

Waterford Public Schools



Curriculum

2016 Revision

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PHILOSOPHY

Visual Arts education is an essential part of every person's preparation for life in the 21st century. The Waterford Art department encourages inquiry, innovation, discovery and wonder, enabling students to investigate the past and realize the future.

All people have the ability to express and communicate ideas in original and creative ways. A comprehensive Visual Arts education program develops students' imagination, self-awareness and personal expression. It cultivates visual literacy, critical and creative thinking and problem-solving skills. A Visual Arts program fosters the means, knowledge and direction to develop 21st century learning skills as well as success in college and career readiness.

The Waterford Visual Arts Program builds a foundation that sequentially develops students' visual arts skills and knowledge through four artistic processes: Creating, Presenting, Responding and Connecting. It promotes high quality standards while developing the capacity to refine work, make informed, aesthetic choices and solve complex problems. Learning through the Visual Arts introduces students to the world around them and instills global awareness and appreciation. Waterford's Visual Arts program fosters creativity and independence.

We live in a world of visual communication. The Visual Arts play a critical role in our culture, sense of community, communication, personal decision making and economy. They permeate every aspect of our daily lives.

GOALS

As a result of Waterford's Visual Arts Program, students in grades K-12 will:

1. **Create:** (imagine, experiment, plan, make, evaluate, refine, and present/exhibit) art works that express concepts, ideas and feelings.
2. **Present:** (select, analyze, interpret, practice, evaluate, refine and present) diverse works of art in visual arts forms.
3. **Respond:** (select, experience, describe, analyze, interpret and evaluate) with understanding of diverse art works.
4. **Connections:** Understand the connections among the arts, other disciplines and daily life.
5. Understand and use the materials, techniques, forms (structures, styles, genres), language, notation (written symbol system) and literature/repertoire of each art form.
6. Understand the importance of the arts in expressing and illuminating human experiences, beliefs and values.
7. Identify representative works and recognize the characteristics of art from different historical periods and world cultures.
8. Develop sufficient mastery to continue lifelong involvement in the arts as viewers, consumers, and creators.
9. Develop sufficient mastery to be able to pursue further study, if they choose, in preparation for a career.
10. Seek arts experiences and participate in the artistic life of the school and community.

ELEMENTARY NATIONAL CORE ARTS STANDARDS

CREATING

ANCHOR STANDARD 1: GENERATE AND CONCEPTUALIZE ARTISTIC IDEAS AND WORK.

Enduring Understanding: Creativity and innovative thinking are essential life skills that can be developed.

Essential Question(s): What conditions, attitudes, and behaviors support creativity and innovative thinking? What factors prevent or encourage people to take creative risks? How does collaboration expand the creative process?

Kindergarten Cr1.1.Ka	Grade 1 Cr1.1.1a	Grade 2 Cr1.1.2a	Grade 3 Cr1.1.3a	Grade 4 Cr1.1.4a	Grade 5 Cr1.1.5a
Engage in exploration and imaginative play with materials.	Engage collaboratively in exploration and imaginative play with materials.	Brainstorm collaboratively multiple approaches to an art or design problem.	Elaborate on an imaginative idea.	Brainstorm multiple approaches to a creative art or design problem.	Combine ideas to generate an innovative idea for art-making.

Enduring Understanding: Artists and designers shape artistic investigations, following or breaking with traditions in pursuit of creative art making goals.

Essential Question(s): How does knowing the contexts histories, and traditions of art forms help us create works of art and design? Why do artists follow or break from established traditions? How do artists determine what resources and criteria are needed to formulate artistic investigations?

Kindergarten Cr1.2.Ka	Grade 1 Cr1.2.1a	Grade 2 Cr1.2.2a	Grade 3 Cr1.2.3a	Grade 4 Cr1.2.4a	Grade 5 Cr1.2.5a
Engage collaboratively in creative art-making in response to an artistic problem.	Use observation and investigation in preparation for making a work of art.	Make art or design with various materials and tools to explore personal interests, questions, and curiosity.	Apply knowledge of available resources, tools, and technologies to investigate personal ideas through the art-making process.	Collaboratively set goals and create artwork that is meaningful and has purpose to the makers.	Identify and demonstrate diverse methods of artistic investigation to choose an approach for beginning a work of art.

ANCHOR STANDARD 2: ORGANIZE AND DEVELOP ARTISTIC IDEAS AND WORK.

Enduring Understanding: Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches.

Essential Question(s): How do artists work? How do artists and designers determine whether a particular direction in their work is effective? How do artists and designers learn from trial and error?

ELEMENTARY NATIONAL CORE ARTS STANDARDS

Kindergarten Cr2.1.Ka	Grade 1 Cr2.1.1a	Grade 2 Cr2.1.2a	Grade 3 Cr2.1.3a	Grade 4 Cr2.1.4a	Grade 5 Cr2.1.5a
Through experimentation, build skills in various media and approaches to art-making.	Explore uses of materials and tools to create works of art or design.	Experiment with various materials and tools to explore personal interests in a work of art or design.	Create personally satisfying artwork using a variety of artistic processes and materials.	Explore and invent art-making techniques and approaches.	Experiment and develop skills in multiple art-making techniques and approaches through practice.

Enduring Understanding: Artists and designers balance experimentation and safety, freedom and responsibility while developing and creating artworks.

Essential Question(s): How do artists and designers care for and maintain materials, tools, and equipment? Why is it important for safety and health to understand and follow correct procedures in handling materials, tools, and equipment? What responsibilities come with the freedom to create?

Kindergarten Cr2.2.Ka	Grade 1 Cr2.2.1a	Grade 2 Cr2.2.2a	Grade 3 Cr2.2.3a	Grade 4 Cr2.2.4a	Grade 5 Cr2.2.5a
Identify safe and non-toxic art materials, tools, and equipment.	Demonstrate safe and proper procedures for using materials, tools, and equipment while making art.	Demonstrate safe procedures for using and cleaning art tools, equipment, and studio spaces.	Demonstrate an understanding of the safe and proficient use of materials, tools, and equipment for a variety of artistic processes.	When making works of art, utilize and care for materials, tools, and equipment in a manner that prevents danger to oneself and others.	Demonstrate quality craftsmanship through care for and use of materials, tools, and equipment.

Enduring Understanding: People create and interact with objects, places, and design that define, shape, enhance, and empower their lives.

Essential Question(s): How do objects, places, and design shape lives and communities? How do artists and designers determine goals for designing or redesigning objects, places, or systems? How do artists and designers create works of art or design that effectively communicate?

Kindergarten Cr2.3.Ka	Grade 1 Cr2.3.1a	Grade 2 Cr2.3.2a	Grade 3 Cr2.3.3a	Grade 4 Cr2.3.4a	Grade 5 Cr2.3.5a
Create art that represents natural and constructed environments.	Identify and classify uses of everyday objects through drawings, diagrams, sculptures, or other visual means.	Repurpose objects to make something new.	Individually or collaboratively construct representations, diagrams, or maps of places that are part of everyday life.	Document, describe, and represent regional constructed environments.	Identify, describe, and visually document places and/or objects of personal significance.

ELEMENTARY NATIONAL CORE ARTS STANDARDS

ANCHOR STANDARD 3: REFINE AND COMPLETE ARTISTIC WORK.

Enduring Understanding: Artist and designers develop excellence through practice and constructive critique, reflecting on, revising, and refining work over time.

Essential Question(s): What role does persistence play in revising, refining, and developing work? How do artists grow and become accomplished in art forms? How does collaboratively reflecting on a work help us experience it more completely?

Kindergarten Cr3.1.Ka	Grade 1 Cr3.1.1a	Grade 2 Cr3.1.2a	Grade 3 Cr3.1.3a	Grade 4 Cr3.1.4a	Grade 5 Cr3.1.5a
Explain the process of making art while creating.	Use art vocabulary to describe choices while creating art.	Discuss and reflect with peers about choices made in creating artwork.	Elaborate visual information by adding details in an artwork to enhance emerging meaning.	Revise artwork in progress on the basis of insights gained through peer discussion.	Create artist statements using art vocabulary to describe personal choices in art-making.

PRESENTING

ANCHOR STANDARD 4: SELECT, ANALYZE, AND INTERPRET ARTISTIC WORK FOR PRESENTATION.

Enduring Understanding: Artists and other presenters consider various techniques, methods, venues, and criteria when analyzing, selecting, and curating objects artifacts, and artworks for preservation and presentation.

Essential Question(s): How are artworks cared for and by whom? What criteria, methods, and processes are used to select work for preservation or presentation? Why do people value objects, artifacts, and artworks, and select them for presentation?

Kindergarten Pr4.1.Ka	Grade 1 Pr4.1.1a	Grade 2 Pr4.1.2a	Grade 3 Pr4.1.3a	Grade 4 Pr4.1.4a	Grade 5 Pr4.1.5a
Select art objects for personal portfolio and display, explaining why they were chosen.	Explain why some objects, artifacts, and artwork are valued over others.	Categorize artwork based on a theme or concept for an exhibit.	Investigate and discuss possibilities and limitations of spaces, including electronic, for exhibiting artwork.	Analyze how past, present, and emerging technologies have impacted the preservation and presentation of artwork.	Define the roles and responsibilities of a curator, explaining the skills and knowledge needed in preserving, maintaining, and presenting objects, artifacts, and artwork.

ELEMENTARY NATIONAL CORE ARTS STANDARDS

ANCHOR STANDARD 5: DEVELOP AND REFINE ARTISTIC TECHNIQUES AND WORK FOR PRESENTATION.

Enduring Understanding: Artists, curators and others consider a variety of factors and methods including evolving technologies when preparing and refining artwork for display and or when deciding if and how to preserve and protect it.

Essential Question(s): What methods and processes are considered when preparing artwork for presentation or preservation? How does refining artwork affect its meaning to the viewer? What criteria are considered when selecting work for presentation, a portfolio, or a collection?

Kindergarten Pr5.1.Ka	Grade 1 Pr5.1.1a	Grade 2 Pr5.1.2a	Grade 3 Pr5.1.3a	Grade 4 Pr5.1.4a	Grade 5 Pr5.1.5a
Explain the purpose of a portfolio or collection.	Ask and answer questions such as where, when, why, and how artwork should be prepared for presentation or preservation.	Distinguish between different materials or artistic techniques for preparing artwork for presentation.	Identify exhibit space and prepare works of art including artists' statements, for presentation.	Analyze the various considerations for presenting and protecting art in various locations, indoor or outdoor settings, in temporary or permanent forms, and in physical or digital formats.	Develop a logical argument for safe and effective use of materials and techniques for preparing and presenting artwork.

ANCHOR STANDARD 6: CONVEY MEANING THROUGH THE PRESENTATION OF ARTISTIC WORK.

Enduring Understanding: Objects, artifacts, and artworks collected, preserved, or presented either by artists, museums, or other venues communicate meaning and a record of social, cultural, and political experiences resulting in the cultivating of appreciation and understanding.

Essential Question(s): What is an art museum? How does the presenting and sharing of objects, artifacts, and artworks influence and shape ideas, beliefs, and experiences? How do objects, artifacts, and artworks collected, preserved, or presented, cultivate appreciation and understanding?

ELEMENTARY NATIONAL CORE ARTS STANDARDS

Kindergarten Pr6.1.Ka	Grade 1 Pr6.1.1a	Grade 2 Pr6.1.2a	Grade 3 Pr6.1.3a	Grade 4 Pr6.1.4a	Grade 5 Pr6.1.5a
Explain what an art museum is and distinguish how an art museum is different from other buildings.	Identify the roles and responsibilities of people who work in and visit museums and other art venues.	Analyze how art exhibited inside and outside of schools (such as in museums, galleries, virtual spaces, and other venues) contributes to communities.	Identify and explain how and where different cultures record and illustrate stories and history of life through art.	Compare and contrast purposes of art museums, art galleries, and other venues, as well as the types of personal experiences they provide.	Cite evidence about how an exhibition in a museum or other venue presents ideas and provides information about a specific concept or topic.

RESPONDING

ANCHOR STANDARD 7: PERCEIVE AND ANALYZE ARTISTIC WORK.

Enduring Understanding: Individual aesthetic and empathetic awareness developed through engagement with art can lead to understanding and appreciation of self, others, the natural world, and constructed environments.

Essential Question(s): How do life experiences influence the way you relate to art? How does learning about art impact how we perceive the world? What can we learn from our responses to art?

Kindergarten Re7.1.Ka	Grade 1 Re7.1.1a	Grade 2 Re7.1.2a	Grade 3 Re7.1.3a	Grade 4 Re7.1.4a	Grade 5 Re7.1.5a
Identify uses of art within one's personal environment.	Select and describe works of art that illustrate daily life experiences of one's self and others.	Perceive and describe aesthetic characteristics of one's natural world and constructed environments.	Speculate about processes an artist uses to create a work of art.	Compare responses to a work of art before and after working in similar media.	Compare one's own interpretation of a work of art with the interpretation of others.

Enduring Understanding: Visual imagery influences understanding of and responses to the world.

Essential Question(s): What is an image? Where and how do we encounter images in our world? How do images influence our views of the world?

Kindergarten Re7.2.Ka	Grade 1 Re7.2.1a	Grade 2 Re7.2.2a	Grade 3 Re7.2.3a	Grade 4 Re7.2.4a	Grade 5 Re7.2.5a
Describe what an image represents.	Compare images that represent the same subject.	Categorize images based on expressive properties.	Determine messages communicated by an image.	Analyze components in visual imagery that convey messages.	Identify and analyze cultural associations suggested by visual imagery.

ELEMENTARY NATIONAL CORE ARTS STANDARDS

ANCHOR STANDARD 8: INTERPRET INTENT AND MEANING IN ARTISTIC WORK.

Enduring Understanding: People gain insights into meanings of artworks by engaging in the process of art criticism.

Essential Question(s): What is the value of engaging in the process of art criticism? How can the viewer "read" a work of art as text? How does knowing and using visual art vocabularies help us understand and interpret works of art?

Kindergarten Re8.1.Ka	Grade 1 Re8.1.1a	Grade 2 Re8.1.2a	Grade 3 Re8.1.3a	Grade 4 Re8.1.4a	Grade 5 Re8.1.5a
Interpret art by identifying subject matter and describing relevant details.	Interpret art by categorizing subject matter and identifying the characteristics of form.	Interpret art by identifying the mood suggested by a work of art and describing relevant subject matter and characteristics of form.	Interpret art by analyzing use of media to create subject matter, characteristics of form, and mood.	Interpret art by referring to contextual information and analyzing relevant subject matter, characteristics of form, and use of media.	Interpret art by analyzing characteristics of form and structure, contextual information, subject matter, visual elements, and use of media to identify ideas and mood conveyed.

ANCHOR STANDARD 9: APPLY CRITERIA TO EVALUATE ARTISTIC WORK.

Enduring Understanding: People evaluate art based on various criteria.

Essential Question(s): How does one determine criteria to evaluate a work of art? How and why might criteria vary? How is a personal preference different from an evaluation?

Kindergarten Re9.1.Ka	Grade 1 Re9.1.1a	Grade 2 Re9.1.2a	Grade 3 Re9.1.3a	Grade 4 Re9.1.4a	Grade 5 Re9.1.5a
Explain reasons for selecting a preferred artwork.	Classify artwork based on different reasons for preferences.	Use learned art vocabulary to express preferences about artwork.	Evaluate an artwork based on given criteria.	Apply one set of criteria to evaluate more than one work of art.	Recognize differences in criteria used to evaluate works of art depending on styles, genres, and media as well as historical and cultural contexts.

ELEMENTARY NATIONAL CORE ARTS STANDARDS

CONNECTING

ANCHOR STANDARD 10: SYNTHESIZE AND RELATE KNOWLEDGE AND PERSONAL EXPERIENCES TO MAKE ART.

Enduring Understanding: Through art-making, people make meaning by investigating and developing awareness of perceptions, knowledge, and experiences.

Essential Question(s): How does engaging in creating art enrich people's lives? How does making art attune people to their surroundings? How do people contribute to awareness and understanding of their lives and the lives of their communities through art-making?

Kindergarten Cn10.1.Ka	Grade 1 Cn10.1.1a	Grade 2 Cn10.1.2a	Grade 3 Cn10.1.3a	Grade 4 Cn10.1.4a	Grade 5 Cn10.1.5a
Create art that tells a story about a life experience.	Identify times, places, and reasons by which students make art outside of school.	Create works of art about events in home, school, or community life.	Develop a work of art based on observations of surroundings.	Create works of art that reflect community cultural traditions.	Apply formal and conceptual vocabularies of art and design to view surroundings in new ways through art-making.

ANCHOR STANDARD 11: RELATE ARTISTIC IDEAS AND WORKS WITH SOCIETAL, CULTURAL, AND HISTORICAL CONTEXT TO DEEPEN UNDERSTANDING.

Enduring Understanding: People develop ideas and understandings of society, culture, and history through their interactions with and analysis of art.

Essential Question(s): How does art help us understand the lives of people of different times, places, and cultures? How is art used to impact the views of a society? How does art preserve aspects of life?

Kindergarten Cn11.1.Ka	Grade 1 Cn11.1.1a	Grade 2 Cn11.1.2a	Grade 3 Cn11.1.3a	Grade 4 Cn11.1.4a	Grade 5 Cn11.1.5a
Identify a purpose of an artwork.	Understand that people from different places and times have made art for a variety of reasons.	Compare and contrast cultural uses of artwork from different times and places.	Recognize that responses to art change depending on knowledge of the time and place in which it was made.	Through observation, infer information about time, place, and culture in which a work of art was created.	Identify how art is used to inform or change beliefs, values, or behaviors of an individual or society.

ELEMENTARY ART OVERVIEW

This curriculum will provide students with opportunities to:

- Create personal and collaborative works of art
- Use the vocabulary of art
- Respond to art aesthetically, intellectually and emotionally
- Understand and appreciate other values and cultures through explorations of art
- Develop creativity and self-expression through art making
- Use 21st century technology to enhance understanding
- Explore art from other time periods in history

The Waterford Public Schools’ Art Curriculum is based on the National and Connecticut Art Content Standards. Experiences in drawing, printmaking, collage, sculpture and painting are vital to students’ artistic development.

Students will develop their ability to create, respond, present and connect. The art curriculum incorporates the 8 Studio Habits of Mind, developed by Hetland, Winner, Sheridan & Veenema, national leaders in art education. Special focus areas for each grade will be the following:

<p>Kindergarten – I Can Explore Art Materials</p> <ul style="list-style-type: none"> • Use line, shape and color in an image • Describe an image • Explore various art tools & materials • Tell a story about a work of art • Listen to and follow directions in art 	<p>Grade 3 – I Can Create Art Based on Personal Experience</p> <ul style="list-style-type: none"> • Refine an art project • Begin to interpret a work of art • Begin to identify art from various cultures • Begin to self-evaluate art • Begin to select art materials based their properties • Begin to use texture in art work
<p>Grade 1 – I Can Create a Unique Art Project</p> <ul style="list-style-type: none"> • Begin to use art vocabulary to describe works of art • Tell a story about a work of art • Listen to and follow directions in art • Identify different kinds of art • Use art tools appropriately 	<p>Grade 4 – I Can Consider Various Approaches to Art & Design</p> <ul style="list-style-type: none"> • Brainstorm various directions for an art idea • Revise and problem solve • Selectively use art materials • Begin to recognize art from various cultures • Understand how value can create the illusion of depth
<p>Grade 2 – I Can See Art in Everyday Life</p> <ul style="list-style-type: none"> • Create art that reflects school, family and community life • Begin to understand that everyday objects are designed • Identify different kinds of art media & materials • Recognize that using art tools helps develop craft 	<p>Grade 5 – I Can Create Art to Express a Personal Statement</p> <ul style="list-style-type: none"> • Understand that art is a way to express feelings and conditions in a society • Analyze art work from various times periods and cultures • Create an artist statement using the Elements of Art • Begin to critique art work

KINDERGARTEN

Essential Questions:

Creating – How do artists work?

Presenting – Where do artists show their work?

Responding – What can we learn from looking at works of art?

Connecting – How does art enrich people’s lives?

Grade Level Expectations	Instructional Strategies
CREATING	
Uses imagination while exploring with various art materials. Cr1.1.K	Nonlinguistic representations/Marzano
Works cooperatively with peers on a shared art project. Cr1.2.K	Cooperative learning/Marzano
Experiments with art materials and discovers new ways of creating. Cr2.1.K	Reinforcing effort & Providing recognition/Marzano
Uses scissors, paint and glue safely. Cr2.2.K	Teacher modeling, think-alouds
Draws or paints a landscape. Cr2.3.K	Identify similarities & differences/Marzano
Tells a story about his/her art work. Cr3.1.K	Think, pair share
PRESENTING	
Self-select favorite piece of art from his/her portfolio. Pr4.1.K	Setting objectives & Providing feedback/Marzano
Explain the function of an art portfolio. Pr5.1.K	Student modeling
Explain why we have art museums. Pr6.1.K	Multimedia presentations (V-Brick & Art DVD’s)
RESPONDING	
Recognize art & design in everyday objects. Re7.1.K	Response games
Describe what an image represents. Re7.2.K	Artist investigations
Notice details in a work of art. Re8.1.K	Authentic art works
Describes feelings in response to a work of art. Re9.1.K	Current art events, local museum events
CONNECTING	
Tell a story about personal art work. Cn10.1.K	Inter-disciplinary integration of core subjects; edsitement.neh.gov
Recognize that art has been created throughout time. Cn11.1.K	Local presentations, exhibitions and Arts Nights

EVIDENCE OF LEARNING

- Common Performance Assessments
- Common Arts Literacy Assessment
- Art Portfolio
- Art Exhibit

RESOURCES

- Children’s Trade Books – see attached list
- Videos – Brain Pop Jr., Tumblebooks, VBrick videos
- Equipment & Supplies – various art media & supplies for drawing, collage, painting, printmaking, sculpture and ceramics

KINDERGARTEN

PACING GUIDE

Grade Level Expectations – Kindergarten	1 st Trimester	2 nd Trimester	3 rd Trimester
Recognize and draw basic geometric shapes (Cr2.1.Ka)	X		
Identify primary colors (Cr1.1.Ka)	X		
Understand how to use art tools (Cr2.2.Ka)	X	>	>
Understand how drawing, paint, and sculpture can create art from around the world (Cn11.1.Ka)	X	>	
Identify shapes and patterns from the world around them (Cr2.3.Ka)	X	>	>
Recognize line and design in their environment (Re7.1.K)	X		
Respond to children’s picture books (Re7.2Ka)	X	>	>
Communicate feelings, ideas or stories through art work (Cn10.1.Ka)	X	>	>
View images and original art made from different materials (Re8.1.Ka; Re9.1.Ka)	X	>	>
Create prints by manipulating a variety of materials (Cr1.1.Ka)			X
Explore the quality of one or more modeling material (Cr1.2.Ka)		X	
Create basic 3D sculpture (Cr2.1.Ka)		X	
Explore & experiment with mixed media, textiles and collage fibers (Cr2.1Ka)		X	
Presents art work to peers with confidence (Pr4.1.Ka)	X		

KINDERGARTEN SCULPTURE ASSESSMENT

MAKING BOX SHAPES

Enduring Understanding: A flat strip of paper can be bent to make a box shape which has many sides. The paper form can be stacked in various ways.

Essential Question: How can a flat piece of paper become a stable building material?

Objectives: To introduce how to make a three dimensional box shape by making a series of folds to a strip of oak tag paper. To discuss engineering and stability and use of imagination with sculptural design.

Content Standards: Cr2.3.K; Cr3.1.K

Possible Instructional Strategies:

Art History: Pictures of various forms of architecture.

Criticism: Is the project glued together with care? Is the structure stable?

Production: After showing pictures of buildings explain how everyone will now be an architect and will create their own building forms with strips of paper. Demonstrate how the paper strips can be folded four times then bent to form 3 dimensional forms. Discuss the importance of gluing each form well or else their structure will not be strong enough.

Possible Materials: Oak tag 6" x 8", White glue, Oak tag various colors 1" x 5", Crayons, pencils

Assessment: Did students attempt to make a strong 3 dimensional sculpture using box shapes? See assessment rubric grades K and 1.

KINDERGARTEN PAINTING ASSESSMENT

PAINTING EXPLORATION AND MIXING COLORS

Enduring Understanding: Mixing red, blue and yellow tempera paint in different ways will result in many different colors.

Essential Questions: What colors mixed together create orange? What colors mixed together make purple? What colors mixed together make green? What happens when you mix all the colors together?

Objective: By means of exploration, to discover that two colors mixed together will create a third color.

Content Standards: Cr1.2.K; Pr4.1.K

Art History: the color wheel; the art of Paul Klee

Vocabulary: Red, Yellow, Blue, Green, Orange, Purple, Brown, Paint Brush, stroke, rinse, helper paper, palette, realistic, abstract

Production: After class discussion ‘Color all around’, Teacher demonstrated how to hold a brush, how to stroke with a brush, how to paint lines, how to fill in. Next teacher demonstration of how to mix two colors together to make a third, to scoop some paint into the palette and then add a daub of a second color and mix. Teacher demonstrates how to clean brush with helper paper and rinse with water before discovering more color mixtures. This lesson can be first accomplished with just two colors to make a third.

Two tempera paints on trays: with one color (blue) paint lines; with second color paint dots (yellow). Now mix the two colors together to create the third. Continue painting with the third color.

Possible Materials: painting paper, (white or brown); brushes (different sizes); water, helper paper, tempera paint, water color sets, tempera cake

Assessment: Did students explore using paint and make at least 3 different colors? See assessment rubric grades K and 1.

KINDERGARTEN DRAWING ASSESSMENT

WHO AM I: A SELF PORTRAIT

Enduring Understanding: A portrait can show many things about who we are.

Essential Questions: How do I feel today (happy, sad, scared, tired, etc). Am I wearing my favorite colors? Do I notice all the things that make me special? (my smile, my hair, my eye color, etc)

Objective: To place features of the face in approximate place and notice details of our physical attributes.

Content Standards: Cr1.1K, Pr5.1.K

Art History: Image of Paul Revere from *Picturing America Portfolio*

Criticism, Aesthetics: Teacher led discussion noting how everyone is dressed and details of appearance.

Resources: *Faces*, by Sue Clarke

Production: Teacher led discussion pointing out features of face and students feeling parts of the face (feeling eyebrows, the center bridge of nose, base of nose, dimple on chin, thickness of neck, width of shoulders, etc.). Students begin toward the top of a vertical paper, drawing an oval for the head. What is the texture of hair? Is it straight? Is it curly? How can we show that in our drawing? Students continue comparing kinesthetic features of themselves and then drawing on paper. Finally, students add color with multicultural crayons, markers regular crayons, etc.

Possible Materials: Paper, pencils, markers, crayons, pastel, multi-cultural crayon, water-color, construction paper collage, etc.

Assessment: Success in unique assignment. See assessment rubric grades K and 1.

KINDERGARTEN PRINTMAKING ASSESSMENT

RADIATING DESIGN PRINT

Enduring Understanding: A radiating design starts from the middle and works its way outward.

Essential Question: Can you think of an object or thing in nature that starts in the middle and then radiates out (a flower, a star, a snowflake, the sun, etc.)?

Objectives: To create a radiating design as a print using dot technique. To create a design with dots that starts in the middle. To work with spatial organization.

Content Standards: Cr2.1.K; Re7.1.K

Art History: Images of flowers, snowflakes, a clock, fireworks, a woven basket, etc.










Production: Discuss design in nature. Demonstrate starting with a central point and radiating outward from the center. Change colors but continue to create painting just using the dot technique. This project can be done with a single radiating design or many such as fireworks, or dill weed, or many snowflakes falling to the surface. This is an exercise to examine starting at a central point and working out. The design can be realistic (like a flower), or abstract.

Vocabulary: Radiate, realistic, abstract, printing (a repeat stamp shape), color, shape, design

Possible Materials: white paper, colored construction paper, dot-a-dot print colors, pencils, tempera paints, brushes

Assessment: Did student attempt to create a painting using just the dot technique? See assessment rubric grades K and 1.

GRADES K & 1 SELF-ASSESSMENT RUBRIC

	YES	KIND OF	NEEDS MORE TIME
I DID GREAT			
I LISTENED			
I WAS NEAT AND HAD GOOD CRAFTSMANSHIP			

GRADE 1

Essential Questions:

Creating – How do artists and designers work?

Presenting – Why do artists show their work?

Responding – What is an image?

Connecting – How does art help us understand the lives of people of different times, places, and cultures?

Grade Level Expectations	Instructional Strategies
CREATING	
Works together with peers to create a single piece of art. Cr1.1.1	Cooperative learning/Marzano
Uses planning strategies (thinking aloud, looking at art work) before making art. Cr1.2.1	Nonlinguistic representations/Marzano
Explores different kinds of art materials and tools in art. Cr2.1.1	Student modeling
Uses scissors, paint, glue & clay with care. Cr2.2.1	Reinforcing effort & Providing recognition/Marzano
Tells how everyday objects can be used in art (e.g. printmaking). Cr2.3.1	
Talks about lines and shapes in art work. Cr3.1.1	Teacher modeling, think-alouds
PRESENTING	
Explains reasons for a preference in art styles. Pr4.1.1	Artist investigations
Makes decisions about how to present art work. Pr5.1.1	Identify similarities & differences/Marzano
Identifies a curator as a person who organizes exhibits in a museum. Pr6.1.1	Authentic art works
RESPONDING	
Explain how a work of art can express feelings. Re7.1.1	Response games
Compare images that represent the same idea. Re7.2.1	Think, pair share
Describe different types of sculptures (e.g. clay, wire, paper) and the properties of each. Re8.1.1	Inter-disciplinary integration of core subjects; edsitement.neh.gov
Sort art work according to personal preference. Re9.1.1	Setting objectives & Providing feedback/Marzano
CONNECTING	
Discusses different opportunities students have to make art outside of school. Cn10.1.1	Current art events, local museum events
Understand that people from different places and times have made art for a variety of reasons. Cn11.1.1	Multimedia presentations (V-Brick & Art DVD's)

EVIDENCE OF LEARNING

- Common Performance Assessments
- Common Arts Literacy Assessment
- Art Portfolio
- Art Exhibit

RESOURCES

- Children's Tradebooks – see attached list
- Videos – Brain Pop Jr., Tumblebooks, VBrick videos
- Equipment & Supplies – various art media & supplies for drawing, collage, painting, printmaking, sculpture and ceramics

GRADE 1

PACING GUIDE

Grade Level Expectations – Grade 1	1 st Trimester	2 nd Trimester	3 rd Trimester
Recognize and create geometric and free form shapes (Cr2.1.1a)	X	>	>
Explores properties of paint (Cr1.1.1a)			X
Identifies shapes as areas enclosed by line, shape or color (Cr3.1.1a)	X		
Creates a work of art that demonstrates skill in mixing colors and defining shape with line (Cr2.1.1a)			X
Demonstrates how to clean and care for art supplies (Cr2.2.1a)	X	>	>
Explores drawing media by creating pictures from memory, imagination and observation (Cn10.1.1a)	X	>	>
Demonstrates the difference between two dimensional and three dimensional in their work (Cr2.1.1a)		X	
Manipulates paper into three dimensional forms (Cr2.3.1a)		X	
Models, carves or assembles clay into composition using simple tools and techniques (Cr2.1.1a)		X	
Creates basic assemblages from a variety of materials (Cr1.1.1a)		X	>
Uses printmaking to create patterns (Cr1.3.1a)			X
Communicates a preference for a specific work of art (Re9.1.1a)	X	>	>
Composes a portrait drawing with detail (Cr.1.2.1a)	X		
Presents art work to peers with confidence (Pr4.1.1a)	X	>	>

GRADE 1 SCULPTURE ASSESSMENT

SPIDER SCULPTURE

Enduring Understanding: What is the structure of a spider? It is important to look at nature carefully to understand structure.

Essential Question: What are the main parts of a spider's body?

Objective: To create a spider sculpture and painting inspired by literature

Content Standards: Cr3.1.1; Re9.1.1

Resources: 'The Very Busy Spider' by Eric Carl; Visiting the Eric Carl museum (on the web)

Strategies: Class discussion on orange mats. Students will talk about their experiences with spiders taking turns with a 'talking stick.' We will discuss where a spider lives, what it eats, what it looks like.

Production: We will then go back to our seats and draw a web using black crayon (lines corner to corner, side to side and then a spiral in the middle). To show off web, we will paint over the black wax crayon line with water color paint or tempera. This is accomplished the first week.

Resources: *The Very Busy Spider* by Eric Carl

Possible Materials: 11x18 white 180 lb. paper, black wax crayon, pink and orange tempera cake, large brushes, newspapers, drying rack, pencils, Crayola model magic, pipe cleaners

Vocabulary: Three Dimensional, radiating design

First Week: Spider drawing and painting of web

Second Week: Spider sculpture attached to web painting

Strategies: Teacher will read the book mentioned above. Teacher will remind students what was accomplished in last class (drawing of web and painting behind as well as discussion about spider facts) (Spiders have eight legs. They have no wings. Their body is divided into two parts. Spiders are arachnids. Many spiders spin webs to catch insects for food.)

Aesthetics (Critique): Is your spider engineered to stay together? Does your spider have eight legs?

Assessment: Craftsmanship, success in unique assignment. See assessment rubric grades K and 1.

GRADE 1 PAINTING ASSESSMENT

INCH BY INCH: GARDEN PAINTING WITH INCH WORM

Essential Questions: How long is an inch? Where would you find an inch worm?

Objectives: To create a painting of a garden and incorporate a worm which is one inch long. Measuring, how to use a ruler. To create a garden painting using various color paints.

Content Standards: Cr1.2.1; Re7.2.1; Cn10.1.1

Art History: *Inch by Inch* by Leo Lionni

Production: Read book. Look for the inch worm in the book. How does the inch worm move? What color. How long is an inch. Use ruler. Draw a worm that is one inch. Cut it out. Glue it on white paper. Is it one inch? Where is the worm? Is it in a tree, or on fruit, or on the ground? Where else could it be?

Aesthetics (Critique): Is your inch worm actually one inch long?

Possible Materials: crayons, 12" x 18" white paper, colored construction paper 2" x 2" various colors, white glue, scissors, pencils

Handouts: (Enclosures) (A ruler)

Assessment: Craftsmanship, success in unique assignment. Did students attempt to create an inch worm collage using the ruler for measurement? See assessment rubric grades K and 1.

GRADE 1 DRAWING ASSESSMENT

A BIRTHDAY PARTY

Enduring Understanding: To be able to create a drawing using visual memory

Essential Questions: What is your visual memory? Can you see pictures in your mind of a favorite celebration?

Objective: To create a drawing of a birthday party and remember what you need to have at an imaginary party. (Student participation)

Content Standards: Cr2.3.1; Re7.1.1

Resources: *Happy Birthday Moon*, by Frank Ashe

Production: Read book or library animation. Teacher demonstrates on Promethean board drawing a table. What is on the table? What is above the table? What will you eat at the party? What are people wearing at the party? What are the party decorations? Students participate in ideas from their visual memory.

Vocabulary: line, shape, light color, dark color, fill

Possible Materials: Drawing paper, pencils, crayons, pastels, markers

Assessment: Craftsmanship, success in unique assignment. See assessment rubric grades K and 1.

GRADE 1 PRINTMAKING ASSESSMENT

SYMMETRICAL BUTTERFLIES

Enduring Understanding: A butterfly is symmetrical. I can make a symmetrical butterfly using a printmaking rubbing technique.

Essential Question: What is symmetry? Can you think of other examples of symmetry in nature?

Content Standard: Cr1.1.1; Re7.2.1










Resources: Images of butterflies and other insects

Production: White paper horizontal. Fold in half. On one side of paper at the fold draw one half a butterfly. Start with center body. Put a dot at center of body. Above dot draw top wing which is large. Below dot draw lower wing which is smaller. Draw over lines with black water marker. On opposite side of paper with a wide brush paint with water. Let the water saturate the paper and then fold over the side which was draw with the water marker. Press down hard on the back of the paper and the watermarker will release pigment onto the opposite side making a symmetrical butterfly shape. With crayons or paylons (water crayons) color the butterfly. What you color on one side you should color the same on the opposite side making it symmetrical.

Possible Materials: white 12" x 18" paper, black water markers, crayons or water crayons, tempera paint

Assessment: Did students create a symmetrical butterfly? See assessment rubric grades K and 1.

GRADES K & 1 SELF-ASSESSMENT RUBRIC

	YES	KIND OF	NEEDS MORE TIME
I DID GREAT			
I LISTENED			
I WAS NEAT AND HAD GOOD CRAFTSMANSHIP			

GRADE 2

Essential Questions:

Creating – How do artists collaborate?

Presenting – How do artists select work for display?

Responding – Where do we encounter images in our world?

Connecting – How does art help us understand the lives of people of different times, places, and cultures?

Grade Level Expectations	Instructional Strategies
CREATING	
Brainstorm ideas for artistic work. Cr1.1.2	
Create a work of art which demonstrates personal interests using a variety of art materials. Cr1.2.2 & Cr2.1.2	Nonlinguistic representations/Marzano
Demonstrate safes procedures for using and cleaning art tools & equipment. Cr2.2.2	Reinforcing effort & Providing recognition/Marzano
Repurpose objects to make something new. Cr2.3.2	Student modeling
Discuss and reflect with peers about choices made in creating artwork. Cr3.1.2	Teacher modeling, think-alouds
PRESENTING	
Selects work from portfolio to exhibit. Pr4.1.2 & Pr5.1.2	Identify similarities & differences/Marzano; Think, pair share
Explain how art works enhance communities, both in and outside of school. Pr6.1.2	Local presentations, exhibitions and Arts Nights
RESPONDING	
Perceive and describe aesthetic characteristics of one’s surroundings. Re7.1.2	Setting objectives & Providing feedback/Marzano
Categorize images based on expressive properties. Re7.2.2	Artist investigations
Interpret art by identifying the mood suggested by a work of art. Re8.1.2	Artist investigations
Use learned art vocabulary to express preferences about artwork. Re9.1.2	Response games
CONNECTING	
Create works of art about events in home, school or community life. Cn10.1.2	Inter-disciplinary integration of core subjects; edsitement.neh.gov
Compare and contrast cultural uses of artwork from different times and places. Cn11.1.2	Current art events, local museum events, authentic art works Multimedia presentations (V-Brick & Art DVD’s)

EVIDENCE OF LEARNING

- Common Performance Assessments
- Common Arts Literacy Assessment
- Art Portfolio
- Art Exhibit

RESOURCES

- Children’s Trade Books – see attached list
- Videos – Brain Pop Jr., Tumblebooks, VBrick videos
- Equipment & Supplies – various art media & supplies for drawing, collage, painting, printmaking, sculpture and ceramics

GRADE 2

PACING GUIDE

Grade Level Expectations – Grade 2	1 st Trimester	2 nd Trimester	3 rd Trimester
Creates a composition demonstrating skill using line, texture and pattern (Cr1.2.2a)	X		
Creates a composition (drawing or collage) illustrating a concept of foreground, middle ground and background (Cr1.2.2a)	X		
Expresses Individual ideas, thoughts and feelings through paint (Cn10.1)			X
Combines two or more media to create a 3-D sculpture (Cr2.3.2a)		X	
Sculpts a pinch pot using pattern (Cr2.1.2a)		X	
Creates prints from objects found in nature or man-made objects (Cr2.3.2a)			X
Articulates feelings about one’s own artwork (Cn10.1.2a)	X	>	>
Examines the traditions of a culture through the use of various materials (Cn1.1.2a)	X	>	>
Describes the differences between realistic and abstract works of art (Re7.2.2a)	X		
Investigates one’s own family history and creates a piece of art as a personal response (Cn10.1.2a)		X	
Explores & experiment s with mixed media, textiles and fibers (Cr1.2.2a)	X		
Presents art work to peers with confidence (Pr5.1.2a)		X	

GRADE 2 SCULPTURE ASSESSMENT

PAPER ANIMAL SCULPTURE

Enduring Understanding: A visual representation of an animal can be in two and three dimensional form. A sculpture is a three dimensional form.

Essential Question: What is a sculpture? Can you make a form of a four legged animal, standing on a solid base? Does your sculpture have height, width and depth?

Objective: Students will make a four legged animal from paper which is stable on a platform.

Content Standards: Cn11.1.2; Re9.1.2

Resources: images of Egyptian cats, images of elephants of India, images of Folk Art dogs, images of carved horses, etc.

Criticism: What are some ways to make a four legged animal be stable?

Production: After viewing various animal sculptures, students will consider the type of animal they will design. By folding oak tag paper in half, students will draw on one side, their animal. Part of the back should touch the fold of the paper. Students will cut two pieces of paper at once to make mirror images (two sides of animal, hinged at top edge). Students will decide what kind of decoration (whimsical like Oaxacan carved animals or realistic) that they will turn into sculpture by bending the legs and taping or staple onto a base platform.

Vocabulary: sculpture, 3-D, base, balance, stability, hinge, form, weight

Possible Material: oak tag, construction paper, glue, fabric, tape, staples, model magic, clay

Assessment: Did students create a stable and creative three dimensional form of a four legged animal? See assessment rubric grades 2 and 3.

GRADE 2 PAINTING ASSESSMENT

WIGGLE BUGS

Enduring Understanding: You need the primary colors to make secondary colors.

Essential Questions: What are the primary colors? What are the Secondary Colors?

Objective: To create a painting using primary and secondary colors with the concept of a caterpillar as a visual framework. To practice water color technique, how to clean your brush in between colors. To paint an imaginary bug with at least 6 different clear colors.

Content Standards: Cr2.1.2; Re7.1.2

Reference: *Watercolor for the Artistically Undiscovered*, Quinten Blake, pg. 39

Art History: What is the color wheel and how can we use it?

Production: Review how to use and handle art materials. Discuss ‘make-believe’ bug, or inventing a simple imaginary creature using very simple brush strokes.

Discuss the use of ‘helper paper’ for cleaning the brush when changing colors

Discuss how to use the brushes bristles to paint with strokes

Critique: Are colors distinct from each other and do you see all primary and all the secondary colors?

Possible Materials: water color, tempera color, brushes, white painting paper, pencils, helper paper for cleaning brushes

Vocabulary: Color Wheel, Primary Colors, Secondary Colors, stroke, background, shape, form

Assessment: Craftsmanship and success in unique assignment. Did students accomplish painting primary and secondary colors? See assessment rubric grades 2 and 3.

GRADE 2 DRAWING ASSESSMENT

DREAM HOUSE

Enduring Understanding: A ruler needs to be held correctly in order to work well. An artist can make good horizontal, vertical and diagonal lines using a ruler. An architect thinks of good logical structure when designing a building.

Essential Questions: A house can be many styles and materials. If you could create a ‘Dream House’ what would it look like?

Objectives: With drawing tools, create a unique building, considering how many floors, doors, windows, roof design and color and texture. Students will create a ‘Dream House’ using drawing tools and will consider various concepts within their design (solar energy), window design, stairs, doors.

Content Standards: Cr2.1.2; Pr4.1.2

Art History: Frank Lloyd Wright (Falling Water Poster (Picturing America) on easel.
Image of parts of old house (laminated information booklet in art kit

Criticism: Which house would you like to live in, (The old house in the line drawing or the modern house (Falling Water)? Did students create additional concepts for house design beyond teacher demonstration?

Production: Demonstration by teacher, how to hold a ruler correctly so that it does not move or shift.
Teacher led demonstration of how to make good vertical, horizontal and diagonal lines for your dream house.
Teacher led demonstration of How to consider how many windows and doors and their placement.

Aesthetics (Critique): Did students take their time drawing careful lines with the ruler? Did students use the entire paper when creating their house design?

Possible Materials: 11 x 17 white drawing paper, pencil, eraser, rulers; Second week: texture panels for rubbings, peeled crayons

Handouts: (Enclosures) laminated booklet (ring binder) of parts of house and vocabulary.

Assessment: Craftsmanship, success in unique assignment. See assessment rubric grades 2 and 3.

GRADE 2 PRINTMAKING ASSESSMENT

DRAGON WITH PRINTED TEXTURE

Enduring Understanding: A drawing can be embellished with printed texture

Essential Questions: What is a print? Can you create repeating designs with prints?

Objective: To create a unique illustration for the book *Dragon Child, Angel Child*, using the technique of rubber stamps and dot printing.

Content Standards: Cr2.1.2; Pr6.1.2

Resources: *Dragon Child, Angel Child*, second grade reading unit

Criticism: How can you make a dragon look like it is flying?

Production: With children, discuss the drawings from reading book. Demonstrate the drawing tools of colored pencil, pastel, and charcoal and the effects the media can make and how they can be blended together. Break down the shape of the dragon into simple shapes. Demonstrate how texture can be made with printed textures to create the illusion of scales and wings and flames of the mythical beast illustrated in the above book.













Aesthetics: Does your dragon look mythical?

Vocabulary: Texture, repeat, stamp, overlapping, form, shape, background, mythical

Possible Materials: White paper 18" x 11", dot a dot stamps, erasers as stamps, stamp pads, texture stamp rollers, pastels

Assessment: Did students create texture within the form of the mythical dragon? See assessment rubric grades 2 and 3.

GRADES 2 & 3 SELF-ASSESSMENT RUBRIC

	EXCELLENT	AVERAGE	FALLS BELOW
SKILL #1			
SKILL #2			
FOLLOWING DIRECTIONS			
CRAFTSMANSHIP			

GRADE 3

Essential Questions:

Creating – How do artists learn from trial and error?

Presenting – How do artists refine artwork?

Responding – How do images shape how we see the world?

Connecting – How does art help us understand the lives of people of different times, places, and cultures?

Grade Level Expectations	Instructional Strategies
CREATING	
Develop an idea in an original way. Cr1.1.3	Think, pair share
Expand on original idea by using various tools and technologies to express personal ideas in artwork. Cr1.2.3	Student modeling
Make a personal artwork by using various kinds of art materials. Cr2.1.3	
Establish safe and proficient use of materials for a variety of art materials. Cr2.2.3	Teacher modeling, think-alouds
Work individually or as a collaborative group to make maps of places that are part of everyday life. Cr2.3.3	Cooperative learning/Marzano
Add details to visual art to explain more complex meaning. Cr3.1.3	Nonlinguistic representations/Marzano
PRESENTING	
Discuss and consider different ways of presenting artwork (e.g. electronic, space limitations). Pr4.1.3	Reinforcing effort & Providing recognition/Marzano
Consider all aspects of art exhibition including artist’s statements and good visual presentation. Pr5.1.3	Setting objectives & Providing feedback/Marzano
Describe how different cultures establish unique history and culture through visual art. 6.1.3	
RESPONDING	
Consider the different ways that artists create artwork. Re7.1.3	Identify similarities & differences/Marzano
Identify information expressed in an artwork. Re7.2.3	Artist investigations
Describe by considering the use of different materials to create a form or feeling in an artwork. Re8.1.3	
Classify artwork according to different principals of art. Re9.1.3	Response games
CONNECTING	
Create an artwork based on personal experiences. Cn10.1.3	Authentic art works
Observe that feelings toward and artwork can change depending on increased knowledge of the time and place in which it was made. Cn11.1.3	Multimedia presentations (V-Brick & Art DVD’s)

EVIDENCE OF LEARNING

- Common Performance Assessments
- Common Arts Literacy Assessment
- Art Portfolio
- Art Exhibit
- Class critiques
- Self-Evaluation

GRADE 3

RESOURCES

- Children’s Tradebooks – see attached list
- Videos – Brain Pop Jr., Tumblebooks, VBrick videos
- Equipment & Supplies – various art media & supplies for drawing, collage, painting, printmaking, sculpture and ceramics

PACING GUIDE

Grade Level Expectations – Grade 3	1 st Trimester	2 nd Trimester	3 rd Trimester
Expresses individual ideas, feelings and moods through drawing or painting (Cr2.1.3a)	X		>
Creates a two or three dimensional artwork incorporating geometric shapes or forms (Cr2.1.3a)	X	>	>
Explores brushstrokes to create different lines, textures and shapes (Cr2.1.3a)			X
Uses and mixes complementary colors (Cr1.2.3a)			X
Sculpts a clay structure by applying the coil method of construction (Cr1.2.3a)		X	
Uses mono-print technique (Cr2.2.3a)		X	
Expresses ideas, thoughts and feeling through sculpture by using blocks, toothpicks, clay or synthetic materials (Cr1.1.3a)		X	
Recognizes the use of symbols, motifs and themes distinguishing the art of specific cultures (Cn11.1.3a)	X	>	>
Enjoys working cooperatively on a project (Cr2.3.3a)	X	>	>
Explores linear perspective within a composition to show illusion of space (Cr1.1.3a)	X		
Explore the concept of overlapping, over and under a shape in drawing (Cn10.1.3a)	X		
Describes art elements in significant works of art from around the world (Re7.1.3a)		X	
Presents art work to peers with confidence (Pr6.1.3a)		X	

GRADE 3 SCULPTURE ASSESSMENT

CHINESE PAPER CUT DESIGNS

Enduring Understanding: Chinese papercuts are a unique cultural art. Paper cutting technique can be symmetrical.

Content Standards: Cn11.1.3;Re7.2.3

Resources: Making Chinese Papercuts, Borja; Examples of dragon and rose papercut

Objective: Understanding of a unique form of art which requires scissor cutting skills.

Production:

After holding up the two examples, read page six of the book “What is a papercut?”

Note that all the examples are symmetrical. Demonstrate by cutting your own and not cutting on the fold that they can make their own papercuts. The most important thing is not to cut on fold since the fold is the center of the project.

On green paper show the example of the ‘man’, the Deer, and the dragon. Consider the image can be made more complicated with the hole punchers. When the design is created, white glue is put on back of paper cut and placed on another color paper. Pay close attention to proper gluing technique (‘near the edge but not on the edge’). Care and patience are important factors in success of this project.

They need to be placed on the drying rack overnight.

Possible Materials: 9 ½ x 12 construction paper (2 different colors for each person), white glue, scissors, examples from books above, pencil

Assessment: Did students attempt to create a symmetrical Chinese papercut and did they use proper gluing technique? See assessment rubric grades 2 and 3.

GRADE 3 PAINTING ASSESSMENT

SNAKE PAINTING

Enduring Understanding: A painting can be created using multiple layers of paint.

Essential Questions: How can texture be created on top of a base coat of paint on an image.

Objective: To visualize 'texture' in nature. To create an all-over design. To introduce objects in front of and behind (visual learning). To add painting color to create texture

Content Standards: Cr1.2.3; Re9.1.3

Art History: *Monster Motel*, by Douglas Florian, 'The Slender Slimy Slatch', Nature books about snakes, images of snakes on promethean board

Criticism: Is it possible to draw a snake that the form is placed over another form or under another form?

Production: Teacher demonstration of drawing slowly, parallel lines to form the body of the snake. The lines of the snake body may double over and under each other. The snake form should taper as it reaches the tail.

Read poem mentioned above. Show pictures of snakes, patterns, repeat designs, colors. Teacher demo: Draw a snake with a body that may go under and over the form in at least one area. Discuss how the body should be drawn slowly a little bit at a time in order to have the sides of the body be parallel until the tail is drawn where the two lines of the side will meet at a point. Draw a pattern on a snake and introduce the texture into the pattern.

(First Week, drawing of the snake, pastel color)

(Second Week, painting of snake's textures using water color paint and small brush)

Possible Materials: painting paper, pastel, watercolor, tempera, tempera cake

Handouts, (Enclosures): Images of various kinds of drawn texture

Assessment: Did students use paint to create various textures within the form of the snake? See assessment rubric grades 2 and 3.

GRADE 3 DRAWING ASSESSMENT

DRAWING FACES, EMOTIONS

Enduring Understanding: People can be drawn with many expressions.

Essential Questions: What is a facial expression? Why do we make portraits of people with different expressions?

Content Standards: Re8.1.3; Cr2.1.3

Objective: To discover various ways of drawing the face with varied expression

Art History: Portraits from Picturing America: Mary Cassatte, (mothers and children), Paul Revere, Vincent Van Gogh portraits,

Resources: *Drawing for the Artistically Undiscovered*, Quentin Blake

Criticism: Can I draw successfully at least five different expressions in quick imaginative portraits (happy, sad, surprised, mean, frustrated, etc.)?

Production: Divide white paper by folding into aprox. 20 squares. Teacher demonstration of drawing front view of face, side profile of face, a face with a big nose, a face with large ears, a long neck, large eyes, curly hair, straight hair, etc. until teacher has filled up most of the squares. Students now do 20 versions of the face and head thinking up their own concepts with various kinds of expressions.

Vocabulary: expression, portrait, profile, frontal portrait, self-portrait, line quality (thick, thin), parts of the face (division of the face for portrait)

Possible Materials: pencil, paper, marker, pen, eraser

Handouts (Enclosures): Samples of how artists draw eyes, nose, mouth, eyebrows, hair in different fashion to create various expressions and feelings

Assessment: Did students attempt to create a visual library of various kinds of face expressions and details? See assessment rubric grades 2 and 3.

GRADE 3 PRINTMAKING ASSESSMENT

SYMMETRICAL BUGS

Enduring Understanding: Symmetry can be easily created using the technique of mirror image rubbing (using pressure to print one shape to opposite side of paper).

Essential Question: What is a print? Can a print be only a multiple or can it be a single image created with pressure from another form? What is symmetry? Can symmetry be created in a visual image a mono-printing technique?

Objective: To create an imaginary bug using the technique of folding paper to make a symmetrical form

Content Standards: Cr1.1.3; Re7.2.3

Art History: Fred Tomaselli Collage Art













Criticism: What are different materials that I can use to make a symmetrical bug (mono-print, do-a-dot)

Production: Fold oat tag in half, draw half to details on bug with black crayon and fold again. With handle of scissors rub hard on back of paper to release black crayon onto opposite side. A light crayon line should appear. Go over line to darken. In this way continue to add wings, feet, antennae, etc. Collage materials may be added as well as pipe cleaners.

Possible Materials: wax crayon, tempera cake, do-a-dot, tempera, various collage materials for embellishment, scissors, glue, pipe cleaners

Assessment: Did students attempt to create a symmetrical bug and consider various options to make design more complicated? See assessment rubric grades 2 and 3.

GRADES 2 & 3 SELF-ASSESSMENT RUBRIC

	EXCELLENT	AVERAGE	FALLS BELOW
SKILL #1			
SKILL #2			
FOLLOWING DIRECTIONS			
CRAFTSMANSHIP			

GRADE 4

Essential Questions:

Creating – What factors prevent or encourage people to take creative risks?

Presenting – What criteria are considered when selecting work for presentation, a portfolio, or a collection?

Responding – How can the viewer "read" a work of art as text?

Connecting – How does art preserve aspects of life?

Grade Level Expectations	Instructional Strategies
CREATING	
Brainstorm ideas to a creative art or design problem. Cr1.1.4	Nonlinguistic representations/ Marzano
Collaboratively create artwork that is meaningful to the makers. Cr1.2.4	
Explore and invent novel art-making techniques. Cr2.1.4	Teacher modeling, think-alouds
Demonstrates proper care, use and cleaning of art materials, tools and equipment. Cr2.2.4	Setting objectives & Providing feedback/Marzano
Document, describe, and represent regional constructed environments. Cr2.3.4	Reinforcing effort & Providing recognition/Marzano
Revise artwork in progress based on insights gained through peer discussions. Cr3.1.4	Cooperative learning/Marzano
PRESENTING	
Discuss how time and technology have changed how we see artwork. Pr4.1.4	Identify similarities & differences/ Marzano
Consider multiple scenarios for how and where to present art. Pr5.1.4	
Compare and contrast the intention and experiences provided by art museums, art galleries, and other venues. Pr6.1.4	Local presentations, exhibitions and Arts Nights
RESPONDING	
Compare responses to a work of art before and after working in similar media. Re7.1.4	Think, pair share
Interpret art by analyzing visual components, reviewing contextual information and considering use of media. Re7.2.4 & Re8.1.4	Response games
Apply one set of criteria to evaluate multiple works of art. Re9.1.4	Current art events, local museum events
CONNECTING	
Create work of art that reflects community cultural traditions (e.g. Cinco de Maya). Cn10.1.4	Inter-disciplinary integration of core subjects; edsitement.neh.gov
Infer information about the time, place and culture in which a work was created through observation. Cn11.1.4	Authentic art works Multimedia presentations (V-Brick & Art DVD's)

EVIDENCE OF LEARNING

- Common Performance Assessments
- Common Arts Literacy Assessment
- Art Portfolio
- Art Exhibit
- Class critiques

GRADE 4

RESOURCES

- Children’s Tradebooks – see attached list
- Videos – Brain Pop Jr., Tumblebooks, VBrick videos
- Equipment & Supplies – various art media & supplies for drawing, collage, painting, printmaking, sculpture and ceramics

PACING GUIDE

Grade Level Expectations – Grade 4	1 st Trimester	2 nd Trimester	3 rd Trimester
Draws an object or still life which implies light source and value (Cr2.1.4a)	X		
Uses and mixes neutral and earth tone colors (Cr2.2.4a)			X
Recognizes how to use proportion in drawing (Cr2.3.4a)	X	>	>
Creates a composition using one-point perspective (Cr2.3.4a)	X		
Creates a trapped air form by combining methods of construction in clay (Cr2.1.4a)		X	
Assembles a sculpture using a hollow form, from various materials (Cr2.1.4a)		X	
Creates a piece of art work portraying a figure in motion (Cr1.1.4a)	X		
Crafts a collage using positive and negative shapes and texture (Cr2.1.4a)	X		
Recognizes that art has cultural purpose, tradition and significance (Cn11.1.4a)	X	>	>
Expresses an emotion through the use of color (Re7.1.4a)			X
Interprets one’s own and other’s work using appropriate art vocabulary (Re7.2.4a)			X
Selects a work for art for inclusion in an art display (Pr5.1.4a)		X	
Draws an object or still life which implies light source and value (Cr2.1.4a)	X		

GRADE 4 SCULPTURE ASSESSMENT

GURO ANIMAL MASK

Enduring Understanding: A mask can be a sculptural representation of a fantastic animal that throughout history has been used in ceremonies and celebrations.

Essential Questions: Why does a culture create masks? What is symmetry?

Objective: To introduce the concept of creating an African Masks based on Geometric Animal Heads.
Cultural Art, Symmetry, Surface Design

Content Standards: Cr1.2.4; Cn10.1.4

Art History: *Hands on Africa* page 54-59; *Can you Spot the Leopard*

Criticism: Is the mask symmetrical or asymmetrical?

Production: Look at Map of Africa for location of Ghana. Note statement next page. Hold oak tag vertically and fold in half vertically. Keep the paper folded and starting at the fold using a black crayon, draw half of your mask extending your line down toward the bottom of your paper. This is half of the outside edge of your mask. It should be large and you should consider horns, ears, etc. Now fold your paper so that the crayon drawing is inside and facing the blank side of your design. With the handle of your scissors rub the back of the paper so that the black crayon rubs off of the paper and leaves a light line of your drawing making a symmetrical mask design which you can then go back into and darken your lines and begin to make geometric patterns with your black crayon or brown.

Second week: Look at more pictures of African Masks and note from books why masks were made (celebrations, storytelling). Add color to your mask and finally punch holes and add raffia and photocopied shells to your design

Vocabulary: Cultural Art, Symmetry, Asymmetry, surface design, texture, organic, earth tones

Possible Materials: 12x18" oak tag, scissors, pencils, black crayons, markers and craypaz, hole puncher, raffia, photocopies of shells, feathers

Assessment: Did students attempt to create a symmetrical African Mask? Craftsmanship, success in unique assignment.

GRADE 4 PAINTING ASSESSMENT

MATISSE CUT-OUT DESIGN

Enduring Understanding: Henri Matisse designed with essential shapes. Henri Matisse was aware of positive and negative space when he designed his paper-cuts as well as his paintings

Essential Questions: Why do we study design? What is positive and negative space?

Content Standards: Cr2.1.4; Pr5.1.4

Objectives: After discussion the life of Matisse and looking at images of Cut-outs, students work with cutting out shapes and arranging the shapes in a pattern of positive and negative forms. Students design by arranging shapes with personal decisions for placement of forms. Students work with abstract and some realistic forms.

Curriculum concepts and skills: abstract collage noting positive and negative space

Art History: Recognition and development of primary and secondary color pages which will be cut and assembled to form an Art History, Discussion of the Life of Henri Matisse; *‘Getting to Know the World’s Greatest Artists’*, *Henri Matisse* Written and Illustrated by Mike Venezia; *The Cut-Outs of Henri Matisse*, by John Elderfield

Production:

First week: Students create color pages by mixing colors and laying them onto individual papers which will become the collage media for positive and negative Matisse artwork.

Second week: Students design positive and negative forms into a collage format with emphasis on craftsmanship.

Aesthetics (Critique) Did students mix colors well and create an original color palette. Did students create a design with a focus on positive and negative forms.

Possible Materials: Tempera paint, brushes, paper, scissors, glue

Handouts: Promethean flipchart about color and positive and negative shapes

Assessment: Craftsmanship, success in unique assignment. See assessment rubric grades 4 and 5.

GRADE 4 DRAWING ASSESSMENT

NATIVE AMERICAN PETROGLYPHS

Enduring Understanding: Native Americans used picture writing to tell stories of their culture.

Essential Questions: What is a petroglyph? What is the history of petroglyphs, how long have they been used? What is a scratchboard?

Content Standards: Cr2.2.4; Pr6.1.4

Objective: An introduction to the visual culture of Anasazi of the American southwest. Show examples of rock art. Look at map. Create a project using symbols of petroglyphs. By observation, through art history references and web sites, students will create their own Native American petroglyph using the scratchboard technique.

Resources: *Stories on Stone*, Jenifer Owings Dewey; Example of rock petroglyph

Production: Pass out photocopy of visual symbols. The Anisazi made rock art to describe events like birth of a baby, death of a parent, a swarm of insects, a solar eclipse, meteor shower. Using the technique of scratchboard and the visual vocabulary page, students will create their own petroglyph with a story.

Vocabulary: Paleo Indians, Nomadic (no village), Anasazi, now Pueblo people, Petroglyph, chipped image, Pictograph, painted image, Kokopelli, someone who makes mischief, Black, charcoal, Copper ore, blue-green, Iron oxide, red

Possible Materials: Scratchboard, stylus, drawing paper, pencil, visual vocabulary page of Native American petroglyph symbols

Assessment: Did students attempt to create a scratchboard story using the petroglyphs as a visual vocabulary? See assessment rubric grades 4 and 5.

GRADE 4 PRINTMAKING ASSESSMENT

AZTEC SUN DESIGN PRINT

Enduring Understanding: A print is an image that can be made more than once from an original design. Ancient Cultures designed images of nature in their architecture, metalwork and sculpture.

Essential Questions: Who were the Aztecs? When and where did they live? What did their images of the sun look like and why did they make them?

Objective: To create a print of a pre-Columbian sun design and make a multiple of this image.

Content Standards: Cr2.1.4; Pr6.1.4

Art History: Picturing America: Pre-Colombian Art; *The Kids Multicultural Art Book*, pg. 50 to 53

Criticism: Does my printing plate have enough depth in the line to create a relief print?

Production: After discussing Pre-Colombian Art and showing pictures, ask students to create an Aztec sun on thin computer paper. After this is done tape picture onto styro print board. Draw over the lines. The Styrofoam will then be glued onto a cardboard to make a relief printing plate.

Second week: Demonstration of printing technique, signature and edition

Critique: Correct pressure is needed as well as good application of ink to printing plate.

Vocabulary: Relief print, multiples, edition, brayer, ink, pressure, registration, ink platen

Handouts: How to set up for printing processes. How to share materials in printmaking.

Possible Materials: Printing: cardboard, thin computer paper (5"x6"), white glue, scissors, ink, ink platen, spoons, brayers, printing papers, pencils

Assessment: Did students attempt to create a sun print? Did students print three images?

GRADES 4 & 5 SELF-ASSESSMENT RUBRIC

Check which applies to you:

_____ **Success in unique assignment**
I did a great job and am very proud of my work.

_____ **Proficient**
I worked very hard but maybe need more practice.

_____ **Developing**
I still need help and could practice at home.

GRADE 5

Essential Questions:

Creating – How does knowing the contexts, histories, and traditions of art forms help us create works of art?

Presenting – Why do people value objects, artifacts, and artworks, and select them for presentation?

Responding – How does knowing and using art vocabulary help us understand works of art?

Connecting – How is art used to impact the views of a society?

Grade Level Expectations	Instructional Strategies
CREATING	
Link ideas to create an original idea for art. Cr1.1.5	Cooperative learning/Marzano
Recognize many ways to investigate an idea at the beginning of creating a work of art. Cr1.2.5	Teacher modeling, think-alouds
Explore various methods and approaches to making art. Cr2.1.5	Reinforcing effort & Providing recognition/Marzano
Exhibit craftsmanship by correct use of materials, tools and equipment. Cr2.2.5	Student modeling
Cr2.3.5	
Develop artistic statements using correct vocabulary to describe artwork. Cr3.1.5	Setting objectives & Providing feedback/Marzano
PRESENTING	
Discuss and define the roll of an art curator and why they are important. Pr4.1.5	
Establish safe and effective use of tools and materials for various art techniques. Pr5.1.5	
Note how and why a museum show can expand on a specific idea. Pr6.1.5	Current art events, local museum events
RESPONDING	
Note how a response to art can be the same or different than others. Re7.1.5	Identify similarities & differences/Marzano
Note and consider the way different cultures express a vision in their art. Re7.2.5	Think, pair share
Understand visual art by considering various forms and structures, historic background and use of media to express ideas and mood. Re8.1.5	Response games
Note differences in how we analyze works of art depending on time, style, media, history and cultural preferences. Re9.1.5	Artist investigations
CONNECTING	
Use correct art vocabulary for describing and explaining visual art. Cn10.1.5	Inter-disciplinary integration of core subjects; edsitement.neh.gov
Note how art is used to inform, open minds to various beliefs and values in a society. Cn11.1.5	Multimedia presentations (V-Brick & Art DVD's)

EVIDENCE OF LEARNING

- Common Performance Assessments
- Common Arts Literacy Assessment
- Art Portfolio
- Art Exhibit
- Class critiques

GRADE 5

RESOURCES

- Children’s Tradebooks– see attached list
- Videos – Brain Pop Jr., Tumblebooks, VBrick videos
- Equipment & Supplies – various art media & supplies for drawing, collage, painting, printmaking, sculpture and ceramics

PACING GUIDE

Grade Level Expectations – Grade 5	1 st Trimester	2 nd Trimester	3 rd Trimester
Creates linear composition that demonstrates an understand of line, value, texture, emphasis and space (Cr2.3.5a)	X		
Identifies and uses proportion as an organizational element of design in a work of art (Re8.1.5a)	X		
Introduces contour and gesture drawing (Cr2.1.5a)	X		
Plans and creates a collage inspired by an event or place (Cn10.1.5a)	X		
Creates the illusion of 3-D space on a 2-D surface (perspective drawing) (Cr2.3.5a)	X		
Develops painting techniques using a variety of tools (Cr2.2.5a)			X
Creates a functional work of art in clay that includes personal symbols (Cr2.3.5a)		X	
Demonstrates block printing technique (Cr2.1.5A)			X
Selects from a variety of materials to create an assemblage (Cr1.1.5a)		X	
Recognizes important works of art by individual artists (Cn11.1.5a)	X		
Recognizes alternative forms of art as meaningful (Cn11.1.5a)			X
Describes content and discusses meaning in works of art from around the world (Re9.1.5a)	X	>	>
Selects a work for art for inclusion in an art display (Pr4.1.5a)		X	

GRADE 5 SCULPTURE ASSESSMENT *WOOD ANIMALES (FANTASTIC WOODEN FIGURES OF MEXICO)*

Enduring Understanding: Mexican Animales are creative expressions in carved wood. Folk Art is created by ‘unschooled’ artists and can be passed down in families and become part of a countries culture.

Essential Questions: Why does a culture create unique art forms? How do the materials used relate to the local environment?

Objective: To introduce the art of Mexican woodcarvers; to attempt to create a mythical form in wood

Content Standards: Cr1.2.5; Pr6.1.5; Cn11.1.5

Art History: Oaxacan Woodcarvers, books, web images, sculptures in classroom

Criticism: Is the sculpture balanced?

Vocabulary: balance, stability, folk art, mythical form, fantasy, culture, gluing platform

Possible Instructional Strategies: Show students images from book or web or sculptures in the classroom. Discuss engineering, balance, how you will need ‘gluing platforms’ in order for forms to be stable. Students will select 5 wooden pieces from box and consider what the arrangement of their sculpture could be. The pieces will be hot glued together. Each student also needs a platform for their sculpture.

Second and Third Week: Students will paint a base coat on their sculptures and eventually consider bright opposite colors for the Mexican animal to be painted and embellished.

Possible Materials: wood scraps, hot glue, Elmers, tempera liquid, acrylic paint, brushes

Assessment: Did students attempt to create a wooden sculpture inspired by the Mexican woodcarvers noted in above book? See assessment rubric grades 4 and 5.

GRADE 5 PAINTING ASSESSMENT

PAINTED LANDSCAPE WITH HORIZON LINE

Enduring Understanding: An artist can create a landscape painting using a horizon line (high, middle or low) create a perspective or view. An artist can identify complementary colors on the color wheel. An artist can define and mix tints and shades. There are many different American landscape artists including Albert Bierstadt, Edward Hopper, Thomas Cole and Grant Wood.

Objective: To create a painting which includes a horizon line (low, middle or high) which students will be able to identify, in order to change the perspective within the landscape. Students will also use a complementary color scheme including tints and shades in their paintings. Students will be exposed to various landscapes by famous artists, Edward Hopper, Albert Bierstadt, Grant Wood and Thomas Cole. The specific prints we will be discussing are The House by the Railroad, Looking Down Yosemite Valley, California, The Midnight Ride of Paul Revere and View from Mount Holyoke, Northampton, Massachusetts, after a Thunderstorm – The Oxbow. These images are from the ‘Picturing America’ portfolio collection.

Content Standards: Cr2.2.5; Cr3.1.5

Essential Questions: What kinds of horizon lines can you use when you create a landscape painting? How does the placement of the horizon line impact the perspective or view within the landscape? What are complementary colors? What is important to know about complementary colors? What are tints and shades? Name some of the great American landscape artists we studied.

Objectives: To create a landscape painting using a horizon line (high, middle or low) using a complementary color scheme including tints and shades. For students to gain a better understanding of color theory and history of American landscape artists.

Materials: 12” x 18” white oak tag paper, pencils, erasers, paint brushes, tempera paint, paper plate palettes

Resources: Picturing America Portfolio

Knowledge and Skills: Identification of horizon lines (high, medium or low). Color Theory: Complementary Colors, Tints and Shades. History of American landscape artists.

Learning Plan:

Day 1: Studying prints of various American landscape artists from the Picturing America Portfolio Collection. Discuss the various images and horizon lines. What print do you like best? Why? Do you see different kinds of lines create the horizon line? How does the placement of the horizon line effect your view or perspective? How does the horizon line combined with the composition create a mood? Students decide their personal choice of location, subject and horizon line for their landscape painting. Students begin drawing their image on the white oak tag paper. Teacher asks individual students to note the horizon line in their landscapes.

Day 2: After students are passed back artwork they are asked to identify the horizon lines in their pictures, as well as the four prints of the famous American artists we have been studying in the ‘Picturing America’ portfolio. Looking at the color wheel, discuss complementary colors. Also, discuss value, tints and shades. (Teacher demonstration of color mixing) After class discussion and teacher demonstration, students begin to paint using a set of complementary colors plus white and black for tints.

Assessment: Teacher discussion, Students’ answering questions following discussion, Clues in a Picture, Find a Geometric Shape, Note of Elements of Art, etc.

- What kinds of horizon lines can you use in your landscapes?
- How does placement of the horizon line change your view or perspective?
- Which artist and print is your favorite? Why?

GRADE 5 PAINTING ASSESSMENT
PAINTEd LANDSCAPE WITH HORIZON LINE

- Can you identify the horizon line in your painting?
- In the prints of the landscapes, which has a low horizon line? A high horizon line? A medium horizon?
- How does the placement of the horizon change the view or perspective?

Assessment: Self-assessment grades 4 and 5. See assessment rubric grades 4 and 5.

GRADE 5 DRAWING ASSESSMENT

3D CASTLES

Enduring Understanding: Realistic buildings can be drawn by breaking them down into geometric shapes.

Essential Questions: Drawing is one kind of artistic discipline, what are other artistic forms which can depict a 3-D castle.

Objective: To organize space on a paper to depict a castle form by breaking down the building into geometric solids (cube, cone, cylinder, rectangular prism).

Content Standards: Cr2.2.5; Pr5.1.5; Re9.1.5

Art History: *Incredible Castles and Knights*, Doring Kindersly; Images of castles of Great Britain and Ireland

Criticism: Does the drawing successfully depict the illusion of depth on a 2-D surface?

Vocabulary: illusion, graphite, blending, foreground, middle ground, background, cone, cylinder, rectangular prism, cube, light and shadow, highlight, fantasy,

Production: From images shown, note various forms of castles (some on edge of sea, some on mountaintop, some surrounded by moat. Work on drawing together, one step at a time. Eventually consider light source and work on light and shadow. Draw lightly at the start of the drawing until shapes are placed correctly, then begin working on shading and highlight.

Possible Materials: White 9x12" paper, pencils, erasers, colored pencils

Assessment: Did students attempt to create a drawing of a castle within a landscape? Did students break down geometric solids to create building form? See assessment rubric grades 4 and 5.

GRADE 5 PRINTMAKING ASSESSMENT

NAVAJO RUG DESIGN

Enduring Understanding: A symmetrical design is balanced on both sides of a central axis. Native American crafts are reflective of the geographical area in which they were made.

Essential Questions: Can you use line and pictographs to create a visual story? How did Native Americans use picture images?

State Standards in Art: Cr2.1.5; Pr6.1.5; Ca11.1.5

Task Description: To create a drawing/oil pastel of a symmetrical Navajo rug. To research information related to images by N.C. Wyeth and George Catlin which are part of the 'Picturing America' series and analyze elements of art within images.

Objectives: By folding a 18/11 white paper horizontally or vertically, students will create half of their design using a black crayon. By pressing the opposite side of the paper with a scissor handle, students will transfer the image to the opposing side therefore making a symmetrical design. Colors will also be symmetrical. Colors may vary by intensity. Students may also embellish their rug designs making yarn tassels at the corners or top and bottom of design.

Materials: 18/11", 80lb white paper, rulers, oil pastels (red, brown, black, yellow, orange), pencils, scissors, yarn

Resources: laminated photo copies of Native American Design and pictographs; Image of 'Last of the Mohegans' from Picturing America; Image of George Catlin painting Mah-to-topa.

Knowledge and Skills: How to create a symmetrical design using a fold.

Learning Plan:

Day 1: Analysis and research of N.C. Wyeth and Catlin images.

Begin drawing of symmetrical design

Day 2: Review of Art history info relating to above images.

Begin color of images using oil pastel

Formative Assessment: (Teacher discussion, Students' answering questions following discussion, Clues in a Picture, Find a Geometric Shape, Note of Elements of Art, etc.

Questions of Day 1:

1. Where is the horizon, why?
2. Why was it so important for N.C. Wyeth to illustrate the costume of the man?
3. Why are the tribe members looking at George Catlin in the painting?

Questions of Day 2:

1. How did you create your symmetrical design?
2. What inspired your symmetrical design?
3. How is a weaving created?

Summative Assessment: Self-Assessment grades 4 and 5; Rubric grades 4 and 5.

GRADES 4 & 5 SELF-ASSESSMENT RUBRIC

Check which applies to you:

_____ **Success in unique assignment**
I did a great job and am very proud of my work.

_____ **Proficient**
I worked very hard but maybe need more practice.

_____ **Developing**
I still need help and could practice at home.

ELEMENTARY ELEMENTS OF ART

SPACE

An object in an artwork is known as positive space.
The area around the object is known as negative space.

COLOR THE POSITIVE SPACE

COLOR THE NEGATIVE SPACE

FORM

RED
ORANGE
YELLOW
GREEN
BLUE
INDIGO
VIOLET

COLOR

LINE

SHAPE

TEXTURE

VALUE

Your name _____

ART ELEMENTS

ELEMENTARY ELEMENTS OF ART

LINE

A Line is a mark made on a surface by a moving point. It can also be the edge of an object.

Connect the number dots to make a Line drawing

25 .24
 .26 .23
 .27 .22
 .15 .18
 .19
 .8 .9 .12 .13 .16 .17 .20 .21
 .3 .1 .2 .28
 .5 .6 .7 .10 .11 .14

FORM

Form is a three dimensional shape that occupies space real or implied.

A form can have...

HEIGHT
 WIDTH
 and DEPTH

Forms can be realistic...

or abstract free form

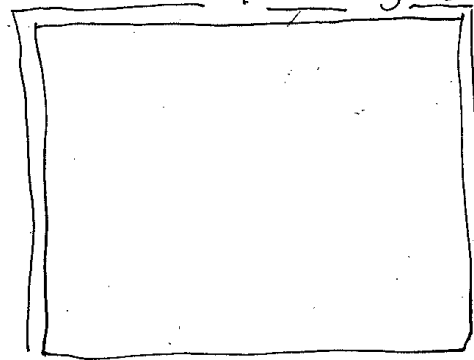
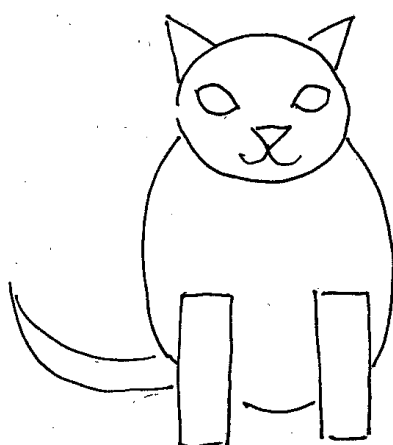
What does this form look like?

Write here.

ELEMENTARY ELEMENTS OF ART

SHAPE

This cat is made from geometric shapes ; Circles
ovals
Triangles
Rectangles

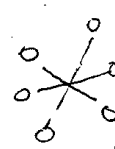
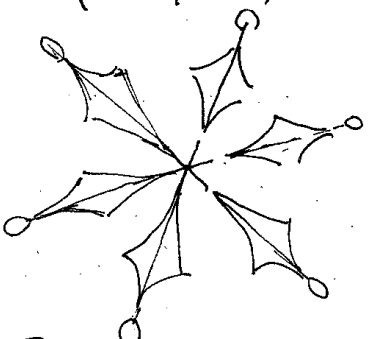
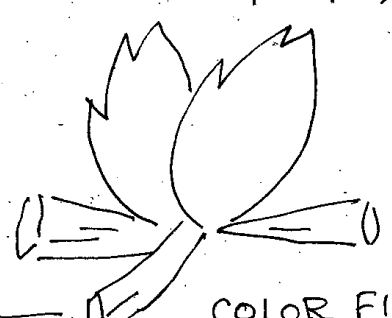


Can you draw a kitten?

COLOR

Color is light reflecting off an object.
Colors can be described as warm (red, yellow)
or cool (blue, purple).

RED
ORANGE
YELLOW
GREEN
BLUE
INDIGO
VIOLET

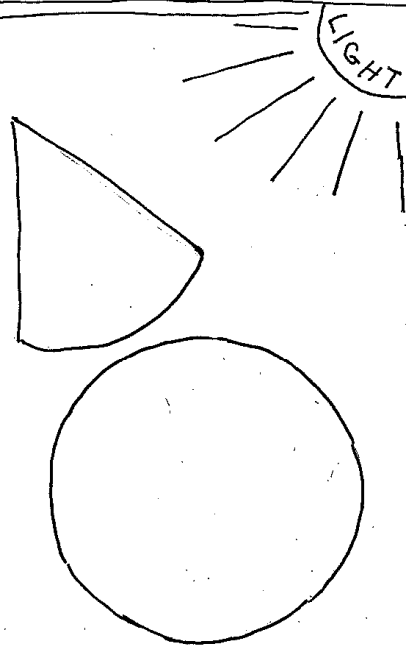
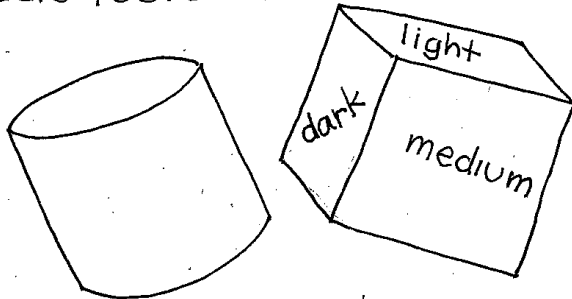


COLOR FIRE AND ICE

ELEMENTARY ELEMENTS OF ART

VALUE

is a gradient of shades. Value shows lightness and darkness. Value will make objects look 3D.

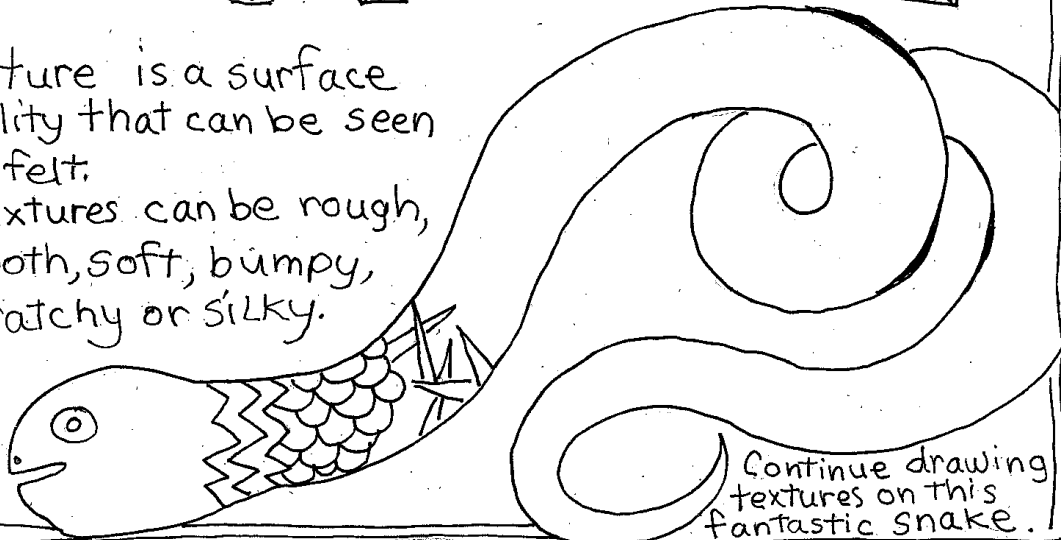


Use a pencil to make these shapes appear 3-D.

TEXTURE

Texture is a surface quality that can be seen or felt.

Textures can be rough, smooth, soft, bumpy, scratchy or silky.



Continue drawing textures on this fantastic snake.

ELEMENTARY VOCABULARY

KINDERGARTEN

Shape: circle, square, rectangle, triangle; Color: primary colors, red, yellow, blue, green, orange, violet; Line: curvy, straight, zigzag, etc., string; Value: light and dark, black, white; Form: clay, 3-D, figure, space, model, wood, sand, found object, string, press, coil roll, flat; scissors, pencil, crayons, brushes, glue, markers, pastels, paint; pattern, texture, abstract, realistic, portrait, self-portrait; illustration, drawing; collage, overlapping, fabric; happy, sad, (other feeling words), memory; cut, tear, draw, color, paint, stroke, grip, stencil; rubbing, ink, monoprint, multiple; crayon/wax resist

FIRST GRADE

Shape: circle, square, rectangle, triangle, rectangle, hexagon, oval, symmetry, organic/freeform; Color: primary, secondary; Line: horizontal, vertical, diagonal; Value: lighter, darker; Form: coil, form sphere, slab, pinch, sculpture; Texture: rough, smooth, bumpy; mixing, scratching, thick, thin, watercolor, tempera, paint wash; collage, overlapping, burnish, gluing platform; hole punch, silly scissors; imagination, observation, likeness; 2-dimensional; curling, folding, bending, form

SECOND GRADE

line, shape, color, texture, pattern & form; landscape, horizon line, foreground, background, middle ground; emotion, warm color, cool color; happy, sad, disappointed, surprised, discovery; abstract, realistic, symbolic; rhythm, pattern, repetition, design; heritage, culture, memory

THIRD GRADE

feeling words, warm & cool colors; mixed media; 2-dimensional, 3-dimensional; brushstrokes – dabbing, dolts, rolling, dry-brush, varying pressure; opposite colors, color wheel; coil, slip, score, slab, kiln, over glaze, under glaze, decoration; monoprint, brayer, ink, ink platen, multiples, edition; sculpture, form, rhythm, balance; culture, history, ritual, tradition; cooperation, collaboration, communication; foreground, middle ground background; overlapping, parallel

FOURTH GRADE

cast shadow, form, shading, hatching, cross-hatching; color wheel, cool & warm colors, opposite colors, complementary colors; linear perspective, one-point perspective, illusion, overlapping; natural forms, geometric forms, volume, curves, edges; geometric, organic, natural, realist, abstract, space; gesture, movement, action; abstract, realistic, positive, negative, texture; scratchboard, relief, intaglio, multiples; paper cut; contrast, compare, describe, prefer; value

FIFTH GRADE

line, shape, color, form, value, texture, space; gesture drawing, contour lines, outline, cross-hatching, stippling; wire, thread, found objects, materials; illusion, distance, vanishing point, baseline, horizon, eye level depth; stroke, stipple, wash, transparent, opaque, value palette, color mixing; bisque, slab, coil, pinch, model, kiln, glaze, modeling, tools, fire; styro- print, multiples, ink platen, brayer, positive & negative; paper mache, armature, form, balance, stability; culture, historic content, symbolism, expression; conceptual, performance, video

ELEMENTARY MINI-LESSON PLANNING SHEET

Lesson: _____

Unit of Study _____

Mini-Lesson (Objective & Criteria for Success) Post or Chart <1 minute	Artists
Materials	<ul style="list-style-type: none"> • • •
Connect or Analogy <1 minute	Artists, we have been
State Teaching Point 1 minute	Today I want to teach you . . . This is important because . . .
Demonstration 5 - 6 minutes	Watch me as I do this.
Reiterate 1 minute	Artists, did you see how I did that? When I . . .
Active Engagement/Guided Practice 2-3 minutes	Artists, I would like you to try this now. As I look around the Art room, I notice...
Link Habits of Mind, Artistic Process <1 minute	So, Artists, today and every day,
Artists at Work 30 minutes	
Mid Workshop Share	Look at what is happening here....
Share/Wrap-Up 2-3 minutes	Partner/table or whole group: restate the teaching point
Reflection Points	

ELEMENTARY ART SELF-EVALUATION

Circle the level you think you art at.

I'm a **novice**.

I just started to learn it but don't quite understand.

I'm an **apprentice**.

I'm starting to get it but still need a coach.

I'm a **practitioner**.



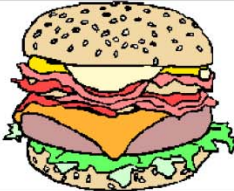
I get it, but sometimes I need help.

I'm an **expert**.

I understand it completely and could teach someone else.

ELEMENTARY ART SELF-EVALUATION TEAMWORK RUBRIC

Primary Grade Self-Evaluation Teamwork Rubric

		
<p>As a team member I:</p> <p><input type="checkbox"/> let my partners do all of my work</p> <p><input type="checkbox"/> did not help my partners</p> <p><input type="checkbox"/> did not listen to my partners' ideas</p> <p><input type="checkbox"/> did not share my ideas</p> <p><input type="checkbox"/> did not help the group solve problems</p>	<p>As a team member I:</p> <p><input type="checkbox"/> let my partners do some of my work</p> <p><input type="checkbox"/> only helped my partners when they asked me</p> <p><input type="checkbox"/> had trouble quietly listening to ideas</p> <p><input type="checkbox"/> shared one idea</p> <p><input type="checkbox"/> waited for my group to solve most problems</p>	<p>As a team member I:</p> <p><input type="checkbox"/> did all of my work</p> <p><input type="checkbox"/> helped my partners</p> <p><input type="checkbox"/> listened to my partners' ideas</p> <p><input type="checkbox"/> shared my ideas</p> <p><input type="checkbox"/> helped my group solve problems</p>

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ELEMENTARY TRADE BOOKS

Grade Level	Book Title	Author or Publisher	Art Process
K	Lines That Wiggle	Candace Whitman	Drawing
K	Action Jackson	Jan Greenberg	Painting
K	Little Blue, Little Yellow	Leo Lionni	Painting
K	Making Minestrone	Stella Blackstone	Collage
K	Yum, Yum, Yum	Andy Warhol	Printmaking
K	The Dot	Peter T. Reynolds	Creating
1	Henri's Scissors	Jeanette Winter	Collage
1	The Great Blue House	Kate Banks	Painting
1	Sky Color	Peter T. Reynolds	Painting
1	Dream Carver	Amy Cordova	Sculpture
1	Tar Beach	Faith Ringgold	Collage
2	Ish	Peter T. Reynolds	Drawing
2	A Boy Named Giotto	Paulo Guarnieri	Drawing
2	Perfect Square	Michael Hall	Collage
2	Dragon Child, Angel Child	Michelle Maria Seurat	Pastel
2	Monster Motel	Douglas Florian	Poetry & Art
2	A Chair for my Mother	Vera B. Williams	Collage
3	Go Away Big Green Monster	Ed Emberly	Painting & Collage
3	Pinata Maker	George Ancona	Sculpture & International Arts
3	There's Something Spooky in My Attic	Mercer Mayer	Perspective Drawing
3	Everything You Need to Know About Snakes	DK Publishing	Texture in Art
4	My Name is Georgia	Jeanette Winter	Art History & Painting
4	Leonardo for Kids	Janis Herbert	Art History & Painting
4	The Kids Multicultural Art Book	Alexandria Terzian	Global Arts
4	Making Chinese Papercuts	Robert & Corrine Borja	Global Arts
4	Magical Garden of Claude Monet	Lawrence Anhold	Art History & Painting
5	Incredible Castles & Knights	DK Publishing	Drawing
5	Roarr: Calder's Circus	Maria Kalman	Sculpture
5	Diego	Jonah & Jeanette Winter	International Arts & Collaboration
5	Josefina	Jeanette Winter	Ceramics
5	Can You Spot the Leopard?	Christine Stelzig	International Arts
2-5	Getting to Know the World's Greatest Artists Series	Mike Venezia	Art History

MIDDLE SCHOOL NATIONAL CORE ARTS STANDARDS

CREATING

ANCHOR STANDARD 1: GENERATE AND CONCEPTUALIZE ARTISTIC IDEAS AND WORK.

Enduring Understanding: Creativity and innovative thinking are essential life skills that can be developed.

Essential Question(s): What conditions, attitudes, and behaviors support creativity and innovative thinking? What factors prevent or encourage people to take creative risks? How does collaboration expand the creative process?

Grade 6 Cr1.1.6a	Grade 7 Cr1.1.7a	Grade 8 Cr1.1.8a
Combine concepts collaboratively to generate innovative ideas for creating art.	Apply methods to overcome creative blocks.	Document early stages of the creative process visually and/or verbally in traditional or new media.

Enduring Understanding: Artists and designers shape artistic investigations, following or breaking with traditions in pursuit of creative art making goals.

Essential Question(s): How does knowing the contexts histories, and traditions of art forms help us create works of art and design? Why do artists follow or break from established traditions? How do artists determine what resources and criteria are needed to formulate artistic investigations?

Grade 6 Cr1.2.6a	Grade 7 Cr1.2.7a	Grade 8 Cr1.2.8a
Formulate an artistic investigation of personally relevant content for creating art.	Develop criteria to guide making a work of art or design to meet an identified goal.	Collaboratively shape an artistic investigation of an aspect of present-day life using a contemporary practice of art and design.

ANCHOR STANDARD 2: ORGANIZE AND DEVELOP ARTISTIC IDEAS AND WORK.

Enduring Understanding: Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches.

Essential Question(s): How do artists work? How do artists and designers determine whether a particular direction in their work is effective? How do artists and designers learn from trial and error?

Grade 6 Cr2.1.6a	Grade 7 Cr2.1.7a	Grade 8 Cr2.1.8a
Demonstrate openness in trying new ideas, materials, methods, and approaches in making works of art and design.	Demonstrate persistence in developing skills with various materials, methods, and approaches in creating works of art or design.	Demonstrate willingness to experiment, innovate, and take risks to pursue ideas, forms, and meanings that emerge in the process of art-making or designing.

MIDDLE SCHOOL NATIONAL CORE ARTS STANDARDS

Enduring Understanding: Artists and designers balance experimentation and safety, freedom and responsibility while developing and creating artworks.

Essential Question(s): How do artists and designers care for and maintain materials, tools, and equipment? Why is it important for safety and health to understand and follow correct procedures in handling materials, tools, and equipment? What responsibilities come with the freedom to create?

Grade 6 Cr2.2.6a	Grade 7 Cr2.2.7a	Grade 8 Cr2.2.8a
Explain environmental implications of conservation, care, and clean-up of art materials, tools, and equipment.	Demonstrate awareness of ethical responsibility to oneself and others when posting and sharing images and other materials through the Internet, social media, and other communication formats.	Demonstrate awareness of practices, issues, and ethics of appropriation, fair use, copyright, open source, and creative commons as they apply to creating works of art and design.

Enduring Understanding: People create and interact with objects, places, and design that define, shape, enhance, and empower their lives.

Essential Question(s): How do objects, places, and design shape lives and communities? How do artists and designers determine goals for designing or redesigning objects, places, or systems? How do artists and designers create works of art or design that effectively communicate?

Grade 6 Cr2.3.6a	Grade 7 Cr2.3.7a	Grade 8 Cr2.3.8a
Design or redesign objects, places, or systems that meet the identified needs of diverse users.	Apply visual organizational strategies to design and produce a work of art, design, or media that clearly communicates information or ideas.	Select, organize, and design images and words to make visually clear and compelling presentations.

ANCHOR STANDARD 3: REFINE AND COMPLETE ARTISTIC WORK.

Enduring Understanding: Artist and designers develop excellence through practice and constructive critique, reflecting on, revising, and refining work over time.

Essential Question(s): What role does persistence play in revising, refining, and developing work? How do artists grow and become accomplished in art forms? How does collaboratively reflecting on a work help us experience it more completely?

Grade 6 Cr3.1.6a	Grade 7 Cr3.1.7a	Grade 8 Cr3.1.8a
Reflect on whether personal artwork conveys the intended meaning and revise accordingly.	Reflect on and explain important information about personal artwork in an artist statement or another format.	Apply relevant criteria to examine, reflect on, and plan revisions for a work of art or design in progress.

MIDDLE SCHOOL NATIONAL CORE ARTS STANDARDS

PRESENTING

ANCHOR STANDARD 4: SELECT, ANALYZE, AND INTERPRET ARTISTIC WORK FOR PRESENTATION.

Enduring Understanding: Artists and other presenters consider various techniques, methods, venues, and criteria when analyzing, selecting, and curating objects artifacts, and artworks for preservation and presentation.

Essential Question(s): How are artworks cared for and by whom? What criteria, methods, and processes are used to select work for preservation or presentation? Why do people value objects, artifacts, and artworks, and select them for presentation?

Grade 6 Pr4.1.6a	Grade 7 Pr4.1.7a	Grade 8 Pr4.1.8a
Analyze similarities and differences associated with preserving and presenting two-dimensional, three-dimensional, and digital artwork.	Compare and contrast how technologies have changed the way artwork is preserved, presented, and experienced.	Develop and apply criteria for evaluating a collection of artwork for presentation.

ANCHOR STANDARD 5: DEVELOP AND REFINE ARTISTIC TECHNIQUES AND WORK FOR PRESENTATION.

Enduring Understanding: Artists, curators and others consider a variety of factors and methods including evolving technologies when preparing and refining artwork for display and or when deciding if and how to preserve and protect it.

Essential Question(s): What methods and processes are considered when preparing artwork for presentation or preservation? How does refining artwork affect its meaning to the viewer? What criteria are considered when selecting work for presentation, a portfolio, or a collection?

Grade 6 Pr5.1.6a	Grade 7 Pr5.1.7a	Grade 8 Pr5.1.8a
Individually or collaboratively, develop a visual plan for displaying works of art, analyzing exhibit space, the needs of the viewer, and the layout of the exhibit.	Based on criteria, analyze and evaluate methods for preparing and presenting art.	Collaboratively prepare and present selected theme-based artwork for display, and formulate exhibition narratives for the viewer.

ANCHOR STANDARD 6: CONVEY MEANING THROUGH THE PRESENTATION OF ARTISTIC WORK.

Enduring Understanding: Objects, artifacts, and artworks collected, preserved, or presented either by artists, museums, or other venues communicate meaning and a record of social, cultural, and political experiences resulting in the cultivating of appreciation and understanding.

Essential Question(s): What is an art museum? How does the presenting and sharing of objects, artifacts, and artworks influence and shape ideas, beliefs, and experiences? How do objects, artifacts, and artworks collected, preserved, or presented, cultivate appreciation and understanding?

MIDDLE SCHOOL NATIONAL CORE ARTS STANDARDS

Grade 6 Pr6.1.6a	Grade 7 Pr6.1.7a	Grade 8 Pr6.1.8a
Assess, explain, and provide evidence of how museums or other venues reflect history and values of a community.	Compare and contrast viewing and experiencing collections and exhibitions in different venues.	Analyze why and how an exhibition or collection may influence ideas, beliefs, and experiences.

RESPONDING

ANCHOR STANDARD 7: PERCEIVE AND ANALYZE ARTISTIC WORK.

Enduring Understanding: Individual aesthetic and empathetic awareness developed through engagement with art can lead to understanding and appreciation of self, others, the natural world, and constructed environments.

Essential Question(s): How do life experiences influence the way you relate to art? How does learning about art impact how we perceive the world? What can we learn from our responses to art?

Grade 6 Re7.1.6a	Grade 7 Re7.1.7a	Grade 8 Re7.1.8a
Identify and interpret works of art or design that reveal how people live around the world and what they value.	Explain how the method of display, the location, and the experience of an artwork influence how it is perceived and valued.	Explain how a person's aesthetic choices are influenced by culture and environment and impact the visual image that one conveys to others.

Enduring Understanding: Visual imagery influences understanding of and responses to the world.

Essential Question(s): What is an image? Where and how do we encounter images in our world? How do images influence our views of the world?

Grade 6 Re7.2.6a	Grade 7 Re7.2.7a	Grade 8 Re7.2.8a
Analyze ways that visual components and cultural associations suggested by images influence ideas, emotions, and actions.	Analyze multiple ways that images influence specific audiences.	Compare and contrast contexts and media in which viewers encounter images that influence ideas, emotions, and actions.

ANCHOR STANDARD 8: INTERPRET INTENT AND MEANING IN ARTISTIC WORK.

Enduring Understanding: People gain insights into meanings of artworks by engaging in the process of art criticism.

Essential Question(s): What is the value of engaging in the process of art criticism? How can the viewer "read" a work of art as text? How does knowing and using visual art vocabularies help us understand and interpret works of art?

MIDDLE SCHOOL NATIONAL CORE ARTS STANDARDS

Grade 6 Re8.1.6a	Grade 7 Re8.1.7a	Grade 8 Re8.1.8a
Interpret art by distinguishing between relevant and non-relevant contextual information and analyzing subject matter, characteristics of form and structure, and use of media to identify ideas and mood conveyed.	Interpret art by analyzing art-making approaches, the characteristics of form and structure, relevant contextual information, subject matter, and use of media to identify ideas and mood conveyed.	Interpret art by analyzing how the interaction of subject matter, characteristics of form and structure, use of media, art-making approaches, and relevant contextual information contributes to understanding messages or ideas and mood conveyed.

ANCHOR STANDARD 9: APPLY CRITERIA TO EVALUATE ARTISTIC WORK.

Enduring Understanding: People evaluate art based on various criteria.

Essential Question(s): How does one determine criteria to evaluate a work of art? How and why might criteria vary? How is a personal preference different from an evaluation?

Grade 6 Re9.1.6a	Grade 7 Re9.1.7a	Grade 8 Re9.1.8a
Develop and apply relevant criteria to evaluate a work of art.	Compare and explain the difference between an evaluation of an artwork based on personal criteria and an evaluation of an artwork based on a set of established criteria.	Create a convincing and logical argument to support an evaluation of art.

CONNECTING

ANCHOR STANDARD 10: SYNTHESIZE AND RELATE KNOWLEDGE AND PERSONAL EXPERIENCES TO MAKE ART.

Enduring Understanding: Through art-making, people make meaning by investigating and developing awareness of perceptions, knowledge, and experiences.

Essential Question(s): How does engaging in creating art enrich people's lives? How does making art attune people to their surroundings? How do people contribute to awareness and understanding of their lives and the lives of their communities through art-making?

Grade 6 Cn10.1.6a	Grade 7 Cn10.1.7a	Grade 8 Cn10.1.8a
Generate a collection of ideas reflecting current interests and concerns that could be investigated in art-making.	Individually or collaboratively create visual documentation of places and times in which people gather to make and experience art or design in the community.	Make art collaboratively to reflect on and reinforce positive aspects of group identity.

MIDDLE SCHOOL NATIONAL CORE ARTS STANDARDS

ANCHOR STANDARD 11: RELATE ARTISTIC IDEAS AND WORKS WITH SOCIETAL, CULTURAL, AND HISTORICAL CONTEXT TO DEEPEN UNDERSTANDING.

Enduring Understanding: People develop ideas and understandings of society, culture, and history through their interactions with and analysis of art.

Essential Question(s): How does art help us understand the lives of people of different times, places, and cultures? How is art used to impact the views of a society? How does art preserve aspects of life?

Grade 6 Cn11.1.6a	Grade 7 Cn11.1.7a	Grade 8 Cn11.1.8a
Analyze how art reflects changing times, traditions, resources, and cultural uses.	Analyze how response to art is influenced by understanding the time and place in which it was created, the available resources, and cultural uses.	Distinguish different ways art is used to represent, establish, reinforce, and reflect group identity.

GRADE 6 OVERVIEW

Students in 6th Grade art classes will use drawing, painting and sculpting techniques that were introduced in the Elementary School art classes to learn about the elements of art: space, line, color, shape, form, value and texture. They will exhibit their work in the school and community and write about the elements they used in their work. They will communicate and express ideas in visual form and develop creative and critical thinking.

GRADE 6

Grade Level Expectations
CREATING
Create drawings of basic 3-D Forms in one and two point perspective.
Develop composition using painting techniques and space, line, shape, textures, and mixed colors.
Utilize line in a drawing to show form.
Create three-dimensional ceramic sculpture using pinch, slab and coil hand-building techniques.
Create texture on ceramic forms using mixed colored glazes.
PRESENTING
Select work to be exhibited in school and community art displays.
RESPONDING
Explain through written reflection how the Elements of Art were used in student work.
CONNECTING
Discuss how the Elements of Art are used in historical paintings and other works of art.
Discuss the meaning of historical artwork.

INSTRUCTIONAL STRATEGIES

- Large group demonstrations
- Questioning
- Individual feedback
- Whole class discussion
- Visuals/handouts
- PowerPoint presentations
- Individual and group critiques
- Video/Web

EVIDENCE OF LEARNING

- Projects
- Rubrics
- Written reflection
- Common Assessment Tasks
- Peer/Self-assessments
- Individual and group critiques

GRADE 6 COMMON ASSESSMENT TASK

PERSPECTIVE DRAWING

- I. Task Description: Students will draw a city using 2-point perspective
- II. Standards—Identify and #: Cr1.1.6 Combine concepts collaboratively to generate innovative ideas for creating art.
- III. Task Objectives
 - a. Align with Standard #: Cr1.1.6
 - b. Come from curriculum concepts and skills: Students will utilize 2-point perspective techniques to draw an imaginary city.
- IV. Instructional Sequence:

Students will be given instruction in drawing 3-D forms: sphere, cone, cylinder, pyramid and cube. Students will be given instruction in one and two-point perspective. Students will be give instruction on how to draw a city in 2-Pt perspective.

V. Assessment with Rubrics:

	Possible	Earned
ACCURACY:		
Are all <u>vertical lines</u> parallel to the right and left edges of the paper?	20	_____
Are all <u>horizontal lines</u> ending at a vanishing point?	20	_____
Are all building complete? (Did you show 2sides of each building and a top when applicable?)	10	_____
CRAFTSMANSHIP:		
Are ALL straight lines drawn with a <u>ruler</u> ? (No freehand drawing)	10	_____
Did you use a sharp pencil to draw, working <u>lightly</u> so that errors could be corrected? Are your erasures complete and your paper clean without smudges or tears?	10	_____
DETAILS:		
Did you include <u>windows</u> and <u>doors</u> in your drawing? Are windows drawn in a different pattern on each building? Did you include some <u>recessed</u> doors and windows?	10	_____
Did you include any other interesting details to make your city unique (clock towers, signs drawn in block letters, utility poles, sidewalks)	10	_____
SCALE:		
Are buildings and objects drawn in proper <u>size relationship</u> to each other? Did you include smaller buildings in the background to increase the feeling of space in your drawing?	10	_____

GRADE 7 OVERVIEW

Students in 7th Grade art classes will use designing, relief printing, and sculpting techniques to further explore the elements of art: space, line, color, shape, form, value and texture. They will select and exhibit their work in the school and community and write about the Elements of Art they used in their own work and the works of famous artists.

GRADE 7

Grade Level Expectations
CREATING
Create design through repetition using geometric shapes.
Utilize warm and cool colors to create positive and negative space.
Create ceramic containers using pinch, slab and coil techniques.
Create texture on ceramic forms using mixed color glazes
Create a linoleum block print using line, shape, space, texture and mixed colors.
PRESENTING
Select work to be exhibited in school and community art displays.
RESPONDING
Explain through written reflections how the Elements of Art were used in student work.
Explain through written reflection about successes and difficulties students encountered in the printmaking process.
CONNECTING
Discuss the meaning of historical artwork.

INSTRUCTIONAL STRATEGIES

- Large group demonstrations
- Questioning
- Individual feedback
- Whole class discussion
- Visuals/handouts
- PowerPoint presentations
- Individual and group critiques
- Video/Web

EVIDENCE OF LEARNING

- Projects
- Rubrics
- Written reflection
- Common Assessment Tasks
- Peer/Self-assessments

GRADE 7 LITERACY PROMPT

Name _____

Block _____

1.) Name 3 of the 7 Elements of Art that you used in your project and explain how you used those 3 Elements. Be specific, include examples and use your “art language”.

1. _____:

2. _____:

3. _____:

2.) What successes did you enjoy about the process and your finished piece?

GRADE 7 COMMON ASSESSMENT TASK

RELIEF PRINTMAKING

- I. Task Description: Students will design and cut a linoleum block and create prints using the relief printing process.
- II. Standards—Identify and #: Cr2.1.7 Demonstrate persistence in developing skills with various materials, methods and approaches in creating works of art or design.
- III. Task Objectives
- a. Align with Standard #: Cr2.1.7
 - b. Come from curriculum concepts and skills: Students will design and create a linoleum block print using the elements of line, shape, space, texture color and value.
 - c. Students will write an essay on how they used the elements of art in their printmaking project.
- IV. Instructional Sequence:
 Students will be given instruction in contour drawing using lines and creating shapes.
 Students will be given instruction in positive and negative space and creating texture.
 Students will be given instruction in how to transfer a design onto linoleum blocks.
 Students will be instructed on how to cut design into linoleum.
 Students will be given instruction in how to print linoleum.
 Students will be given instruction in how to write an essay.
- V. Assessment with Rubrics:

	Possible	Earned
DRAWING: Is your tree carefully drawn using the contour techniques that were demonstrated? Did you include many branches in your drawing? Did your branches get thinner towards the top of the tree?	20	_____
DESIGNING: Did you design the negative space on your block to create an interesting background? Did you include elements such as a horizon line, a sun, a moon, or shadows in your background?	20	_____
CUTTING: Did you cut your design accurately without cutting into the tree? Did you remove most of the linoleum in the background up to the outline of the tree? Did you create interesting textures by using different blades to cut your background? Did you consider the direction of the cuts in removing your background?	20	_____
PRINTING: Did you use the right amount of ink to make your prints? Did you rub them out with a spoon to make a clear image on the paper? Did you hold the paper once it touched the block so that there was not a double image?	20	_____
WRITING ASSIGNMENT: Did you name the elements of art that you used in your printmaking projects and explain how you used them? Did you present your ideas clearly giving examples and using your word bank?	20	_____

GRADE 8 OVERVIEW

Students in 8th Grade art classes will use drawing, metal embossing, mixed media, painting and sculpting techniques to further explore the elements of art: space, line, color, shape, form, value and texture. They will learn how artists use the Principles of Design: balance, unity, emphasis, pattern, contrast, rhythm, and movement to organize the Elements to create works of art. They will select and exhibit their work in the school and community and write about the Elements of Art and the Principles of Design they used in their work and the works of famous artists.

GRADE 8

Grade Level Expectations
CREATING
Create contour drawings of objects showing three dimensions
Develop mixed media composition using drawing and painting techniques utilizing the Elements and Principles of Art
Create relief sculpture using foil embossing techniques with line, shape, pattern and texture
Create expressive ceramic sculpture using pinch, slab and coil techniques
PRESENTING
Select work to be exhibited in school and community art displays
RESPONDING
Explain through written reflection how the principles of art were used in student work
CONNECTING
Explain through written reflection how artists use the Elements of Art to create the Principles of Art in their work
Discuss the meaning of historic artwork

INSTRUCTIONAL STRATEGIES

- Large group demonstrations
- Individual feedback
- Whole class discussion
- Visuals /handouts
- PowerPoint presentations
- Individual and group critiques
- Video/Web

EVIDENCE OF LEARNING

- Projects
- Rubrics
- Written reflection
- Common Assessment Tasks
- Individual and group critiques

GRADE 8 COMMON ASSESSMENT TASK

MULTIMEDIA PAINTING

- I. Task Description: Students will design a multimedia painting using drawing and painting techniques and write about how they used the principles of art in their work.
- II. Standards: Cr1.1.8 Document early stages of the creative process visually and/or verbally in traditional or new media.
- III. Task Objectives
- a. Align with Standard #: Cr1.1.8
 - b. Students will design a painting using multimedia using the principles of art.
 - c. Students will write an essay on how they used the elements and principles of art in their painting
- V. Instructional Sequence:
- Students will be given instruction and practice using contour drawing techniques.
 Students will be given instruction and a demonstration drawing with glue and designing using the principles of movement, emphasis, balance and pattern.
 Students will be instructed on wash techniques with watercolor paints emphasizing the principles of movement, balance, emphasis, unity and contrast.
 Students will be instructed on the use of line to create the principles of movement, pattern, and emphasis.
 Students will write an essay on how they used the principles of art in their painting.
- VI. Assessment with Rubrics: (attached)

	Possible	Earned
CONTOUR DRAWING: Did you draw each leaf carefully using the contour LINE drawing techniques that were demonstrated? Do the SHAPES that you drew look like leaves? Did you include details such as the veins of your leaves in your drawing?	20	_____
DESIGN: Did you create a BALANCED design? Do you have a focal point in your design creating EMPHASIS? Did you use curved and diagonal lines to create MOVEMENT in your painting? Did you create VARIETY in your design by drawing different kinds of leaves?	20	_____
PAINTING: Did you use the “wet on wet” (wash) techniques that were demonstrated letting the colors flow together without hard edges and without overworking?	20	_____
COLORS: Did you use analogous colors (close to each other on the color wheel) in your painting? Did you create EMPHASIS in your painting using contrasting color? Did you create MOVEMENT in your painting using color?	20	_____
OUTLINE: Did you carefully outline all of the glue shapes, water spots and changes in color with a “meandering” LINE?	20	_____

HIGH SCHOOL NATIONAL CORE ARTS STANDARDS

CREATING

ANCHOR STANDARD 1: GENERATE AND CONCEPTUALIZE ARTISTIC IDEAS AND WORK.

Enduring Understanding: Creativity and innovative thinking are essential life skills that can be developed.

Essential Question(s): What conditions, attitudes, and behaviors support creativity and innovative thinking? What factors prevent or encourage people to take creative risks? How does collaboration expand the creative process?

High School Proficient Cr1.1.Ia	High School Accomplished Cr1.1.IIa	High School Advanced Cr1.1.IIIa
Use multiple approaches to begin creative endeavors.	Individually or collaboratively formulate new creative problems based on student’s existing artwork.	Visualize and hypothesize to generate plans for ideas and directions for creating art and design that can affect social change.

Enduring Understanding: Artists and designers shape artistic investigations, following or breaking with traditions in pursuit of creative artmaking goals.

Essential Question(s): How does knowing the contexts histories, and traditions of art forms help us create works of art and design? Why do artists follow or break from established traditions? How do artists determine what resources and criteria are needed to formulate artistic investigations?

High School Proficient Cr1.2.Ia	High School Accomplished Cr1.2.IIa	High School Advanced Cr1.2.IIIa
Shape an artistic investigation of an aspect of present-day life using a contemporary practice of art or design.	Choose from a range of materials and methods of traditional and contemporary artistic practices to plan works of art and design.	Choose from a range of materials and methods of traditional and contemporary artistic practices, following or breaking established conventions, to plan the making of multiple works of art and design based on a theme, idea, or concept.

ANCHOR STANDARD 2: ORGANIZE AND DEVELOP ARTISTIC IDEAS AND WORK.

Enduring Understanding: Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches.

Essential Question(s): How do artists work? How do artists and designers determine whether a particular direction in their work is effective? How do artists and designers learn from trial and error?

HIGH SCHOOL NATIONAL CORE ARTS STANDARDS

High School Proficient Cr2.1.Ia	High School Accomplished Cr2.1.IIa	High School Advanced Cr2.1.IIIa
Engage in making a work of art or design without having a preconceived plan.	Through experimentation, practice and persistence, demonstrate acquisition of skills and knowledge in a chosen art form.	Experiment, plan, and make multiple works of art and design that explore a personally meaningful theme, idea, or concept.

Enduring Understanding: Artists and designers balance experimentation and safety, freedom and responsibility while developing and creating artworks.

Essential Question(s): How do artists and designers care for and maintain materials, tools, and equipment? Why is it important for safety and health to understand and follow correct procedures in handling materials, tools, and equipment? What responsibilities come with the freedom to create?

High School Proficient Cr2.2.Ia	High School Accomplished Cr2.2.IIa	High School Advanced Cr2.2.IIIa
Explain how traditional and non-traditional materials may impact human health and the environment and demonstrate safe handling of materials, tools, and equipment.	Demonstrate awareness of ethical implications of making and distributing creative work.	Demonstrate understanding of the importance of balancing freedom and responsibility in the use of images, materials, tools, and equipment in the creation and circulation of creative work.

Enduring Understanding: People create and interact with objects, places, and design that define, shape, enhance, and empower their lives.

Essential Question(s): How do objects, places, and design shape lives and communities? How do artists and designers determine goals for designing or redesigning objects, places, or systems? How do artists and designers create works of art or design that effectively communicate?

High School Proficient Cr2.3.Ia	High School Accomplished Cr2.3.IIa	High School Advanced Cr2.3.IIIa
Collaboratively develop a proposal for an installation, artwork, or space design that transforms the perception and experience of a particular place.	Redesign an object, system, place, or design in response to contemporary issues.	Demonstrate in works of art or design how visual and material culture defines, shapes, enhances, inhibits, and/or empowers people's lives.

<i>ANCHOR STANDARD 3: REFINE AND COMPLETE ARTISTIC WORK.</i>

Enduring Understanding: Artist and designers develop excellence through practice and constructive critique, reflecting on, revising, and refining work over time.

Essential Question(s): What role does persistence play in revising, refining, and developing work? How do artists grow and become accomplished in art forms? How does collaboratively reflecting on a work help us experience it more completely?

HIGH SCHOOL NATIONAL CORE ARTS STANDARDS

High School Proficient Cr3.1.Ia	High School Accomplished Cr3.1.IIa	High School Advanced Cr3.1.IIIa
Apply relevant criteria from traditional and contemporary cultural contexts to examine, reflect on, and plan revisions for works of art and design in progress.	Engage in constructive critique with peers, then reflect on, re-engage, revise, and refine works of art and design in response to personal artistic vision.	Reflect on, re-engage, revise, and refine works of art or design considering relevant traditional and contemporary criteria as well as personal artistic vision.

PRESENTING

ANCHOR STANDARD 4: SELECT, ANALYZE, AND INTERPRET ARTISTIC WORK FOR PRESENTATION.

Enduring Understanding: Artists and other presenters consider various techniques, methods, venues, and criteria when analyzing, selecting, and curating objects artifacts, and artworks for preservation and presentation.

Essential Question(s): How are artworks cared for and by whom? What criteria, methods, and processes are used to select work for preservation or presentation? Why do people value objects, artifacts, and artworks, and select them for presentation?

High School Proficient Pr4.1.Ia	High School Accomplished Pr4.1.IIa	High School Advanced Pr4.1.IIIa
Analyze, select, and curate artifacts and/or artworks for presentation and preservation.	Analyze, select, and critique personal artwork for a collection or portfolio presentation.	Critique, justify, and present choices in the process of analyzing, selecting, curating, and presenting artwork for a specific exhibit or event.

ANCHOR STANDARD 5: DEVELOP AND REFINE ARTISTIC TECHNIQUES AND WORK FOR PRESENTATION.

Enduring Understanding: Artists, curators and others consider a variety of factors and methods including evolving technologies when preparing and refining artwork for display and or when deciding if and how to preserve and protect it.

Essential Question(s): What methods and processes are considered when preparing artwork for presentation or preservation? How does refining artwork affect its meaning to the viewer? What criteria are considered when selecting work for presentation, a portfolio, or a collection?

High School Proficient Pr5.1.Ia	High School Accomplished Pr5.1.IIa	High School Advanced Pr5.1.IIIa
Analyze and evaluate the reasons and ways an exhibition is presented.	Evaluate, select, and apply methods or processes appropriate to display artwork in a specific place.	Investigate, compare, and contrast methods for preserving and protecting art.

HIGH SCHOOL NATIONAL CORE ARTS STANDARDS

ANCHOR STANDARD 6: CONVEY MEANING THROUGH THE PRESENTATION OF ARTISTIC WORK.

Enduring Understanding: Objects, artifacts, and artworks collected, preserved, or presented either by artists, museums, or other venues communicate meaning and a record of social, cultural, and political experiences resulting in the cultivating of appreciation and understanding.

Essential Question(s): What is an art museum? How does the presenting and sharing of objects, artifacts, and artworks influence and shape ideas, beliefs, and experiences? How do objects, artifacts, and artworks collected, preserved, or presented, cultivate appreciation and understanding?

High School Proficient Pr6.1.Ia	High School Accomplished Pr6.1.IIa	High School Advanced Pr6.1.IIIa
Analyze and describe the impact that an exhibition or collection has on personal awareness of social, cultural, or political beliefs and understandings.	Make, explain, and justify connections between artists or artwork and social, cultural, and political history.	Curate a collection of objects, artifacts, or artwork to impact the viewer's understanding of social, cultural, and/or political experiences.

RESPONDING

ANCHOR STANDARD 7: PERCEIVE AND ANALYZE ARTISTIC WORK.

Enduring Understanding: Individual aesthetic and empathetic awareness developed through engagement with art can lead to understanding and appreciation of self, others, the natural world, and constructed environments.

Essential Question(s): How do life experiences influence the way you relate to art? How does learning about art impact how we perceive the world? What can we learn from our responses to art?

High School Proficient Re7.1.Ia	High School Accomplished Re7.1.IIa	High School Advanced Re7.1.IIIa
Hypothesize ways in which art influences perception and understanding of human experiences.	Recognize and describe personal aesthetic and empathetic responses to the natural world and constructed environments.	Analyze how responses to art develop over time based on knowledge of and experience with art and life.

Enduring Understanding: Visual imagery influences understanding of and responses to the world.

Essential Question(s): What is an image? Where and how do we encounter images in our world? How do images influence our views of the world?

High School Proficient Re7.2.Ia	High School Accomplished Re7.2.IIa	High School Advanced Re7.2.IIIa
Analyze how one's understanding of the world is affected by experiencing visual imagery.	Evaluate the effectiveness of an image or images to influence ideas, feelings, and behaviors of specific audiences.	Determine the commonalities within a group of artists or visual images attributed to a particular type of art, timeframe, or culture.

HIGH SCHOOL NATIONAL CORE ARTS STANDARDS

ANCHOR STANDARD 8: INTERPRET INTENT AND MEANING IN ARTISTIC WORK.

Enduring Understanding: People gain insights into meanings of artworks by engaging in the process of art criticism.

Essential Question(s): What is the value of engaging in the process of art criticism? How can the viewer "read" a work of art as text? How does knowing and using visual art vocabularies help us understand and interpret works of art?

High School Proficient Re8.1.Ia	High School Accomplished Re8.1.IIa	High School Advanced Re8.1.IIIa
Interpret an artwork or collection of works, supported by relevant and sufficient evidence found in the work and its various contexts.	Identify types of contextual information useful in the process of constructing interpretations of an artwork or collection of works.	Analyze differing interpretations of an artwork or collection of works in order to select and defend a plausible critical analysis.

ANCHOR STANDARD 9: APPLY CRITERIA TO EVALUATE ARTISTIC WORK.

Enduring Understanding: People evaluate art based on various criteria.

Essential Question(s): How does one determine criteria to evaluate a work of art? How and why might criteria vary? How is a personal preference different from an evaluation?

High School Proficient Re9.1.Ia	High School Accomplished Re9.1.IIa	High School Advanced Re9.1.IIIa
Establish relevant criteria in order to evaluate a work of art or collection of works.	Determine the relevance of criteria used by others to evaluate a work of art or collection of works.	Construct evaluations of a work of art or collection of works based on differing sets of criteria.

CONNECTING

ANCHOR STANDARD 10: SYNTHESIZE AND RELATE KNOWLEDGE AND PERSONAL EXPERIENCES TO MAKE ART.

Enduring Understanding: Through art-making, people make meaning by investigating and developing awareness of perceptions, knowledge, and experiences.

Essential Question(s): How does engaging in creating art enrich people's lives? How does making art attune people to their surroundings? How do people contribute to awareness and understanding of their lives and the lives of their communities through art-making?

High School Proficient Cn10.1.Ia	High School Accomplished Cn10.1.IIa	High School Advanced Cn10.1.IIIa
Document the process of developing ideas from early stages to fully elaborated ideas.	Utilize inquiry methods of observation, research, and experimentation to explore unfamiliar subjects through art-making.	Synthesize knowledge of social, cultural, historical, and personal life with art-making approaches to create meaningful works of art or design.

HIGH SCHOOL NATIONAL CORE ARTS STANDARDS

ANCHOR STANDARD 11: RELATE ARTISTIC IDEAS AND WORKS WITH SOCIETAL, CULTURAL, AND HISTORICAL CONTEXT TO DEEPEN UNDERSTANDING.

Enduring Understanding: People develop ideas and understandings of society, culture, and history through their interactions with and analysis of art.

Essential Question(s): How does art help us understand the lives of people of different times, places, and cultures? How is art used to impact the views of a society? How does art preserve aspects of life?

High School Proficient Cn11.1.Ia	High School Accomplished Cn11.1.IIa	High School Advanced Cn11.1.IIIa
Describe how knowledge of culture, traditions, and history may influence personal responses to art.	Compare uses of art in a variety of societal, cultural, and historical contexts and make connections to uses of art in contemporary and local contexts.	Appraise the impact of an artist or a group of artists on the beliefs, values, and behaviors of a society.

ELEMENTS OF DESIGN

Line: a mark on a surface from one point to another that describes a shape or outline. A line can be described as thick, thin, straight, curved, jagged, broken, implied, contour, expressive, constructive, vertical, horizontal or diagonal

Shape: a two-dimensional line that has no form or thickness and intersects itself to enclose a space. The two main groups of shapes are geometric and organic.

Color: When light is broken by a prism, the spectrum of colors is visible.

Primary Colors: Red, Blue, Yellow

- Can mix to make all other colors

Secondary Colors: Orange, Green, Violet (or Purple)

- Made from mixing two primary colors together

Intermediate (or Tertiary) Colors: Red-orange, Red-violet, Blue-green, Blue-violet, Yellow-green, Yellow-orange

- Made from mixing a primary color with an adjacent secondary color

Neutral colors: Brown, gray, black, white

Complementary colors: Colors that are opposite one another on the color wheel and are completely opposite in composition

- Yellow and Violet, Red and Green and Blue and Orange are the three sets

Warm Colors: Red, Red-orange, Orange, Yellow-orange, Yellow

Cool colors: Violet, Blue-violet, Blue, Blue-green, Green

Analogous colors: a family of colors that all share one component in common, four consecutive colors on the color wheel. Example: Blue, blue-green, green, yellow-green (all have blue in their composition)

Triadic colors: three colors that are evenly spaced on the color wheel. Example: red, blue, yellow

Value: the light and dark of a color, variation in tints and shades

- A **tint** is the light value of a color, a **shade** is a dark value of a color. A **gradient** shows the steps between the tints and shades of a color.

Texture: refers to the surface quality and is either visual (you can see it) or tactile (you can feel it), the degree of roughness or smoothness of a surface.

Form: a three dimensional object that has volume and thickness. In a two-dimensional work of art, form can be implied through the use of values to make an object appear three-dimensional.

Space: Can be positive and is the space taken up by the objects or negative and is the space between the objects

PRINCIPLES OF DESIGN

Balance: a feeling of visual equality in shape, form, value, color, etc. Balance can be symmetrical or evenly balanced or asymmetrical and un-evenly balanced. Objects, values, colors, textures, shapes, forms, etc., can be used in creating a balance in a composition.

Contrast: offers some change in value creating a visual discord in a composition. Contrast shows the difference between shapes and can be used as a background to bring objects out and forward in a design. It can also be used to create an area of emphasis.

Emphasis (also called focal point or center of interest): an area that first attracts attention in a composition. This area is more important when compared to the other objects or elements in a composition. This can be by contrast of values, more colors, and placement in the format.

Unity (also called harmony): brings together a composition with similar units. If your composition was using wavy lines and organic shapes you would stay with those types of lines and not put in just one geometric shape.

Pattern: repetition of shapes, lines, colors in an ordered way

Movement: a visual flow through the composition. It can be the suggestion of motion in a design as you move from object to object by way of placement and position. Directional movement can be created with a value pattern. It is with the placement of dark and light areas that you can move your attention through the format.

Rhythm: a movement in which some elements recur regularly. Like a dance it will have a flow of objects that will seem to be like the beat of music.

ART EXPLORATION: DRAWING & CERAMICS COURSE DESCRIPTION

In this course, students will learn the fundamental skills of both drawing and clay. Experience and experimentation with various techniques and materials will be emphasized. The course is aimed at developing independent judgment and creative imagination through an understanding of elements of art and the principles of design. The first term will focus on drawing, including making marks with different materials like charcoal, pencil and oil pastels and how to put an image together so that it looks interesting. Second term, students will learn how to build a work of art in clay that is both aesthetic and functional by using techniques such as pinch, slab and coil. Finished pieces will be glazed and fired. No previous experience is required.

ART EXPLORATION: DRAWING & CERAMICS

Grade Level Expectations	Drawing 1 st Quarter	Clay 2 nd Quarter
CREATING		
Create a drawing using one-point perspective.	X	
Create a drawing using contour/gesture/sketch.	X	
Create a drawing using shading/light source.	X	
Create a color theory study. (Primary, secondary, tertiary, warm, cool, monochromatic, analogous)	X	
Create a drawing from observation.	X	
Create a still life.	X	
Create a drawing demonstrating understanding of proportions and scale.	X	
Create a drawing using the following possible themes: landscape, portrait, abstract	X	
Utilize drawing media including pencil, charcoal, conte crayon, colored pencil, pastels, oil pastels, pen and ink.	X	
Utilize drawing techniques such as stippling, scumbling, blending, hatching, cross-hatching, smooth, tonal, layering.	X	
Create hand built clay pieces using the following techniques: coil, slab, pinching/forming, draping, wedging.		X
Create clay pieces demonstrating an understanding of proportions and scale.		X
Create glazed surfaces including the following processes: underglaze, glaze, overglaze.		X
Create relief/sculptures in the round using additive and subtractive processes.		X
Effectively use the elements of art (shape, line, color, texture, form, space, value)	X	>
Effectively use the principles of design (balance, emphasis, repetition, pattern, unity, contrast, movement)	X	>
PRESENTING		
Present work for display, art shows, or through digital media.	X	>
RESPONDING		
Respond to the work of famous artists, peers and themselves.	X	>
CONNECTING		
Connect art to their surroundings, history, cultures and experiences.	X	>
Base artwork on specific art movements such as Renaissance, Impressionism, Cubism, Surrealism, Op Art, Modern, Post-Modern.	X	>
Document the art process from planning and sketches to a completed work of art.	X	>

ART EXPLORATION: DRAWING & CERAMICS

COMMON ASSESSMENT TASK: CHARCOAL STILL LIFE DRAWING

- I. Task Description: For this assignment, students will be focusing on the following elements and principles of design to create a still life drawing from observation using block charcoal, charcoal pencils and erasers: Shape, Value, Space, Balance, Contrast, Emphasis, Movement and Unity. The final drawing will have a strong composition and will be a representational piece that displays individual student technique.
- II. National Core Arts Standards for Visual Arts:
- **Cr1.1.Ia:** Use multiple approaches to begin creative endeavors.
 - **Cr1.2.Ia:** Shape an artistic investigation of an aspect of present-day life using a contemporary practice of art or design.
 - **Cr2.1.Ia:** Engage in making a work of art or design without having a preconceived plan.
 - **Cr2.2.Ia:** Explain how traditional and nontraditional materials may impact human health and the environment and demonstrate safe handling of materials, tools, and equipment.
 - **Cr3.1.Ia:** Apply relevant criteria from traditional and contemporary cultural contexts to examine, reflect on, and plan revisions for works of art and design in progress.
 - **Re8.1.Ia:** Interpret an artwork or collection of works, supported by relevant and sufficient evidence found in the work and its various contexts.
 - **Re9.1.Ia:** Establish relevant criteria in order to evaluate a work of art or collection of works.
 - **Cn10.1.Ia:** Document the process of developing ideas from early stages to fully elaborated ideas.
- III. Task Objectives from Curriculum:
- Create a drawing using shading/light source.
 - Create a drawing from observation.
 - Create a still life.
 - Create a drawing demonstrating understanding of proportions and scale.
 - Utilize drawing media including pencil, charcoal, conte crayon, colored pencil, pastels, oil pastels, pen and ink.
 - Utilize drawing techniques such as stippling, scumbling, blending, hatching, cross-hatching, smooth, tonal, layering.
 - Effectively use the elements of art (shape, line, color, texture, form, space, value)
 - Effectively use the principles of design (balance, emphasis, repetition, pattern, unity, contrast, movement)
 - Respond to the work of famous artists, peers and themselves.
 - Document the art process from planning and sketches to a completed work of art.
- IV. Instructional Sequence
1. Value studies in sketchbook
 2. Look at examples of still life drawings and evaluate. Create criteria for what makes a strong charcoal drawing and a strong composition
 3. Using a viewfinder, create at least three thumbnail sketches in your sketchbook using the criteria for a strong composition
 4. Using charcoal, make a value study in your sketchbook
 5. Create your final charcoal still life drawing based on one of your thumbnails on 18X24 white paper using the criteria for a strong charcoal drawing
 6. Complete rubric and written reflection.

ART EXPLORATION: DRAWING & CERAMICS

COMMON ASSESSMENT TASK: CHARCOAL STILL LIFE DRAWING

V. Assessment with Rubric:

CRITERIA (WHAT WAS EXPECTED)	EXCEEDS EXPECTATIONS (100-90)	MET EXPECTATIONS (89-80)	APPROACHING EXPECTATIONS (79-70)	DID NOT MEET REQUIRED EXPECTATIONS/ INCOMPLETE/ (69 AND UNDER)
Value: A range of dark and light values has been used in the final composition showing contrast and the separate forms of the objects.	10-9	8-9	7-8	6 or below
Shape: Attention has been given to the shapes and proportions of each object and their relation to the other objects in the still life.	10-9	8-9	7-8	6 or below
Composition: Components of the composition are well placed, space is well utilized, all components are important to communicating visual idea	10-9	8-9	7-8	6 or below
Craftsmanship/Media: Effective use of charcoal pencils, block charcoal and the eraser to draw, work is organized and well presented.	10-9	8-9	7-8	6 or below
Effort: Used class time effectively, followed directions, paid attention to central ideas of the lesson.	10-9	8-9	7-8	6 or below

ART EXPLORATION: DRAWING & CERAMICS

COMMON ASSESSMENT TASK: PINCH POT CHARACTER

- I. Task Description: Students will create a ceramic vessel beginning with a pinch pot that demonstrates their understanding of pinch, coil, slab, wedging, draping, scoring, slipping, and smearing. Students will also focus on the element texture in their work and will utilize the other elements and principles of design to create a unified piece.
- II. National Core Arts Standards for Visual Arts:
- **Cr1.1.Ia:** Use multiple approaches to begin creative endeavors.
 - **Cr1.2.Ia:** Shape an artistic investigation of an aspect of present-day life using a contemporary practice of art or design.
 - **Cr2.1.Ia:** Engage in making a work of art or design without having a preconceived plan.
 - **Cr2.2.Ia:** Explain how traditional and nontraditional materials may impact human health and the environment and demonstrate safe handling of materials, tools, and equipment.
 - **Cr3.1.Ia:** Apply relevant criteria from traditional and contemporary cultural contexts to examine, reflect on, and plan revisions for works of art and design in progress.
 - **Pr6.1.Ia:** Analyze and describe the impact that an exhibition or collection has on personal awareness of social, cultural, or political beliefs and understandings.
 - **Re.7.1.Ia:** Hypothesize ways in which art influences perception and understanding of human experiences
 - **Re8.1.Ia:** Interpret an artwork or collection of works, supported by relevant and sufficient evidence found in the work and its various contexts.
 - **Re9.1.Ia:** Establish relevant criteria in order to evaluate a work of art or collection of works.
 - **Cn10.1.Ia:** Document the process of developing ideas from early stages to fully elaborated ideas.
 - **Cn11.1.Ia:** Describe how knowledge of culture, traditions, and history may influence personal responses to art.
- III. Task Objectives from Curriculum:
- Create hand built clay pieces using the following techniques: coil, slab, pinching/forming, draping, and wedging.
 - Create clay pieces demonstrating an understanding of proportions and scale.
 - Create glazed surfaces including the following processes: underglaze, glaze, overglaze.
 - Create relief/sculptures in the round using additive and subtractive processes.
 - Effectively use the elements of art (shape, line, color, texture, form, space, value)
 - Effectively use the principles of design (balance, emphasis, repetition, pattern, unity, contrast, movement)
 - Respond to the work of famous artists, peers and themselves.
 - Connect art to their surroundings, history, cultures and experiences.
 - Document the art process from planning and sketches to a completed work of art.
- IV. Instructional Sequence
1. Sketch 3-4 different ideas for possible pinch pot characters. Begin by starting with a variety of vessel shapes such as bowl, cylinder, and cube. Keeping in mind that your clay sculpture will need to have a sense of balance, both visual and actual, add details and features to each vessel shape to transform them into a different character such as an animal, a person, or a creature (mystical/fantasy). Choose your favorite idea and develop it completely with details/textures. The more detail, the more personality and character it will have. The pinch pot character is considered a “sculpture in the round” because it is free standing and meant to be viewed from

ART EXPLORATION: DRAWING & CERAMICS

COMMON ASSESSMENT TASK: PINCH POT CHARACTER

all sides versus a “relief sculpture” which is a sculpture that protrudes from a 2 dimensional surface and viewed from only one side. Sketches must be approved.

2. A demonstration will be given to demonstrate the following:
 - a. the creation of a *pinch pot*
 - b. hand building techniques including *coils, slabs, draping, wedging, pinching and forming*
 - c. how to create *textural effects* using a variety of tools and techniques
 - d. attaching techniques using *scoring, slipping and smearing*
3. Supplies will be distributed and students will first begin with the formation of the pinch pot, followed by the formation of the characters features and details. Supplies include: clay, rolling pins, a variety of sculpting tools, sponges, bowls with water, trays for storage, plastic bags.
4. Upon the completion of the sculpture with clay, an explanation and demonstration of glazing will be held (opaque, transparent, underglaze, glaze, overglaze). A discussion about how to glaze the pot to enhance the form, texture, and personality of the character will be discussed. Students will work out a glaze scheme for their character while they are air drying.
5. When pinch pot characters are air dried thoroughly, they will be *fired* in the *kiln*. Air dried clay is at its most fragile state and is called *greenware*.
6. *Bisqueware* (clay that has been fired once) will be glazed as planned, and re-fired.
7. Complete rubric and written reflection

V. Assessment with Rubric

CRITERIA (WHAT WAS EXPECTED)	EXCEEDS EXPECTATIONS (100-90)	MET EXPECTATIONS (89-80)	APPROACHING EXPECTATIONS (79-70)	DID NOT MEET REQUIRED EXPECTATIONS/ INCOMPLETE (69 AND UNDER)
Form: Pinch pot is incorporated into the design of the character. Additive and subtractive methods are used to create a 3D form with positive and negative space.	10-9	8-9	7-8	6 or below
Texture: The surface of the clay is altered to create actual texture by stamping, pressing, scratching, carving or using additive techniques.	10-9	8-9	7-8	6 or below
Glazing: A preplanned color scheme for glazing is carried out to enhance the personality, characteristics, and textures of the sculpture. Supplies and materials are used properly.	10-9	8-9	7-8	6 or below
Composition: Pinch pot character is formed with details and features that express character and personality. Form is stable and well balanced.	10-9	8-9	7-8	6 or below
Craftsmanship/Media: Care is taken with the formation of clay and glazing process. Both are neatly carried out. Effective and proper uses of materials are displayed. Student displays attention to detail.	10-9	8-9	7-8	6 or below
Effort: Uses class time effectively, works to potential, follows directions, and pays attention to central ideas of the lesson.				

ART EXPLORATION: PAINTING & SCULPTURE COURSE DESCRIPTION

In this course, students will learn the fundamental skills of both painting and sculpture. In the first quarter, techniques, color and texture will be explored using media such as watercolor, tempera and acrylic paints. Students will have the opportunity to create representational images such as a landscapes and still life, as well as abstract paintings that are about color, brush strokes and expression. The second half of the course will focus on building 3D sculptures using a variety of materials, such as paper mache, plaster, wire, celluclay, collage and recycled materials. Students will begin to explore the qualities of each material and their application. No previous experience required.

ART EXPLORATION: PAINTING & SCULPTURE

Grade Level Expectations	Painting 1 st Quarter	Sculpture 2 nd Quarter
CREATING		
Create a painting using perspective (e.g. one-point/two-point, atmospheric), proportion and scale.	X	
Create a color theory study. (Primary, secondary, tertiary, warm, cool, monochromatic, analogous, hues, tints and shades)	>	
Create a still life.	X	
Create a painting using the following possible themes: landscape, portrait, abstract	X	
Create a painting using the following possible artistic styles: realism, expressionism, abstract.	X	
Utilize painting media including tempera, watercolor, gouache, acrylic.	X	
Utilize painting techniques such as wash, glazing, layering, mixing, stippling, scumbling, blending, hatching, cross-hatching, tonal, smooth.	X	
Create relief/sculptures in the round using additive and subtractive processes.		X
Create pieces that may include the following media: paper mache, celluclay, metal/wire, plaster, plaster gauze, collage/assemblage, recycled materials, wood.		X
Effectively use the elements of art (shape, line, color, texture, form, space, value)	X	X
Effectively use the principles of design (balance, emphasis, repetition, pattern, unity, contrast, movement)	X	X
PRESENTING		
Present work for display, art shows, or through digital media.	X	X
RESPONDING		
Respond to the work of famous artists, peers and themselves.	X	X
CONNECTING		
Connect art to their surroundings, history, cultures and experiences.	X	X
Base artwork on specific art movements such as Renaissance, Impressionism, Cubism, Surrealism, Op Art, Modern, Post-Modern.	X	X

ART EXPLORATION: PAINTING & SCULPTURE

COMMON ASSESSMENT TASK: FRAGMENTED CAMOUFLAGE PAINTING

- I. Task Description: Students will use knowledge of color, tints and shades to create an abstract image using a specific color scheme and some acrylic paint techniques.
- II. National Core Arts Standards for Visual Arts:
- **Cr1.1.Ia:** Use multiple approaches to begin creative endeavors.
 - **Cr1.2.Ia:** Shape an artistic investigation of an aspect of present-day life using a contemporary practice of art or design.
 - **Cr2.1.Ia:** Engage in making a work of art or design without having a preconceived plan.
 - **Cr2.2.Ia:** Explain how traditional and nontraditional materials may impact human health and the environment and demonstrate safe handling of materials, tools, and equipment.
 - **Cr3.1.Ia:** Apply relevant criteria from traditional and contemporary cultural contexts to examine, reflect on, and plan revisions for works of art and design in progress.
 - **Pr6.1.Ia:** Analyze and describe the impact that an exhibition or collection has on personal awareness of social, cultural, or political beliefs and understandings.
 - **Re.7.1.Ia:** Hypothesize ways in which art influences perception and understanding of human experiences
 - **Re8.1.Ia:** Interpret an artwork or collection of works, supported by relevant and sufficient evidence found in the work and its various contexts.
 - **Re9.1.Ia:** Establish relevant criteria in order to evaluate a work of art or collection of works.
 - **Cn10.1.Ia:** Document the process of developing ideas from early stages to fully elaborated ideas.
 - **Cn11.1.Ia:** Describe how knowledge of culture, traditions, and history may influence personal responses to art.
- III. Task Objectives from Curriculum:
- Create a color theory study. (Primary, secondary, tertiary, warm, cool, monochromatic, analogous, hues, tints and shades)
 - Create a painting using the following possible themes: landscape, portrait, abstract
 - Create a painting using the following possible artistic styles: realism, expressionism, abstract.
 - Utilize painting media including tempera, watercolor, gouache, acrylic.
 - Utilize painting techniques such as wash, glazing, layering, mixing, stippling, scumbling, blending, hatching, cross-hatching, tonal, smooth.
 - Effectively use the elements of art (shape, line, color, texture, form, space, value)
 - Effectively use the principles of design (balance, emphasis, repetition, pattern, unity, contrast, movement)
 - Respond to the work of famous artists, peers and themselves.
 - Connect art to their surroundings, history, cultures and experiences.
 - Base artwork on specific art movements such as Renaissance, Impressionism, Cubism, Surrealism, Op Art, Modern, Post-Modern.
- IV. Instructional Sequence
1. Choose an image for your painting. The image will be a close up of subject matter, such as an animal, insect, object for nature, machine, etc. Keep in mind what you have learned about making a dynamic and interesting composition. Your image must fill the page. You may use a viewfinder to crop the image further. You may also use a portion of your still life drawing for your composition if you choose.
 2. View artwork of Paul Klee.

ART EXPLORATION: PAINTING & SCULPTURE

COMMON ASSESSMENT TASK: FRAGMENTED CAMOUFLAGE PAINTING

3. Draw your image using just line onto the canvas board. Show the form and any interior details you want to include.
4. Create a fragmented grid. You can measure and make a mark at every two inches around the sides of your paper. Connect each point with a point across the paper, but not the point directly across from it. Another option is to divide the image based on the shapes that are a part of your composition, for example, a spiral through the image to divide it.
5. Choose a color scheme: monochromatic, complementary, warm, cool, or triadic.
6. Paint each segment of your grid with a value of your color scheme. (Teacher demo) In order to define the outer edge of your object and define the details, the contrast between the edges of the values must be strong. If you want areas to blend together, values can be more similar. Think about what colors come forward and what colors recede. Use acrylic techniques such as glazing and scumbling to create depth and texture in your work.
7. Complete rubric and written reflection.

V. Assessment with Rubrics

CRITERIA (WHAT WAS EXPECTED)	EXCEEDS EXPECTATIONS (100-90)	MET EXPECTATIONS (89-80)	APPROACHING EXPECTATIONS (79-70)	DID NOT MEET REQUIRED EXPECTATIONS/ INCOMPLETE (69 AND UNDER)
Color: Effective use of a color scheme and mixing of colors throughout the painting.	10-9	8-9	7-8	6 or below
Value: Student used a range of values. Effective use of values to distinguish separate portions of the object within the fragmented grid.	10-9	8-9	7-8	6 or below
Composition: Components of the composition are well placed, space is well utilized, all components are important to communicating visual idea	10-9	8-9	7-8	6 or below
Craftsmanship/Media: Work is well organized and well presented. Acrylic paint was used effectively, attention was paid to edges when painting to define or blend edges.	10-9	8-9	7-8	6 or below
Effort: Used class time effectively, followed directions, paid attention to central ideas of the lesson.	10-9	8-9	7-8	6 or below

ART EXPLORATION: PAINTING & SCULPTURE

COMMON ASSESSMENT TASK: PAINTED COLLAGE RELIEF

- I. Task Description: Students will create a relief sculpture based on a theme using mixed media that demonstrates their knowledge of shape, color, space, balance, pattern, contrast, movement, emphasis and unity.
- II. National Core Arts Standards for Visual Arts:
- **Cr1.1.Ia:** Use multiple approaches to begin creative endeavors.
 - **Cr1.2.Ia:** Shape an artistic investigation of an aspect of present-day life using a contemporary practice of art or design.
 - **Cr2.1.Ia:** Engage in making a work of art or design without having a preconceived plan.
 - **Cr2.2.Ia:** Explain how traditional and nontraditional materials may impact human health and the environment and demonstrate safe handling of materials, tools, and equipment.
 - **Cr3.1.Ia:** Apply relevant criteria from traditional and contemporary cultural contexts to examine, reflect on, and plan revisions for works of art and design in progress.
 - **Pr6.1.Ia:** Analyze and describe the impact that an exhibition or collection has on personal awareness of social, cultural, or political beliefs and understandings.
 - **Re.7.1.Ia:** Hypothesize ways in which art influences perception and understanding of human experiences
 - **Re8.1.Ia:** Interpret an artwork or collection of works, supported by relevant and sufficient evidence found in the work and its various contexts.
 - **Re9.1.Ia:** Establish relevant criteria in order to evaluate a work of art or collection of works.
 - **Cn10.1.Ia:** Document the process of developing ideas from early stages to fully elaborated ideas.
 - **Cn11.1.Ia:** Describe how knowledge of culture, traditions, and history may influence personal responses to art.
- III. Task Objectives from Curriculum:
- Create relief/sculptures in the round using additive and subtractive processes.
 - Create pieces that may include the following media: paper mache, celluclay, metal/wire, plaster, plaster gauze, collage/assemblage, recycled materials, wood.
 - Effectively use the elements of art (shape, line, color, texture, form, space, value)
 - Effectively use the principles of design (balance, emphasis, repetition, pattern, unity, contrast, movement)
 - Respond to the work of famous artists, peers and themselves.
 - Connect art to their surroundings, history, cultures and experiences.
 - Base artwork on specific art movements such as Renaissance, Impressionism, Cubism, Surrealism, Op Art, Modern, Post-Modern.
- IV. Instructional Sequence
1. Sketch 3-4 different shapes that you would like to work with. Are your shapes geometric or organic? **Shape** is a two-dimensional line that has no form or thickness and intersects itself to enclose a space. After your shapes have been approved, draw these shapes onto the heavy weight railroad board. Draw 3-4 variations of each shape. Varying the sizes of your shapes will help to create visual interest in your work and **repetition** of shapes helps to unify a work of art. After you have drawn all of your shapes, cut them out using scissors or an exacto knife on a self-healing mat. Put your initials on each shape when you store them.
 2. You will create a **color wheel** with the 12 colors of the spectrum. This will include the **primary colors, secondary colors and intermediate (tertiary) colors**, as well as a **tint** and **shade** of each color. By mixing these colors and preparing the color wheel, you will gain a

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better understanding of color theory which you will be able to use for all of the remaining projects this semester. This is a valuable step even for a sculptor!

3. After completing your color wheel, you will now choose a color scheme for your 3D collage. You can choose from **monochromatic**, **warm** or **cool**, **complementary**, **triadic** or **analogous**. Think about the shapes that you have created. What color scheme will work with these shapes to create the kind of mood you would like for your final piece? Lay out your shapes to plan your composition. How can you move the viewer's eye through the piece? How can you create a sense of **rhythm**? Once you have decided, you can paint your shapes using the colors of this color schemes as well as the tints and shades. A color scheme is another way that an artist can create **unity** in his/her work. By varying the **values** (tints and shades) of the colors, you can also create **contrast** in your work. Think about how you will place the shapes as you are planning out your colors. What colors will come forward, what colors will recede?
4. Add lines or patterns as a part of the design of your shapes. Remember to work within a theme to continue to unify your work. Lines and patterns can create a sense of visual texture. They can also create a sense of movement in your work.
5. Assemble your 3D collage when all of the pieces are dry. You will be using corks which can be cut to set your shapes at different levels from the surface. Your background color is also an important component of your composition. Work within your color scheme. Do you want the background to be a high contrast or to blend with your shapes? When laying out your design, have shapes overlap, extend over the edge of the canvas and interact with one another in the space you have created. The canvas is a base to work from, but does not have to limit your design.
6. Complete rubric and written reflection.

V. Assessment with Rubric

CRITERIA (WHAT WAS EXPECTED)	EXCEEDS EXPECTATIONS (100-90)	MET EXPECTATIONS (89-80)	APPROACHING EXPECTATIONS (79-70)	DID NOT MEET REQUIRED EXPECTATIONS/ INCOMPLETE (69 AND UNDER)
Shape: Student created a design using organic or geometric shapes that work together to create a visual theme. A variation of sizes was used to create visual interest.	10-9	8-9	7-8	6 or below
Color: A specific color scheme was used in the relief sculpture to create a sense of unity and to show contrast/a sense of space with values.	10-9	8-9	7-8	6 or below
Pattern/Repetition: Line and repeated shapes were effectively used on the surface of shapes to create a visual texture. Repetition of shapes was used throughout the collage to create unity and rhythm.	10-9	8-9	7-8	6 or below
Composition: Shapes fill the space using overlap and varying levels of depth. There is a good balance between the positive and negative spaces of the work. The base is a part of the work.	10-9	8-9	7-8	6 or below
Craftsmanship/Media: Work is well organized and well presented. Effective use of materials, edges are clearly defined, student displays an attention to detail. Care was taken when mixing colors, painting shapes, and building.	10-9	8-9	7-8	6 or below
Effort: Used class time effectively, followed directions, paid attention to central ideas of the lesson.				

2D STUDIO ART II: DRAWING, PAINTING & PRINTMAKING COURSE DESCRIPTION

This course is a continuation of the two-dimensional work covered in the Art Exploration courses with the addition of Printmaking. Students will build upon previous knowledge of the Elements and Principles, as well as the various media and techniques that they have previously explored. A greater emphasis will be placed on the development of imagination through experimentation. Students will explore the meaning of the various works of art, including their own work, the work of peers and the work of well-known artists. Monotype, collagraph and linoleum printmaking techniques will be introduced.

Prerequisite: Art Exploration: Drawing and Clay ***OR*** Art Exploration: Painting and Sculpture

2D STUDIO ART II: DRAWING, PAINTING & PRINTMAKING

Grade Level Expectations	1 st Quarter	2 nd Quarter
CREATING		
Create a work of art using perspective (one-point, <i>two-point</i> , atmospheric).	>X	>
Create a drawing using contour/gesture/sketch.		
Create a drawing using shading/light source.		
Create a work of art utilizing a specific color scheme (e.g. primary, secondary, tertiary, warm, cool, monochromatic, analogous, hues, tints, shades, <i>triadic, split-complementary, tetradic, square</i>)	>X	>
Create a work of art from observation.	>	>
Create a still life.	>	>
Create a work of art demonstrating understanding of proportions and scale.	>	>
Create a work of art using the following possible themes: landscape, portrait, abstract	>	>
Utilize drawing media that may include pencil, charcoal, conte crayon, colored pencil, pastels, oil pastels, pen and ink.	>	>
Utilize drawing/painting techniques such as stippling, scumbling, blending, hatching, cross-hatching, smooth, tonal, layering.	>	>
Utilize painting media that may include tempera, watercolor, gouache, acrylic.	>	>
Create a painting using the process of underpainting.	X	>
Utilize printmaking media that may include monotype, linoleum and collagraph.		X
PRESENTING		
Present <i>and critique</i> work for display, art shows, or through digital media.	>X	>
RESPONDING		
<i>Research</i> and respond to the work of famous artists, peers and themselves.	>X	>
CONNECTING		
<i>Compare and contrast</i> art in various surroundings, history, cultures and experiences.	X	>
Base artwork on specific art movements such as Renaissance, Impressionism, Cubism, Surrealism, Op Art, Modern, Post-Modern <i>and justify artistic decisions</i> .	X	>
Document the art process from planning and sketches to a completed work of art.	>	>
Research and document the impact of an artist or group of artists on the beliefs, values and behaviors of a society.	X	>

2D STUDIO ART III: ADVANCED DRAWING, PAINTING & PRINTMAKING COURSE DESCRIPTION

In this course, students will further advance their two-dimensional skills and techniques in various drawing, painting and printmaking media and will use 2D media to further develop their personal artistic style. Students will be challenged to solve visual art problems and will draw upon their knowledge of the elements and principles of art as well as the techniques they have learned from previous art classes to find unique answers. Oil painting will also be introduced. Boundaries will be stretched and individualized guidance will be given so the focus of this class will be to produce a body of work that showcases each student's developing vision as an artist. For those considering further study in art, this class will provide the opportunity to build a portfolio. This course replaces second and third year placing in Advanced Art.

Prerequisite: 2D Studio Art II: Drawing, Painting and Printmaking

2D STUDIO ART III: ADVANCED DRAWING, PAINTING & PRINTMAKING

Grade Level Expectations	1 st Quarter	2 nd Quarter
CREATING		
Create a work of art using perspective (one-point, two-point, <i>multiple point</i> , atmospheric).	>X	>
Create a drawing using contour/gesture/sketch.		
Create a drawing using shading/light source.		
Create a work of art utilizing a specific color scheme (e.g. primary, secondary, tertiary, warm, cool, monochromatic, analogous, hues, tints, shades, <i>triadic, split-complementary, tetradic, square</i>)	>X	>
Create a work of art from observation.	>	>
Create a still life.	>	>
Create a work of art demonstrating understanding of proportions and scale.	>	>
Create a work of art using the following possible themes: landscape, portrait, abstract	>	>
Utilize drawing media <i>of choice</i> that may include pencil, charcoal, conte crayon, colored pencil, pastels, oil pastels, or pen and ink, <i>to best express a personal vision</i> .	>	>
Utilize drawing/painting techniques such as stippling, scumbling, blending, hatching, cross-hatching, smooth, tonal, layering.	>	>
Utilize painting media <i>of choice</i> that may include tempera, watercolor, gouache, acrylic, or oil, <i>to best express a personal vision</i> .	>	>
Create a painting using the process of underpainting.	>	>
Utilize printmaking media that may include monotype, linoleum and collagraph, <i>reduction prints and woodcuts</i> .		>X
PRESENTING		
Present and critique work for display, art shows, or through digital media.	>X	>
<i>Develop and present a body of work reflecting student's individuality and growth.</i>	X	>
RESPONDING		
Research and respond to the work of famous artists, peers and themselves.	>X	>
CONNECTING		
Compare and contrast art in various surroundings, history, cultures and experiences.	X	>
Base artwork on specific art movements such as Renaissance, Impressionism, Cubism, Surrealism, Op Art, Modern, Post-Modern and justify artistic decisions.	X	>
Document the art process from planning and sketches to a completed work of art.	>	>
Research and document the impact of an artist or group of artists on the beliefs, values and behaviors of a society.	X	>

3D STUDIO ART II: CERAMICS & SCULPTURE COURSE DESCRIPTION

In this course, students will continue the exploration of making three-dimensional works of art in clay, paper-mache, plaster, wire, celluclay, collage and recycled materials. With each material, students will learn what qualities are unique to each process. Mobiles or stabiles may also be constructed. Work will be functional, decorative and/or symbolic in nature. Emphasis will be on the application of previous skills and techniques and students will also explore the history behind art-making and think about the purpose of creating their own work. This course replaces the initial Advanced 3D Design course.

Prerequisite: Art Exploration: Drawing and Clay ***OR*** Art Exploration: Painting and Sculpture

3D STUDIO ART II: CERAMICS & SCULPTURE

Grade Level Expectations	1 st Quarter	2 nd Quarter
CREATING		
Create <i>technically and conceptually advanced</i> hand built clay pieces using the following techniques: coil, slab, pinching/forming, draping, wedging.	>X	>
Create clay pieces demonstrating an understanding of proportions and scale.	>	>
Create glazed surfaces including the following processes: underglaze, glaze, overglaze.	>	>
Create <i>technically and conceptually advanced</i> relief/sculptures in the round using additive and subtractive processes.	>X	>
Create <i>technically and conceptually advanced</i> pieces that may include the following media: paper mache, celluclay, metal/wire, plaster, plaster gauze, collage/assemblage, recycled materials, wood.	>X	>
Create <i>mobiles/stabiles</i> using various 3D art media.	X	>
Effectively use the elements of art (shape, line, color, texture, form, space, value)	>	>
Effectively use the principles of design (balance, emphasis, repetition, pattern, unity, contrast, movement)	>	>
PRESENTING		
Present <i>and critique</i> work for display, art shows, or through digital media.	>X	>
RESPONDING		
<i>Research</i> and respond to the work of famous artists, peers and themselves.	>X	>
CONNECTING		
<i>Compare and contrast</i> art in various surroundings, history, cultures and experiences.	>X	>
Base artwork on specific art movements such as Renaissance, Impressionism, Cubism, Surrealism, Op Art, Modern, Post-Modern <i>and justify artistic decision.</i>	>X	>
Document the art process from planning and sketches to a completed work of art.	X	>
Research and document the impact of an artist or group of artists on the beliefs, values and behaviors of a society.	X	>

3D STUDIO ART III: ADVANCED CERAMICS & SCULPTURE COURSE DESCRIPTION

In this course students will use 3D media to further develop their personal artistic style. Students will be challenged to solve visual art problems and will draw upon prior knowledge of the elements and principles of art as well as the techniques they have learned from previous art classes to find unique answers. Installations as an art form may also be introduced. Boundaries will be stretched and individualized guidance will be given so the focus of this class will be to produce a body of work that showcases each student's developing vision as an artist. For those considering further study in art, this class will provide the opportunity to build a portfolio. This course replaces second and third year placing in Advanced 3D Design.

Prerequisite: 3D Studio Art II: Ceramics and Sculpture

3D STUDIO ART III: ADVANCED CERAMICS & SCULPTURE

Grade Level Expectations	1 st Quarter	2 nd Quarter
CREATING		
Create technically and conceptually advanced hand built clay pieces using the following techniques: coil, slab, pinching/forming, draping, wedging.	>	>
Create clay pieces demonstrating an understanding of proportions and scale.	>	>
Create glazed surfaces including the following processes: underglaze, glaze, overglaze.	>	>
Create technically and conceptually advanced relief/sculptures in the round using additive and subtractive processes.	>	>
Create technically and conceptually advanced pieces that may include the following media: paper mache, celluclay, metal/wire, plaster, plaster gauze, collage/assemblage, recycled materials, wood.	>	>
Create mobiles/stabiles using various 3D art media.	>	>
<i>Create installations using various 3D art media.</i>	X	>
Effectively use the elements of art (shape, line, color, texture, form, space, value)	>	>
Effectively use the principles of design (balance, emphasis, repetition, pattern, unity, contrast, movement)	>	>
PRESENTING		
Present and critique work for display, art shows, or through digital media.	>	>
<i>Develop and present a body of work reflecting student's individuality and growth.</i>	X	>
RESPONDING		
Research and respond to the work of famous artists, peers and themselves.	>	>
CONNECTING		
Compare and contrast art in various surroundings, history, cultures and experiences.	>	>
Base artwork on specific art movements such as Renaissance, Impressionism, Cubism, Surrealism, Op Art, Modern, Post-Modern and justify artistic decisions.	>	>
Document the art process from planning and sketches to a completed work of art.	>	>
Research and document the impact of an artist or group of artists on the beliefs, values and behaviors of a society.	>	>

DIGITAL ART & DESIGN I COURSE DESCRIPTION

In this course, students will develop digital drawings, paintings and designs. Students will build on or establish Photoshop skills while also learning how to create more elaborate images on the computer using programs such as Adobe Illustrator. In addition to exploring the different tools available in each program, students will also get a background in some of the elements of art such as color and space so that they can create realistic and eye-catching works of art. Work may be representational, abstract or symbolic in nature. Technology's role in the art world will be explored through class discussions and critiques.

No previous experience required.

DIGITAL ART & DESIGN I

Grade Level Expectations	1 st Quarter	2 nd Quarter
CREATING		
Create an image using various tools and techniques in Photoshop.	X	>
Create an image with various textures by using brush tools.	X	>
Create a series based on one image using various filters.	X	>
Create an image demonstrating an understanding of space and perspective.	X	>
Create an image that demonstrates an understanding of color and ways to manipulate color by altering saturation, brightness and transparency.	X	>
Create images using a mouse, a drawing tablet and/or a keyboard.	X	>
Create images using imported images.	X	>
Demonstrate an understanding of utilizing layers in graphics programs.	X	>
Effectively use the elements of art (shape, line, color, texture, form, space, value)	X	>
Effectively use the principles of design (balance, emphasis, repetition, pattern, unity, contrast, movement)	X	>
PRESENTING		
Present work for display, art shows, or through digital media.	X	>
RESPONDING		
Respond to the work of famous artists, peers and themselves.	X	>
Demonstrate evidence of an artist's influence in their own artwork.	X	>
CONNECTING		
Connect art to their surroundings, history, cultures and experiences.	X	>
Document the art process from planning and sketches to a completed work of art.	X	>
Connect new digital technology to the history of design and the origin of digital art.	X	>

DIGITAL ART & DESIGN II

COURSE DESCRIPTION

In this course, students will develop advanced digital drawings, paintings and designs. Students will build on their prior knowledge of Photoshop skills while learning how to create more elaborate images on the computer using programs from the Adobe suite. Technology such as digital cameras, scanners, and drawing tablets will also be used as media in this course. In addition to exploring the different digital technology and tools available in each program, the elements of art and the principles of design will continue to be utilized to create original works of art. Work may be representational, abstract or symbolic in nature. Technology's role in the art world will be explored through class discussions and critiques.

Prerequisite: Digital Art & Design I

DIGITAL ART & DESIGN II

Grade Level Expectations	1 st Quarter	2 nd Quarter
CREATING		
Create an <i>advanced</i> image using various tools and techniques in Photoshop.	X	>
Create an <i>advanced</i> image with textures <i>by using prior knowledge of various tools</i> .	X	>
<i>Create a body of work/ portfolio.</i>	X	>
Create an image demonstrating an understanding of space and perspective.	X	>
Create an image that demonstrates an understanding of color and ways to manipulate color by altering saturation, brightness and transparency.	X	>
Create images using a mouse, a drawing tablet and/or a keyboard.	X	>
<i>Create an advanced image using the drawing tablet.</i>	X	>
Create images using imported images.	X	>
<i>Demonstrates mastery of proper tools and techniques.</i>	X	>
Demonstrate an understanding of utilizing layers in graphics programs.	X	>
Effectively use the elements of art (shape, line, color, texture, form, space, value).	X	>
Effectively use the principles of design (balance, emphasis, repetition, pattern, unity, contrast, movement).	X	>
PRESENTING		
Present work for display, art shows, or through digital media.	X	>
RESPONDING		
Respond to the work of famous artists, peers and themselves.	X	>
Demonstrate evidence of an artist's influence in their own artwork.	X	>
CONNECTING		
Connect art to their surroundings, history, cultures and experiences.	X	>
Document the art process from planning and sketches to a completed work of art.	X	>
Connect new digital technology to the history of design and the origin of digital art.	X	>