

# Curriculum Guide

## **Art Education Grades K-12**

Office of Education  
North American Division  
of Seventh-day Adventists  
1998

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## HOW TO USE

This Art Education curriculum Guide was designed by teachers . . . for teachers, with simplicity of format for usability and practicality. It is intended that this guide be used by teachers to design lesson plans that are based on the essential learnings and skills as well as meet the needs and interests of their students and community.

- I. INTRODUCTION:** This section states the purpose of this guide and the documents upon which it is based.
- II. PHILOSOPHY:** This statement is the catalyst that makes the visual arts education instruction Christ-centered.
- III. GOALS:**
- a. General These goal statements are basic to determining what students should know and be able to do as a result of teacher instruction.
  - b. FACT 21 These goal statements are designed to give support to the unique philosophy of Seventh-day Adventist education are to be referenced by teachers as art lessons are developed and student progress is evaluated.
- IV. ESSENTIAL LEARNINGS AND SKILLS:** This section identifies by grade level, the concepts and skills the students are to learn. Instruction and learning experiences are to be developed based on these proficiency statements. Teachers may also expand these areas to meet individual needs and interests.
- V. SCOPE AND SEQUENCE:** This visual representation identifies where skills are introduced, retaught and reinforced.
- VI. ASSESSMENT/EVALUATION:** The criteria given here will help teachers evaluate student achievement and communicate more effectively to students, parents, and administrators about student achievement and program expectations.
- VII. GLOSSARY:** This extensive glossary has been provided to assist the teacher in understanding what is meant by the various terms related to art education.
- VII. WHAT ELSE?** This guide also includes suggestions for working with students who have special needs. There is a brief correlation showing the integration of art and music. Teachers will find the *Terminology Connecting Concepts of Art and Music* interesting to use. Very important to this subject area is safety, therefore some recommendations for a safe environment are given.

## INTRODUCTION

The North American Division K-12 Art Curriculum Guide is a resource tool for organizing and developing a successful art program, enabling those involved to gain another voice to communicate with and for their Creator.

This curriculum guide is based on the *National Standards for Arts Education*: National standards set by the Federal Department of Education and *Focus on Adventist Curriculum for the 21<sup>st</sup> Century*: FACT 21. A goal for the twenty first century set by the North American Division of Seventh-day Adventist and provides teachers a unifying guide to art education throughout the North American Division.

## PHILOSOPHY

*for K-12 education*

The Seventh-day Adventist Church recognizes God as the ultimate source of existence and truth. In the beginning, God created in His image a perfect humanity, a perfection later marred by sin. Through Christ and His Spirit, God determined to restore humanity from its lost state. Through the Bible, He has revealed His will to the world, a revelation that supersedes human reason. Through His Church on earth, He seeks the lost for His kingdom.

The basic tenets of the Seventh-day Adventist church, as well as the inspired writing of Ellen White, are directed toward God's restorative plan for fallen humanity. The Church conducts its own system of education to engender belief in these tenets, within the context of one's personal relationship with Jesus Christ, and to foster a desire to share that relationship with others.

Made in God's image, every human being, although fallen, is endowed with attributes akin to those of the Creator. Therefore, Adventist education seeks to nurture thinkers rather than mere reflectors of others' thoughts; loving service rather than selfish ambition; maximum development of one's potential; and an appreciation for all that is beautiful, true, and good.

An education of this kind imparts far more than academic knowledge. It is a balanced development of the whole person. Its time dimensions span eternity. In Adventist education, homes, schools, and churches cooperate together with divine agencies in preparing learners for citizenship here on this earth and in the New Earth to come.\*

\*This statement is an abridgement of the complete philosophy statement found in the General Conference Working policy.

## **RATIONALE FOR ART EDUCATION**

- C** Art has intrinsic value. It is fundamental to a complete education.
- C** Art education provides experiences, knowledge, and a way of knowing, not found in any other area of the curriculum.
- C** Art education provides a means for students to be artistically literate.
- C** Art involves students intellectually, personally, physically, emotionally, and spiritually.
- C** Art education provides knowledge and skills that transfer to other disciplines and life situations.
- C** Art helps students develop self-esteem and the ability to express themselves.
- C** Art connects us to the fundamental concerns of civilization, and leads us to a deeper comprehension of our culture and ourselves.
- C** Art education provides a means for students to discover the richness of their diversified world.
- C** Art education allows students to satisfy one of humanity's fundamental needs for more than mere existence — to exercise their God-given desire to achieve and create.
- C** Art is a strategic tool which provides an opportunity to reach students with special needs.
- C** Art education provides a basic knowledge of aesthetic concepts and principles which give students an analytical tool to apply to their social and spiritual environment.

## GOALS

The art curriculum is to develop students' skills through a variety of art experiences, so that they become proficient creators and observers who will:

- C** recognize their unique talents and desire to serve and glorify God.
- C** value art as a means of communication with God and man through self-expression.
- C** maintain an aesthetic and conceptual understanding of God's creation and human expression
- C** maintain Christian principles of economy, personal management, and work ethics.
- C** enhance their understanding of the basic tenets of the Seventh-day Adventist church.
- C** have a sense of self-worth in a creative environment.
- C** develop and become confident in their artistic skills and abilities.
- C** acquire an appreciation of diversity: the historical heritage of their local, national, and global environments.
- C** exhibit knowledge of art history and aesthetics.
- C** use their ability to evaluate and critique.
- C** become confident in their artistic skills and abilities.
- C** become aware of and practice art safety.
- C** become knowledgeable of careers in art.
- C** use technology in creative expression.



## NATIONAL STANDARDS FOR ARTS EDUCATION

What Every Young American should know and be able to do in the Visual Arts -

There are many routes to competence in the arts disciplines. Students may work in different arts at different times. Their study may take a variety of approaches. Their abilities may develop at different rates. Competence means the ability to use an array of knowledge and skills. Terms often used to describe these include creation, performance, production, history, culture, perception, analysis, criticism, aesthetics, technology, and appreciation. Competence means capabilities with these elements themselves and an understanding of their interdependence; it also means the ability to combine the content, perspectives, and techniques associated with the various elements to achieve specific artistic and analytical goals. Students work toward comprehensive competence from the very beginning, preparing in the lower grades for deeper and more rigorous work each succeeding year. As a result, the joy of experiencing the arts is enriched and matured by the discipline of learning and the pride of accomplishment. Essentially, the Standards ask that students should know and be able to do the following by the time they have completed secondary school:

- C** *They should be able to communicate at a basic level in the visual arts.* This includes knowledge and skills in the use of the basic vocabularies, materials, tools, techniques, and intellectual methods of each arts discipline.
- C** *They should be able to communicate proficiently in the visual arts,* including the ability to define and solve artistic problems with insight, reason, and technical proficiency.
- C** *They should be able to develop and present basic analyses of works of art* from structural, historical, and cultural perspectives, and from combinations of those perspectives. This includes the ability to understand and evaluate work in the various arts disciplines.
- C** *They should have an informed acquaintance with exemplary works of art from a variety of cultures and historical periods,* and a basic understanding of historical development in the arts disciplines, across the arts as a whole, and within cultures.
- C** *They should be able to relate various types of arts knowledge and skills within and across the arts disciplines.* This includes mixing and matching competencies and understandings in art-making, history and culture, and analysis in any arts-related project.

As a result of developing these capabilities, students can arrive at their own knowledge, beliefs, and values for making personal and artistic decisions. In other terms, they can arrive at a broad-based, well-grounded understanding of the nature, value, and meaning of the arts as a part of their own humanity.

# VISUAL ARTS

## NATIONAL CONTENT STANDARDS K-12

**Content Standard 1:** Understanding and applying media, techniques, and processes

**Content Standard 2:** Using knowledge of structures and functions

**Content Standard 3:** Choosing and evaluating a range of subject matter, symbols, and ideas

**Content Standard 4:** Understanding the visual arts in relation to history and cultures

**Content Standard 5:** Reflecting upon and assessing the characteristics and merits of their work and the work of others

**Content Standard 6:** Making connections between visual arts and other disciplines

# FACT 21

## GOALS for curriculum in Seventh-day Adventist schools

The following goal statements have been established to support the unique philosophy of Seventh-day Adventist education. Each student will:

### *Acceptance of God and His word*

- II. Surrender one's whole life to God through conversion; use the Bible as a basis for a relationship with Jesus Christ and a guide in all areas of life.

### *Commitment to the Church*

- II. Desire to know, live out, and share the basic tenets of the Seventh-day Adventist Church.

### *Family and Interpersonal Relationships*

- III. Develop a sense of self-worth, along with skills in interpersonal relationships needed for meeting the responsibilities of family membership, and respond with sensitivity to the needs of others.

### *Responsible Citizenship*

- IV. Develop an understanding of multi-cultural diversity and historical heritage, and a working knowledge of governmental processes, while affirming a belief in the dignity and worth of others and a responsibility for one's local, national, and global environments.

### *Healthy Balanced Living*

- V. Accept personal responsibility for achieving and maintaining optimum physical, mental, and spiritual health.

### *Intellectual Development*

- VI. Adopt a systematic, logical approach to decision-making and problem-solving based on a body of scientific, mathematical, and historical knowledge, within the context of a biblical perspective.

### *Communication Skills*

- VII. Acquire optimum competency in verbal and nonverbal communication, in the use of information technology, and in effective communication of one's faith.

### *Life Skills*

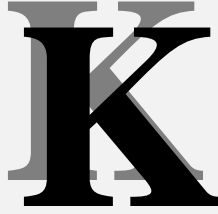
- VIII. Function responsibly in the everyday world, using Christian principles of stewardship, economy, and personal management.

### *Aesthetic Appreciation*

- IX. Develop an appreciation of the beautiful, both in God's creation and in human expression, while nurturing individual ability in the fine arts.

### *Career and Service*

- X. Develop a strong work ethic and an appreciation of the dignity of service, along with an awareness of career options and opportunities, as they relate to one's personal involvement in the mission of the church.



## GENERAL ART LEARNINGS AND SKILLS

The subject matter of art will center around the children's own environment, allowing expression of feelings and discussion about their own creations.

At this level students will:

- ! explore art.
- ! learn to use tools properly for drawing, painting, printing, and sculpture.
- ! explore colors and the use of lines, shapes and textures.
- ! see connections between visual art and other subject areas.

### NATIONAL STANDARD

1. Understanding and applying media, techniques, and processes.

**FACT 21: VI, VII, X**

1. Identify tools, techniques, and processes in two-dimensional media, such as drawing, painting, or printmaking, and discuss their differences. e.g., crayons, tempera, vegetable prints.
2. Explore differences in types of paper.
3. Explore with a variety of computer graphic media. e.g., Kid Works, Kid Pix, MicroSoft Paint.
4. Identify tools, techniques, and processes in three-dimensional media and discuss the differences. e.g., modeling, assembling.
5. Model objects using three-dimensional materials to communicate ideas.
6. Make works of art using at least three different two-dimensional media, including collage techniques, to communicate ideas, experiences, and stories.
7. Use two- and three-dimensional media and collage materials safely and responsibly.

### NATIONAL STANDARD

2. Using knowledge of structures and functions.

**FACT 21: VI, VII, VIII, X**

1. Explore the primary, secondary, and neutral colors. e.g., red, yellow, blue, green, orange, violet, black, white, and brown.
2. Explore how colors cause different feelings. e.g., warm/cool, calm/exciting.
3. Select and use colors to communicate feelings.
4. Explore common line types. e.g., straight, diagonal, curved, zigzag, and broken.
5. Explore line types, textures, and sizes of objects in works of art.
6. Explore at least five geometric drawing shapes. e.g., circle, square, oval, rectangle, triangle.
7. Explore forms as distinguished from shapes. e.g., cube, sphere.
8. Use a variety of line types, geometric shapes, and textures in works of art.
9. Explore a variety of man-made and natural textures.
10. Create a sculpture.

**NATIONAL STANDARD**

**3.** Choosing and evaluating a range of subject matter, symbols, and ideas. (Communication)

**FACT 21: IV, V, VI, VII, IX**

1. Explore and use immediate environment as the idea or subject matter for an art project.
2. Portray an abstract idea. e.g., love, honesty, anger.
3. Select and use symbols found in the environment. e.g., stop signs, sports and seasonal symbols.
4. Recognize the aesthetics in God's creation.

**NATIONAL STANDARD**

**4.** Understanding the visual arts in relation to history and culture.

**FACT 21: I, III, IV, VI, VII**

1. Discuss how art has existed through time.
2. Create art to reflect a style of a group in the past. e.g., cave paintings on crumpled paper.
3. Discuss how art can represent a group of people. e.g., Eskimo, Chinese.
4. View art from several cultures.

**NATIONAL STANDARD**

**5.** Reflecting upon and assessing the characteristics and merits of their work and work of others.

**FACT 21: I, III, IV, VI, IX**

1. Understand the concepts of honesty and courtesy.
2. Explore art that reflects an experience at home.
3. Discuss the work that artists do by viewing or visiting displayed works of art.
4. Discuss how a work of art makes the student feel.
5. Select a favorite work of art and tell why it was selected.

**NATIONAL STANDARD**

**6.** Making connections between visual arts and other disciplines.

**FACT 21: I, II, VII, X**

1. Recognize the science of movement in visual art.
2. Discuss relationships between stories and pictures.
3. Explore how ideas and emotions are expressed through visual arts across the curricula.

# 1

## GENERAL ART LEARNINGS AND SKILLS

The subject matter of art will center around the children's own environment, allowing expression of feelings and discussion about their own creations.

At this level students will:

- ! make painting, collages ,and three-dimensional art works.
- ! explore color, line, form, shape, and texture.
- ! use art to communicate their ideas and feelings.
- ! draw subject matter from their own environment, from nature, and other cultures.
- ! learn the correct and safe use of materials.
- ! develop awareness of connections between visual art and other curricula.

### NATIONAL STANDARD

1. Understanding and applying media, techniques, and processes.

**FACT 21: VI, VII, X**

1. Identify the media, tools, techniques, and processes used in painting. e.g., tempera and its characteristics on paper. (1-6)\*
2. Explore with a variety of computer graphic media. e.g., Kid Works, Kid Pix, MicroSoft Paint.
3. Use painting, collage, and sculpting materials safely and responsibly. (1-6)
4. Make three-dimensional objects using different media to communicate ideas, experiences, and stories. e.g., sticks, fabric, chenille stems. (1-6)
5. Make paintings using different media to communicate ideas, experiences, and stories. e.g., tempera, finger paint. (1-6)
6. Compare the media, tools, techniques, and processes used in sculpting. e.g., clay, paper.
7. Identify how the different techniques and processes of sculpture cause different appearances and responses. e.g., additive (clay, paper), subtractive (soap, wood, styrofoam). (1-6)
8. Identify and describe differences in paper.
9. Explore the use of different types of paper in a collage format. (1-6)

### NATIONAL STANDARD

2. Using knowledge of structures and functions.

**FACT 21: VI, VII, VIII, X**

1. Explore primary, secondary, neutral, warm, and cool colors.
2. Discover how colors evoke responses. (1-6)
3. Use colors to communicate different ideas. e.g., calm, stormy, warm, cool. (1-6)
4. Explore, compare objects of different sizes. e.g., big, small, short, tall, wide, thin. (1-6)
5. Explore and use shapes and forms. e.g., circle/sphere, square/cube, triangle/pyramid. (1-6)
6. Use shapes and overlapping shapes in their own works of art. (1-6)
7. Create art using textures. e.g., yarn, sand, noodles.
8. Explore physical texture such as surface feeling. (1-6)
9. Explore line quality. e.g., thick, thin, smooth, rough, light, dark.
10. Explore the responses caused by different types of lines. (1-6)
11. Create art using line quality with a variety of materials and tools. (1-6)

\*The parentheses at the end of each statement:  
(1-6) refers to Art Works Level and Unit number  
where the concept is taught.

**NATIONAL STANDARD**

**3.** Choosing and evaluating a range of subject matter, symbols, and ideas. (Communication)

**FACT 21: IV, V, VI, VII, IX**

1. Find and examine subject matter and ideas for art through observation of nature and its symbols. e.g., nest, shells, stones, wood.
2. Use nature as subject matter in an art project. (1-6)
3. Explore ideas expressed in famous works of art. e.g., emotion, use of color, facial expressions.
4. Discuss the use of line and color in symbols. (1-6)
5. Recognize that talents in art can be used to glorify God.

**NATIONAL STANDARD**

**4.** Understanding the visual arts in relation to history and cultures.

**FACT 21: I, III, IV, VI, VII**

1. Discuss art of the past and explain what it reveals about its creators. (IV-6)
2. Create art that reflects a style from a specific historical group. (III- 6)
3. Discuss how art can represent a culture or group. e.g., Appalachian, Mexican.
4. Distinguish art forms of several cultures or groups. (V-6)

**NATIONAL STANDARD**

**5.** Reflecting upon and assessing the characteristics and merits of their work and work of others.

**FACT 21: I, III, IV, VI, IX**

1. Understand and recognize the concepts of honesty and courtesy regarding art and its processes.
2. Discuss art that reflects an experience in daily life. (1-6)
3. Recognize several reasons for creating art. e.g., conceptual, aesthetic, functional, commercial. (1-6)
4. Recognize how an artwork can evoke feelings.
5. Compare works of art that evoke different feelings. (1-6)
6. Choose a favorite part of an artwork and discuss the choice. (1-6)

**NATIONAL STANDARD**

**6.** Making connections between visual arts and other disciplines.

**FACT 21: I, II, VII, X**

1. Explore visual and kinetic elements in art.
2. Recognize how a story is told through visual art. (1-6)
3. Explore shape and form in both art and mathematics. e.g., geometric shapes. (1-6)

# 2

## GENERAL ART LEARNINGS AND SKILLS

Skills will be developed in creative thinking, art appreciation, and decision making as students see image in art as real or imaginary. They learn that stories can be told through art.

At this level students will:

- ! learn about printmaking.
- ! learn about fibers and textiles.
- ! experience additive sculpture.
- ! use color, line, shape, form, and texture to express feelings.
- ! become aware of their own community's art culture.

### NATIONAL STANDARD

1. Understanding and applying media, techniques, and processes.

**FACT 21: VI, VII, X**

1. Compare and contrast the media, tools, techniques, and processes of printmaking. e.g., relief, monoprint.
2. Make prints with at least two different media. (1-6)\*
3. Experiment with a variety of computer graphic media. e.g., Kid Works, Kid Pix, MicroSoft Paint.
4. Explore techniques of additive sculpture.
5. Discuss ways to make an additive sculpture with paper.
6. Create a paper sculpture. (1-6)
7. Discuss and compare fibers and textiles. e.g., examine their characteristics, create a textile composition. (1-6)
8. Use materials safely and responsibly. (1-6)

### NATIONAL STANDARD

2. Using knowledge of structures and functions.

**FACT 21: VI, VII, VIII, X**

1. Mix intermediate colors and use them to evoke responses. (II-6)
2. Discover how intermediate colors (2-6) and color intensity (5-6) can communicate spatial ideas.
3. Discuss and demonstrate the use of geometric shapes and forms in natural and man-made objects.
4. Use geometric shapes and forms, man-made and natural, to create a work of art.
5. Find examples of implied texture in artwork.
6. Use real and implied texture in artwork. (1-6)
7. Find examples of simulated texture in artwork. (1-6)
8. Use real and simulated texture in artwork. (1-6)
9. Create art using variations in line as a means of expression. (1-6)
10. Explore foreground and background space used to imply distances in works of art.
11. Create art using foreground and background to communicate spatial ideas.

\*The parentheses at the end of each statement: (1-6) refers to Art Works Level and Unit number where the concept is taught.



**NATIONAL STANDARD**

**3.** Choosing and evaluating a range of subject matter, symbols, and ideas. (Communication)

**FACT 21: IV, V, VI, VII, IX**

1. Explore subject matter or ideas for art found in nature. e.g., people, creatures, plants. (1-6)
2. Explore different ways artists use nature as subject matter. e.g., Ansel Adams, Monet, Rousseau. (1-6)
3. Create a self-portrait to portray an idea.
4. Explore and use symbols in art based on nature. e.g., people, creatures, plants. (1-6)
5. Recognize that talents in art can be used to glorify God.

**NATIONAL STANDARD**

**4.** Understanding the visual arts in relation to history and cultures.

**FACT 21: I, III, IV, VI, VII**

1. Create art that reflects a style of a group from history. e.g., Japanese carp kite design. (III-6)
2. Discuss how subject matter describes a given place or time. (IV-6)
3. Discuss how art can represent a culture. e.g., Egyptian hieroglyphics.
4. Describe art from several cultures throughout history. (3-6)
5. Create art that reflects their own community culture. (3-6)

**NATIONAL STANDARD**

**5.** Reflecting upon and assessing the characteristics and merits of their work and work of others.

**FACT 21: I, III, IV, VI, IX**

1. Applies concepts of courtesy and honesty regarding art and its processes.
2. Compare feelings evoked by different works of art using similar subjects.
3. Examine different reasons for creating artwork. e.g., conceptual, aesthetic, functional, nonfunctional, commercial. (1-6)
4. Examine and discuss art that demonstrates personal experiences. (1-6)
5. Share and discuss artwork that reflects different feelings. (5-6)
6. Categorize images in an artwork as real or imaginary. (1-6)

**NATIONAL STANDARD**

**6.** Making connections between visual arts and other disciplines.

**FACT 21: I, II, VII, X**

1. Recognize color, texture, shape, and form in art and natural science. (1-6)
2. Discuss how a story is told through art. e.g., puppet show, cave art, comic strip.
3. Identify the sensory perceptions used in different art disciplines. e.g., music, drama. (1-6)



## GENERAL ART LEARNINGS AND SKILLS

Creative problem-solving skills will continue to be developed as students see connections between the visual arts and other disciplines.

At this level students will:

- ! learn to identify and use complementary colors.
- ! learn to identify and use organic forms.
- ! learn to identify and use foreground, middle ground, and background.
- ! learn to identify and use repetition, and overlapping lines.
- ! create portraits and illustrate stories.
- ! explore how art reflects emotion.

### NATIONAL STANDARD

1. Understanding and applying media, techniques, and processes.

**FACT 21: VI, VII, X**

1. Discuss and compare how different techniques and processes using pencil media. e.g., (graphite, colored pencils, charcoal) cause artwork to have different appearances.
2. Use various pencil media to create a work of art. (1-6)\*
3. Experiment with a variety of computer graphic media. e.g., Kid Works, Kid Pix, MicroSoft Paint, PageMaker.
4. Identify and discuss various building materials and their different appearances. e.g., log, sod, stone,
5. Identify forms and shapes used in architecture.
6. Create a three-dimensional architectural structure.
7. Use drawing and sculpting materials safely and responsibly.

### NATIONAL STANDARD

2. Using knowledge of structures and functions.

**FACT 21: VI, VII, VIII, X**

1. Explore and describe complementary and neutral colors.
2. Discover how mixing complementary colors creates neutral colors. (IV-6)
3. Experiment with figure and facial proportions in works of art.
4. Create three-dimensional portraits. e.g., masks. (1-6)
5. Compare geometric and organic shapes and forms.
6. Create art using both geometric and organic shapes and forms. (1-6)
7. Contrast textures and describe the effect created.
8. Create art using two or more textures. (2-6)
9. Describe repetition and over-lapping lines.
10. Create art using repetition and overlapping lines. (1-6)
11. Explore the concept of composition as it relates to foreground, middle ground, and background space in a picture. e.g., position of horizon line. (1-6)
12. Explore and use overlapping objects to create the illusion of depth. (1-6)
13. Describe symmetrical and asymmetrical balance. (2-6)
14. Create patterns. e.g., printmaking, weaving. (1-6)

\*The parentheses at the end of each statement: (1-6) refers to Art Works Level and Unit number where the concept is taught.

**NATIONAL STANDARD**

**3.** Choosing and evaluating a range of subject matter, symbols, and ideas. (Communication)

**FACT 21: IV, V, VI, VII, IX**

1. Explore portraiture illustration, and architecture as subject matter for art. (1-6)
2. Construct simple architectural models using a variety of materials. e.g., boxes, sands, sticks, rocks.
3. Create a portrait.
4. Create illustrations for a story.
5. Explore examples of symbols, various art themes, and motifs.
6. Show how talents in art can be used to glorify God.

**NATIONAL STANDARD**

**4.** Understanding the visual arts in relation to history and cultures.

**FACT 21: I, III, IV, VI, VII**

1. Discuss how art relates to history and can represent a culture. e.g., Mayan civilization. (3-6)
2. Identify art and artists in various cultures throughout history. (1-6)
3. Discuss and demonstrate the differences in art from varying cultures. e.g., categorizing art examples. (3-6)
4. Create art that reflects present-day culture. e.g., media arts, video, computer, television. (1-6)

**NATIONAL STANDARD**

**5.** Reflecting upon and assessing the characteristics and merits of their work and work of others.

**FACT 21: I, III, IV, VI, IX**

1. Applies concepts of courtesy and honesty regarding art and its processes.
2. Identify different reasons for creating art. e.g., aesthetic, recording history, functional, nonfunctional, conceptual. (1-6)
3. Explore art that reflects emotion. (1-6)
4. Create art to evoke specific feelings. (1-6)
5. Select a favorite artwork to display and discuss reasons for the choice. (1-6)
6. Become aware of how art expresses the personal ideas, feelings, and attitudes of an artist. (1-6)

**NATIONAL STANDARD**

**6.** Making connections between visual arts and other disciplines.

**FACT 21: I, II, VII, X**

1. Discuss how one or more of the senses can be used through art. (1-6)
2. Identify the use of color in art and its connections to physical science. e.g., rainbows, seasons. (1-6)
3. Recognize and understand how some presentation can contain several art disciplines. e.g., Christmas program, Science Fair.
4. Explore how ideas and emotions are expressed through visual arts across the curriculum.

# 4

## GENERAL ART LEARNINGS AND SKILLS

At this level students will:

- ! identify and use tints and shades with paints or pastels.
- ! create additive and subtractive sculpture.
- ! develop and use creativity to enhance their learnings of history.
- ! learn about the past and the reason art was created.
- ! identify the work of artists and characteristics that make them unique.

### NATIONAL STANDARD

1. Understanding and applying media, techniques, and processes.

#### FACT 21: VI, VII, X

1. Compare the media, tools, techniques, and processes of at least two sculpture media. e.g., paper-mache, found objects, clay.
2. Discuss how the different media techniques and processes cause works of art to have different appearances.
3. Use additive, subtractive, or assemblage process to create an art project. (2-6)\*
4. Experiment with a variety of computer graphic media and lettering. e.g., Kid Works, Kid Pix, MicroSoft Paint, PageMaker.
5. Discuss how different techniques and processes cause pottery to have different appearances, and compare the media, tools, techniques, and processes used in hand building with modeling materials. (1-6)
6. Compare and discuss the media, tools, techniques and processes of pastels and chalk, and how such techniques as blending and layering are used to create different appearances.
7. Use these techniques in an artwork. (1-6)
8. Use sculpture, modeling materials, and drawing tools safely and responsibly. (1-6)

### NATIONAL STANDARD

2. Using knowledge of structures and functions.

#### FACT 21: VI, VII, VIII, X

1. Explore tints and shades and demonstrate how they cause different responses.
2. Create art using a monochromatic color scheme. (2-6)
3. Create contrast in art by using one or more elements of design in a three-dimensional work. (2-6)
4. Explore expressive qualities of nonobjective and abstract art.
5. Create art using nonobjective and abstract shapes. e.g., the work of Mark Tobey, Jackson Pollock (4-6)
6. Create architectural forms that demonstrate that form follows function. e.g., geometric/organic. (4-6)
7. Use different textural qualities in paintings to evoke responses. e.g., sand painting. (2-6)
8. Use line types and qualities to evoke different responses.
9. Create art using contour line, continuous line drawing, and/or line quality. (1-6)
10. Show dominance in art by emphasizing one or more elements of art. e.g., spatial relationships. (2-6)
11. Create art using different types of balance to evoke responses. e.g., symmetrical, asymmetrical, radial. (1-6)
12. Create art using rhythm and movement to evoke responses. (1-6)
13. Create art that carries a theme throughout, causing a sense of unity. e.g., color, subject matter, ideas. (1-6)

\*The parentheses at the end of each statement: (1-6) refers to Art Works Level and Unit number where the concept is taught.

**NATIONAL STANDARD**

**3.** Choosing and evaluating a range of subject matter, symbols, and ideas. (Communication)

**FACT 21: IV, V, VI, VII, IX**

1. Explore architecture, animation, and figure as subject matter. (1-6)
2. Create three-dimensional art representing local architecture. (4-6)
3. Create art using human figures as subject matter.
4. Create a story using animation techniques to portray (storyboard, flip book, comic strip). e.g., Christian values.
5. Use examples of symbols in portraits, illustrations, and architecture. (1-6)
6. Show how talents in art can be used to glorify God by creating a three-dimensional work of art. e.g., illustrating a biblical theme.

**NATIONAL STANDARD**

**4.** Understanding the visual arts in relation to history and cultures.

**FACT 21: I, III, IV, VI, VII**

1. Describe art and artists of various cultures throughout history. (1-6)
2. Discuss how art relates to and represents a culture. e.g., Native American Indians. (3-6)
3. Create art that reflects a style of a culture from history. e.g., Egyptian masks.

**NATIONAL STANDARD**

**5.** Reflecting upon and assessing the characteristics and merits of their work and work of others.

**FACT 21: I, III, IV, VI, IX**

1. Applies concepts of courtesy and honesty regarding art and its processes.
2. Describe different reasons for creating art. e.g., commercial, economic, cultural. (1-6)
3. Choose an artwork and discuss characteristics that make it unique. (1-6)
4. Explore art that reflects reaction to an event. (5-6)
5. Explain how an artwork evokes feelings.
6. Compare feelings evoked by several different works of one artist. (1-6)

**NATIONAL STANDARD**

**6.** Making connections between visual arts and other disciplines.

**FACT 21: I, II, VII, X**

1. Explore visual, auditory, oral, and kinetic elements in visual art.
2. Explore the influences of literature or current events on art. (5-6)
3. Use modern technology to write and illustrate a story. e.g., computer, video camera, VCR and TV.

# 5

## GENERAL ART LEARNINGS AND SKILLS

The fifth grade general art objectives reinforce and extend the instructional objectives of grades K-4.

Strong reference is made to art history: artists, periods, styles, and cultures. Reasons for creating works are discussed and compared.

At this level students will:

- ! select and examine the use of art media, techniques, and processes.
- ! use the elements and principles of art to create works, communicate ideas and recognize the characteristics of each.
- ! relate themes in art to personal subjects.

### NATIONAL STANDARD

1. Understanding and applying media, techniques, and processes.

**FACT 21: VI, VII, X**

1. Select media, techniques, and processes to communicate a personal experience or an idea. e.g., oil pastel, tempera, relief prints, beads, yarn.
2. Examine the effectiveness of their choices of media, techniques, and processes to communicate ideas. (1-6)\*
3. Experiment with a variety of computer graphic media including layout. e.g., Kid Works, Kid Pix, MicroSoft Paint, MicroSoft Draw, Corel Draw.
4. Use selected media to produce artwork. e.g., painting, printmaking, fiber arts, sculpture. (1-6)
5. Use art materials safely and responsibly.

### NATIONAL STANDARD

2. Using knowledge of structures and functions.

**FACT 21: VI, VII, VIII, X**

1. Identify and recognize the characteristics of: line, shape, form, color, space, texture, value, rhythm/movement, repetition/pattern, dominance/emphasis, contrast/variety, proportion/scale, unity/harmony, and balance. (5-6)
2. Demonstrate the knowledge of color by using primary, secondary, intermediate and neutral colors. (2-6)
3. Demonstrate the knowledge of color by using tints, shades of warm or cool colors and a monochromatic (2-6) scheme.
4. Manipulate three-dimensional media to create a non-objective or representational form. (1-6)
5. Apply shading techniques to geometric shapes to create the illusion of form.
6. Use simulated texture in a work of art. (2-6)
7. Create a drawing in one-point perspective.
8. Create art using negative and positive space. e.g., paper cutting. (2-6)
9. Create a symmetrically balanced design that has unity. (2-6).
10. Create art using visual rhythm and repetitions of patterns. e.g., patterns in nature.
11. Use gradations of values in a work of art. (1-6)
12. Show emphasis, variety, or contrast in a work of art. (2-6)
13. Create a portrait and/or self-portrait using the rules of proportion.

\*The parentheses at the end of each statement: (1-6) refers to Art Works Level and Unit number where the concept is taught.

**NATIONAL STANDARD**

**3.** Choosing and evaluating a range of subject matter, symbols, and ideas. (Communication)

**FACT 21: IV, V, VI, VII, IX**

1. Choose a personal subject or topic to communicate a meaning in art. e.g., visual, spatial, and temporal concepts. (5-6)
2. Illustrate knowledge of context by using subjects, themes, or symbols to produce meaning in artwork. e.g., group mural. (5-6)
3. Show how talents in art can be used to glorify God.

**NATIONAL STANDARD**

**4.** Understanding the visual arts in relation to history and cultures.

**FACT 21: I, III, IV, VI, VII**

1. Describe how time and place influence the meaning and value of a work of art. (5-6)
2. Identify the characteristics of works of art and artists from different periods of time, styles, and cultures. e.g., the shaping and recording of democracy. (3-6)
3. Describe and place art objects, works of art, and artists on an art historical and cultural timeline. (1-6)

**NATIONAL STANDARD**

**5.** Reflecting upon and assessing the characteristics and merits of their work and work of others.

**FACT 21: I, III, IV, VI, IX**

1. Become aware of the legal and ethical ramifications of honesty, copyright, and plagiarism issues in art. (1-6)
2. Discuss and evaluate works of art. e.g., individual and group responses based on research, information, and learning. (4-6)
3. Compare the purposes of functional and non-functional crafts and works of art. e.g., fiber arts and ornamentation.
4. Identify and categorize art on an historical time line. e.g., ancient crafts to modern crafts. (1-6)
5. Compare purposes of crafts from two or more periods or eras. e.g., use of the craft piece, similarities and differences in media, importance to the culture. (5-6)
6. Evaluate works of art from various eras and cultures and determine their merit. e.g., how the artwork reflects the craftsperson or culture. (5-6)

**NATIONAL STANDARD**

**6.** Making connections between visual arts and other disciplines.

**FACT 21: I, II, VII, X**

1. Explore and discuss color theory as it relates to art and science. (1-6)
2. Recognize how a specific topic could be expressed through art in other curricula.
3. Use modern technology to write and illustrate a story. e.g., computer, video camera, VCR and TV.

# 6

## GENERAL ART LEARNINGS AND SKILLS

At the sixth grade level, students examine the use of media, techniques, and processes. Art elements and principles relate specifically to concepts in art production. The student's artwork should communicate an intended meaning. Art history topics are compared, characterized, and placed on a timeline. Reasons for creating works are identified with specific examples.

At this level students will:

- ! compare and characterize art history topics and place them on a time line.
- ! clarify cultural/historical, and aesthetic meaning and purposes of works of art.
- ! explore art history.

### NATIONAL STANDARD

1. Understanding and applying media, techniques, and processes.

**FACT 21: VI, VII, X**

1. Use selected media, techniques, and processes to communicate a personal experience or an idea. e.g., watercolor, tempera, ink, fabric, collected materials, montage, weaving, mosaic. (1-6)\*
2. Use a variety of computer graphic media. e.g., MicroSoft Draw, Corel Draw, PhotoShop, scanning.
3. Examine and discuss the effectiveness of choices in media, techniques, and processes to communicate ideas. (1-6)
4. Use art materials safely and responsibly.

### NATIONAL STANDARD

2. Using knowledge of structures and functions.

**FACT 21: VI, VII, VIII, X**

1. Identify analogous color schemes and use one within an artwork. (1-6)
2. Show dominance/emphasis by use of color, shape, or size. (1-6)
3. Create three-dimensional artwork. (1-6)
4. Use organic shapes in artwork. (1-6)
5. Use textures to create an artwork or collage. e.g., textural rubbings, blending. (1-6)
6. Create a contour line drawing.
7. Create art using two-point perspective.
8. Create art using negative and positive space. e.g., stenciling, weaving. (2-6)
9. Create symmetrically, asymmetrically or radially balanced design that has unity. (3-6)
10. Create art using visual rhythms and repetition of pattern(s). (1-6)
11. Show the element of value in a drawing by use of hatching, crosshatching, stippling, or pointillism.
12. Discuss the characteristics of elements of art and principles of design. (1-6)
13. Create art using standard figure proportions.

\*The parentheses at the end of each statement: (1-6) refers to Art Works Level and Unit number where the concept is taught.



**NATIONAL STANDARD**

**3.** Choosing and evaluating a range of subject matter, symbols, and ideas. (Communication)

**FACT 21: IV, V, VI, VII, IX**

1. Analyze how style affects the meaning of artwork by comparing two or more styles based on the same subject matter. (4-6)
2. Use the visual, spatial, and intellectual concepts related to a chosen style of art to critique an intended meaning in an artwork. (1-6)
3. Create a personal symbol.
4. Illustrate God's inclusive love for His world-wide family.

**NATIONAL STANDARD**

**4.** Understanding the visual arts in relation to history and cultures.

**FACT 21: I, III, IV, VI, VIII**

1. Create artwork that reflects the influence of time and place. (5-6)
2. List characteristics of and compare artworks and artists from different periods of time, styles, and cultures. (3-6)
3. Compare art objects, works of art, and artists with cultural events on an historical timeline. (1-6)

**NATIONAL STANDARD**

**5.** Reflecting upon and assessing the characteristics and merits of their work and works of others.

**FACT 21: I, III, IV, VI, IX**

1. Develop integrity in the use of computer hardware and software.
2. Select, identify, and display their work. (1-6)
3. Discuss and compare several reasons for creating works of art. e.g., function, aesthetics, personal meanings, traditions. (1-6)
4. Identify and recognize weaving, stained glass, and mosaic as art forms. e.g., functional and non-functional objects. (1-6)
5. Compare the purposes of creating two-and three-dimensional works of art. e.g., for personal expression or to evoke feelings.
6. Compare the meaning and purpose of stylized artwork based on information about closely related cultural/historical contexts and aesthetic qualities. e.g., Native American woven baskets and clothing, Navajo design, Mexican culture. (5-6)
7. Evaluate exemplary artworks. e.g., determine the meaning, merit, and success of works from various eras and cultures. (1-6)
8. Discuss and evaluate an art exhibit. e.g., subject, composition, and meaning. (4-6)

**NATIONAL STANDARD**

**6.** Making connections between visual arts and other disciplines.

**FACT 21: I, II, VII, X**

1. Create artwork using modern technology. e.g., computer, video camera, TV and VCR.
2. Explore historical periods through art. (5-6)
3. Examine and identify motifs prevalent in crafts from different geographical regions. (5-6)

# 7

## GENERAL ART LEARNINGS AND SKILLS

General art objectives for seventh grade outline art production media, techniques, and processes and note specific usage of the art elements and principles.

In an art work's subject matter, symbols, ideas, aesthetic qualities, and personal values are experienced.

At this level students will:

- ! demonstrate a knowledge of art history.
- ! identify and compare reasons for creating works of art.
- ! use the steps of art criticism in art appreciation activities.

### NATIONAL STANDARD

1. Understanding and applying media, techniques, and processes.

**FACT 21: VI, VII, X**

1. Use selected media, techniques, and processes to communicate a personal experience or an idea. e.g., watercolor, pen and ink, charcoal, plaster, wood, styrofoam, glass.
2. Analyze the effectiveness of choices. (1-6)\*
3. Use a variety of graphic media. e.g., MicroSoft Draw, Corel Draw, PhotoShop LE, PageMaker, Illustrator.
4. Use art materials safely and responsibly.

### NATIONAL STANDARD

2. Using knowledge of structures and functions.

**FACT 21: VI, VII, VIII, X**

1. Create a color intensity chart using a monochromatic color scheme. (5-6)
2. Create three-dimensional forms using symmetrical or asymmetrical balance. (4-6)
3. Create a nonobjective artwork using geometric and/or organic shapes or forms. (1-6)
4. Create textured art using visual and tactile repetition, variety, and rhythm/movement. (2-6)
5. Create a drawing using line as an expressive element. (1-6)
6. Create art using linear perspective.
7. Create art using positive and negative space. e.g., architectural forms, printmaking, sculpture, ceramics. (2-6)
8. Create art using visual rhythm and repetition of patterns. e.g., Escher's tessellation.
9. Create a two-dimensional design incorporating overlapping and visual direction to show unity. (4-6)
10. Produce value scales using various media. (1-6)
11. Compare and contrast the characteristics in elements of art and principles of design. (4-6)
12. Draw a human figure using standard proportions.

\*The parentheses at the end of each statement:  
(1-6) refers to Art Works Level and Unit number where the concept is taught.

**NATIONAL STANDARD**

**3.** Choosing and evaluating a range of subject matter, symbols, and ideas. (Communication)

**FACT 21: IV, V, VI, VII, IX**

1. Choose a specific feeling to evoke through integration of visual, spatial, and temporal concepts. (1-6)
2. Use subject, values, theme, and/or symbols to communicate desired aesthetic results or personal values in an artwork. (5-6)
3. Glorify God by creating art that enhances praise, worship, or a personal relationship with Him.

**NATIONAL STANDARD**

**4.** Understanding the visual arts in relation to history and cultures.

**FACT 21: I, III, IV, VI, VII**

1. Demonstrate how time and place influence meaning and value of a work of art. (1-6)
2. Create two- or three-dimensional art based on a specific historical period. (1-6)
3. Compare and analyze the characteristics of artworks and artists from different periods of time, styles, and cultures. (3-6)
4. Make comparisons between different cultures in a selected time frame. (1-6)

**NATIONAL STANDARD**

**5.** Reflecting upon and assessing the characteristics and merits of their work and work of others.

**FACT 21: I, III, IV, VI, IX**

1. Realize that ideas are intellectual property and refine concepts of honesty.
2. Understand concepts of public domain versus copyrighted material.
3. Select, identify, and display their work. (1-6)
4. Compare reasons for creating works of art and cite examples. e.g., aesthetic, tradition, preservation, self-expression. (1-6)
5. Identify calligraphy as an art form.
6. Explore the use of traditional or contemporary tools, lettering and/or ink drawing, and calligraphic line quality.
7. Identify and compare purposes in creating two-dimensional paintings and/or stained glass works. e.g., paintings done in acrylic or oil, stained-glass designs. (1-6)
8. Recognize and compare reasons for creating three-dimensional sculptures. e.g., subtractive sculpture in clay, wood, plaster, marble; religious; commissioned pieces; public display; personal expression. (1-6)
9. Identify past and contemporary uses of art forms. e.g., calligraphy. (1-6)
10. Use the critical process. e.g., description, analysis, interpretation, aesthetic judgment to evaluate two- and three-dimensional works of art from various eras and cultures.
11. Determine the meaning, merit and success of two- and three-dimensional works of art from various eras and cultures. (4-6)

**NATIONAL STANDARD**

**6.** Making connections between visual arts and other disciplines.

**FACT 21: I, II, VII, X**

1. Create artwork using modern technology. e.g., computer, video camera, VCR and TV.
2. Explore American architecture through historical and/or mathematical concepts.
3. Explain and compare two or more arts disciplines in a cultural context.



## GENERAL ART LEARNINGS AND SKILLS

Eighth-grade students recall and refine use of art production media, techniques, and processes combining the art elements and principles in creating two- and three-dimensional works.

At this level students will:

- ! choose content related to their own lives.
- ! analyze art history.
- ! identify and compare specific art careers.
- ! compare and evaluate works of art based on period and culture.
- ! apply the art criticism process for viewing and writing about art exhibits.
- ! emphasize local artists and their contributions to history and culture.

### NATIONAL STANDARD

1. Understanding and applying media, techniques, and processes.

**FACT 21: VI, VII, X**

1. Recall, refine, select, and compare the effectiveness of various media, techniques, and processes used to express experiences and /or ideas.
2. Explain and analyze the effectiveness of choices of media and techniques used. (1-6)\*
3. Refine skills in a variety of computer graphic media. e.g., MicroSoft Draw, Corel Draw, PhotoShop LE, PageMaker, Illustrator.
4. Use selected media to produce artwork communicating experiences and /or ideas. e.g., photography computer imagery. (4-6)
5. Use art materials safely and responsibly.

### NATIONAL STANDARD

2. Using knowledge of structures and functions.

**FACT 21: VI, VII, VIII, X**

1. Create works of art using color schemes chosen from the following: analogous, warm, cool, complementary, monochromatic, triadic, split-complementary. (1-6)
2. Create a three-dimensional work of art intentionally using a variety of art elements and principles of design.
3. Evaluate the effectiveness and use of elements of art and principles of design. (4-6)
4. Create two-dimensional works of art emphasizing at least four elements of art and three principles of design.

\*The parentheses at the end of each statement: (1-6) refers to Art Works Level and Unit number where the concept is taught.

**NATIONAL STANDARD**

**3.** Choosing and evaluating a range of subject matter, symbols, and ideas. (Communication)

**FACT 21: IV, V, VI, VII, IX**

1. Create realistic or nonobjective symbols that communicate either aesthetics or personal values.
2. Choose realistic or nonobjective content to communicate specific ideas. (1-6)
3. Glorify God in art by creating art that witnesses for Him.

**NATIONAL STANDARD**

**4.** Understanding the visual arts in relation to history and cultures.

**FACT 21: I, III, IV, VI, VII**

1. Analyze and evaluate art movements with concurring world events. (5-6)
2. Create a three-dimensional art work based on a specific historical period.
3. Analyze and interpret the characteristics of works of art and artists from different periods of time, styles, and cultures. (3-6)
4. Demonstrate and analyze how time and place influence meaning and value of a work of art. (5-6)

**NATIONAL STANDARD**

**5.** Reflecting upon and assessing the characteristics and merits of their work and works of others.

**FACT 21: I, III, IV, VI, IX**

1. Develop integrity in the use of computer hardware and software.
2. Realize ideas are intellectual property and refine concepts of honesty.
3. Understand concepts of public domain versus copyrighted material.
4. Select, identify, and display their works. (1-6)
5. Identify various careers in art. e.g., architecture, city planning, landscape, buildings; art education; entertainment: animation, special effects design, art direction for performing arts, exhibit and display design, fashion design, fine arts and crafts; graphic design: layout, illustration, computer graphics, film and video publishing; industrial design: furniture, tools, toys, automobiles; interior design: photography, photojournalism. (4-6)
6. Identify and compare the purposes of graphic design/commercial art and fine art. e.g., advertising media, poster art, layout, computer generated works, photography, fine arts, and crafts.
7. Compare the contemporary and/or historical meaning and purposes of works based on information about their period and culture. e.g., Toulouse-Lautrec to modern graphic designers, costume design of the

18th and Twentieth Century, cartoonist's animation to computer generated animation.

**8.** Discuss and evaluate art. e.g, architectural structures, public sculptures, a photography exhibit, contemporary graphics, fashion design. (4-6)

**9.** Apply the knowledge of art criticism while viewing an art exhibit by preparing individual written responses as a group critique. (4-6)

**NATIONAL STANDARD**

**6.** Making connections between visual arts and other disciplines.

**FACT 21: I, II, VII, X**

1. Create artwork using modern technology. e.g., computer, video camera, VCR and TV.
2. Examine the relationships of local history and culture to local artists.
3. Employ two or more arts disciplines in an historical or cultural context.

# PRINCIPLES, PROCESSES, PROCEDURES

## GRADES 9-12

The art curriculum for secondary schools (grades 9-12) is based on the *National Standards for Art Education* as well as the goals and essential learnings as outlined in the document, “Focus on *Adventist Curriculum for The 21<sup>st</sup> Century: FACT 21.*” These standards are divided into three categories of Principles, Processes, and Procedures defined as follows:

- C**    **Principals**    Fundamental characteristics used to measure value and scope of each standard. Principles guide process and procedures that include rules, rational and basic guide lines.
  
- C**    **Processes**    The mental activities used to creatively and critically facilitate artistic problem solving such as choice, compare, critique, analyze, and evaluate.
  
- C**    **Procedures**    Methods of using media, techniques, and procedures to facilitate artistic processes such as apply, use, illustrate, and create.

## National Standard 1

Understanding and applying media, technique and process

Vocabulary:

- C** Impasto
- C** Media
- C** Principles of design
- C** Procedure
- C** Synthesis
- C** Technique

## Principles

The principles of design are necessary when applying media, techniques and procedures.

FACT 21: IX-D

### Principles of Design

**Contrast-** A notable difference between two things (yellow and violet, light and shadow, contrasting patterns, textures, and colors), that add excitement, drama, and interest to a composition.

**Dominance-** The part of a design that is most important, powerful, or has the most influence. A certain color can be dominant, and so can an object, line, shape, or texture.

**Repetition-** Repeating elements of design or patterns in a work of art.

**Unity-** The interrelation, balance, and organization of all elements of an artwork to achieve a quality of oneness, or a pleasing sense. i.e., a composition can be pleasingly exciting, pleasingly disturbing, pleasingly tranquil.

**Rhythm-** Regular repetition of lines, shapes, colors, or patterns in a work of art.

**Expression-** That which is projected by a work of art as intended by the artist or interpreted by the viewer.

**Movement-** The arrangement of elements in an artwork to create a sense of motion.

**Balance-** The arrangement of elements in a work of art. There are three kinds of balance: symmetrical, asymmetrical, and radial.

**Proportion-** The relationship of the distance of objects in a composition. e.g., close-up and faraway; the relationship of the size of one part to another or to the whole.

**Harmony-** A pleasing or congruent arrangement of the parts of the artwork that creates a sense of calmness or agreement.

## Processes

Conceive and conceptualize works of art that demonstrate understanding of how the communication of their ideas relates to the media and techniques they use.

FACT 21: IX-F

**AP-** Initiate, define, and solve challenging visual art problems independently, using intellectual skills such as analysis, synthesis, and evaluation.

FACT 21: IX-C

## Procedures

Apply media and technique with sufficient skill, confidence, and sensitivity that their intentions are carried out in their artworks.

FACT 21: IX-D

**AP-** Communicate ideas regularly at a high level of effectiveness in at least one visual art medium.

FACT 21: IX-D

### Project Examples

Use acrylic paint in opaque, transparent, and impasto techniques using form and subjects from nature.

FACT 21: IX-C, G

Use media techniques to communicate that God is Creator.

FACT 21: I-A

Use pen and ink calligraphy techniques to illustrate a favorite Biblical text.

FACT 21: I-B

**AP: Advance Placement** - activity for students capable of a greater challenge.

## National Standard 2

Using knowledge of structures and functions.

### Vocabulary:

- C** Elements of Art
- C** Function
- C** Gesture Drawing
- C** Organizational Principles

## Principles

Demonstrate the ability to use the principles of design in developing structure and defending its function.

Rules and guidelines of safety must be followed in all art processes. (see safety guide)  
FACT 21: IX-D

The elements of art are necessary in all procedures.

## Processes

Demonstrate the ability to form and defend judgments relating to the characteristics and structures for accomplishing commercial, personal, community, or other purposes of art.

**AP** - Evaluate the effectiveness of artworks in terms of organizational structure and functions.

**AP** - Demonstrate the ability to compare two or more perspectives concerning the use of organizational principles and functions in artwork and to defend personal evaluations of these perspectives.

## Procedures

Create artworks that use organizational principles and functions to solve specific visual art problems.

Create multiple solutions to specific visual arts problems that demonstrate competence in producing effective relationships between structural choices and artistic functions.

### Project Example

Use organizational principles to create a functional visual back-drop.

FACT 21: I-H, J

Use the color wheel to teach the mixing of colors in their various shades, tints, and values.

Use gesture drawings to develop the use of line in creating form.

**AP: Advance Placement** - activity for students capable of a greater challenge.



### National Standard 3

Choosing and evaluating a range of subject matter, symbols and ideas.

#### Vocabulary:

- C** Abstractionism
- C** Cubism
- C** Minimalism
- C** Spatial
- C** Temporal
- C** Visual

### Principles

Art education provides a means for students to be artistically literate. The ability to “read”, understand, and appreciate art provides for the development of multiple forms of communication.

FACT 21: VII

Art education allows students to satisfy one of humanity’s fundamental needs for more than mere existence. **S**to exercise their God-given desire to achieve and create.

FACT 21: IX

### Processes

Reflect on how artworks differ visually, spatially, temporally, and functionally. Describe how these are related to history and culture.

FACT 21: IV-B, F

Describe the origins of specific images and ideas and explain why they are of value in their own artwork and the work of others.

Evaluate and defend the validity of sources for content and the manner in which subject matter, symbols, and images are used in the students’ works and in significant works of others.

FACT 21: VII-F

### Procedures

Apply subjects, symbols, and ideas in their artworks and use the skills gained to solve problems in daily life.

FACT 21: VIII-A

#### Project Examples

Use visual examples of cultural face masks and let students develop their own masks using paper bags as a design form. Study examples of various portraits done in a variety of artistic styles: cubism, abstractionism, and minimalism.

Have students select a favorite style and create portraits of each other.

Assign an art project that moves the student beyond a present level and that encourages prayer.

FACT 21: I-D

**AP: Advance Placement** - activity for students capable of a greater challenge.

## National Standard 4

Understanding the visual arts in relation to history and culture.

### Vocabulary:

**C** Aesthetics

## Principles

Art connects us to the fundamental concerns of civilization, and leads us to a deeper comprehension of our culture and ourselves.  
FACT 21: IV

Art helps students develop self-esteem and the ability to express themselves. The joy of the creative experiences in art help to build a sensitivity to their own feelings and connections with society.  
FACT 21: IV

Art education allows students to have access to and knowledge of the major sources of our own culture.  
FACT 21: IV

Art education provides a means for students to discover the richness of our diversified world.  
FACT 21: IV-A, B

## Processes

Differentiate among a variety of historical and cultural contexts in terms of characteristics and purposes of works of art.  
FACT 21: IV-I, L

Describe the function and explore the meaning of specific art objects within varied cultures, times, and places.  
FACT 21: IV

Analyze relationships of works of art to one another in terms of art history, aesthetics, and culture, justifying conclusions made in the analysis. Use such conclusions to validate one's own art making.  
FACT 21: IV

**AP-** Analyze and interpret artworks for relationships among form, context, purposes, and critical models showing understanding of the work of critics, historians, aestheticians, and artists.  
FACT 21: IV

**AP-** Analyze common characteristics of visual arts evident across time and among cultural/ethnic groups to formulate analyzes, evaluations, and interpretations of meaning.  
FACT 21: IV

## Procedures

Apply the principles of design to the effects that historical art has had in emphasizing the tenets of political movement.  
FACT 21: IV-E

Apply the design aspects of various cultural art forms in the revival of ethnic awareness.  
FACT 21: IV-B

### Procedure Examples

Use human resources from various cultural groups that will show illustrations of art and discuss the historical context and function of that art in their culture. e.g., in pottery, religion, symbols, architecture.  
FACT 21: IV-B

Select a variety of art styles and have students search for application of each style in religious illustration. i.e., cubism, abstractionism. Have the students analyze the application of that style to the message of the illustration and its effectiveness in communicating that message.  
FACT 21: VII

**AP: Advance Placement** - activity for students capable of a greater challenge.

## National Standard 5

Reflecting upon and assessing the characteristics and merits of their work and works of others.

## Principles

Art education provides experiences, knowledge, and a way of knowing, not found in any other area of the curriculum.  
FACT 21: IX-F

Art education provides a means for students to be artistically literate. The ability to “read”, understand, and appreciate art provides for the development of multiple forms of communication.  
FACT 21: VII-A

Art involves students intellectually, personally, physically, emotionally, and spiritually.  
FACT 21: V-A

## Processes

Describe meanings of artworks by analyzing how specific works are created and how they relate to historical and cultural contexts.  
FACT 21: I-A, II-G, VII-D

Reflect analytically on various interpretations as a means for understanding and evaluating works of visual art.  
FACT 21: VII-C

Correlate responses to works of visual art with various techniques for communicating meanings, ideas, attitudes, views, and intentions.  
FACT 21: I-L

Identify intentions of those creating artworks.

Explore the implications of various purposes, and have students justify their analyzes of purposes in particular works.  
FACT 21: VII

## Procedures

Use the principles of design and communication in analyzing art.  
FACT 21: VII

### Student Art Analysis

#### Example:

What was the problem to be solved?

What principles of design were applied?

What was the artist attempting to communicate? Was he/she successful?

What were the merits of their chosen techniques and media?

### Project Examples

Study a totem pole and identify the stylized figures used.

Have students design their own totems using at least two new figurative interpretations.  
FACT 21: VI-F

Select a popular youth-oriented company; and have students analyze their products, and develop a new corporate logo that embodies the philosophy of that company. The students should be able to defend their art and its intended purpose.  
FACT 21: I-K, L

Select an emotion (i.e., anger, peace, love) and have students illustrate that emotion, giving emphasis to use of color, style and media.

Students discuss each other’s interpretation.  
FACT 21: V-H

**AP: Advance Placement** - activity for students capable of a greater challenge.

## National Standard 6

Making connections between visual arts and other disciplines.

## Principles

Art has intrinsic value. It is fundamental to a complete education.  
FACT 21: IX

Art Education provides knowledge and skills that transfer to other disciplines and life situations.  
FACT 21: IX, C, D, E, F

Art Education provides basic knowledge of aesthetic concepts and principles which give the student an analytical tool to apply to their social and spiritual environment.  
FACT 21: I, IV, IX

## Processes

Compare characteristics of visual arts within a particular historical period or style with ideas, issues, or themes in the humanities or sciences.  
FACT 21: II-G, H, IV-G

Evaluate the impact various art careers have on the social climate of the world we live in.  
FACT 21: X

Compare the materials, technologies, media, and processes of the visual arts with those of other disciplines as they are used in creation and types of analysis.  
FACT 21: VII, X-F

## Procedures

Create opportunities for exploration of various careers.

Provide opportunities to relate visual arts to other disciplines.

Invite a person from the community who is employed in a visual arts career.

### Project Examples

After analyzing several quality children's books, write and illustrate a children's story, being aware of the relationship between text and illustration.  
FACT 21: I-E, VI-G

Develop working relationships with teachers of other disciplines that will incorporate elements of design in specific visual projects within their discipline.  
FACT 21: VIII-G, H

Study various illustrator's depictions of the characters in Dicken's, "*A Tale of Two Cities*."

Have the students illustrate their own version of the characters in Dicken's, "*A Tale of Two Cities*."  
FACT 21: VII-A



# SCOPE & SEQUENCE

GRADE K-12

National Standard 1:  
UNDERSTANDING AND APPLYING ART PROCESSES

A. MEDIA, TECHNIQUES, PROCESSES	LEVELS												
	K	1	2	3	4	5	6	7	8	9	10	11	12
<b>1. Drawing</b>													
a. Use a variety of materials. e.g., pencils, crayons, water-based felt pens, oil crayons, and chalk.	~	!	!	!	!	!	!	!	!	!	!	!	!
b. Draw from memory, imagination, observation.	~	!	!	!	!	!	!	!	!	!	!	!	!
c. Express individual ideas, thoughts, and feelings.	~	!	!	!	!	!	!	!	!	!	!	!	!
d. Use a variety of materials to create composition.	~	!	!	!	!	!	!	!	!	!	!	!	!
<b>2. Painting</b>													
a. Paint using basic painting tools. e.g., tempera or liquid school acrylic paint, brushes, sponges, fingers, found objects.	~	!	!	!	!	!	!	!	!	!	!	!	!
b. Express individual ideas, thoughts, and feeling through painting.	~	!	!	!	!	!	!	!	!	!	!	!	!
c. Use acrylic paint in opaque, transparent and impasto techniques using form and subjects from nature.	~	!	!	!	!	!	!	!	!	!	!	!	!

Key:

\* Introduce

! Develop and Extend

<b>3. Print Making</b>	<b>K</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>	<b>8</b>	<b>9</b>	<b>10</b>	<b>11</b>	<b>12</b>
a. Create prints by manipulating and designing with a variety of materials.	~	!	!	!	!	!	!	!	!	!	!	!	!
b. Use linoleum, woodcuts, or similar materials.					~	!	!	!	!	!	!	!	!
<b>4. Sculpture</b>													
a. Differential between sculpture and two-dimensional art.	~	!	!	!	!	!	!	!	!	!	!	!	!
b. Hand model, carve, and/or assemble clay into a composition using simple tools and techniques.	~	!	!	!	!	!	!	!	!	!	!	!	!
c. Express individual ideas, thoughts, and feelings through sculpture.	~	!	!	!	!	!	!	!	!	!	!	!	!
d. Construct three-dimensional works of art from a variety of materials. i.e., clay, wood, plastic paper.	~	!	!	!	!	!	!	!	!	!	!	!	!
Wire, cardboard, paper, paper-mache, and boxes.				~	!	!	!	!	!	!	!	!	!
<b>5. Fibers and Textiles</b>													
a. Express individual ideas, thoughts, and feelings through using fibers and textiles.	~	!	!	!	!	!	!	!	!	!	!	!	!
b. Recognize the variety of characteristics and textures of fibers. e.g., natural, synthetic, heavy, light, rough, smooth, loosely woven, tightly woven.	~	!	!	!	!	!	!	!	!	!	!	!	!
c. Arrange a variety of materials to create a textile composition. e.g., string, yarn, natural fabric, synthetic fabric, plastic	~	!	!	!	!	!	!	!	!	!	!	!	!
d. Create a textile composition using a variety of methods. e.g., knotting, weaving, stitchery, batik.						~	!	!	!	!	!	!	!

<b>6. Photography</b>	<b>K</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>	<b>8</b>	<b>9</b>	<b>10</b>	<b>11</b>	<b>12</b>
a. Recognize that computers, simple still cameras, and/or video cameras create graphics, photographs, and videotaped images.	~	!	!	!	!	!	!	!	!	!	!	!	!
b. Create a photographic composition using sun prints, photograms, or photomontage.				~	!	!	!	!	!	!	!	!	!
c. Express individual ideas, thoughts, and feelings through photography.					~	!	!	!	!	!	!	!	!
d. Use media techniques to communicate that God is Creator.	~	!	!	!	!	!	!	!	!	!	!	!	!
<b>7. Collage and Mosaic</b>													
a. Express individual ideas, thoughts, and feelings through creating a collage and/or a mosaic.	~	!	!	!	!	!	!	!	!	!	!	!	!
b. Arrange a collage composition using a variety of materials. e.g., paper, fabric.	~	!	!	!	!	!	!	!	!	!	!	!	!
c. Create as a group a composition through collage or mosaic.		~	!	!	!	!	!	!	!	!	!	!	!
d. Arrange a mosaic composition using a variety of materials.			~	!	!	!	!	!	!	!	!	!	!
<b>8. Ceramics/Pottery</b>													
Express individual ideas, thoughts, and feelings through creating pottery. e.g., air-dried clay.													
a. Hand-built. e.g., pinch, coil, slab.	~	!	!	!	!	!	!	!	!	!	!	!	!
b. Wheel-thrown.								~	!	!	!	!	!
<b>9. Computer Graphic</b>													
Express individual ideas, thoughts, and feelings using computer graphics.													
a. Drawing and Painting.	~	!	!	!	!	!	!	!	!	!	!	!	!
b. Printshop				~	!	!	!	!	!	!	!	!	!



1. Line	K	1	2	3	4	5	6	7	8	9	10	11	12
a. Express individual ideas, thoughts and feelings through creating simple architecture.				~	!	!	!	!	!	!	!	!	!
b. Distinguish among a variety of architectural styles.				~	!	!	!	!	!	!	!	!	!
c. Describe the relationship of environmental factors to architectural styles. e.g., climate, types of available materials, landscape, cultural traditions, aesthetic values, geographic location, function.				~	!	!	!	!	!	!	!	!	!
d. Select materials (boxes, sand, sticks, rocks, wood brick, plastic, fabric, and construct simple architectural models of structures.				~	!	!	!	!	!	!	!	!	!
e. Recognize architectural forms of shelter. e.g., log cabin, adobe pueblo, mud hut, tepee, modular structure, cave.				~	!	!	!	!	!	!	!	!	!
<b>B. SAFETY IN ART PROCESS</b>													
Demonstrate a cautious awareness and respect for art tools and materials.				~	!	!	!	!	!	!	!	!	!
Demonstrate consistency in properly caring for and cleaning art tools and the art area.				~	!	!	!	!	!	!	!	!	!
<b>C. ADVANCED PLACEMENT ACTIVITIES</b>													
1. Conceive works of art that demonstrate understanding of how the communication of their ideas relates to the media and techniques they use.										!	!	!	!
2. Initiate, define, and solve challenging visual art problems independently, using intellectual skills such as analysis, synthesis, and evaluation.										!	!	!	!
3. Communicate ideas regularly at a high level of effectiveness in at least one visual art medium.										!	!	!	!
4. Apply media and technique with sufficient skill, confidence, and sensitivity that their intentions are carried out in their artworks.										!	!	!	!

**National Standard 2:  
KNOWLEDGE OF STRUCTURES AND FUNCTIONS**

A. ELEMENTS OF DESIGN	LEVELS												
	K	1	2	3	4	5	6	7	8	9	10	11	12
<b>1. Line</b>													
a. Explore line in art.	~	!	!	!	!	!	!	!	!	!	!	!	!
b. Identify types of lines (straight, curved, wavy, broken, dotted, broad, fine, zigzag, continuous, etc.).	~	!	!	!	!	!	!	!	!	!	!	!	!
c. Create line with a variety of art tools and media.	~	!	!	!	!	!	!	!	!	!	!	!	!
d. Use line to create shape or form.	~	!	!	!	!	!	!	!	!	!	!	!	!
e. Use line to create pattern or texture.			~	!	!	!	!	!	!	!	!	!	!
f. Use line to create rhythm.			~	!	!	!	!	!	!	!	!	!	!
g. Identify and use line as being one element of design.				~	!	!	!	!	!	!	!	!	!
<b>2. Color</b>													
a. Explore color in art.	~	!	!	!	!	!	!	!	!	!	!	!	!
b. Explore primary and secondary colors.	~	!	!	!	!	!	!	!	!	!	!	!	!
c. Mix secondary colors from primary colors.	~	!	!	!	!	!	!	!	!	!	!	!	!
d. Name and use neutrals (black, white, gray).	~	!	!	!	!	!	!	!	!	!	!	!	!
e. Name and use warm colors in a composition.	~	!	!	!	!	!	!	!	!	!	!	!	!
f. Name and use cool colors in a composition.	~	!	!	!	!	!	!	!	!	!	!	!	!

Key:  
\* Introduce  
! Develop and Extend

	K	1	2	3	4	5	6	7	8	9	10	11	12
g. Mix intermediate colors from primaries and secondaries.			~	!	!	!	!	!	!	!	!	!	!
h. Recognize value as the lightness or darkness of a color. e.g., pink is a light value of red; maroon is a dark value of red.			~	!	!	!	!	!	!	!	!	!	!
i. Name and identify intermediate colors.			~	!	!	!	!	!	!	!	!	!	!
j. Identify and use color as being one element of design.				~	!	!	!	!	!	!	!	!	!
k. Mix tints (light values) by adding color to white, and shades (dark values) by adding black to colors.					~	!	!	!	!	!	!	!	!
l. Identify and use simple color harmonies (schemes) in a composition.					~	!	!	!	!	!	!	!	!
m. Define and identify intensity.								~	!	!	!	!	!
<b>3. Shape</b>													
a. Explore shape in art.	~	!	!	!	!	!	!	!	!	!	!	!	!
b. Identify shape as an area enclosed by a line.	~	!	!	!	!	!	!	!	!	!	!	!	!
c. Name and identify geometric shapes. (triangle, square, rectangle, circle, oval).	~	!	!	!	!	!	!	!	!	!	!	!	!
d. Arrange shapes to create a composition.	~	!	!	!	!	!	!	!	!	!	!	!	!
e. Recognize shape as two-dimensional.			~	!	!	!	!	!	!	!	!	!	!
f. Identify and use shape as being one element of design.				~	!	!	!	!	!	!	!	!	!
<b>4. Texture</b>													

a. Explore texture in art.	~	!	!	!	!	!	!	!	!	!	!	!	!
	<b>K</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>	<b>8</b>	<b>9</b>	<b>10</b>	<b>11</b>	<b>12</b>
b. Name and identify a variety of textures. e.g., rough, smooth, shiny, dull, etc.).	~	!	!	!	!	!	!	!	!	!	!	!	!
c. Create texture in a composition using a variety of materials and tools.		~	!	!	!	!	!	!	!	!	!	!	!
d. Differentiate between tactile and visual texture.			~	!	!	!	!	!	!	!	!	!	!
e. Identify and use textures as one element of design.				~	!	!	!	!	!	!	!	!	!
<b>5. Form</b>													
a. Explore form in art.	~	!	!	!	!	!	!	!	!	!	!	!	!
b. Identify form as three-dimensional.	~	!	!	!	!	!	!	!	!	!	!	!	!
c. Create form by modeling, assembling, or constructing.	~	!	!	!	!	!	!	!	!	!	!	!	!
d. Identify and name geometric forms (sphere, pyramid, cone, cube).		~	!	!	!	!	!	!	!	!	!	!	!
e. Identify and use form as one element of design.				~	!	!	!	!	!	!	!	!	!
<b>6. Space</b>													
a. Explore space in art.			~	!	!	!	!	!	!	!	!	!	!
b. Identify and use space as one element of design.						~	!	!	!	!	!	!	!
c. Identify negative space as the area outside shapes and forms.						~	!	!	!	!	!	!	!
d. Identify positive space as the area within shapes and forms.						~	!	!	!	!	!	!	!

<b>B. PRINCIPLES OF DESIGN</b>	<b>K</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>	<b>8</b>	<b>9</b>	<b>10</b>	<b>11</b>	<b>12</b>
<b>1. Unity</b>													
a. Explore unity in art.					~	!	!	!	!	!	!	!	!
b. Recognize that unity in composition results from a pleasing combination of all the components.					~	!	!	!	!	!	!	!	!
c. Recognize that unity is created through the successful manipulation of color, shape, line, texture, and the principles of design.					~	!	!	!	!	!	!	!	!
d. Identify and use unity as one principle of design.					~	!	!	!	!	!	!	!	!
<b>2. Emphasis</b>													
a. Explore emphasis in art.			~	!	!	!	!	!	!	!	!	!	!
b. Identify emphasis by indicating what parts of an artwork are most important (where the accent or stress is placed).					~	!	!	!	!	!	!	!	!
c. Recognize that emphasis implies dominance of the main idea and subordination of minor details in an artwork.					~	!	!	!	!	!	!	!	!
d. Identify and use emphasis as one principle of design.					~	!	!	!	!	!	!	!	!
<b>3. Balance</b>													
a. Explore balance in art.	~	!	!	!	!	!	!	!	!	!	!	!	!
b. Recognize balance as an arrangement that achieves equilibrium in the eyes of the viewer.	~	!	!	!	!	!	!	!	!	!	!	!	!
c. Identify symmetrical (formal) balance in a composition.				~	!	!	!	!	!	!	!	!	!
d. Identify asymmetrical (informal) balance in a composition.				~	!	!	!	!	!	!	!	!	!

	K	1	2	3	4	5	6	7	8	9	10	11	12
e. Identify and use balance as one principle of design.				~	!	!	!	!	!	!	!	!	!
f. Identify radial (from the center) balance in a composition.					~	!	!	!	!	!	!	!	!
<b>4. Variety</b>													
a. Explore variety in art.	~	!	!	!	!	!	!	!	!	!	!	!	!
b. Recognize variety in texture of artwork.	~	!	!	!	!	!	!	!	!	!	!	!	!
c. Recognize variety in size and shape in artwork.	~	!	!	!	!	!	!	!	!	!	!	!	!
d. Recognize variety in color of artwork.	~	!	!	!	!	!	!	!	!	!	!	!	!
e. Identify variety as a means of adding interest to artwork.		~	!	!	!	!	!	!	!	!	!	!	!
f. Identify and use variety as one principle of design.				~	!	!	!	!	!	!	!	!	!
<b>5. Pattern (repetition of line, color, and shape)</b>													
a. Explore pattern in art.				~	!	!	!	!	!	!	!	!	!
b. Identify pattern as the regular repetition of line, texture, color, shape, or form (or any combination of these) to produce an artwork.				~	!	!	!	!	!	!	!	!	!
c. Identify and use pattern as a principle of design.				~	!	!	!	!	!	!	!	!	!
<b>6. Proportion</b>													
a. Identify the use of proportion to indicate distance (large shapes are close-up, and small shapes are far away).			~	!	!	!	!	!	!	!	!	!	!
	K	1	2	3	4	5	6	7	8	9	10	11	12

b. Explore the proportion of like objects in reference to their position in distance. (The shape will be larger close-up, and smaller far-way; perspective).				~	!	!	!	!	!	!	!	!	!
c. Identify proportion as the size relationship between parts of a composition to each other and to the whole.				~	!	!	!	!	!	!	!	!	!
d. Explore proportion in art.				~	!	!	!	!	!	!	!	!	!
e. Identify and use proportion as a principle of design.				~	!	!	!	!	!	!	!	!	!
<b>7. Rhythm</b>													
a. Explore rhythm in artwork.				~	!	!	!	!	!	!	!	!	!
b. Identify rhythm as being achieved by the repetition of lines, shapes, colors, textures (or patterns), in a work of art.					~	!	!	!	!	!	!	!	!
c. Identify and use rhythm as a principle of design.					~	!	!	!	!	!	!	!	!
<b>C. ADVANCED PLACEMENT ACTIVITIES</b>													
1. Evaluate the effectiveness of artworks in terms of organizational structure and functions.										!	!	!	!
2. Demonstrate the ability to compare two or more perspectives concerning the use of organizational principles and functions in artwork and to defend personal evaluations of these perspectives.										!	!	!	!
3. Create artworks that use organizational principles and functions to solve specific visual art problems										!	!	!	!
4. Create multiple solutions to specific visual arts problems that demonstrate competence in producing effective relationship between structural choices and artistic functions.										!	!	!	!

**National Standard 3:**

**CHOOSING AND EVALUATING SUBJECT MATTER, SYMBOLS AND IDEAS**

A. ART KNOWLEDGE AND JUDGEMENT	LEVELS													
	K	1	2	3	4	5	6	7	8	9	10	11	12	
1. Recognize aesthetics in God's creation.	~	!	!	!	!	!	!	!	!	!	!	!	!	
2. Portray an abstract idea (love, anger).	~	!	!	!	!	!	!	!	!	!	!	!	!	
3. Select and use symbols found in environment.	~	!	!	!	!	!	!	!	!	!	!	!	!	
4. Show how talents can be used for God.		~	!	!	!	!	!	!	!	!	!	!	!	
5. Create portraits.				~	!	!	!	!	!	!	!	!	!	
6. Recognize and value images, symbols, motifs.							~	!	!	!	!	!	!	
<b>B. ADVANCED PLACEMENT ACTIVITIES</b>														
1. Reflect on how artworks differ visually, spatially, temporally, and functionally. Describe how these are related to history and culture.											!	!	!	!
2. Describe the origins of specific images and ideas and explain why they are of value in their own artwork and the work of others.											!	!	!	!
3. Evaluate and defend the validity of sources for content and the manner in which subject matter, symbols, and images are used in the students' works and in significant works of others.											!	!	!	!

Key:

\* Introduce

C Develop and Extend



**National Standard 4:  
ART APPRECIATION THROUGH HISTORY AND CULTURES**

<b>A. AWARENESS OF WORKS OF ART IN HISTORY AND MATH</b>	<b>LEVELS</b>												
	<b>K</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>	<b>8</b>	<b>9</b>	<b>10</b>	<b>11</b>	<b>12</b>
1. Recognize or describe art as a visual record of humankind.	~	!	!	!	!	!	!	!	!	!	!	!	!
2. Recognize how art relates to holidays and festivals.	~	!	!	!	!	!	!	!	!	!	!	!	!
3. Develop an awareness of art in the natural and manufactured environments.	~	!	!	!	!	!	!	!	!	!	!	!	!
4. Recognize the function of visual art in the community.			~	!	!	!	!	!	!	!	!	!	!
5. Become aware of global art and value the diverse contributions of the artists.				~	!	!	!	!	!	!	!	!	!
6. Recognize the role of art and artists in the shaping and recording of our democracy.						~	!	!	!	!	!	!	!
7. Describe how art reflects the social and political moods of the time.						~	!	!	!	!	!	!	!
8. Recognize and value images, symbols, motifs, and themes, distinguishing the art of specific cultures, traditions, and schools of artists.							~	!	!	!	!	!	!
<b>B. ADVANCED PLACEMENT ACTIVITIES</b>													
1. Analyze common characteristics of visual arts evident across time and among cultural/ethnic groups to formulate analyses, evaluations, and interpretations of meaning.										!	!	!	!

Key:

- \* Introduce
- C Develop and Extend

	K	1	2	3	4	5	6	7	8	9	10	11	12
2. Analyze relationships of works of art to one another in terms of art history, aesthetics, and culture, justifying conclusions made in the analysis. Use such conclusions to validate one's own art making.										!	!	!	!
3. Analyze and interpret artworks for relationships among form, context, purposes, and critical models, showing understanding of the work of critics, historians, aestheticians, and artists.										!	!	!	!
4. Describe the function and explore the meaning of specific art objects within varied cultures, times, and places										!	!	!	!
5. Differentiate among a variety of historical and cultural contexts in terms of characteristics and purposes of works of art.										!	!	!	!

**National Standard 5:  
ASSESSING ART WORK**

A. AESTHETIC GROWTH THROUGH CRITIQUING ART	LEVELS												
	K	1	2	3	4	5	6	7	8	9	10	11	12
1. Recognize and demonstrate environmental stewardship by recycling to create visual art.	~	!	!	!	!	!	!	!	!	!	!	!	!
2. Value creative work by self, peers, and others.	~	!	!	!	!	!	!	!	!	!	!	!	!
3. Value the creative process.	~	!	!	!	!	!	!	!	!	!	!	!	!
4. Demonstrate respect for art forms and objects.	~	!	!	!	!	!	!	!	!	!	!	!	!
5. Explore and examine artwork of self and other students.	~	!	!	!	!	!	!	!	!	!	!	!	!
6. Recognize and develop ethical concepts concerning copyrighted material and plagiarism.	~	!	!	!	!	!	!	!	!	!	!	!	!
7. Explore and examine artwork from a pluralistic selection of major artists.		~	!	!	!	!	!	!	!	!	!	!	!
8. Explore careers in the field of art.									~	!	!	!	!
<b>B. ADVANCED PLACEMENT ACTIVITIES</b>													
1. Describe meanings of artworks by analyzing how specific works are created and how they relate to historical and cultural contexts.										!	!	!	!
2. Reflect analytically on various interpretations as a means for understanding and evaluating works of visual art.										!	!	!	!
3. Identify intentions of those creating artworks.										!	!	!	!
4. Explore the implications of various purposes, and have students justify their analyses of purposes in particular works.										!	!	!	!
5. Correlate responses to works of visual art with various techniques for communicating meaning, ideas, attitudes, views, and intentions.										!	!	!	!

Key:

- \* Introduce
- C Develop and Extend

**National Standard 6:  
ART CONNECTIONS WITH OTHER DISCIPLINES**

A. RELATIONSHIP OF ART TO OTHER DISCIPLINES	LEVELS												
	K	1	2	3	4	5	6	7	8	9	10	11	12
1. Recognize connections between art and other disciplines.	~	!	!	!	!	!	!	!	!	!	!	!	!
2. Create art that illustrates a concept from another discipline.	~	!	!	!	!	!	!	!	!	!	!	!	!
<b>B. ADVANCED PLACEMENT ACTIVITIES</b>													
1. Compare characteristics of visual arts within a particular historical period or style with ideas, issues, or themes in the humanities or sciences.											!	!	!
2. Compare the materials, technologies, media, and processes of the visual arts with those of other disciplines as they are used in creation and types of analyses.											!	!	!
3. Evaluate the impact various art career have on the social climate of the world we live in.											!	!	!

Key:

- \* Introduce
- C Develop and Extend

# COURSE ONE: ART FUNDAMENTALS

GRADES 9-12

Students in grades 9-12 are to receive a minimum of two semesters of fundamental art principles and media.

**Art Fundamentals** will include a study of the basic art principles and art media. It includes the following goals:

- 1. Appreciation -** Appreciate the value of art in society, cultures, and other artists' works.
- 2. Careers in Art -** Gain a knowledge of a variety of art careers, and value art knowledge in other careers.
- 3. Critique -** Learn how to critique a variety of objects with artistic merit.
- 4. History -** Value the impact of art history, on civilization, and its unique influence on culture.
- 5. Art Elements -** Know and understand the basic elements of art. i.e., color, shape, size, direction, line, texture, and value.
- 6. Design Principles -** Know and understand the principles of design: contrast, repetition, rhythm, emotional impact, movement, balance, proportion, harmony.
- 7. Media -** Study the basic techniques used in various media.

## COURSE TWO: ADVANCED STUDIES IN ART

The advanced studies for grades 9-12 will extend experiences in drawing and painting techniques, processes, and media. Students will work in an individualized and diversified program of activities which will broaden the range of challenge, achieve depth, and intensify both effort and accomplishment.

### STATEMENT OF INTENT

### SAMPLE APPLICATION

---

Advance studies will focus on a particular art media

---

---

Acrylic Painting

---

---

This art media will be used to explore a concept.

---

---

A study of landscapes using impressionistic styles of painting.

---

---

The concept will be developed using a student/teacher contract detailing a course of study consisting of media techniques and skills.

---

---

A contract listing studies in color mixing, paint application, and other skills.

---

---

The understanding of media techniques and project concepts will be demonstrated with a series of final projects.

---

---

Contract agreement will be based on the quantity, quality, and concentration of final projects.

---

---

The course of study will follow a predetermined timeline based on grading periods and complexity of course of study.

---

---

A system of deadlines for learning skills and projects is established to fix a school's grading periods.

---

---

Evaluations will include a student's self-evaluation portfolio.

---

---

Please see portfolio example.

---

## MEDIA LIST

Media: The art student will study the basic techniques used in the following media:

### ARCHITECTURE

Essential: foamcore for basic construction of architectural forms

Optional: computer aided design of architectural form

### MULTIMEDIA

Essential: story boarding, slide/video programs

Optional: computer aided multimedia program

### CERAMICS

Essential: hand built pottery

Optional: wheel thrown pottery

### PAINTING

Essential: tempura, acrylic

Optional: oil, airbrush, water color

### COMPUTER DESIGN

Essential: simple graphic programs, e.g., PhotoShop, PageMaker

Optional: graphics programs, e.g., Corel/Draw, Adobe Illustration

### PHOTOGRAPHIC

Essential: black/white film, developing, printing

Optional: E-6 color slide processing

### DRAWING

Essential: pencil, charcoal

Optional: ink, pastel

### PRINTMAKING

Essential: linoleum block

Optional: woodcut, stone lithography, silkscreen

### GRAPHIC DESIGN

Essential: any of the above media

Optional: computer graphics software, e.g., PageMaker, PhotoShop

### SCULPTURE

Essential: clay, plaster, paper, found objects

Optional: wood, stone, metal, recycled materials

## **RULES OF SAFETY**

Teaching safe use of art media and equipment should be a priority of art education. Students should clearly understand the potential danger and proper use of tools and chemicals. Listed are the basic requirements for creating a safe environment in the art classroom:

- C** Each art room will have a blood born pathogen safety kit readily available. The teacher must have training in its proper use.
- C** Each art room will have a basic first aid kit.
- C** Each art room will have an ABC rated fire extinguisher mounted in an easily accessible location.
- C** All chemicals will have their corresponding MSDS form on file in the art room.
- C** All flammable solution will be stored in a fire safety rated container.
- C** Appropriate ventilation and safety gear will be provided in lab areas to protect student vision, hearing, skin, and respiratory senses.
- C** Equipment will be kept in good repair and adequate training in its use given to each student.
- C** Students will learn the correct use of each chemical solution used.
- C** All safety equipment and electrical panels will be kept clear of obstructions.
- C** Have local emergency medical phone numbers.



## ART SUPPLIERS

**Amaco**

1-800-374-1600  
(317) 244-6871

**Chaselle Arts and Crafts**

9645 Gerwig Lane  
Columbia, MD 21046  
(410) 381-9611

**Giant Photos, Inc.**

Box 406  
Rockford, IL 61105  
(815) 964-7927

**Hammett**

Box 545  
Braintree, MA 02184  
(617) 848-1000  
1-800-448-7400

**International Film Bureau, Inc.**

332 S Michigan Avenue  
Chicago, IL 60604  
(427) 454-4545

**Ken McAllister, Inc.**

300 Salem Avenue  
Dayton, OH 45406  
(513) 278-0844

**The National Art Education Assn. (NAEA)**

1916 Association Drive  
Reston, VA 22091  
(703) 860-8000

**National Gallery of Art**

Publications Services  
Washington, DC 20565  
(202) 737-4215

**New England School Supply**

Division of Chaselle, Inc.  
609 Silver Street  
Agawam, MA 01001  
(413) 786-9800

**Smithsonian Institution**

Washington, DC 20565  
(Or National Gallery of Art)  
(202) 357-1300

**Society for Visual Education**

1345 Diversey Parkway  
Chicago, IL 60614  
(773) 775-9550

**Triarco Arts and Crafts, Inc.**

14650 28th Avenue N  
Plymouth, MN 55441  
1-800-328-3360

## MAGAZINES - PERIODICALS

### **Airbrush Action**

PO Box 2052  
Lakewood, NY 08701

Excellent airbrush magazine featuring artists and techniques. Must be censored for content.

### **American Artist**

Billboard Publications Inc  
1515 Broadway N  
New York, NY 10000  
(212) 764-7300

A library-recommended magazine that features artists and techniques. One of the best.

### **American Craft**

Membership Dept AC  
PO Box 3000  
Denville, NJ 07834-9805  
(973) 538-6720

Modern craft forms with functional use. Very creative structures.

### **American Indian Art**

7314 E Osbord Drive  
Scottsdale, AZ 85251-6418  
(602) 994-5445

A great picture magazine for all ages and useful for cultural art education.

### **American Photo Copy**

PO Box 51033  
Boulder, CO 80323-1033  
(303) 238-6500

A beautiful magazine featuring photographers and themes. It is not recommended for libraries. Must be censored for content.

### **Art and Activities**

Jones Publishing Co  
8150 N Central Park Ave  
Skokie, IL 60076

A magazine for teachers of art who are looking for art activity ideas.

### **Art and Man**

Scholastic Inc  
PO Box 644  
Lyndhurst, NJ 07071-9985  
(201) 804-1400

Designed for art teachers and students for teaching art appreciation. Designed for the classroom.

### **Art Calendar**

PO Box 199  
Upper Fairmount, MD 21867-0199  
(410) 651-9150

A resource magazine for the visual artist. Lists various art shows and contests.

### **Art Education**

Journal of the National Art Education  
Assoc 1916 Association Drive  
Reston, VA 22091  
(703) 860-8000

A professional art educator's magazine featuring art education methods and issues.

### **Art Forum International**

Dept AF  
PO Box 3000  
Denville, New Jersey 07834-9828  
(973) 627-7601

A magazine used as a forum to sell modern artists' works. Will feature certain artists' in depth. Must be edited for library use.

**Art in America**

Brant Art Publications

A magazine used as a forum to sell modern artists' works. Must be censored for content.

**Artist's Magazine**

Fletcher Art Services  
PO Box 1999  
Marion, OH 43302

Highly recommended for libraries. Features artists, themes, mediums, and step-by-step instructions.

**Art News**

Subscriber Service  
PO Box 56591  
Boulder, CO 80323-6591  
(303) 431-4080

A magazine used as a forum to sell modern artist's works. Must be censored for content.

**Art of the West**

PO Box 1702  
Minnetonka, MN 55345-9900  
(612) 935-5850

Features western themes and artists. Great as a picture source for all grades.

**Arts and Activities**

Publisher's Development Corp  
PO Box 85103  
San Diego, CA 92186-9933  
(619) 297-5350

**Classroom Connect**

1866 Colonial Village Lane  
PO Box 10488  
Lancaster, PA 17605-9981  
1-800-471-2248

The Internet made easy for the classroom.

**Corel Magazine**

PO Box 5224  
Pittsfield, MA 01203-9465

Updates, techniques and step-by-step projects for the Corel/Draw system.

**Design Graphics - Digital Publishing**

See bookstore for subscription service. Features digital design publishing methods and software.

**Graphics**

141 Lexington Avenue  
New York, NY 10157-1003

A slick, expensive magazine devoted to the artistic representations of advertising art. Great for reference.

**HOW**

PO Box 5250  
Harlan, IA 51593-2750

The how-tos for graphic art methods and materials.

**Internet**

<http://www.art>

**Outdoor & Nature Photography**

PO Box 1209  
Titusville, FL 32781-1209

Features outdoor and nature photographers and methods. Good for a library.

**Popular Photography**

PO Box 51803  
Boulder, CO 80323-1803  
(303) 604-1464

Recommended for high school libraries. Excellent source for current reviews of photo equipment, methods, and materials.

**Publish**

See subscription service.

Techniques, materials and equipment reviews for electronic publishing.

**School Arts**

Davis Publications Inc  
50 Portland Street  
PO Box 15015  
Worcester, MA 01615-9959  
(508) 754-7201

Designed for classroom use. Features artists, themes and art projects. All grades.

**Sculpture**

See subscription service.

Features modern forms of sculpture.

**Southwestern Art**

PO Box 420613  
Palm Coast, FL 32142-9049

Features artists of the western and Indian genre. Good pictorial source.

**Step-by-Step Graphics**

See subscription service.

A source for step-by-step graphic art methods featuring artists and their styles.

**Wildlife Art**

PO Box 16246  
Minneapolis, MN 55416-9912  
(612) 927-9056

A variety of artists and their works. Some historical and biographical art sketches.

**World Sculpture News**

See subscription service.

A forum for publishing modern sculpture artist's works.

## ASSESSMENT/EVALUATION

Evaluation is determining the value of a process and/or a product. Many learning processes allow a teacher to base the evaluation on objective criteria. Although art projects are based on objectives for the successful formation and completion of the assignments, there remains an element of subjective evaluation that considers other grading factors. These factors include unusual initiatives exhibition of talents, ambition, or extraordinarily hard work in the completion of their assignments. It should be the primary concern of art teachers to provide a way for even the least art-talented student to achieve the highest evaluation scores.

Therefore, the NAD expects all teachers to utilize portfolios in evaluation, along with other traditional means.

### THE EVALUATION PORTFOLIO

#### What is a portfolio?

A portfolio is a systematic collection of selected works that reflects a student's continual educational development and progress. It provides a true-to-life assessment of students' accomplishments and allows students to actively participate in their learning development.

The evaluation portfolio is a helpful tool for the student and instructor to track and assess the students abilities, growth and understanding.

#### Portfolios are valuable because:

- ! Students take an active role in their learning by focusing on their improvement, effort, and achievement
- ! Teachers gain a fuller understanding of their students' abilities and needs
- ! Parents see evidence that their children are setting and reaching goals

#### The student portfolio should consist of:

##### ! Student Self-Portrait

This is the student's personal expression in response to some possible questions: Who am I? What is special about me? What are my strengths? This could be accomplished by creating a picture, completing an interest inventory form, or writing an autobiographical sketch. The teacher of non-writers would record the child's verbal explanation.

##### ! Table of Contents

In the table of contents the student records each entry, the date it was finished, and a student-assigned page number.

## **! Student-set Goals**

After the teacher has presented goals to the class, it falls to students to determine the areas for desired personal growth during the year. At the end of each agreed-upon time period students will review their progress, in conference with teacher and parent, to determine where growth had been achieved.

## **! Student-selected Entries and Reflections**

Each time a student chooses to place a piece of work into the personal portfolio, a form is completed indicating the original problem/task, the title, and the date of the assignment, as well as the reason it is being included. Opportunities may also be given during the year for students to comment on each others work.

## **! Teacher-selected Entries and Reflections**

This is an opportunity for the teacher to:

- ! observe student choices
- ! select additional work
- ! record student progress

## **! Final Student Reflection**

After reviewing the school-year entries, each student records personal growth and then considers goals for future development.

## **! Parent Review**

By completing a form after they have reviewed the personal portfolio, the parents have the option of commenting on the child's progress.

### **CRITERIA FOR PORTFOLIO SELECTION**

Students select pieces:

- ! that they enjoy and want to share
- ! in which they recognize growth
- ! that are challenging to them
- ! that demonstrate before-and-after improvement

Teachers select pieces:

- ! relevant to assigned objective
- ! that indicate growth
- ! for periodic evaluation
- ! that show before-and-after improvement

## PORTFOLIO INTRODUCTION TO PARENTS

Parents need to understand what portfolios are and how they will affect their children's educational development. Attached is a sample letter inviting parents to attend a meeting explaining the implementation of portfolios into the school program.

### PARENT INTRODUCTORY LETTER

Dear Parents,

A portfolio program will be introduced into our classrooms this year. It is a procedure in which selected assignments are collected for the purpose of evaluating progress. Portfolios encourage students to take an active part in learning.

A detailed explanation will be shared during back-to-school night on:

---

Date

Time

We look forward to meeting with you at that time.

## PARENT PORTFOLIO RESPONSE

Dear Parents:

While looking through your child's portfolio please respond in writing to the following:

- ! These are some of the my child's strengths:
  
- ! These are some areas in which my child is working to improve:
  
- ! These are some things that I enjoyed about my child's portfolio:
  
- ! I recognize improvement in:

Thank you for taking the time to complete this form. Please return it with your child's portfolio by:

---

Date

Teacher

---

Date

Parent

## KINDERGARTEN

Name: \_\_\_\_\_

Project: \_\_\_\_\_

### STUDENT EVALUATION:

1. I followed directions. ( ) ;
2. My project is the best I can do. ( ) ;
3. My project is neat. ( ) ;
4. I like my project. ( ) ;
5. I learned \_\_\_\_\_  
\_\_\_\_\_

### Teacher Evaluation:

1. The student followed directions. ( ) ;
2. He/She was neat. ( ) ;
3. Was he/she creative? ( ) ;
4. He/She used his/her materials safely. ( ) ;

## PORTFOLIO ENTRY FORM

Name \_\_\_\_\_

Date \_\_\_\_\_

Assignment/Project/Title  
\_\_\_\_\_

Individual \_\_\_\_\_

Group \_\_\_\_\_

1. Why did you choose this for your portfolio? \_\_\_\_\_  
\_\_\_\_\_

2. What did you like about this entry? \_\_\_\_\_  
\_\_\_\_\_

3. What could you have done to improve it? \_\_\_\_\_  
\_\_\_\_\_

4. What did you learn? \_\_\_\_\_  
\_\_\_\_\_

5. What do you want to share about your assignment that would help your reader understand it better? \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_



**STUDENTS REFLECTIVE EVALUATION (K-3)**

Name \_\_\_\_\_  
Date \_\_\_\_\_

In my portfolio:

I have been working on \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

This is how I feel about my progress \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

I want to improve in \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

I am really proud of \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**CLOSING STUDENT REFLECTION - (1-3)**

Name \_\_\_\_\_  
Date \_\_\_\_\_

This year I learned to \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

I feel proud of my work in \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

I learn best when I \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Next year I want to do better in \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**STUDENT REFLECTIVE EVALUATION (4-8)**

Name \_\_\_\_\_

Date \_\_\_\_\_

Looking back on the work I have done, I \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

6. I am improving in \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

7. In the future I will be working on \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

8. To improve my skills I plan to \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**CLOSING STUDENT REFLECTION - (4-8)**

Name \_\_\_\_\_

Date \_\_\_\_\_

During this year I have improved in \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

I am most proud of \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

I like to learn by \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Next year I would like to improve in \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**CLOSING PARENT RESPONSE K-8**

Name \_\_\_\_\_

Date \_\_\_\_\_

My favorite selection(s) this year was/were \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

I recognize my child's progress in \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_

I hope to see future growth in \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_

\_\_\_\_\_  
Parent

**CLOSING TEACHER REFLECTION K-8**

Name \_\_\_\_\_

Date \_\_\_\_\_

This year I have observed improvement in \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

In the future I would suggest \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

\_\_\_\_\_  
Teacher

**STUDENT REFLECTIVE EVALUATION S UPPER LEVEL**

Name \_\_\_\_\_  
Date \_\_\_\_\_

During this \_\_\_\_\_

I have seen improvement in \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

This improvement can be noted because \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

During the coming \_\_\_\_\_

I plan to work on \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**CLOSING STUDENT REFLECTION S UPPER LEVEL**

Over this year I have shown growth in \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

I am most proud of \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

I learn most effectively when I \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Next year I plan to concentrate on improving in \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Name \_\_\_\_\_

Date \_\_\_\_\_

## WORKING WITH SPECIAL NEEDS CHILDREN

Art can be a pleasure and a stimulating learning experience for students with special needs. Some advance preparation and special adjustments to art projects may be necessary to assist these children.

### **Working with visually impaired students:**

A barrier-free environment for the visually impaired is essential. Furniture and tools should be kept in the same place for ease of access. Pre-planning to facilitate activities for the visually impaired includes preparing pre-shaped paper and arranging materials from left to right. Add sand to paint for texture, build up chalk on the paper so it can be felt, and use corrugated paper and sandpaper strips for weaving. Blind students can create line with yarn, string, and even with glue that is allowed to harden. Experiment with materials that allow expression through smell and hearing, such as scented markers or small bells. For those students who have partial vision, working with bright, fluorescent, and metallic materials is stimulating. Yellow and orange are thought to be the most visible colors.

### **Working with mentally-handicapped**

**students:** Mentally-handicapped students need simple lessons with one instruction given at a time. Encourage experimentation with a variety of media, as well as with tools that are easy to handle. e.g., toothbrushes, combs, sponges, etc. Limiting the choices of materials for individual activities may reduce feelings of frustration in some students.

**Working with socially- or emotionally- disturbed students:** With firm guidelines set for classroom behavior, socially- or emotionally- disturbed students can participate in activities either individually or with partners and in groups. Painting and working with clay are especially enjoyable and therapeutic, as they provide self-expression within a structure. Providing reinforcement and genuine praise while limiting rigid expectations can be beneficial.

### **Working with learning-disabled**

**students:** Clear explanations, step-by-step instructions, and repetition are essential for learning-disabled students, who often have difficulty with matching, measuring, sequencing, perceiving spatial depth, and perspective. Because they enjoy open and unstructured assignments free from organizational demands, learning-disabled students can master many of these basic concepts during art class. Experiment with methods, both visual and verbal, for helping students focus their attention on a project, and then follow through with defined, sequential steps of an activity.

### **Working with hearing-impaired**

**students:** For hearing-impaired students, display several finished products before handing out materials. Try to be in a place where students can see your face. Group projects, such as wall murals, are especially encouraged, as are other activities that do not confine the students' freedom of motion. Hearing-impaired students need as many models and pictures as you can provide, and, of course, it is especially beneficial if you can sign to them.

## MUSIC INTEGRATION WITH ART WORKS

ART AND MUSIC PERIOD	COMPOSERS	ARTISTS
<b>Middle Ages</b> 800-1360	Gregorian Chants	Giotto, Duccio
<b>Renaissance</b> 1300-1600	Palestine, Gabrieli	*Donatello, Michelangelo, DaVinci, Rafael
<b>Baroque</b> 1600-1750	Corelli, Vivaldi, Handel, Bach	Rembrandt, Reubens
<b>Classical/Neo-Classicism</b> 1750-1820	Haydn, Mozart, Beethoven	*Jacques David, Jefferson Ingres
<b>Romantic/impressionism</b>	Schubert, Strauss, Mendelssohn, Schumann, Chopin, Verdi, Foster, Brahms, Tchaikovsky, Grieg, Sousa	Constable, de la croix, Geicault, van Gogh, Gauguin, Toulouse-Lautrèc
<b>Twentieth-Century/ Modern Art</b> 1900-Present	Dvorak, Debussy, Rodgers, Bernstein, Copland, Gershwin	Picasso, Wright, Brancusi

\*Not in Art Works

## Terminology: Connecting Concepts of Art and Music

### ART

---

**accent** an emphasis laid on a part of an artistic design or composition.

---

**aesthetic** a philosophy dealing with the nature of beauty, art and taste, and with the creation and appreciation of beauty.

---

**arrangement** the ordering of the element of design into a particular sequence, relationship, or adjustment.

---

**baroque** the style of art, architecture, and music of the 17<sup>th</sup> and first half of the 18<sup>th</sup> Centuries.

---

**bi-tonal** the simultaneous use of two different hues in an artwork.

---

**blend** colors in combination with water or colors; i.e., pink and maroon. To combine two colors so that a line of demarcation cannot be seen between them.

---

**cool hues** used to create a feeling of sadness or melancholy.

---

**chromatic** any system of color.

---

**classical** a musical style period characterized by emotional restraint in which formal structure and design play a predominant part; the term usually refers to the period of Haydn and Mozart, the second half of the 18<sup>th</sup> Century and the early 19<sup>th</sup> Century.

### MUSIC

---

**accent** a stress or emphasis on any given musical tone or chord.

---

**aesthetic** a philosophy dealing with the nature of beauty, art, and taste, and with the creation and appreciation of beauty.

---

**arrangement** the adaptation of a composition for a medium different from that for which it was originally written.

---

**baroque** the style of art, architecture, and music of the 17<sup>th</sup> and first half of the 18<sup>th</sup> Centuries.

---

**bi-tonal** the simultaneous use of two different keys in different parts of the musical fabric.

---

**blend** a harmonizing of voices having similar qualities.

---

**blues** music which gives a sad feeling.

---

**chromatic** the tones outside the diatonic scale which are indicated by the use of accidental signs; opposite of diatonic.

---

**classical** a musical style period characterized by emotional restraint in which formal structure and design play a predominant part; the term usually refers to the period of Haydn and Mozart, the second half of the 18<sup>th</sup> Century and the early 19<sup>th</sup> Century.

---

## MUSIC

---

**composition** the art of combining the parts of a work to produce a harmonious whole.

---

**dissonance** combination of unstable tones that require resolution.

---

**dominant** the part of a design that is most important, powerful, or has the most influence.

---

**dot** a single mark.

---

**exposition** setting forth of the meaning or purpose.

---

**expression** combination of the elements and principles of design/art to create feeling and meaning.

---

**flat** paint is used in purely two-dimensional technique, with no highlighting or shadowing; color with a dull surface; no gloss.

---

**form** shape: one of the elements of design/art (apart from color, line, space, and texture, which is involved with solid masses and shapes, or their representations).

---

**fragmentation** a separating of art elements.

---

**harmony** a state of “visual rightness” and compatibility between colors, or parts of a design, or composition giving an effect of an aesthetically pleasing whole.

---

**imitation** a repetition of an art component.

---

## ART

---

**composition** a written piece of music.

---

**dissonance** a mingling of discordant hues, shapes or symbols.

---

**dominant** name for the fifth degree of the scale; a feature more important than any other part.

---

**dot** a dot placed above or below a note indicates that it is to be played staccato; a dot written after a note lengthens the note by one half its value.

---

**exposition** the first part of the first movement of a symphony, in which the musical ideas of the symphony are presented.

---

**expression** the use of all the nuances of tempo, dynamics, phrasing, accent, touch, etc., by which the combination and succession of sounds is transformed into a vital interpretation of a piece of music.

---

**flat** a symbol indicating that a tone is to be lowered by a half step.

---

**form** the aspect of music having to do with the structure and design of a composition.

---

**fragmentation** having various instruments play different tones of a melody.

---

**harmony** the simultaneous sounding of tones producing a musical meaningful sound.

---

**imitation** the repetition of a melody or short phrase by another voice or instrument.



## ART

---

**impression** originated in France about 1870 as a reaction to academic realism, in which the painter attempts to depict the effects of light as it is reflected from objects; generally painted in outdoor light. Impressionistic paintings have heavily textured brush-strokes, blurred outline, pure colors, and an absence of brown or black pigments.  
**impression:** a style of music that depends on color to convey an impression.  
**improvisation:** that which is made up or improvised as it is being performed.

---

**improvisation** that which is made up or improvised as it is being performed.

---

**nocturne** night piece; title for a work of art: “Nocturnes” by James Whistler.

---

**pure** colors seen in the rainbow or when light passes through a prism: red, orange, yellow, green, blue, violet. Pure colors are not neutralized.

---

**Renaissance** the transitional movement in Europe between medieval and modern times beginning in the 14<sup>th</sup> Century and lasting into the 17<sup>th</sup> Century. The chief musical forms were the mass and motet.

---

**rhythm** the recurrence of lines, color, or other elements of art, giving a feeling of movement in a composition.

---

**sequence** a set of ordered elements.

---

**structure** the formal organization of a work of art.

---

**tension** a restless, unstable feeling caused by dissonant colors.

## MUSIC

---

**impression** a style of music that depends on color to convey an impression.

---

**improvisation** that which is made up or improvised as it is being performed.

---

**nocturne** literally, a night piece; title for a slow lyrical, often reflective musical composition.

---

**pure** electronic music; music made of sounds generated electronically.

---

**Renaissance** time in European history after the Middle Ages; musicians of the Renaissance discovered many new ways to use tones develop musical styles. The period 1400-1600 A.D.

---

**rhythm** the organization of musical tones with regard to their duration as distinct from their pitches.

---

**sequence** the repetition of a short melodic figure or phrase at different pitch levels.

---

**structure** the formal organization of a musical composition.

---

**tension** a restless, unstable feeling caused by a dissonant chord or chords.

## ART

---

**texture** the thinness or thickness of a sound.

---

**theme** a subject or topic in an artistic work. A theme may be concrete - such as a realistic painting of a landscape - or abstract, such as a painting using symbols of change.

---

**tone** the general effect in painting produced by using light and dark colors.

---

**Twentieth Century** the modern period of art.

---

**variation** modification or altered version of any visual component.

---

**variety** an assortment of lines , colors, forms, shapes, or textures in a work of art.

## MUSIC

---

**texture** the actual or visual feel of a surface.

---

**theme** a series of tones constituting a basic element in the construction of a musical composition.

---

**tone** a sound with a definite pitch, constituting the basic building material of music.

---

**Twentieth Century** a musical style period characterized by a novel practices such as “atonality”. Stravinsky, Schonberg, Bartok and Hendemith were important composers.

---

**variation** a modification or altered version of any given musical passage.

---

**variety** provided by contrasts in timbres.

# GLOSSARY

**abstract** A style of art that uses shapes, designs, textures, and colors in a way that may look unrealistic, and emphasizes moods or feelings.

**abstraction** The act or process of representing, through art works, the essential elements of a subject: may have little relevance to the real.

**additive sculpture** Sculpture made by adding, combining, or building up materials, such as modeling with clay and welding steel parts.

**alternating or pattern rhythm** A pattern or rhythm in which two or more shapes, designs, or colors occur in a repetitive sequence.

**armature** A framework of wire or wood used inside a piece of sculpture for support.

**art deco** Decorative art forms based on geometric and linear symmetry. (1920's - 1930's)

**Art Nouveau** An ornate French style of art marked by the use of curvilinear forms derived from nature.

**assemblage** A piece of art made by combining a collection of three-dimensional objects.

**asymmetry** A type of balance in which the two sides of a work of art are not alike but are nevertheless visually balanced.

**atmospheric perspective** Distance portrayed through diminishing size and color intensities.

**balance** The arrangement of elements in a work of art: symmetrical (formal balance), asymmetrical (informal balance), and radial (from the center). Balance is a principle of design.

**bark cloth** A cloth made by taking the white inner fibers from tree bark and beating them together into a cloth. (Also called tapa)

**bas-relief** Sculpture in which the figures project slightly from the background.

**batik** An Indonesian process of covering certain areas of cloth with wax in design before dipping the fabric into dye. The wax is removed by placing paper over it and pressing with a warm iron. The area that was covered by the wax is exposed, revealing the original color of the fabric.

**biomorphic shapes** Organic shapes lacking definite form or distinct structure.

**bisque** A clay object that has been fired once into a permanent form in a kiln.

**blind contour drawing** A kind of drawing done in one continuous line, in which the pencil is kept moving while the eyes remain on the object, never looking down at the paper. See contour drawing.

**block in** The process of sketching lightly the basic shapes and plans for a work of art.

**block relief printing** A means of making prints by creating a raised design on a flat surface. The design is inked or covered with color and stamped on paper or another surface.

**body proportions** The relationship of the size of one body part to another and to the rest of the body.

**brayer** A small roller, usually of rubber, for inking blocks, type, or plates by hand.

**buttress** A masonry support built vertically against a wall to strengthen it against thrust pressures from structures such as arches and vaults.

**Byzantine** Style of art originating in 5<sup>th</sup> and 6<sup>th</sup> Centuries in the Byzantine Empire of eastern Europe, characterized by round arches, domes, and decorative mosaics.

**cast** To copy a solid object by pouring a liquid, such as melted metal, clay, wax, or plaster, into a mold and letting it harden. The mold is then removed and a copy, or cast, is left in the shape of the mold.

**casting wax** Wax used to create models or casts for jewelry or sculpture; burns away without leaving a residue.

**ceramics** The art of making objects of pliable clay and then firing the products in a kiln.

**chancery hand** Lettering with flat-nib pen in slanted lines.

**chiaroscuro** Term describing the effects of light and shade in a work of art, particularly when they are strongly contrasting.

**chroma** The relative purity of a color; color intensity.

**Classic Greek** Greek period, 480-323 B.C. Three distinct styles of art starting with an era which explored forms, moved to a realistic era, and ended with glorification of the human form. Greek art is one of the best examples of harmony, rhythm, and balance.

**classicism** Any embodiment of the style of classical Greek and Roman Art; also, the adherence to standards of simplicity, restraint, and proportion which characterize classical art.

**cloisonne** A method of enameling in which strips of metal or cloisonne are soldered to a base, forming cells into which enamel is poured and fused.

**coil method** Using long rolled pieces of clay to create art work.

**colors - analogous** Colors, closely related; neighbors on the color wheel. e.g., yellow, orange, red.

**colors - complementary** Colors opposite each other on the color wheel, sharply contrasting hues; when mixed together in equal amounts, they produce a neutral tone.

**colors - intermediate** Colors derived by mixing a primary and a secondary; sometimes called intermediate hues.

**colors - primary** Red, yellow, blue; three basic hues which cannot be produced by a mixture of pigments.

**colors - secondary** Orange, green, violet; colors achieved by mixing two primaries.

**colors - triad** Three colors equidistant from each other on the color wheel.

**color techniques** Ways of working with materials with color properties.

**composition** The art of combining the parts of a work to produce a harmonious whole; the way in which areas of a drawing or painting relate to each other.

**conceptual art** Art in which the concept or idea takes precedence over a created "product".

**cone** An object of clay with a pre-determined melting point, used to determine the temperature of a kiln firing.

**conté crayon** A square drawing crayon originating in France.

**contour drawing** A drawing of an object using one continuous line to show the outer and inner outlines. See blind contour drawing.

**converge** To come together at a single point. Parallel horizontal lines appear to converge on the horizon in a painting.

**crayon etching** Scratching through one layer of crayon to let another layer of crayon show.

**crayon resist** The use of crayon drawing over which watercolor is applied; the wax binder in the crayon rejects the watercolor.

**cross-hatching** A method of producing tones in drawing, printmaking or painting by the build up of a series of parallel lines, crossed at an angle by other lines until the desired darkness is produced.

**cubism** A post-impressionism movement in art, originating in France, circa 1904, in which objects are reduced to geometric planes, facets, or passages often overlapping or transparent.

**cultural content** All the collective differences in the expression of values in the art of various societies of civilization.

**Dadaism** A movement in art which devoted its energies and talent principally to destroying, ridiculing, and challenging those academic and traditional art forms which the Dada movement felt had grown stagnant and uncreative. 1916-1922

**depth** The direct measurement from the third dimension, front to back or near to far, represented in an artwork by the actual or apparent distance from bottom to top or front to back. Techniques of perspective are used to create the illusion of depth in a two-dimensional painting. See distance, perspective.

**design** The arrangement of components which make up a composition or other work of art; also the preliminary plan for the same.

**dimension** A measurement of length, width, or depth. Two-dimensional art, such as a painting, has length and width. Three-dimensional art, such as a sculpture, has length, width, and depth.

**diorama** A scenic representation of scaled three-dimensional figures and landscape objects in front of a backdrop; often enclosed in a small box.

**distance** The third dimension, front to back or near to far, shown in a two-dimensional painting by using techniques of perspective. See depth.

**dry brush technique** A painting technique in which a brush is loaded with paint, wiped partially dry, and usually dragged lightly over a dry surface.

**Early Christian painting** An integration of art forms with Christian content; this occurred between the disintegration of Roman art and the rise of Gothic art. (100-500 A.D.)

**egg tempera** Ground pigment mixed with egg yolk. (Dangerous due to salmonella poisoning)

**Egyptian sculpture** A stylized form of sculpture representing Egyptian culture. (3000-1350 B.C.)

**Egyptian tomb painting** Hieroglyphic painting found in Egyptian tombs and temples which used color and size relationships symbolically to tell a story.

**elements of art** Line, size, form, color (including value), texture, shape.

**emboss** To decorate or embellish the surface with a raised design.

**enameling** Pre-fired glass which is ground to a powder, applied to metal surfaces, re-fired and fused to the surface by exposure to extreme heat in a kiln.

**encaustic** Painting with colored wax which is fused to the painting surface by exposure to heat.

**engraving** A method of carving or cutting pictures, letters, or designs into a hard material such as wood, glass, metal, or ivory, using sharp tools.

**etching** A picture made by coating a glass, metal, or plastic plate with wax and cutting or scratching a design into the wax. The plate is then immersed in acid to etch the image into its surface.

**expressionism** A broad term used to describe those art movements in which the artists are more concerned with the expression of emotion than with controlled design or representation.

**eye level** The inferred horizontal line which passes through the optical center of a picture.

**fauvism** A style of painting based on the use of intensely vivid non-naturalistic colors. (1906)

**fettling knife** A sharp, flexible-bladed knife similar to a paring knife used primarily in ceramics.

**fiber art** Art created from fibrous materials.

**figure-ground** Perceived visual relationship of sensory elements as figures, or things, segregated from their backgrounds.

**finger painting** A painting process in which a picture is formed by spreading a special water-soluble paint on a nonporous paper by means of the fingers, hands and forearms.

**fired** To bake shaped clay in a hot kiln to make it into hard pottery.

**fixative** A thin liquid that is sprayed over pastels and drawings to keep them from smudging or rubbing off the paper.

**flat color** Paint used in purely two-dimensional technique, with no high lighting or shadowing; color with a dull surface; no gloss.

**focal point** A point in a composition where the eye comes to rest.

**foreground** The part of an artwork that appears to be in front of the picture's plane nearest the viewer.

**foreshortening** Portrayal of an object projecting toward the viewer with accurate perspective and proportion, thus giving a drawing or painting an illusion of depth and three-dimensionality.

**form** (Shape) One of the elements of design/art apart from color, line, space, and texture which is involved with solid masses and shapes, or their representations.

**formal design** (Symmetrical Design) Artwork that has parts arranged the same way on both sides of the central axis.

**formalism** An approach to art based on rational regard for formal organization and a rejection of emotional concerns in art.

**four-dimensional** Having length, width, depth, and motion in time. Four-dimensional art became a focus in 20<sup>th</sup> Century art.

**free-form** Form and shape which do not conform to specifically defined contours, amoeboid in nature, nongeometric, and generally nonrepresentational.

**fresco** A painting technique in which water-soluble paint is applied to a moist plaster surface. The paint sinks into the plaster, creating a permanent chemical bond.

**frieze** The horizontal band at the top of the supporting walls beneath the edge of the roof.

**frottage** A rubbing.

**futurism** An art movement originating in Italy, allied with cubism but more representational in nature; explosively emotional in its effort to express the dynamic changes in human living, both in the present and the future. 1920

**genre** Painting in which scenes and objects of everyday life are represented realistically.

**gesso** A chalky, white plaster or acrylic which is often spread on to prepare a paintable surface.

**gesture drawing** A freely and quickly sketched drawing expressing deliberate motion.

**glaze** A glassy surface (ceramics) or coating (varnish).

**glaze formulas** A mixture of minerals and chemicals which after exposure to high heat become glass-like. The chemical composition determines color and surface texture.

**Gothic** Pertaining to the arts and architecture of medieval Europe, especially the church architecture of France and Germany.

**gouache** Opaque pigment including opaque water colors.

**gouge** A chisel-like tool with a U- or V- shaped end.

**gouging** Cutting or scooping out a hole or groove in a surface such as wood or linoleum to make a design for printing.

**graphic art** Painting, drawing, engraving, and other art forms involving the use of lines or strokes upon a flat surface, usually involving reproduction and the use of a computer.

**graphic designer** A person who designs art for commercial purposes including packages, advertisements, signs, books, magazines, pamphlets, computer software, and correspondence.

**greenware** A clay object that is dry but not fired.

**grog** Inclusion of foreign substances in the body of clay. e.g., straw, ground bisque, vermiculite.

**ground** A base coat such as gesso applied to a support for painting and drawing.

**gum arabic** A gum obtained generally from the mimosa tree; solution made from gum arabic is used as a binder for paint pigments or ceramic glazes.

**gyotaky** A Japanese method of printing using fish scales.

**Hard Edge painting** A style of painting using clear cut edges, color, and shapes; often makes use of patterns of lines.

**harmony** A state of “visual rightness” and compatibility between colors or parts of a design or composition giving an effect of an aesthetically pleasing whole.

**hieroglyphics** The Egyptian system of picture -writing.

**hologram** A three-dimensional picture that is made on a photographic film or plate without the use of a camera, that consists of a pattern of interference produced by a split coherent beam of light, and for viewing is illuminated with coherent light from behind.

**Hudson River School** A small group of American painters who in 1825 created the first American style of painting, which focused on the American landscape.

**hue** A word for color, such as red, yellow, or green.

**illumination** The adornment of a letter, manuscript page, or book with brilliant colors, gold, silver, elaborate flourishes, miniature designs, etc; an art developed by the monks of the medieval church.

**illusion** Perception of something objectively existing in such a way as to cause misinterpretation of its actual nature.

**illustrator** An artist who creates for publication pictures for books, magazines, and stories.

**imagery** The imaginative expression of objects, feelings, ideas, and experiences in art, depicting both physical and nonphysical things.

**impasto** A very heavy or thick application of opaque paint that retains the brush marks or marks from other implements of application.

**implied texture** A representative rendering of a textured surface in or on a work; the texture is not real but implied.

**impressionism** Originated in France as a reaction to academic realism; an art movement, essentially realistic, in which the painter attempts to depict the effects of light as it is reflected from objects; generally painted in outdoor light; impressionistic paintings have heavily textured brush-strokes, blurred outline, pure colors, and an absence of brown or black pigments. (1870)

**incising** Cutting a design or picture into a smooth surface such as clay, linoleum, wood, or soap, using a sharp pointed tool.

**industrial designer** An artist who designs appliances, dishes, cars, toys, and other products that are made in

factories.

**informal balance** Both sides are different but equally important or interesting, bearing the same visual weight.

**inkle loom** A type of loom used to weave narrow strips as used in headbands, belts, or woven chair seats.

**intaglio** An engraved design depressed below the surface of the material; the opposite of relief.

**intermediate colors** (Tertiary Colors) Colors that are made from a primary and a secondary color. e.g., red-orange, yellow-orange.

**internal contours** Curves or angles of an object that lie inside its outline. Angles are drawn with lines; curves are shown with shading.

**key** The tone color in a painting which is determined by the amount of white in the general distribution of color and light; pictures painted in bright, light colors are said to be painted in a high key; those painted in dark tones are in a low key because the general effect is nearer to black.

**keystone** The uppermost and central wedge-shaped block in an arch.

**kiln** A special oven or furnace that can be heated to a high temperature; used to fire clay work, copper, enameling, etc.

**kinetic art** Art in which movement dominates.

**landscape** Art work that represents an outdoor scene.

**lettering brush** A steel, pen-like tool which has a flat chisel end used for lettering; a brush with bristles bundled in a flat shape for flat, even strokes.

**limners** Early American artists who painted signs, houses, and portraits.

**line** The path of a moving point through space that can vary in width, direction, length, curvature, and color.

**linear perspective** Showing depth and distance in a picture with converging lines. In linear perspective, lines that are parallel in nature get closer together and objects get smaller in the distance.

**linoleum block** A relief printing block which has a linoleum surface to be cut into.

**linoleum cutter** The tool used for cutting a lino block which usually has a wooden handle and comes in several styles of cutting contours.

**lithograph** Drawing made from flat stone or a specially prepared metal plate; the surface is treated so image accepts ink and non-image areas repel ink.

**lithography** The art process of drawing with a greasy medium on a smooth stone or metal surface, applying ink to the design, and printing the design in multiple copies.

**lost wax** Casting method using wax to form a pattern to be encased in plaster or ceramic for metal casting.

**Mannerism** An art style in which invention, imagination, and refinement were considered more important than realism. The style is characterized by distorted perspective, scale, and proportion, especially in long stretched-out figures, and by exaggerated colors.  
**mat board** A smooth or textured cardboard used to frame a picture.

**matte** Having a dull or non-glossy, but generally uniformly colored surface.

**medieval painting** Painting done during the Dark Ages; most of the paintings had religious subject matter. (400-1500 A.D.)

**medium** The paint, clay, pencils, chalk, or other materials which the artist uses to express his creative ideas in visual focus. (plural: media) The component of paint that liquidizes it and allows it to be spread on a surface.

**minimal art** The artist reduces aesthetic concern to the basic elements of design. Line, shape, space, and color are the most important aspects in the painting or sculpture; these elements are the subject.

**module** One of many identical units that are part of a total architectural structure; it may be used as a measurement standard to determine the proportions of the entire building.

**monochromatic** Having only one color; a color harmony using tints and shades of one color.

**monoprint** A print made from a flat surface that has been painted. Paper is pressed against the painted surface and the reverse image is transferred onto the paper.

**montage** A picture composed of many pieces of other pictures, printed matter, or textures; the pieces are glued to a background in overlapping fashion to create a newly unified design.

**mosaic** A picture composed of many small separate bits of clay, glass, marble, paper, which are attached to a background.

**motif** A dominant design feature in a work of art which characterizes the work and which may occur once or repeatedly.

**movement** The arrangement of elements in an artwork to create a sense of motion.

**naive art** Art that is created by artists with little or no training in the techniques of art.

**naturalistic** Adhering closely to, or copying, forms.

**negative space** The empty space surrounding shapes or forms in a work of art.

**Neoclassicism** 18<sup>th</sup> Century revival of Greek and Roman artistic styles.

**neutral colors** Colors which have been grayed by the addition of their complements.

**nonrepresentational** A style of painting or drawing in

which the image created bears little resemblance to the natural or realistic form of the subject. (See representational)

**oblique** Slanting, neither horizontal nor vertical.

**oil paint** Pigment mixed with oil, extended by oil, and using turpentine as a solvent.

**one-point perspective** A type of linear perspective in which all lines appear to meet at a single point on the horizon.

**Op Art** A type of abstract art that exploits certain optical phenomena to cause a work to seem to vibrate, pulsate, or flicker. (1960's)

**optical mixing** The blending by the eyes of pure colors placed next to each other in a work of art. i.e., if dots of yellow are placed next to dots of blue, the colors will appear to merge into a bright green color when viewed from a distance.

**paper-maché** (Paper Mache) A sculptural medium composed of wet, mashed paper with a paste binder, the consistency of oatmeal when wet, but hard and rigid when dry.

**Parthenon** Considered the most perfect Greek building, it now is in ruins and is located in the Acropolis of Athens; intended as a place for a statue of the gods. (5th Century, B.C.)

**pastel color** Color which is high in value (light) and low in intensity (soft); color blended with white.

**pastels** Highly refined and ground pigments molded into chalk-like sticks for drawing.

**path of vision** Imaginary route the eyes follow when viewing a work of art.

**patina** Incrustation, usually green, on the surface of a metal object, caused by oxidation.

**perspective** The art and science of representing three-dimensional objects on a two-dimensional surface by means of a complex network of straight lines and vanishing points.

**photogram** Making surveys or maps with the help of photographs.

**pictograph** A picture representing a word or idea.

**pigment** Substance which imparts color to paints, inks, chalks, and crayons.

**pinch method** A method of making pottery in which a ball of clay is pressed, pulled, and pinched into a shape with the hands.

**plasticine** A non-hardening oil-based clay.

**plasticity** That quality of a material that makes it suitable for modeling.

**plate** A piece of thick, flat material, such as cardboard or wood, with a design on its surface, used to print repeated impressions of that design. See block.

**Pointillism** The process of placing small dots of pure color side by side to achieve delicately- textured color modulations.

**polychrome** A painting using more than one color.

**polyhedron** A solid geometric form with flat, adjoining faces. A cube, which has six faces, is one example of a polyhedron.

**polymer medium** Compound used in mixing acrylic paints.

**pop art** An art movement from the late 1950's to the early 1970's, chiefly in Britain and the U.S.A., that was based on the imagery of consumerism and popular culture.

**positive** A photograph that shows light and dark in the same way as the original image. See negative.

**positive space** The occupied space within an area made by shapes.

**post and lintel** A structural design in which a horizontal beam (lintel) of any material is used to span an opening made by vertical columns (posts).

**Post-impressionism** That period of art immediately following impressionism and neo-impressionism which built upon the foundations of these earlier movements, adding new dimensions of individuality and personal expression. (1886)

**pounce** A fine powder formerly used to prevent ink from spreading; a fine powder for making stenciled patterns.

**pre-Columbian** The time before the arrival of Columbus in America.

**primary colors** Those colors from which all other colors are made. i.e., red, yellow, and blue.

**Primitive art** A style of painting characteristic of an artist who is self-taught.

**principles of design/art** Guidelines that aid in effectively arranging elements of design. These include balance, proportion, variety, pattern, rhythm, emphasis, and unity.

**printing** The art of making many copies of one image. Each duplicate image is considered an original; not to be confused with reproductions.

**printing plate** A piece of thick, flat material, such as cardboard or wood, with a design on its surface, used to print repeated impressions of that design. See block.

**printmaking techniques** Any technique used to make multiple prints of an image. The three major areas are relief (wood-cut, linoleum), planography (lithography), and serigraphy (silk screen).

**product designers** Artists who plan the appearance of factory-made products such as furniture and cars.

**proportion** The size relationship of one part to another

or to the whole.

**pure colors** Colors seen in the rainbow or when light passes through a prism: red, orange, yellow, green, blue, violet. Pure colors are not neutralized.

**radial** Divergent lines, forms, or colors, emanating from a central point of interest.

**radial balance** Balance achieved when parts of a form radiate from a center (like spokes on a wheel). Radial balance may be symmetrical, forming a perfect circle, or asymmetrical, forming a spiral. See asymmetry, symmetry.

**raffia** A natural fiber primarily used for weaving and basketry.

**rasp** A coarse file, having separate point-like teeth; often used in sculpture.

**realism** The painting tradition in which the artist strives to achieve a naturalistic representation of the external appearance of his subject matter.

**realistic** A mode of art characterized by representation of things as they really are; sometimes synonymous with photographic art.

**relief** In sculpture, figures which project from a background to which they are attached; cut deeply, they are high relief; cut in a shallow fashion, they are low relief or bas-relief; sunken below the surface of the background, they are intaglio.

**relief print** A kind of print made by carving a block to create a design or image, then inking or painting the block and pressing it against paper.

**Renaissance** A time in European history after the Middle Ages; artists of the Renaissance discovered many new ways to create art work. (1400-1600 A.D.)

**repoussé** Process of decorating metal by beating it into relief from the back, raising the design in low relief on the front.

**resist** A substance applied to a surface to repel a liquid such as water color.

**resolution** The degree of sharpness of a computer-generated image as measured by the number of dots per linear inch in a hard-copy printout, or the number of pixels across and down on a display screen.

**rhythm** The recurrence of lines, color, or other elements of art, giving a feeling of movement to a composition.

**Romanesque** A stylistic period of the Middle Ages which preceded the Gothic. Romanesque architecture restored large-scale stone vaulting which resembled the round vaults of earlier Roman buildings.



**Roman Period** Monumental architecture and sculpture that flourished during the Roman Empire. (31 B.C. - 500 A.D.)

**Romanticism** A painting style in which the sentimental atmosphere of the painting was more important than the objects themselves.  
(19th Century)

**rubbing** An image of a raised, incised, or textured surface obtained by placing paper over it and rubbing the paper with a colored substance.

**sand casting** The process of forming plaster, molten metal, concrete, etc., in a mold or depression made in sand.

**saturation** A property of color used to describe the intensity or brilliance; vividness of hue.

**scherschnitte** German art of paper-cutting.

**scratchboard** A piece of cardboard covered with two or more coats of gesso and one or two coats of ink; crayon may also be used to build up layers. In scratching through the top layers, lines of the underlying colors are revealed.

**scribble design** Sketch worked out in loose scribble lines for general layout and movement.

**sculpture** Carving, modeling, or structuring in a variety of media to achieve a three-dimensional design; it may be representational or abstract.

**scumble** To make a color or painting less brilliant by covering with a thin coat of opaque or semi-opaque color applied with a nearly dry brush.

**secondary colors** Colors made by mixing primary colors; orange, green, violet.

**serif** A smaller line used to finish off a main stroke of a letter at the top and bottom for decorative purposes.

**serigraph ink** Ink made especially for silk screen printing.

**sgraffito** Decoration, generally on pottery, produced by scratching lines through a thin outer layer of colored clay, revealing the basic clay of the pot.

**shade** A deepened tone of a color achieved by the addition of black.

**shading** Showing gradations of light and darkness in a picture by darkening areas that would be shadowed and leaving other areas light.

**shellac** A varnish made of purified lac resins used mainly to protect or glaze surfaces.

**shuttle** The weft thread carrier used with a loom.

**silk screening** (Serigraphy) The reproductive process wherein paint or ink is forced by the pressure of a squeegee through a stencil adhered to a stretched silk cloth.

**slab-pottery method** Hand-built pots made by joining thin flat pieces of clay known as slabs.

**slip** A creamy mixture of clay and water or vinegar used to cement together two pieces of clay, such as a handle and a cup, also used for dripping on pottery as decoration.

**soft sculpture** Three-D (3-D) art made from soft materials.

**solidity** The quality of having bulk and being three-dimensional. Shading and texture show the solidity of an object in a drawing or painting.

**spatial relationships** The relationships between negative and positive areas in a design.

**spatter painting** A technique of scattering pigments onto a painting surface using such tools as a toothbrush, or screens.

**split complements** One color plus the two colors that are on either side of its complement on the color wheel. The split complements of blue are yellow-orange and red-orange.

**sponge painting** Painting done by dipping sponges of any size or shape into paint and applying the paint to the surface directly with the sponge.

**squeegee** A hard piece of rubber set in a wooden brace and used to force ink or paint through a silk-screen stencil.

**stable** A stationary sculptural construction, generally abstract, with no moving parts.

**stain** A transparent color painted on any surface like clay, wood, paper.

**stained glass** Pieces of brightly colored glass held together by strips of lead to form a design.

**stencil** A thin sheet of paper, film, or metal cut in such a way as to reproduce a design when paint is rubbed or pounced over, around, or through it.

**stipple** To paint, engrave, or draw by means of dots or small dents.

**stoneware** A high fired pottery, having the nature of porcelain but with a coarser base.

**storyboard** Segmented layout of pictures which tell a story.

**streamlines** Gracefully curved lines and edges; the lines look as if they would help something move easily through air or water.

**studio process** Art forms which require a studio with all the supplies and equipment necessary to produce works in a media. e.g., ceramics.

**style** A special way of creating art; the style of an art work helps you to know how it is different from other art works.

**subtractive sculpture** Making sculpture by removing material from a large block or form. Marble, wood, and soap carving are some types of subtractive sculpture.

**sumi-e** A kind of Japanese brush-and-ink drawing and writing done with simple, flowing, curving lines that are created with careful brush strokes.

**superimpose** The placing of one order or pattern above another in such a way that neither design loses its identity.

**surface treatments** The variations of texture on an art piece either implied as in 2-D work or physical as in 3-D work. e.g., bumpy, grooved, pounded.

**surrealism** A movement in art (influenced by psychoanalysis) based on expression of imagination uncontrolled by reason, seeking to suggest activities of the subconscious mind in dreams or waking hours. (1920's)

**symbolic meaning** Line, color, texture, and/or form that stands for, or are associated with a particular object or feeling.

**symmetry** Formal balance of the elements, the same mirror image on both sides of art work.

**synthesis** A composition or combination of parts or elements that form a whole.

**technique** A special way to create art work, often by following a step-by-step procedure; application of art skills.

**tempera** An opaque, water-soluble paint in which the pigment is mixed with a binder; egg tempera is pigment mixed with egg.

**terra cotta** Clay used for sculpture and as a building material; it may or may not be glazed or painted.

**tertiary colors** Colors that are made from a primary and a secondary color. e.g., red-orange. (intermediate colors)

**tesserae** Small geometric pieces of glass, marble, or stone used in mosaics.

**textile** A piece of woven cloth; fabric. Cotton, velour, silk, polyester, and burlap are examples of textiles.

**theme and variations** A series of artworks composed of a single subject showing several interpretations or versions of it. The picture of the basic subject is the theme, and the later forms or versions are the variations.

**thumbnail sketch** A small, quick sketch suggesting a larger plan or design.

**tie dye** A process of tightly tying parts of fabric, then dyeing the fabric; when untied, the fabric has a pattern of undyed areas.

**tint** A tone or color resulting from the addition of white to a basic hue.

**tjanting** A tool used for making melted wax lines in batik work.

**tonality** The relative purity of a color as determined by the presence or absence of white, black, or another hue.

**tone** The general effect produced by the combination of light and dark.

**tooling** Incising, embossing, or otherwise adding surface relief and decoration to metal or leather.

**totem** An object or image that serves as a symbol or emblem of a family, person, idea, or experience.

**traditional art** Art work created in about the same way, year after year, because it is part of a tradition.

**transition** A gradual change from one thing to another; for example, a transition from light to dark or a transition from a thick line to a thin line.

**translucent** Semi-opaque, partly transparent; can allow some light to pass through.

**transparency** A surface or quality of surface through which rays of light may pass and through which other things may be seen.

**triads** Colors spaced equilaterally on the color wheel such as red, yellow, and blue.

**triptych** A painting composed of three panels. Sometimes the parts are hinged so that the end panels can be closed to cover the center panel.

**tusche** Oily ink used in lithography.

**two-point perspectives** Linear perspective using two vanishing points to create the illusion of depth.

**unity** The oneness or wholeness of a work of art.

**value** The lightness or darkness of a tone.

**vanishing point** In perspective, an imaginary dot on the horizon at which two or more parallel lines appear to converge.

**varied line** A line of irregular intensity and/or width used to provide character and interest to a painting or drawing.

**vehicle** A liquid such as water or oil used as a carrier of powdered pigments in a paint.

**vermiculite** An insulating material which, when mixed with plaster, cement, or clay, provides a carving or casting medium.

**viewpoint** The position or place from which an artist views the subject to be represented.

**visual** Relating to texture as having the illusion of a surface that physically does not exist (shiny, dull, etc.). See texture, tactile.

**visual arts** The arts created primarily for visual perception as drawing, graphics, painting, sculpture, and decorative arts.

**warm colors** Colors which evoke a warm psychological response, especially the reds, oranges, and yellows.

**warp** Threads that run vertically in the process of weaving; the warp threads are strung first on a loom.

**wash** A thin covering of water or watery paint over a surface.

**watercolors** Water-soluble pigments which may be applied in transparent or opaque painting techniques.

**wax resist** A type of art in which wax is used to block out certain areas of a surface that the artist does not want to be affected by paint, varnish, acid, or other substances.

**weaving** The craft of making fabric by intertwining threads, yarns, and other fibers to make a cloth or fabric.

**wedging** Removing bubbles from and improving the consistency of clay by kneading.

**weft** The cross-threads of weaving which interlock with the warp.

**wheel-thrown pottery** Pottery formed on a potter's wheel, which uses centrifugal force but controlled by the artist's hands to create forms which are variations on a cylinder.

**woodblock** A relief printing block which has a soft wooden surface; knives, gouges, and chisels are used for cutting into the block. Ink is applied to the raised surface and then printed.

**woodcut** A block of wood upon which a design or picture is carved; the print made from the block is called a woodcut.

**zonalite** A lightweight granular insulating material which may be mixed with plaster, clay, or cement to form a carving or casting medium.

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