of thinking in that it is about something
- Is fairly confident
- Has a grasp of the Elements of Art and the Principles of Design
- Shows a strong sense of the student's individual transformation of ideas

Good/ B (82-91)

Work at this level

- Has some sense of direction but may not be fully resolved
- Exhibits some degree of success
- Shows that some manipulation of ideas is evident
- Shows a good understanding of the Elements of Form and Principles of Design
- Demonstrates that some technical aspects are handled well but sometimes do not match the idea
- Indicates that, if other source materials are used, the student's voice can still be discerned

Moderate/ C (70-81)

Work at this level

- May show a sense of real effort but problems are not successfully resolved
- May be more accomplished technically than it is conceptually
- Demonstrates an awareness of the Elements of Art and Principles of Design is emerging
- Is erratic in technique, with little or no sense of challenge
- Shows some ambition while achieving only moderate success
- Indicates that, if other source materials are used, the student's voice is minimal

Weak/ D (60-69)

Work at this level

Is technically weak or awkward

Is simplistic in addressing solutions to problems

Shows no clear intent

Is limited in artistic decision making

Lacks a full understanding of the Elements of Form and Principles of Design

Has difficulty in working with material, equipment and tools

Indicates that, if other source materials are used, the students voice is not discernable

Poor/ F (0-59)

Work at this level

Shows little, if any, evidence of thinking/artistic decision making

Is poor in technique

Is trite in addressing solutions to problems

Has poor composition and no understanding of the Elements of Art or Principles of Design

Shows that work is obviously copied from photographic sources or from the work of others

ADVANCED PLACEMENT 3-D DESIGN PORTFOLIO

ADVANCED PLACEMENT 3-D DESIGN PORTFOLIO

OVERVIEW

The AP 3-D Design Portfolio Program is the second phase of the portfolio process where students will focus on the category of **Concentration**. Under this section students have decided on a main area of concentration from those stated in the 3-D Design Portfolio Preparation Overview. Once established students will then, based on The Elements and Principles of Design, artist of influence or material chosen, narrow down further their direction as to give artistic credibility to their choices. Evaluation of works will continue to be based on individual and class critiques however letter grades will be given under more stringent scoring and weighted. The completion of the **Concentration** category consists of twelve individual works and slides. In the case of those works that demand a second slide for detail two slides may be used but will be limited.

The third category for the completion of an AP 3-D Design Portfolio is **Quality**. In this category five works may be selected from either **Breadth** and/or **Concentration** categories along with the submission of pieces done independently from these areas. Quality works may not necessarily be the best works but reflect what is considered a strong representation of a student's ability, talent and vision.

The final phase of the portfolio process before submission is a written segment that briefly allows students to explain the purpose of their portfolio, concentration and defend their choices. This will be completed during the last week prior to portfolio submission and be typed in order to make the best use of the limited available space. Final grading is based on a completed portfolio entry.

PERFORMANCE OBJECTIVES

- Students will determine area of concentration and specific focus within chosen area.
- Students will continue to show development, growth and vision through their research and work.
- Students will be able to clearly write about their influences, direction and chosen medium.
- Students will complete all portfolio requirements prior to portfolio submission.
- Portfolio submission.

ADVANCED PLACEMENT 3-D DESIGN PORTFOLIO

SYLLABUS

Text: There is no specific text for this course but all regular course text is available.

Fees: There is an \$85.00 one time slide fee, a course fee of \$30.00 each semester and an additional fee of \$5.50 to cover sketchbook (\$3.00) and safety glasses (\$2.50) for this class. Students in their senior year will be assessed \$1.00 for each slide taken payable at the end of the year.

Sketchbooks: Sketchbooks are required for this course and are to be in class every period. Students are to use their sketchbooks to take notes on demonstrations and oral/video/slide presentations and sketch ideas for proposed works. Remember it is a reference for your ideas.

Assignments: No assignments are given for this class but students are expected to produce a fair amount of work related to their portfolio requirements in the time given. Students are to present their ideas to me for consideration before beginning any work. Each presentation should include four sketches per idea. This includes work done outside of class. 3D-Design Completed Work Sheets need to be filled out and accompany each finished piece.

Plagiarism: Since the beginning of time art has played a major part in the development of civilization. During this time virtually every conceivable theme, statement and theory has been addressed in one way or another. It is important to understand that though you may be inspired by another artist and it is alright to borrow techniques or approaches from them it is not legal to copy their work in any form. You are an individual and your work should reflect this.

Studio Grade: This is a studio class therefore, daily participation (productivity), preparedness and assuming responsibility for cleanup, care and treatment of tools/equipment and material is essential to the learning process. Two points a day will be given or taken away for the length of each assignment (time will be discussed on an individual bases). (Example: A ten-day assignment is worth 20 points.) This grade is separate from the assignment grade.

Grading: The standard grading scale will be used to calculate final grades in Portfolio Prep: A/100-95, A-/ 94-92, B+/ 91-90, B/ 89-85, B-/ 84-82, C+/ 81-80, C/ 79-75, C-/ 74-70, D+/ 69-68, D/ 67-65, D-/ 64-60, F/ 59-0. AP Portfolio grades will be weighted. Any assignment may be redone for a higher grade as long as it does not interfere with other work responsibilities during the semester.

Attendance: Attendance, punctuality, and productive participation are required. Attendance may be taken at any time during the class period. Three unexcused absences will result in the drop of a letter grade for the final course grade. Each additional unexcused absence will result in a 5-point reduction of the final course grade. Four late arrivals and/or early departures will count as one absence. Students are expected to attend class with all materials needed to work and with any relevant information. As failure to come with materials when needed will result in no meaningful work being done, it will be treated as an unexcused absence.

Safety: Safety glasses and dust mask (when needed) must be worn when operating power tools equipment and working with specific material. In order to insure personal safety, students are expected to wear appropriate studio attire. Refrain from wearing bulky sweaters or oversized shirts or tops. Cotton clothing is

recommended. No sandals or other open toed shoes, nylon or polyester clothing, dangling jewelry, wallet chains, etc., or other extraneous personal items that could get caught in moving tools or equipment. Also be aware of long hair; bring some type of hair device to pull hair back if needed.

Studio Policies: Each student is expected to read and follow all studio and school regulations. Students are to work in an appropriate manner at all times.

1. No eating or drinking
2. No IPODS or cell phones
3. Students are to respect each other and each other's work.
4. Cleanup will be 5 minutes before the bell. All material and tools are to be stored away and work areas cleaned.
5. Passes will be limited. Do your best to get restroom and locker needs taken care of prior to class.

Office Hours: My office is located down in the Art Department area. You can see me prior to the beginning of school or during my conference time period. An appointment time needs to be set for after school discussions.

3-D Design Categories

The following is a list of categories, descriptions, possible considerations for the direction your work and a list of artist as reference that may be used to assist you in the completion of Breadth and Concentration requirements. Remember to refer to the Elements and Principles of Design when sketching your ideas.

* The artists listed below are to be used as a starting point in each category. You are encouraged to visit museums and galleries, libraries (Mayfield Heights Library has the largest selection of art related material) and search on line for updated information on contemporary artist and their works. Remember to check the websites posted on the AP Portfolio wall along with examples of all categories which will be updated periodically.

Architecture

Architecture is the ability to design a building to scale and reproduce it in a model form using a variety of material such as balsawood, foamcore, cardboard, matt board, etc. Models once made can be left on their own or placed in a landscape that may include trees and small figures, usually purchased at a hobby shop, to show scale.

- Research the building designs of Frank Gerhy and create an urban building using his approach.
- Decide on a landscape and design a residence that takes into consideration the environmental concerns of the area.
- The use of compacted straw bales for construction is being accepted more and more as a alternative building material due to its R rating and sound proofing qualities. Design a residence that incorporates this material.
- You have just been hired by a client to design a home that they want to straddle over a ravine.
- Design an energy efficient (Green) home that would make use of such energy resources as solar or geothermal heating.
- Go underground.
- Design a children's playground that would incorporate building as it main theme.

- Light and shadows are as important visually to the design of today's buildings as is the actual material used. Produce a design that makes this point.
- Part of a downtown redevelopment plan calls for the construction of a residential area overlooking one of the Great Lakes and or taking advantage of the banks of a nearby river that empties into it.
- There is a downtown area that due to the amount of traffic is difficult for pedestrians to cross streets. What would be your solution?

Architects

- Frank Gehry
- Richard Meier
- Frank Lloyd Wright
- Minoru Yamasaki
- Ieoh Ming Pei
- Kalsuhisa Kida
- Michael Graves
- Maya Lin
- Peter Eisenman
- Zaha Hadid
- Antoine Predock

Ceramics

Ceramics is working with clay using either the coil, slab or wheel methods for construction. You should first decide the intent of your idea and whether or not it is to be a functional or non-functional piece. Examples of a functional work would be a vase, bowl, platter, cup, etc. An example of a nonfunctional piece would be any of the mentioned done in away that would not make them practical for use. Another example would be the area of ceramic sculpture. Once the direction of the piece has been decided a clay body must be chosen. The two that are available to you are stoneware and raku. Stoneware is a medium to high firing clay that can be used for functional and nonfunctional works. Raku can only be used for nonfunctional pieces and is also the name of a specific type of firing process that involves firing the glazed work to temperature and quickly placing it in a metal container containing either newspaper or some type of organic material such as leaves. The lid is then placed on the container and the piece is allowed to smolder causing the smoke to interact with the chosen raku glaze. After a period of approximately three to ten minutes the work is then removed from the container and placed in water to set the glaze.

- Create a functional teapot and set of four cups.
- Make a self-portrait of yourself using the body of a fish that best describes your personality.
- Using the coiled method design a raku piece that is 12" in height and no larger than 8" in diameter based on a organic shape.
- Construct a "House of Memories" using slab construction for the majority of the piece with a maximum height is 23".
- Using a tire fragment from the highway as inspiration create a clay piece that in the end will be joined to make a ceramicsculpture.

- Bring in an organic object and reproduce it five times the size of the original using either clay body.
- Most children view a jack-in-the box as funny. Make one that would change their minds.
- Based on the ceramic sculptures of Paul Soldner, make a work that makes strong use of positive and negative space.
- Pick one Element of Design and one Principle of Design and base a piece on your choice.
- Design a clay toy on wheels.

Ceramic Artist

- Eva Gwong
- Peter Callas
- Kirk Mangus
- Jeff Shapiro
- Peter Voukos
- Malcolm Wright
- Robert Anderson
- Masimichi Yashikawa
- Mark Hewitt
- Maria Martinez

Fiber Art

The Fiber Art category is made up of surface and fashion design (If you are looking to do fashion design it is recommended that you already have taken sewing or have sewing experience.), basket making and sculpture. All three areas allow for the use of traditional and nontraditional material to be used and works that can be functional or nonfunctional. Surface design on fabric for fashions can be achieved by the dyeing, batik and photo transfer techniques. It is recommended that cotton, muslin and 50% polyester fabric (students must purchase their material) be used for most of your ideas due to cost and fabric ability to accept dye. Basket weaving consist of using cotton coils which are then wrapped in either a traditional material such as yarn or a nontraditional material such as plastic to create vessels. The approach is similar to the coiling method used in ceramics. Fiber sculptures can be made in a variety of ways which if interested can be discussed. They also can be constructed to be a wall hanging, hung from the ceiling or free standing.

- Design a wall hanging using industrial material such as rubber, plastic and metal.
- Using rubber stamps you have made design a pattern to be used on a small quilt measuring 4'x5'.
- Create a costume representing an existing or made up ceremony.
- Fiber art over the years has become more sculptural. Create a work of choice that will tell your story.
- You have been asked to design a futuristic dress or suit for this year's spring designer showcase.
- Using tie-dye techniques create a work of choice (t-shirts not included).

- Consider your heritage and base a wearable piece that shows your ancestry.
- Research contemporary fashion designers and chose one that influences you the most. Design a piece based on their approach.
- Many times fashion is about material texture and visual representations of current social, political and religious beliefs. Create a wearable piece that that takes into consideration texture and image transfer techniques.

Fiber Artist

- Danny Mansmith
- Nora Fok
- Eva Hesse
- Marina Dempster
- Barley Massey
- Elizabeth Whyte Shulze
- Anna Osmer Anderson
- Anastasia Azure

Furniture and Product Design

Furniture and product design use the same approach as architecture. A design is created to scale and a model is made using materials that best represent the actual materials that would be used if made for production. In some instances a full scale work might be able to be made depending on materials needed.

- Using corrugated cardboard design a scale model for a office chair.
- Design a set of dinnerware.
- Create a model for a table using balsawood that does not make use of four legs.
- Pick a small home appliance you are familiar with and consider how you can make it better.
- Design a prototype for the skateboard of the future.
- You have been asked to design a complete bedroom set consisting of a bed, dresser, nightstand and armoire. The problem is the room is 10'x10' with a ceiling height of 10' and has one standard 30" door and one window measuring 55"h x 36"w. What is your solution?
- Make a set of silverware that focuses on minimalism and function.
- Design a solar powered desk lamp.
- Make a full scale coffee table using natural material only.
- With oil dependence being a major issue in the world today design a vehicle for urban and rural use.

Furniture and Product Designers

- Mario Bellini
- Henry Dryfus
- Aldo Rossi
- Eileen Gray
- Philippe Starck
- Luigi Colani
- Eric Magnuss
- Matteo Thun

Jewelry/Metalsmithing

There are a number of approaches associated with jewelry making the ones that are available to you are enameling, casting and fabrication. Enameling consist of taking copper metal, adding enamel powder to the surface and firing it in a kiln until the enamel has melted and then cooled. The casting process, also known as the lost wax method, allows for a design to be made in wax then placed in a cylinder filled with investment. After a cure time of approximately three days the cylinder is then heated in a kiln which melts the wax leaving a negative space to be filled with silver using the centrifugal force machine. Usually this approached is used to create rings but it can also be used to produce parts for a piece or other types of jewelry such as pins. The term fabrication covers a variety of techniques from soldering to the use of a twenty-ton press which allows designs to be formed under pressure.

Metalsmithing techniques can be used to assist with the making of jewelry pieces but is more often then not associated with the making of bowls, serving dishes, vases, etc. by the heating and hammering out of metal over forms.

- Design a pin based on an insect using two of the three metals available silver nickel, brass or copper.
- Create a necklace and earring set based on geometric design.
- Using the twenty-ton press and the 3” deep draw kit design and make a metal container from 16 gauge copper. Finish the lid by an enameled design.
- Make a piece of jewelry of your choice that includes polished and sandblasted surfaces.
- Using the “lost wax method” design and cast a three dimensional ring based on your favorite things.
- Fabricate a jewelry piece using nontraditional material such as rubber, Plexiglas, found objects, etc. Construction must be done with rivets.
- Using the twenty-ton press create a piece that will incorporate two halves of a design soldered together.
- To many people the wearing of jewelry has been an intricate part of their culture. Research a culture of your choice and create a piece based on the information gathered.
- Design a bracelet based on organic design.
- Using metalsmithing techniques create a serving dish that includes legs and handle.

Jewelry Designers

- Barbara Silverstein
- Susan Sarantos
- Nikki Feldbaum
- Sakamoto Rie
- Biba Schutz
- Kobayashi Keiwa
- Barbara Heinrich
- Sugawara Maruko
- Connie Verrusio
- Frank Gerhy

Sculpture

Sculpture offers the widest variety of processes and material use of any of the categories. Processes include metal fabrication, carving (wood/stone), casting and assemblage. Materials include stone, wood, rubber, plastic, found objects, cardboard, Styrofoam, plaster, packing tape and concrete just to mention a few.

- Choose a close friend or family member and think about their personality, likes and dislikes or beliefs. Now using that person as a armature/model wrap that person using three to four layers of heavy duty packing tape (first layer up the rest down). Once all the body parts have been made decide how you are going to show one of their traits mentioned and where and how the final work will be shown. Consider looking at the work of Antony Gormley before starting.
- Create a wood assemblage that expresses a social, political or religious belief.
- After researching the work of Andy Goldsworthy and Chris Drury, pick a spot in the school woods to create an environmental sculpture.
- Create a self-portrait using various types and thicknesses of cardboard. Use tape and glue for assembling.
- Construct an art chair based on the nature.
- Consider the sculptural aspects of vegetables and fruit and choose one that interests you the most. Now choose a piece of soapstone that will allow you to duplicate your choice in a larger scale.
- Taking a 2'x 3' piece of wire mesh, form an organic shape to be later covered in plaster gauze. Consider using a wood armature if support is needed.
- Design and make a ceremonial garment using the rubber available in the studio.
- Create a wall sculpture using sheet metal and pop riveting fabrication.
- To most artists his or her hands are the most important tool they have. Decide how you will use yours in a sculpture. Using the BIO-FOAM Impression Foam, duplicate one or both of your hands. After spraying with several layers of hair spray, cast them in plaster. Once cured continue your piece based on your sketches.

Sculptors

- Jean Arp
- Claes Oldenburg
- Richard Serra
- Alexander Calder
- Louise Nevelson
- Shahzia Sikander
- Christo
- James Turrell
- Fred Wilson
- Andy Goldsworthy
- Chris Drury
- Maya Lin
- Ann Hamilton
- Constantin Brancusi
- Henry Moore
- Barbara Hepsworth
- John Cage
- Richard Deacon
- Jeff Koons
- Laurie Anderson
- Martin Puryear
- Kiki Smith
- Mel Chin
- Antony Gormley
- David Smith
- Tim Hawkinson
- Robert Smithson
- Isamu Noguchi
- Joseph Cornell

Grading Criteria For Portfolio

Excellent/ A (95-100)

Work at this level

- Is consistently of high quality
- Shows obvious evidence of thinking
- Demonstrates verve
- Addresses fairly complex visual and/or conceptual ideas
- Uses materials well, tools and equipment well, technique is excellent
- Shows evidence of experimentation and/or risk taking
- Shows strong evidence of informed decision making based on the Elements of Art and the Principles of Design

Strong/ A- (92-94)

Work at this level

- Is generally strong, although there may be some inconsistencies
- Shows evidence of thinking in that it is about something
- Is fairly confident
- Has a grasp of the Elements of Art and Principles of Design
- Shows a strong sense of the students individual transformation of ideas

Good/ B (82-91)

Work at this level

- Has some sense of direction but may not be fully resolved
- Exhibits some degree of success
- Shows that some manipulation of ideas is evident
- Shows a good understanding of the Elements of Form and Principles of Design
- Demonstrates that some technical aspects are handled well but sometimes do not match the idea
- Indicates that, if other source materials are used, the student's voice can still be discerned

Moderate/ C (70-81)

Work at this level

- May show a sense of real effort but problems are not successfully resolved
- May be more accomplished technically than it is conceptually
- Demonstrates an awareness of the Elements of Art and Principles of Design is emerging
- Is erratic in technique, with little or no sense of challenge
- Shows some ambition while achieving only moderate success
- Indicates that, if other source materials are used, the student's voice is minimal

Weak/ D (60-69)

Work at this level

- Is technically weak or awkward
- Is simplistic in addressing solutions to problems
- Shows no clear intent
- Is limited in artistic decision making
- Lacks a full understanding of the Elements of Form and Principles of Design
- Has difficulty in working with material, equipment and tools
- Indicates that, if other source materials are used, the students voice is not discernable

Poor/ F (0-59)

Work at this level

- Shows little, if any, evidence of thinking/artistic decision making
- Is poor in technique
- Is trite in addressing solutions to problems
- Has poor composition and no understanding of the Elements of Art or Principles of Design
- Shows that work is obviously copied from photographic sources or from the work of others

FELDMAN'S MODEL OF ART CRITICISM

Description...sensory properties...identify characteristics of the formal elements of design (line, shape, value, color, texture)...subtractive process...separate the parts from the whole...slow down the judgment process (I like it, don't like it) by focusing only on the visual information presented by the piece...ask questions such as what kind of lines?...are the colors bright or dull?...what would the texture feel like?...are there value gradations from light to dark?...what kind of shapes do I see?...what media tools or techniques can I see in the work?

Analysis...compositional properties...identify how the space is organized by comparing elements unifying the work (repetition, contrast, balance, dominance, rhythm)...additive process...how do the parts relate to each other and the whole?...describe how the artist assembled these particular elements into this particular piece...comparison and contrast statements such as the "top" (as opposed to the bottom) of the work, right side, left side, dominant shape, color, etc....how do elements of design relate to one another in terms of placement or composition?

Interpretation...bring your past experiences to the piece...look like...reminds me of...evokes a feeling or memory image...this is where you can name what you see in the piece...what is there that only you might see due to your unique past experiences...is there any meaning in the piece that would be universally agreed upon?...does the work express a mood, present an idea, or tell a story?

Judgment...is this piece a work of art based upon its similarity or dissimilarity to a previously agreed upon work (or works) or art?...where might this piece be categorized as part of a genre or style or period in art?...can you validate this piece by claiming a connection between the work and the larger volume of works we call art in history?

EVALUATION

Evaluation is an integral part of the instructional and curricular processes because it provides the means for measuring the outcomes of instruction in relation to their established course of study goals and objectives. Evaluation must not only focus on the students and their progress through a course of study, but also it must focus on the program itself.

Pupil Evaluation

In art, the teachers assess student performance by examining the following criteria:

- Effort/Participation
- Attitude
- Cooperation
- Skill Development
- Written Work
- Specific Objectives per Art Project

These areas provide a composite picture of a student's performance in art.

In addition to classroom performance, student performance is also evaluated through the student's participation in out-of-school art contests and showings. Through this type of channel, students receive additional feedback regarding the products which they have developed through their art classes.

An underlying aim in all evaluation procedures is to help students begin the process of self-assessment so they can develop a clearer understanding of their abilities and limitations. Evaluation also provides a means for helping students set expectations and devise strategies for achieving those expectations. In addition, students interested in pursuing future study in art will be provided direction in the development of an art portfolio.

Program Evaluation

In addition to pupil evaluation, the other important component of evaluation is program evaluation. No program, nor course of study, is ideal for all time. Current research in the field and the changing needs of students necessitate that programs be evaluated on a regular basis. The course of study cycle required by state standards provides a framework for the ongoing evaluation of programs.

In order to base the evaluation of the art program on concrete information, the following pieces of information will be gathered:

1. Records will be maintained regarding student enrollment in elective art courses at the middle school and high school. These enrollment patterns will be maintained on an ongoing basis.
2. Student participation in out-of-school contests, as well as in-house art program, will be maintained.
3. Art teachers will maintain a list of requests they receive for student work for various programs, projects and displays.
4. Students who pursue an art program at the college level will be asked to share their perspectives regarding their preparation in the field of art. Summaries will be maintained from students who complete the questionnaire.

CURRICULUM STUDY CYCLE - 2006-2011

Content Area	2006 – 2007	2007 – 2008	2008 – 2009	2009 - 2010	2010-2011
English Language Arts	5	1	2	3	4
Music	5	1	2	3	4
Foreign Language	4	5	1	2	3
Family/Consumer Science	4	5	1	2	3
Science	3	4	5	1	2
Gifted & Talented	3	4	5	1	2
Guidance	3	4	5	1	2
Art	3	4	5	1	2
Social Studies	2	3	4	5	1
Technology	2	3	4	5	1
Business	2	3	4	5	1
Library	2	3	4	5	1
Mathematics	1	2	3	4	5
Health	1	2	3	4	5
Physical Education	1	2	3	4	5

KEY

- 1 – **Study Group** – Research best practices, study state and national standards and post secondary
- 2 – **Action Research** – Evaluate current instructional practices in light of research based practices
- 3 – **Curriculum Writing** – Develop the course of study and grade level assessment calendar
- 4 – **Lesson Study** – Implement curriculum and newly adopted materials, develop and establish assessments
- 5 – **Lesson Study** – Implement curriculum and newly adopted materials, develop and refine assessments