



**VISUAL ARTS STANDARDS OF LEARNING:
*INSTRUCTIONAL STRATEGIES
AND CORRELATIONS***

GRADE SIX

*Commonwealth of Virginia
Department of Education
Richmond, Virginia*

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by the

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Introduction

These teacher-authored visual arts instructional strategies for kindergarten through grade eight are based on the 2006 *Visual Arts Standards of Learning for Virginia Public Schools* and are correlated with the 2001 *History and Social Science Standards of Learning*, the 2001 *Mathematics Standards of Learning*, the 2002 *English Standards of Learning*, and the 2003 *Science Standards of Learning*. The visual arts educators who developed these instructional strategies were selected based on their expertise in the field of visual arts education, their school divisions' recommendations, and their representation of various geographical areas of the state. Other classroom teachers, curriculum specialists, administrators, college faculty, and museum personnel assisted the project writing team.

The development of these visual arts strategies and correlations with the core academic Standards of Learning is an important step in providing challenging educational programs in Virginia's public schools. Knowledge and skills that students acquire through visual arts instruction include the ability to think critically, solve problems creatively, make informed judgments, work cooperatively within groups, appreciate different cultures, and use imagination. The content delineated by the *Visual Arts Standards of Learning* should not be taught in isolation, but should be delivered in and through the general instructional program designed for and delivered to students at the elementary and middle school levels.

This Standards of Learning resource document is available on the Virginia Department of Education's Web site at www.doe.virginia.gov/instruction/fine_arts/visual_arts/strategies_correlations/ for teachers to use in developing lesson plans supporting the Standards of Learning and the grades 3–8 Virginia Assessment program. The standards listed in the *Visual Arts Standards of Learning* reflect minimum visual arts requirements and set reasonable targets and expectations for what teachers should teach and students should learn. The standards reflect clear, concise, measurable, and rigorous expectations for young people; nonetheless, teachers are encouraged to go beyond the standards to enrich the curriculum to meet the needs of all their students.

A major objective of Virginia's educational agenda is to give citizens a program of public education that is among the best in the nation. These strategies continue the process for achieving that objective.

Correlations with Core Academic Standards of Learning

Each K–8 visual arts Standard of Learning, together with its instructional strategies, is correlated with an English, mathematics, science, or history and social science Standard of Learning, except in a few cases in which a reasonable correlation is not feasible. The correlated academic standard is found under the heading "Related Academic Standard of Learning" accompanying each visual arts standard. This correlation is not exclusive and does not indicate that the visual arts standards cannot be correlated with additional academic standards. It is hoped that visual arts teachers and core academic teachers will construct additional correlations for strategies to enhance and provide the delivery of high-quality K–8 instruction.

Strands

All standards presented in the *Visual Arts Standards of Learning* are organized under the following four strands:

Visual Communication and Production

Students will develop and communicate ideas by creating works of art. They will develop fluency in visual, oral, and written communication, using art vocabulary and concepts. Through art production, students will express ideas and feelings in two-dimensional and three-dimensional art forms and gain respect for their own work and the work of others. Students also will demonstrate safe and ethical practices in the use of art materials, tools, techniques, and processes.

Cultural Context and Art History

Students will develop understanding of the visual arts in relation to history and cultures by investigating works of art from different times and places. Through the study of works of art and the people who produced them, students will learn to understand the role the visual arts play in communicating historical and cultural beliefs and ideas.

Judgment and Criticism

Students will examine works of art and make informed judgments about the works of art based on established visual arts criteria. Through the understanding of visual arts principles and processes, they will be able to use a variety of strategies to analyze the visual qualities and interpret the meanings of works of art. They will also employ critical evaluation skills in the production of their works of art.

Aesthetics

Students will reflect on and analyze their personal responses to the expressive and communicative qualities of works of art. They will understand that their background, knowledge, and experiences influence their perceptions of works of art. Through the examination of issues related to the visual arts, students will draw conclusions and reflect on the nature, meaning, and value of art, based on their dual roles as both creator and viewer of art. They will learn to recognize the difference between personal opinion and informed judgment when reflecting on, discussing, and responding to visual imagery.

Goals

The content of the *Visual Arts Standards of Learning* is intended to support the following goals for students. These goals for the four strands remain a constant throughout the strategies for all grade levels:

Visual Communication and Production

The student will

- select and use art media, subject matter, and symbols for expression and communication;
- demonstrate understanding of and apply the elements of art and the principles of design and the ways they are used in the visual arts;
- solve visual arts problems with originality, flexibility, fluency, and imagination; and
- use materials, methods, information, and technology in a safe and ethical manner.

Cultural Context and Art History

The student will develop understanding of the relationship of the visual arts to history, culture, and other fields of knowledge.

Judgment and Criticism

The student will

- interpret, reflect upon, and evaluate the characteristics, purposes, and merits of his/her work and the work of others; and
- identify, analyze, and apply criteria for making visual aesthetic judgments of his/her work and the work of others.

Aesthetics

The student will develop aesthetic awareness and a personal philosophy regarding the nature of, meanings in, and values in the visual arts.

Vocabulary

Listed under each visual arts standard are important vocabulary terms that relate to the standard. Students will use these terms in oral, written, and visual communication. These terms are not exclusive, and teachers are encouraged to introduce additional visual arts and core academic vocabulary as needed.

Activities and Materials

The suggested activities and materials are representative of visual arts instruction that can be provided in K–8 core academic classrooms. As teachers deliver meaningful and creative instruction within visual arts and academic classroom environments, they are encouraged to expand this list to meet the needs of individual students.

Instructional Strategies

The instructional strategies in this document consist of grade-level-appropriate activities designed for delivery within classroom instruction. The strategies were developed to assist general K–8 teachers as well as visual arts teachers in providing instruction that supports the various Standards of Learning and the grades 3–8 Virginia Assessment Program. Teachers should review the strategies from the visual arts and core academic perspectives

for usefulness in their classrooms as they seek to reinforce student achievement of the stated Standards of Learning.

Assessment

Student assessment affects learning. It is integrated with curriculum and instruction so that teaching, learning, and assessment constitute a continuous process. By documenting and evaluating student work, teachers obtain accurate and useful information for understanding learning progress and guiding future instruction. Assessment also provides students with opportunities for self-reflection and self-evaluation. Student assessment employs practices and methods that are consistent not only with learning goals, curriculum, and instruction, but also with current knowledge about how students learn in a music education environment. Visual arts educators assess and document student learning by various methods, including structured and informal observations, interviews, projects and tasks, exhibitions, portfolio development, journals, and multiple-choice and short-answer tests.

Because of time constraints, specific assessments for these standards and strategies have not yet been developed. It is hoped that assessment resource materials may be developed in the future to help teachers determine whether students have achieved each standard. Until then, visual arts teachers are encouraged to develop their own assessment instruments and to share them with other visual arts educators.

Resources

Strategies contained in this document are supported and supplemented by various activities, projects, resources, and information found on the Web sites of the following state museums:

- Virginia Museum of Fine Arts, Richmond, www.vmfa.state.va.us
- Virginia Historical Society, Richmond, www.vahistorical.org
- Science Museum of Virginia, Richmond, www.smv.org

Safety

Safety must be given the highest priority in implementing the instructional program for visual arts. In implementing these strategies, teachers must make sure that students know and follow safety guidelines and demonstrate appropriate classroom safety techniques as they use materials, equipment, and tools safely while working individually and in groups.

Wise selection of materials, equipment, tools, and other resources appropriate to the students' age levels, must be carefully considered with regard to the safety precautions needed for every instructional activity. Safe visual arts classrooms require thorough planning, careful management, and constant monitoring of student activities. Class enrollments should not exceed the designated capacity of the room.

Prior to using them in an instructional activity, teachers must be knowledgeable about the properties, use, storage, and proper disposal of all art materials that may be judged as hazardous. Art materials containing toxic substances that can cause acute or chronic health effects are prohibited from use with students in prekindergarten through grade six, or up to twelve years of age. All hazardous art materials are required to have been tested by the manufacturer and to exhibit the safety labeling "Conforms to ASTM D-4236," "Conforms to ASTM Practice D-4236," or "Conforms to the health requirements of ASTM D-4236."

Toxic materials can enter the body in three different ways: inhalation, ingestion, or through the skin. If toxic material does enter a child's body, it can result in an allergic reaction, acute illness, chronic illness, cancer, or death. Toxic materials can be more harmful to children than to adults for several reasons. Since children are smaller than adults, any given amount of a toxic material in a child's body is more concentrated than in an adult's body. Since children are still growing and developing, their bodies more readily absorb toxic materials, which can result in more damage than in adults. Children are also at higher risk because of their behavior: they may not understand why it is important to be careful when using harmful materials, and, for example, they may put things in their mouths or swallow them without regard for the consequences.

While no comprehensive list exists to cover all situations, the following guidelines from The Center for Safety in the Arts should be reviewed to avoid potential safety problems:

1. Avoid certain art supplies for students in prekindergarten through grade six, or up to twelve years of age. The general rules are as follows:
 - No dust or powders;
 - No chemical solvents or solvent-containing products;
 - No aerosol sprays, air brush paints, or other propellants;
 - No acids, alkalis, bleaches, or other corrosive chemicals;
 - No donated or found materials, unless ingredients are known;
 - No old materials, as they may be more toxic and have inadequate labeling; and
 - No lead, metals, or cadmium products, as found in paints, glazes, metal work, and stained glass.When feasible, substitution of nontoxic materials for hazardous materials should be made a priority with students over twelve years of age.
2. High-risk students are at greater than usual risk from toxic materials, and they must be treated with special care and attention when using potentially harmful art supplies. High-risk students include those who have visual or hearing problems, physical disabilities, or asthma; take medication; or are emotionally disturbed.
3. Make sure products are adequately labeled. Do not use any product that does not have a label or has a label that gives inadequate information. In general, the more the label describes the product, the easier it will be to use safely. The label should state how the product is to be used. It should also state what to do in case of an accident. Even if the label says “nontoxic,” do not assume that it is completely safe. Art materials must contain one of the three ASTM-D 4236 labels listed above for assurance that they are safe products. If containers are changed, be sure to label the new container.
4. Purchase hazardous products in small containers, because the smaller the amount of a product, the less potential there is for exposure to it. Also, larger amounts often are not quickly depleted, and leftover products need to be properly stored. Accidental poisonings may occur when stored products are left unattended. If such an accident should occur, call the local poison control center immediately.

Art educators are responsible for the art materials they order and supply to students and for the safe use of those materials. Numerous safe art materials are available for use in place of materials identified as being toxic. Keep in mind that art materials containing toxic substances, which can cause acute or chronic health effects, are prohibited from use with students up to twelve years of age. Teachers of students twelve years of age or older should also avoid the use of toxic hazardous art materials. Only art materials manufactured and labeled for use in the production of art projects and activities should be used in the execution of art projects within the classroom.

Standards of Learning Correlation Chart

Visual Arts Standards of Learning 2006	English Standards of Learning 2010	History and Social Science Standards of Learning 2008	Mathematics Standards of Learning 2009	Science Standards of Learning 2010
6.1				6.1
6.2			6.17	
6.3			6.12	
6.4			6.6	
6.5	6.7			
6.6				6.1
6.7			6.10	
6.8	6.6			
6.9	6.5			
6.10			6.13	
6.11		USII.9		
6.12		USI.3		
6.13		USII.6		
6.14	6.7			
6.15	6.2			
6.16	6.7			
6.17	6.4			
6.18	6.7			
6.19	6.7			
6.20	6.7			
6.21		USII.6		
6.22				
6.23		USI.3		
6.24	6.2			

Visual Arts Standard 6.1

The student will solve design problems, using color relationships selected from the color wheel.

Strand

Visual Communication and Production

Goals

The student will

- select and use art media, subject matter, and symbols for expression and communication;
- demonstrate understanding of and apply the elements of art and the principles of design and the ways they are used in the visual arts;
- solve visual arts problems with originality, flexibility, fluency, and imagination;
- use materials, methods, information, and technology in a safe and ethical manner;
- develop awareness of copyright and royalty requirements when exhibiting, producing, or otherwise using the works of others.

Related Academic Standard of Learning

Science Standard 6.1

The student will demonstrate an understanding of scientific reasoning, logic, and the nature of science by planning and conducting investigations in which

- a) observations are made involving fine discrimination between similar objects and organisms;
- b) precise and approximate measurements are recorded;
- c) scale models are used to estimate distance, volume, and quantity;
- d) hypotheses are stated in ways that identify the independent and dependent variables;
- e) a method is devised to test the validity of predictions and inferences;
- f) one variable is manipulated over time, using many repeated trials;
- g) data are collected, recorded, analyzed, and reported using metric measurements and tools;
- h) data are analyzed and communicated through graphical representation;
- i) models and simulations are designed and used to illustrate and explain phenomena and systems; and
- j) current applications are used to reinforce science concepts.

Vocabulary

color scheme, cool, complementary, hue, intermediate (tertiary), primary, secondary, shade, tint, warm

Materials

Drawing paper, drawing pencils, copy machine (optional), tempera paint, brushes, mixing containers, water containers

Instructional Strategies

Visual Arts Standard 6.1

- Display a color wheel. Introduce the relationships of colors on the wheel, using the terminology *primary, secondary, intermediate (tertiary), warm, and cool*. Provide paint materials, and direct students to use only the primary colors to create their own color wheel for practice and future reference. Direct students to use one of the color relationships on the color wheel to create a painting for use in a specific area (e.g., a baby's room, a hospital room, a business office, the school library). Display finished paintings, and ask students to discuss the colors they chose, explaining the color relationships used.

Science Standard 6.1

- Review color relationships as seen on a color wheel. Display a work of art that shows a variety of hues (pure colors). Lead a discussion to determine how the various tints and shades of primary, secondary, and intermediate hues were made. Include in the discussion the design problem(s) that the artist addressed by using color—i.e., reasons the artist selected particular colors to portray his/her intent. Provide paint materials, and direct students to use the three primary colors and white and black to replicate three colors used in the displayed work of art by mixing tints and shades of primary, secondary, and intermediate hues. Have students document the precise ratio of each color it takes to mix a particular hue.

Visual Arts Standard 6.2

The student will use the principles of design, including proportion, rhythm, balance, emphasis, variety, and unity, to express ideas and create images.

Strand

Visual Communication and Production

Goals

The student will

- select and use art media, subject matter, and symbols for expression and communication;
- demonstrate understanding of and apply the elements of art and the principles of design and the ways they are used in the visual arts;
- solve visual arts problems with originality, flexibility, fluency, and imagination;
- use materials, methods, information, and technology in a safe and ethical manner;
- develop awareness of copyright and royalty requirements when exhibiting, producing, or otherwise using the works of others.

Related Academic Standard of Learning

Mathematics Standard 6.17

The student will identify and extend geometric and arithmetic sequences.

Vocabulary

asymmetry, balance, emphasis, Fibonacci Sequence, golden ratio, origami, proportion, radial design, repetition, rhythm, spiral, symmetry, tetrahedron, variety

Materials

Visuals illustrating the various principles of design, drawing paper, drawing pencils, colored pencils, paint, brushes, fabric in various colors, masking tape or stencils, acrylic paint, various sculpting materials, acetate, ruler, markers

Instructional Strategies

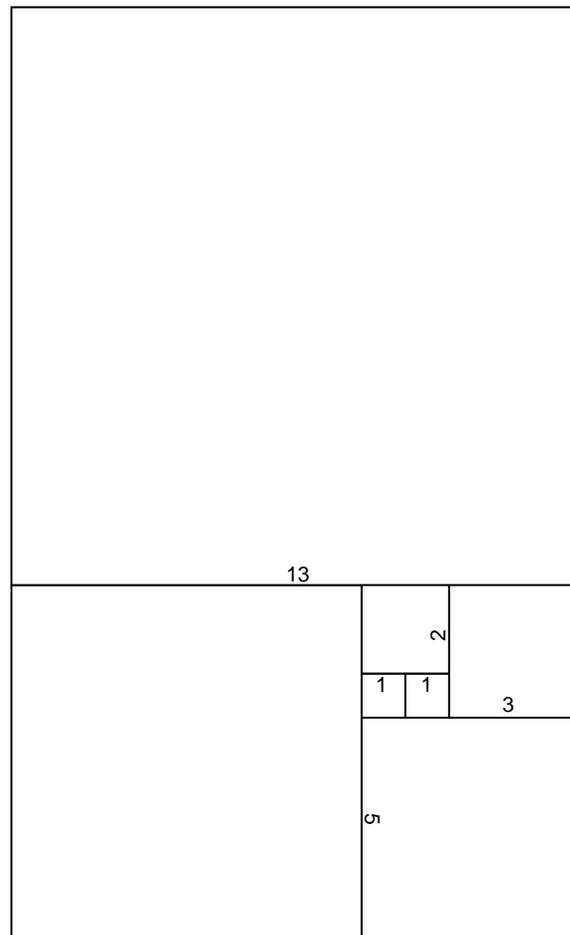
Visual Arts Standard 6.2

- Review and discuss the terminology used for the principles of design—*proportion, rhythm, balance, emphasis, variety, and unity*. Display various visuals that clearly illustrate each of the design principles in several ways. Discuss with students how being organized can help create meaning in both life and art and how the principles of design are used by artists to organize and guide their work. Direct students to use two or more design principles to create an advertisement or illustration that communicates an idea. Have students present their designs to the class, explaining their use of the principles of design to create the image and communicate the idea.
- Discuss different types of balance, i.e., symmetrical, asymmetrical, and radial. Have students find examples of balance in works of art and natural objects. Be sure to include examples in which shapes, values, colors, and textures are used to create balance. Have students create a work of art that uses balance to express an idea and create an image.
- Direct students to create three different designs, each one showing a different kind of balance (symmetrical, asymmetrical, or radial). Instruct students to choose one of their designs to transfer to a piece of fabric, using masking tape or stencils to mask off areas for painting. Have them choose two or three colors of paint to paint the shapes delineated by the masking tape or stencils. Direct them to decide where and how the colors should be repeated to create a unified and balanced design. Have students present their final design, explaining their use of color and balance.
- Have students view sculptures by modern contemporary artists such as Alexander Calder, Andy Goldsworthy, or David Smith. Discuss how the principles of design are used by artists to create three-dimensional art. Direct students to create a three-dimensional artwork that illustrates two or more design principles.
- Display works of art that contain spiral patterns (e.g., *Spiral Jetty* by Robert Smithson, *Opus 1972* [Olympics logo design] by Victor Vasarely, architectural details with spiral motifs), and lead a class discussion to

analyze the use of proportion and rhythm in them. Point out how the artists or architects used these two principles of design to organize their works. Have students study a natural object that displays a spiral pattern (e.g., the base of a pine cone, the seeds of a sunflower, the compartments of a nautilus shell, daisy flowers). Direct students to draw the spiral pattern in one of the natural objects studied, being sure to draw the various parts in correct proportion. Finally, have students create a work of art that uses the two principles of proportion and rhythm in a spiral pattern to create an image and express an idea.

Mathematics Standard 6.17

- Display a reproduction of a work of art that is balanced according to the *golden ratio* (not to be confused with the Golden mean). Explain that the golden ratio is a special mathematical ratio and that two quantities are in the golden ratio if the ratio of the sum of those quantities to the larger one is the same as the ratio of the larger one to the smaller one. This is expressed mathematically as $a + b$ is to a as a is to b , or $\frac{a + b}{a} = \frac{a}{b}$. The golden ratio is a mathematical constant, approximately 1.6180339887. Overlay the reproduction with a piece of acetate. With a ruler, create a grid that indicates how positive and negative shapes balance the work. Discuss the relationships between the sizes of various objects whose proportions demonstrate the golden ratio.
- Explain that the golden ratio (1.618) is exemplified by the arithmetical sequence called the Fibonacci Sequence (1 1 2 3 5 8 13 21...). Have students represent the sequence with squares, as shown below. Begin by drawing two one-inch squares side-by-side. Next, draw a two-inch square above the two one-inch squares. Then, to the right of the three squares, draw a three-inch square. Continue this pattern in a clockwise direction, with each new square having sides equal to the sum of the sides of the two previously drawn squares—i.e., 5, 8, 13.... This spiral pattern of contiguous squares demonstrates the Fibonacci Sequence.



Visual Arts Standard 6.3

The student will use one-point perspective to create the illusion of depth in a two-dimensional drawing.

Strand

Visual Communication and Production

Goals

The student will

- select and use art media, subject matter, and symbols for expression and communication;
- demonstrate understanding of and apply the elements of art and the principles of design and the ways they are used in the visual arts;
- solve visual arts problems with originality, flexibility, fluency, and imagination;
- use materials, methods, information, and technology in a safe and ethical manner;
- develop awareness of copyright and royalty requirements when exhibiting, producing, or otherwise using the works of others.

Related Academic Standard of Learning

Mathematics Standard 6.12

The student will determine congruence of segments, angles, and polygons.

Vocabulary

converging lines, diagonal, horizon line, horizontal, illusion of depth, one-point perspective, two-dimensional, vanishing point, vertical

Materials

Drawing paper, drawing pencils, rulers, compasses

Instructional Strategies

Visual Arts Standard 6.3

- Place the students at one end of a long hallway, and ask them what seems to happen to the size of the hallway and the objects in it as the distance increases. Be sure they check the view with one eye as well as with both. Once they observe that the hallway seems to become narrower and narrower and that people and other objects seem to get smaller with distance, return to the classroom, and discuss why this is so, explaining perspective. Explain that the same effect can be created on a two-dimensional surface to create the *illusion* of depth. Display a work of art that clearly shows one-point perspective, and point out the use of perspective in it to create the illusion of depth. Demonstrate one-point perspective drawing. Provide art materials, and direct students to create a drawing, using one-point perspective.
- Display a graphic design that contains the illusion of depth. Explain that one-point perspective can be used in designs as well as in works of art. Demonstrate creating the illusion of depth with large block letters and one-point perspective. Provide art materials, and direct students to create a one-point perspective design out of the block letters that spell their first or last name.

Mathematic Standard 6.12

- Display a work of art that shows one-point perspective. Explain that perspective is created by using horizontal, vertical, and diagonal lines, which create angles. Demonstrate creating and measuring angles, using appropriate tools, and how to create congruent line segments, angles, and polygons. Also, demonstrate how to use angles to create a one-point perspective drawing. Provide art materials, and direct students to use angles to create a one-point perspective drawing.

Visual Arts Standard 6.4

The student will depict the proportional relationships among the parts of the human body or among other objects.

Strand

Visual Communication and Production

Goals

The student will

- select and use art media, subject matter, and symbols for expression and communication;
- demonstrate understanding of and apply the elements of art and the principles of design and the ways they are used in the visual arts;
- solve visual arts problems with originality, flexibility, fluency, and imagination;
- use materials, methods, information, and technology in a safe and ethical manner;
- develop awareness of copyright and royalty requirements when exhibiting, producing, or otherwise using the works of others.

Related Academic Standard of Learning

Mathematics Standard 6.6

The student will

- a) multiply and divide fractions and mixed numbers; and
- b) estimate solutions and then solve single-step and multistep practical problems involving addition, subtraction, multiplication, and division of fractions.

Vocabulary

average, exaggerate, miniature, monumental, papier-mâché, proportion

Materials

Tape measures or rulers, large drawing paper, drawing pencils, papier-mâché, glue, tape, acrylic paint, brushes

Instructional Strategies

Visual Arts Standard 6.4

- Have students use tape measures or rulers to measure their facial features (sizes of eyes, eyebrows, nose, mouth, ears) and the distances between these features. Direct them to list all these measurements at the top of a large sheet of drawing paper. Then, direct students to use these measurements and their rulers to draw a representative life-size drawing of the face of a sixth-grade student, demonstrating the proper sizes and proportional relationships among the features.
- Have students study masks that distort the proportions of the human face by exaggerating or minimizing certain facial features. Discuss reasons for these modifications, including the communication of a selected aspect of personality. Have students create a mask with exaggerated features to reveal an aspect of personality.
- Display various examples of portraits in various styles showing the subjects from the waist up. Include some portraits that purposely use unrealistic proportions among the parts of the body. Discuss with the class the proportional relationships among the parts of the body depicted in each portrait, and analyze and explain those that seem to be unrealistic. Have students repeat the first activity above, but this time, have them measure, list, and draw to a set scale (e.g., one-half scale) a realistic human portrait from the waist up. Make sure they draw the hands and head in realistic proportional relationships.

Mathematics Standard 6.6

- Adult humans are generally about seven heads high. Ask students to measure their own head height and use this measurement to estimate their total height. Then, have them measure their total height to see whether their estimation was correct. If not, what might be some reasons? (The head of a child is normally slightly larger in proportion to the rest of the body.)
- Direct students to draw themselves standing in a room that has a 10-foot ceiling height. Tell them that they must depict their height and the height of the room in correct proportion without the help of rulers or other

measuring tools. Ask them what estimation strategy will help them do this, and use their answers as a basis of class discussion to analyze the problem. Have selected students present their final drawings and explain how they arrived at the correct height proportions.

Visual Arts Standard 6.5

The student will use visual memory skills to produce a work of art.

Strand

Visual Communication and Production

Goals

The student will

- select and use art media, subject matter, and symbols for expression and communication;
- demonstrate understanding of and apply the elements of art and the principles of design and the ways they are used in the visual arts;
- solve visual arts problems with originality, flexibility, fluency, and imagination;
- use materials, methods, information, and technology in a safe and ethical manner;
- develop awareness of copyright and royalty requirements when exhibiting, producing, or otherwise using the works of others.

Related Academic Standard of Learning

English Standard 6.7

The student will write narration, description, exposition, and persuasion.

- a) Identify audience and purpose.
- b) Use a variety of prewriting strategies including graphic organizers to generate and organize ideas.
- c) Organize writing structure to fit mode or topic.
- d) Establish a central idea and organization.
- e) Compose a topic sentence or thesis statement if appropriate.
- f) Write multiparagraph compositions with elaboration and unity.
- g) Select vocabulary and information to enhance the central idea, tone, and voice.
- h) Expand and embed ideas by using modifiers, standard coordination, and subordination in complete sentences.
- i) Revise sentences for clarity of content including specific vocabulary and information.
- j) Use computer technology to plan, draft, revise, edit, and publish writing.

Vocabulary

contemporary artist, installation, interior design, memory drawing, metaphor, personal statement, visual narrative, visual symbol

Materials

Suggested visuals, drawing materials

Instructional Strategies

Visual Arts Standard 6.5

- Display various room interiors as found in design magazines and works of art (e.g., *Room in Brooklyn* by Edward Hopper, *The Bedroom* by Vincent van Gogh, *Tina's House* by Pepón Osorio, *Kitchen* by Liza Lou, *Intérieur* by Georg Nicolaj Achen). Discuss how rooms can make personal statements about the people who inhabit them. Ask each student to draw his/her bedroom from memory, including all the details that make it a personal statement about him/her.
- Have students examine works of art about family gatherings or group celebrations (e.g., *Church Picnic* by Faith Ringgold, *Tamalada [Making Tamales]* by Carmen Lomaz Garza, *Parade* by Jacob Lawrence), ask students to remember and draw a special event from their own past. Stress that they should capture the event at a moment that tells the most about the people there and about the event itself. They should include details that complete a “visual narrative” about what happened. For best results, you may have to review how to draw people in action.
- Explain to students that there is a difference between “looking at” and “studying” something that they are going to draw. Reveal a still life composition, and direct students to look at it for a minute or two. Cover the still life, and ask students to list and describe the features of the objects they saw. Explain that this was *looking at* objects. To *study* objects for drawing, one should try to remember as many details about them as possible (e.g., shapes, colors, positions, proportions, relationships that objects have to one another). Uncover

the still life again, and ask students to *study* the objects for several more minutes. Then, again cover the still life, and direct students to draw it from memory. Allow them to check the proportions and relationships and use this as a way to begin a more complete drawing or to make sketches from different points of view.

English Standard 6.7

- Display a work of art or photograph that shows a group of people. Provide art materials, and direct each student to choose one of the people in the image and create a portrait of the person that shows who he/she might be. Challenge students to incorporate details from personal visual memory to enrich the personality of the individual. Instruct students to write a description of the event depicted in the group image, speculating what the chosen individual might be doing and thinking and commenting on the details added in the created portrait.
- Display several works of art that might have required notes, sketches, and visual memory in order to capture the rapidly changing nature of the subject matter (e.g., sunset, flower still life, bird in flight, low tide, snow). Point out that such notes, sketches, and visual memory function very much like the planning that goes into writing a story. Provide art materials, and explain that you will briefly display a composition and then simulate a complete change by concealing it. The students must study the composition and begin drawing it as they study, but they will have to complete their drawings mostly from visual memory. They must make their drawings as true to the original as they can. Demonstrate the process, showing them how to sketch a composition quickly to capture the overall structure and proportions. Point out that this is not unlike the writing process of using planning strategies to organize ideas and establish a central idea and overall organization.

Visual Arts Standard 6.6

The student will use appropriate art media and techniques to create both visual and tactile textures in works of art.

Strand

Visual Communication and Production

Goals

The student will

- select and use art media, subject matter, and symbols for expression and communication;
- demonstrate understanding of and apply the elements of art and the principles of design and the ways they are used in the visual arts;
- solve visual arts problems with originality, flexibility, fluency, and imagination;
- use materials, methods, information, and technology in a safe and ethical manner;
- develop awareness of copyright and royalty requirements when exhibiting, producing, or otherwise using the works of others.

Related Academic Standard of Learning

Science Standard 6.1

The student will demonstrate an understanding of scientific reasoning, logic, and the nature of science by planning and conducting investigations in which

- a) observations are made involving fine discrimination between similar objects and organisms;
- b) precise and approximate measurements are recorded;
- c) scale models are used to estimate distance, volume, and quantity;
- d) hypotheses are stated in ways that identify the independent and dependent variables;
- e) a method is devised to test the validity of predictions and inferences;
- f) one variable is manipulated over time, using many repeated trials;
- g) data are collected, recorded, analyzed, and reported using metric measurements and tools;
- h) data are analyzed and communicated through graphical representation;
- i) models and simulations are designed and used to illustrate and explain phenomena and systems; and
- j) current applications are used to reinforce science concepts.

Vocabulary

contrast, emphasis, qualities of line, tactile texture, three-dimensional, two-dimensional, visual texture

Materials

Drawing pencils, crayons, chalk, paper, textured objects, collage materials, magazines, other printed materials, digital camera, tripod, poster board, glue, markers

Instructional Strategies

Visual Arts Standard 6.6

- Compare the ways texture is presented in two-dimensional and three-dimensional works of art, identifying which textures are actually tactile and which are merely visual. Discuss which art forms are best suited to presentation of which texture—tactile or visual. Discuss why an artist might use tactile or visual texture (e.g., to create a feeling, provide visual interest, create patterns, create unity and/or variety, create emphasis, create movement, create depth). Display examples that demonstrate these ideas.
- Display several works of art, and analyze the line quality and the emotional feelings that the visual textures give each work. Ask students to create a chart that compares textures achieved by various directions, weights, densities, and lengths of lines and shapes. Have students use some of those textures in a drawing of an animal. Remind them to pay close attention to the textures on different parts of the animal's body.
- Ask students to gather some examples of textures found around them. They might cut out depicted textures from newspapers and magazines, make rubbings from surfaces found at home or school, and/or use objects found in the environment to print textures. Have students use their collection of textures to create a collage in which the textures create contrast, emphasis, and value.

- Emphasize the importance of lighting in the perception of texture. Have students observe some tactile textures as they are lit in different ways. Include some surfaces that do not seem to have much texture—for example, an egg, a stone, or a leaf. Direct students to experiment with drawing a textured object as seen under an overhead light and then as seen with a spotlight raking across the surface. Have students describe how the different lighting changes the appearance of the textured object. Have students use appropriate art media and techniques to create various visual representations of one of the observed textures as seen under different lighting conditions.

Science Standard 6.1

- Have students use a digital camera and tripod to photograph a textured object lit by a single, direct source of light. Then, have students change the position of the light source, but not the camera, and photograph the object again. Have students repeat this procedure several times. Have them print the photographs and mount them on poster board to demonstrate the variation of visual texture depending on the source of the light. Ask students to identify the independent (manipulated) variable and the dependent (responding) variable in this activity. Ask them to hypothesize reasons why the texture of the object looked different when the position of the light source changed. (Light travels in a straight line, so the shadows were different when the position of the light changed.)

Visual Arts Standard 6.7

The student will use chiaroscuro to create the illusion of form in a work of art.

Strand

Visual Communication and Production

Goals

The student will

- select and use art media, subject matter, and symbols for expression and communication;
- demonstrate understanding of and apply the elements of art and the principles of design and the ways they are used in the visual arts;
- solve visual arts problems with originality, flexibility, fluency, and imagination;
- use materials, methods, information, and technology in a safe and ethical manner;
- develop awareness of copyright and royalty requirements when exhibiting, producing, or otherwise using the works of others.

Related Academic Standard of Learning

Mathematics Standard 6.10

The student will

- a) define π (pi) as the ratio of the circumference of a circle to its diameter;
- b) solve practical problems involving circumference and area of a circle, given the diameter or radius;
- c) solve practical problems involving area and perimeter; and
- d) describe and determine the volume and surface area of a rectangular prism.

Vocabulary

center of interest, chiaroscuro, fast value change, fixed light source, indirect lighting, principles of light, multiple light source, slow value change, tone, value, value contrast

Materials

Drawing pencils, twig charcoal, kneaded erasers, drawing paper or charcoal paper, light source (spot light or flashlight), simple objects for still life, tortillons (or other tools to blend chalk or pencil), white construction paper, tape, white poster board

Instructional Strategies

Visual Arts Standard 6.7

- First, review the definitions of *tone* and *value* in art. Demonstrate how to create different values by using a drawing pencil or a piece of charcoal and a tortillon. Ask students to create a series of values from light to middle to dark on a sheet of drawing or charcoal paper. Next, drape a piece of fabric over the back of a chair, darken the room, and light the drapery with one light source, such as a flashlight or spotlight. Demonstrate how to draw the folds of the fabric by gradually changing values to create the illusion of depth, as well as how to blend the values to create the illusion of form. Define *chiaroscuro* as the treatment and use of light and dark, especially the gradations of light that produce the effect of modeling and create the illusion of form and depth. Finally, direct students to crumple a piece of white paper and draw the values and value changes they observe in the crumpled paper, using their value chart to identify the lightness or darkness of each value. Point out that they have just used chiaroscuro to create the illusion of the crumpled paper form.
- Display a realistic still life by a famous artist. Ask students to identify the areas where they see light and dark values used to produce modeling and create the illusion of form. Identify these areas as examples of chiaroscuro, and guide the class in analyzing how the use of chiaroscuro in the painting creates the illusion of form for each object depicted. Ask students whether the same degree of reality could have been achieved without using chiaroscuro.
- Display several simple forms (e.g., an egg, a white ceramic container, a square or rectangular gray box), and help students identify the values seen in them. Demonstrate how to draw such simple geometric forms, and have students practice drawing and shading them to reproduce the values seen. Set up a still life with various interesting objects (e.g., sports equipment, containers, eggs, boxes, gourds). Ask students to choose an area of the still life with an interesting composition and draw that section, using a range of values to create the

illusion of form and depth. When students have completed their drawing, have them explain their use of chiaroscuro.

- Display a black-and-white art photograph of a landscape. Ask students to study the values in the foreground, middle ground, and background. They should notice that distant objects, including their shadows, are generally lighter in value than objects in the middle ground and foreground. Ask students to hypothesize why this is true, and discuss the properties of light that cause this to occur (light diffuses with distance). Next, have students draw an object as it might be seen in the foreground, using chiaroscuro to create the illusion of form. Then, have students draw the same object as it might be seen in the middle ground and finally draw it as it might be seen in the background, varying its size and values to create the illusion of depth.

Mathematics Standard 6.10

- Arrange a still life consisting of four rectangular prisms of different sizes made from white construction paper and placed in different positions. Display the still life against a white background, and have students describe each figure. Give students the dimensions of each figure, and have them determine the volume and surface area of each. Then, have students sketch the still life as seen in the general, ambient classroom lighting, using chiaroscuro to create the illusion of form for each figure. Finally, darken the room, illuminate the still life with a single light source, and have students sketch it again. When they are finished, direct students to compare and contrast their two drawings, commenting on the different values they used in each. Ask students how they used chiaroscuro differently in the two drawings, and why. Ask how they might describe the mood of each drawing.

Visual Arts Standard 6.8

The student will produce a kinetic work of art.

Strand

Visual Communication and Production

Goals

The student will

- select and use art media, subject matter, and symbols for expression and communication;
- demonstrate understanding of and apply the elements of art and the principles of design and the ways they are used in the visual arts;
- solve visual arts problems with originality, flexibility, fluency, and imagination;
- use materials, methods, information, and technology in a safe and ethical manner;
- develop awareness of copyright and royalty requirements when exhibiting, producing, or otherwise using the works of others.

Related Academic Standard of Learning

English Standard 6.6

The student will read and demonstrate comprehension of a variety of nonfiction texts.

- a) Use text structures such as type, headings, and graphics to predict and categorize information in both print and digital texts.
- b) Use prior knowledge and build additional background knowledge as context for new learning.
- c) Identify questions to be answered.
- d) Make, confirm, or revise predictions.
- e) Draw conclusions and make inferences based on explicit and implied information.
- f) Differentiate between fact and opinion.
- g) Identify main idea.
- h) Summarize supporting details.
- i) Compare and contrast information about one topic, which may be contained in different selections.
- j) Identify the author's organizational pattern.
- k) Identify cause-and-effect relationships.
- l) Use reading strategies to monitor comprehension throughout the reading process.

Vocabulary

balance by shape, balance by weight, industrialization, kinetic, kinetic art, kinetic sculpture, mobile, stabile

Materials

Images of kinetic art, colored construction paper, scissors, tape, wire coat hangers, string or thin wire, simple tools (lever, inclined plane, wheel and axle, screw, wedge, pulley), gears, hammers, building blocks, nails, pins, wire, glue gun, wheels

Instructional Strategies

Visual Arts Standard 6.8

- First, discuss the meaning of *kinetic art*, defining it as art that contains moving parts or that depends on motion for its effect. Inform students that the movement is generally caused by air currents, a motor, or the observer. Explain that the term *kinetic sculpture* refers to a class of kinetic art in the form of sculpture in three dimensions. In common with other types of kinetic art, a kinetic sculpture has parts that move or are in motion. Ask why an artist might want a work of art to move (to involve space, time, movement, and/or technology and/or to show objects from different points of view). Next, display works of art that reflect the influence of industrialization (e.g., *Nude Descending a Staircase (No. 2)* or *Sad Young Man on a Train* by Marcel Duchamp), and discuss the mechanical, detached feeling of the works. Explain that kinetic art was influenced by the mechanization of industry and reflected artists' attempts to symbolize time and movement.
- Display images of works by Alexander Calder, and discuss his contributions to the area of kinetic art. Discuss the differences between a mobile and a stabile (a mobile moves and a stabile does not). Demonstrate things that might make a mobile move (e.g., a simple motor, air currents or wind, human touch). Demonstrate

methods for attaching moving parts of a mobile (e.g., using hooks, swivels, wire, string). Have students design and build a mobile, using various art materials. Have them focus on certain elements of art (e.g., line, shape, form, color, space) in the work, not just the construction aspects and motion.

- Display a work of art that represent imaginary technology (e.g., cartoons by Rube Goldberg, advertisements for antique patents, sculpture by Alice Aycock). Motivate students by having them create a performance based on a machine. Direct each student to invent a sound and movement, and then have small groups of students combine their sounds and movements to create a performance representing a large machine made up of different parts. Demonstrate simple tools (lever, inclined plane, wheel and axle, screw, wedge, and pulley) and direct student groups to build a sculpture that incorporates at least three different simple machines and moving parts.

English Standard 6.6

- Display an image of a famous work of kinetic art. Provide students with an article by an art critic that critiques that work and discusses the artist’s intent and the success of the work. Direct students to look carefully at the work of art and also to analyze whether the critic’s opinions and arguments are correct, based on their own observations. Have students explain why they agree or disagree with the critic. Ask students whether their opinions might be different if they could observe the actual work of art and see the motion. Why, or why not?

Visual Arts Standard 6.9

The student will utilize fantasy as a means of expression in works of art.

Strand

Visual Communication and Production

Goals

The student will

- select and use art media, subject matter, and symbols for expression and communication;
- demonstrate understanding of and apply the elements of art and the principles of design and the ways they are used in the visual arts;
- solve visual arts problems with originality, flexibility, fluency, and imagination;
- use materials, methods, information, and technology in a safe and ethical manner;
- develop awareness of copyright and royalty requirements when exhibiting, producing, or otherwise using the works of others.

Related Academic Standard of Learning

English Standard 6.5

The student will read and demonstrate comprehension of a variety of fictional texts, narrative nonfiction, and poetry.

- a) Identify the elements of narrative structure, including setting, character, plot, conflict, and theme.
- b) Make, confirm, and revise predictions.
- c) Describe how word choice and imagery contribute to the meaning of a text.
- d) Describe cause-and-effect relationships and their impact on plot.
- e) Use prior and background knowledge as context for new learning.
- f) Use information in the text to draw conclusions and make inferences.
- g) Explain how character and plot development are used in a selection to support a central conflict or story line.
- h) Identify the main idea.
- i) Identify and summarize supporting details.
- j) Identify and analyze the author's use of figurative language.
- k) Identify transitional words and phrases that signal an author's organizational pattern.
- l) Use reading strategies to monitor comprehension throughout the reading process.

Vocabulary

anime, claymation, collage, exaggerate, fantasy, humanize, legend, myth, papier-mâché, tempera wash-off

Materials

Suggested visuals, low-fire or modeling clay, clay tools, slip, papier-mâché, tape, wire, tempera paint, brushes, drawing paper, drawing pencils, India ink, heavyweight paper, digital movie camera or digital still camera with video capabilities, collage-making materials

Instructional Strategies

Visual Arts Standard 6.9

- Display a variety of masks from several different cultures, including some classic Venetian masks. Discuss various uses for masks, and explain that masks allow wearers to appear as something they are not. Have each student design and create a fanciful mask from ceramic clay or papier-mâché and then use color, line, and form to complete the mask. Have each student present his/her mask to the class and explain how fantasy was used as a means of expression—i.e., how elements such as shape, form, line, and color were used to express certain ideas/emotions and transform the wearer into an imaginary alter ego.
- Hold a class discussion to compare contemporary fictional creatures with mythological beasts (e.g., unicorn, dragon, centaur, mermaid). Explain that imaginary animals are often created by appropriating features of several different animals and exaggerating or humanizing them. Direct small groups of students to select a specific environment (e.g., land, sea, outer space), and design an imaginary creature for that environment. Have each group select attributes for their creature that will help it survive in its particular environment. Direct each group to sketch their creature from various points of view; each member of the group might

sketch a different view. Then, have each group build a model of the imaginary creature out of modeling clay or papier-mâché. Finally, have each group present their creature to the class, explain what they wished to express, and describe how they used fantasy as a means of expression.

- Display artists' images of plants (e.g., photographs by Karl Blossfeldt, paintings by Georgia O'Keefe), and discuss how the artist used fantasy as a means of expression in each work of art. Next, direct students to create a tempera wash-off painting with a flower as subject matter. Tell students to decide on a composition and thickly apply bright colors of paint to the petals and main areas of the plant. Instruct them to leave a thin, unpainted line to separate areas of different color. Let the paintings dry overnight. When the paintings are completely dry, have students apply a coat of India ink. The unpainted lines will fill with ink to give the finished work the look of stained glass. After the ink is very dry, direct students to gently wash off most of the ink. Some of the ink will still fill the unpainted areas and crevices in the paint, leaving interesting textures. Students may repaint areas that may have lost too much color. Finally, direct students to mount the finished paintings on black paper to enhance the fantasy garden motif.
- Discuss the use of fantasy in popular fiction, movies, television, and anime (e.g., *Fantasia* by the Walt Disney Studio, *Lord of the Rings* by J. R. R. Tolkien, *Harry Potter* by J. K. Rowling). Display one or more storyboards for an imaginary story. Show a brief claymation production. Divide the students into groups, and assign each group a job related to producing a claymation project (e.g., planning, making clay models, making scenery, videotaping). Have the whole class agree on an imaginary story, and assign each group a segment of the story to storyboard. Have each group complete its assigned task, and videotape the claymation production.

English Standard 6.5

- Have students read certain selections from a Greek myth or story (e.g., *The Iliad* or *The Odyssey* by Homer), and identify the elements of narrative structure, including setting, character, plot, conflict, and theme. Hold a class discussion to recount the plot of the selections and describe the relationships between the human and mythological characters in the story. Direct students to create a work of art that shows the interaction between a human character and a mythological character in the story. Remind students to utilize fantasy as a means of expression in their art.
- Display examples of illustrations from children's books. Engage students in a class discussion of the components of a good story illustration, using Molly Bang's adult book *Picture This: How Pictures Work* as background information. This book explains the decision-making process involved in creating an illustration. Read an age-appropriate story to the class. Direct students to create a collage to illustrate key points in the story. (Note: Collage makes students think about the design relationships of the forms as opposed to struggling with drawing). Have students explain how the fanciful design of the collage reflects the words and imagery of the story.

Visual Arts Standard 6.10

The student will use computer graphics and computer-generated text to create original works of art.

Strand

Visual Communication and Production

Goals

The student will

- select and use art media, subject matter, and symbols for expression and communication;
- demonstrate understanding of and apply the elements of art and the principles of design and the ways they are used in the visual arts;
- solve visual arts problems with originality, flexibility, fluency, and imagination;
- use materials, methods, information, and technology in a safe and ethical manner;
- develop awareness of copyright and royalty requirements when exhibiting, producing, or otherwise using the works of others.

Related Academic Standard of Learning

Mathematics Standard 6.13

The student will describe and identify properties of quadrilaterals.

Vocabulary

computer graphics, emerging technologies, social commentary, style, visual culture
(various architectural terms based on the styles researched)

Materials

Access to Internet, computer, scanner, suggested visuals

Instructional Strategies

Visual Arts Standard 6.10

- Scan a student-produced work of art (e.g., photograph, drawing, collage, painting). Direct students to use the scanned work and computer software to create a different, new work of art, such as an advertisement, record cover, or political poster, in the style of an art movement or artist they have studied. The new artwork should encompass computer graphics and computer-generated text.
- Display examples of art created with a computer or influenced by computer graphics (e.g., works by Brian Evans, Nam June Paik, Eric Moore). Ask the class to decide on a theme and create a piece of computer art to be displayed as part of a digitally inspired sculpture. (This may be as simple as stacked boxes exhibiting images of the classes' digital work of art.)
- Direct students to design a character for a new computer game. Then, have students use computer software to depict and further develop their character. As an extension of this activity, assign students to research and write about an art career that uses computer animation (e.g., animator, computer game designer, industrial designer, storyboard artist, Web page designer).

Mathematics Standard 6.13

- Display computer-generated quadrilaterals, and ask students to identify, classify, and describe their properties—their similarities, differences, and defining properties. Direct students to create a computer-generated work of art that includes quadrilaterals. Have students describe where they used quadrilaterals in their works of art.
- Review the identification, classification, and characterization of plane figures. Direct students to create a computer-generated graphic that incorporates some lettering and plane figures. Display the completed works, and discuss the various results, identifying, classifying, and describing the characteristics of the plane figures.

Visual Arts Standard 6.11

The student will describe and discuss various types of collaborative art careers (e.g., architect, motion picture producer, animator, Web page designer, interior designer).

Strand

Cultural Context and Art History

Goals

The student will

- understand the relationship of the visual arts to history, culture, and other fields of knowledge;
- develop understanding and appreciation of the roles, opportunities, and careers in the visual arts and related areas.

Related Academic Standard of Learning

History and Social Science Standard USII.9

The student will demonstrate knowledge of the key domestic and international issues during the second half of the twentieth and early twenty-first centuries by

- a) examining the Civil Rights Movement and the changing role of women;
- b) describing the development of new technologies in communication, entertainment, and business and their impact on American life;
- c) identifying representative citizens from the time period who have influenced America scientifically, culturally, academically, and economically;
- d) examining American foreign policy, immigration, the global environment, and other emerging issues.

Vocabulary

animator, architect, collaboration, computer designer, graphic designer, interior designer, landscape designer, motion picture producer, Web page designer, Web 2.0 technologies

Materials

Suggested visuals

Instructional Strategies

Visual Arts Standard 6.11

- Define the term *collaboration*, and have students identify some examples of people collaborating in their professional work. Brainstorm with the class a list of art careers that involve collaboration, including architect, motion picture producer, animator, Web page designer, and interior designer. Lead a class discussion about each career to describe what it involves and how collaboration is an integral part of it.
- Invite an architect, interior designer, or landscape designer to visit your classroom to discuss his/her profession and its collaborative nature. Before the visit, brainstorm with students to generate a list of questions to ask the visiting guest. After the visit, have students summarize the answers to the questions they asked, and have them explain how the career of the guest involves collaboration. As an extension of this activity, direct the students to use the information discussed to redesign an interior or exterior space at the school. Be sure they replicate the planning strategies suggested by the professional designer.
- Discuss with students the different careers available for artists who use computers in making art (animators, graphic designers, storyboard artists, game designers, commercial artists, industrial designers, architects). Have students identify how each of these professionals must collaborate with others.
- Display images of artworks created collaboratively (e.g., works by Christo and Jean Claude, cartoons by the Disney Studio, movies). Discuss the importance of planning and working together. Point out that each part of a collaborative effort is valuable. As a class, plan a collaborative art project (e.g. creation of a video, a group sculpture, an installation for a particular location in the school). Break the class into groups, each of which will be responsible for a different part of the project. Ask students to list and define the necessary jobs. Have them keep a log of their collaboration during execution of the project. Display the planning and documentation along with the final project.

History and Social Science Standard USII.9

- Display examples of advertising and political posters from American life in the late nineteenth century and from the late twentieth century. Have students compare and contrast the posters from the two time periods, noting the differences in design and execution—i.e., from drawings and paintings in the nineteenth century to more stylized graphic statements in the art of the late twentieth century. Based on these observations, have students describe and discuss the changes in the career of a graphic artist over this time period.
- Have students research how the work of an animator changed from the early to the late twentieth century. (It went from being a very labor-intensive, manual process to being almost 100-percent computerized). Ask students how the computer has revolutionized animation aside from eliminating the time-consuming task of drawing and painting each cell by hand.
- Lead a discussion with students to identify how in the late twentieth century, new technologies influenced the way interior designers work and collaborate with others to create the final product. Ask students to identify concerns and information that an interior designer today must have but which were unknown in the first half of the twentieth century. How do these new concerns and the need to address them affect the collaborative efforts of an interior designer today?
- Have students compare advertisements for food and kitchen products from 1950 to the present. Lead a discussion with students to identify how images of women have changed (e.g., Aunt Jemima and Betty Crocker then and now). Do the same with other packaging art (e.g. Morton salt, Gerber baby food, and Uncle Ben’s rice then and now). Continue the discussion to identify how the packaging art reflects the cultural perspectives of the time. How does the need to reflect cultural perspectives affect the career of a commercial artist?

Visual Arts Standard 6.12

The student will identify the components of an artist’s style, including materials, design, technique, and subject matter.

Strand

Cultural Context and Art History

Goals

The student will

- understand the relationship of the visual arts to history, culture, and other fields of knowledge;
- develop understanding and appreciation of the roles, opportunities, and careers in the visual arts and related areas.

Related Academic Standard of Learning

History and Social Science Standard USI.3

The student will demonstrate knowledge of how early cultures developed in North America by

- a) describing how archaeologists have recovered material evidence of ancient settlements, including Cactus Hill in Virginia.
- b) locating where the American Indians lived, with emphasis on the Arctic (Inuit), Northwest (Kwakiutl), Plains (Lakota), Southwest (Pueblo), and Eastern Woodlands (Iroquois);
- c) describing how the American Indians used the resources in their environment.

Vocabulary

contemporary artist, environment, First Nation, habitat, Romanticism, style, tribal customs

Materials

Suggested visuals

Instructional Strategies

Visual Arts Standard 6.12

- Display works of art by Western European artists who painted in the Romantic style (e.g., William Blake, François Boucher, Jean Constable, Caspar David Friedrich, J. W. M. Turner). Have students select one artist and research other paintings by him. Direct students to use their findings to identify the components of the chosen artist’s style, including materials, design, technique, and subject matter. Have students write a paragraph describing these components and present their paragraph to the class along with suitable images of the artist’s work.
- Display three or four works of art from different time periods within the same culture, including some by contemporary artists. Discuss how works of art can build on traditions within a culture even while reflecting new ideas and subject matter. Discuss how traditional art forms have been influenced by trade, technology, or changing tastes (e.g., storytelling dolls, baskets, icons made for the tourist trade, introduction of new materials [beads or metal crafting]). Guide students in summarizing the components of each artist’s style from each time period with the culture. Ask students to list ways the various styles compare and contrast.

History and Social Science Standard USI.3

- Display examples of works of art made by members of several different American Indian tribes (e.g., Inuit, Kwakiutl, Sioux, Pueblo, Iroquois). Lead a class discussion about the role that available materials in the environment play in the design and artistic decoration of useful objects such as containers, clothing, and tools. Compare color schemes and symbols used in the artwork on these objects. (For example, Inuit use simple carving and highly contrasting colors based on the materials and carving tools available to them; Kwakiutl artwork incorporates items of trade and uses woodland spirits as subject matter; Sioux people were, historically, nomadic, so the horse and buffalo, which were central to their way of life, have a central role in their artwork; Pueblo people lived in very dry conditions and corn, rain, and earth colors characterize their artwork; Iroquois designs are rich with flowers and symbols of the woodlands.) Explain that the style of a work of art from one of these tribes depends on available materials in their environment and their beliefs.

- Display and research contemporary art by American Indian artists (e.g., Lawrence Beck, Helen Cordero, Harry Fonseca, Allan Houser, Maria Martinez, Iris Nampayo, Jaune Quick-To-See Smith, Bill Reid, Jimmy Toddy [Beatie Yazz], Eva Wolfe). Explain the ways that traditional designs have changed over time, as evidenced in the work of these artists. Discuss what these artists have said about American culture and their own identity. Lead a class discussion to list artistic contributions of American Indians in both historical and contemporary times.

Visual Arts Standard 6.13

The student will identify major art movements in American culture from 1877 to the present, with emphasis on relating these movements to changes in science and technology.

Strand

Cultural Context and Art History

Goals

The student will

- understand the relationship of the visual arts to history, culture, and other fields of knowledge;
- develop understanding and appreciation of the roles, opportunities, and careers in the visual arts and related areas.

Related Academic Standard of Learning

History and Social Science Standard USII.6

The student will demonstrate knowledge of the social, economic, and technological changes of the early twentieth century by

- a) explaining how developments in factory and labor productivity, transportation (including the use of the automobile), communication, and rural electrification changed American life and standard of living;
- b) describing the social and economic changes that took place, including prohibition and the Great Migration north and west;
- c) examining art, literature, and music from the 1920s and 1930s, with emphasis on Langston Hughes, Duke Ellington, Georgia O’Keeffe, and the Harlem Renaissance;
- d) identifying the causes of the Great Depression, its impact on Americans, and the major features of Franklin D. Roosevelt’s New Deal.

Vocabulary

Great Migration, Harlem Renaissance, immigration, industrialization, migration, Regionalism, Works Progress Administration

Materials

Art books, Internet access, color copier, suggested visuals

Instructional Strategies

Visual Arts Standard 6.13

- Have students research the major art movements in American culture from 1877 to the present. Lead a class discussion to identify these movements and define them. Direct students to use art books, the Internet, and other sources to gather images of artworks that exemplify these movements and create color copies of the works. Have students create a large wall display that includes several representative images for each art movement and pertinent written information relating each movement to changes in science and technology.
- Display works of art by socially aware American artists of the twentieth century, such as *This Is Harlem* by Jacob Lawrence, *News* by Isamu Noguchi, and *Radioactive Cats* by Sandy Skoglund are good possibilities. Discuss with students the different ways the artists portray human beings or environments. Suggest social concerns or events that may have influenced these different portrayals (e.g., industrialization, war, environmental concerns). Ask students how changes in science and technology at the time may have influenced these artists.
- Display works of art with a musical theme (e.g., *The Sources of Country Music* by Thomas Hart Benton; *Strings in the Night* by Joseph Holston; *Uptown Sunday Night Session*, *Three Folk Musicians*, or *Showtime* by Romare Bearden; *Broadway Boogie-Woogie* by Piet Mondrian). Identify and play examples of the styles of music represented in the images (e.g., bluegrass, country and western, gospel, jazz, minstrel, musical theatre). Have students discuss how artists and musicians may influence each other.

History and Social Science Standard USII.6

- Discuss *Regionalism*, explaining that it was a realist American art movement that was popular during the 1930s. Regionalist artists shunned city life and rapidly developing technological advances and created scenes

of rural life. Regionalist style, at its height from 1930 to 1935, is best-known through the work of the so-called “Regionalist Triumvirate”: Grant Wood in Iowa, Thomas Hart Benton in Missouri, and John Steuart Curry in Kansas. During the Great Depression of the 1930s, Regionalist art was widely appreciated for its reassuring images of the American heartland. Display works by American regionalists (e.g., *Going West* by Thomas Hart Benton, *Tornado Over Kansas* by John Steuart Curry, *American Gothic* by Grant Wood). Identify influences (e.g., migration and immigration, changes in farming methods, occurrence of natural disasters, increasing industrialization) on the work of these artists. Have students explain how the work of American regionalists relates to changes in science and technology at the time.

Visual Arts Standard 6.14

The student will identify how artists contribute to society.

Strand

Cultural Context and Art History

Goals

The student will

- understand the relationship of the visual arts to history, culture, and other fields of knowledge;
- develop understanding and appreciation of the roles, opportunities, and careers in the visual arts and related areas.

Related Academic Standard of Learning

English Standard 6.7

The student will write narration, description, exposition, and persuasion.

- a) Identify audience and purpose.
- b) Use a variety of prewriting strategies including graphic organizers to generate and organize ideas.
- c) Organize writing structure to fit mode or topic.
- d) Establish a central idea and organization.
- e) Compose a topic sentence or thesis statement if appropriate.
- f) Write multiparagraph compositions with elaboration and unity.
- g) Select vocabulary and information to enhance the central idea, tone, and voice.
- h) Expand and embed ideas by using modifiers, standard coordination, and subordination in complete sentences.
- i) Revise sentences for clarity of content including specific vocabulary and information.
- j) Use computer technology to plan, draft, revise, edit, and publish writing.

Vocabulary

animator, architect, computer designer, fashion designer, fine artist, graphic designer, illustrator, industrial designer, interior designer, landscape designer, museum curator, medical illustrator, photographer, sculptor, art teacher, urban designer, theatre set designer, window designer

Materials

Access to Internet, videotaping equipment, suggested visuals

Instructional Strategies

Visual Arts Standard 6.14

- Lead a class discussion to develop questions to ask a professional artist, including questions about how he/she contributes to society. Direct students to use the questions to plan an interview that might be videotaped or reported in the school paper or morning announcements. Take the class to visit an artist's studio, or have an artist come to the classroom, and have them interview the artist. Have students summarize the contributions this artist makes to society.
- Ask students to brainstorm careers that involve art knowledge, and make sure the list includes animator, architect, computer designer, fashion designer, fine artist, graphic designer, illustrator, industrial designer, interior designer, landscape designer, museum curator, medical illustrator, photographer, sculptor, visual arts teacher, urban designer, theatre set designer, and window designer. Direct students to select one of the listed careers and use the Internet to gather data for writing a short question-and-answer interview about it. Questions to ask might include: "What is most interesting about this career? How does this kind of artist contribute to society? What knowledge and skills are required? What innate talent is required? What are the responsibilities? What are the working conditions? What are the educational requirements?" Have pairs of students present their interviews to the class.
- Prepare a number of cards, each of which identifies a contribution that an artist can make to society through his/her art (e.g., aesthetic inspiration, decoration, environmental awareness, life reflection, social commentary, persuasion, amusement or entertainment, storytelling, status, instruction, motivation). Display various works of art that exemplify these contributions, and have students work together to match each work with a contribution the artist has made through it. Direct students to explain their choices.

English Standard 6.7

- Have students select a way artists contribute to society and research it, gathering both data and representative images to use as examples. Direct student to use their research to write an essay on the topic. Be sure they establish a central idea, elaborate that idea, and select art vocabulary and information to enhance the idea and set and maintain an appropriate tone and voice. Have students present their essays to the class.

Visual Arts Standard 6.15

The student will discuss ways that art can be persuasive.

Strand

Judgment and Criticism

Goals

The student will

- interpret, reflect upon, and evaluate the characteristics, purposes, and merits of their work and the work of others;
- identify, analyze, and apply criteria for making visual aesthetic judgments of their work and the work of others.

Related Academic Standard of Learning

English Standard 6.2

The student will present, listen critically, and express opinions in oral presentations.

- a) Distinguish between fact and opinion.
- b) Compare and contrast viewpoints.
- c) Present a convincing argument.
- d) Paraphrase and summarize what is heard.
- e) Use language and vocabulary appropriate to audience, topic, and purpose.

Vocabulary

Composition, depth of field, digital format, exposure, focus, human condition, photographic exhibition, photographic techniques

Materials

Suggested visuals, drawing paper, drawing pencils, digital cameras, printer for digital pictures, white index cards, colored pencils

Instructional Strategies

Visual Arts Standard 6.15

- Display several important historical photographs (e.g., *Faces of Lost Youth* by Louis Hine, *Migrant Mother* by Dorothea Lange, selected photographs from the books *Family of Man* by Edward Steichen or *100 Photographs That Changed the World*). Analyze the images, discussing their historical context. Point out ways they were persuasive when they were first displayed and their significance today. Brainstorm with students some significant contemporary issues, and direct students to select an issue and create a drawing about the issue that persuades, arouses empathy, or inspires the viewer to take action.
- Display works of art by contemporary photographers or documentary makers (e.g., Wendy Ewald, Sally Mann, Ken Burns). Discuss how photography can document and expose the human condition with the intent of persuading the viewer to a certain point of view. Have students use digital cameras to conduct their own photographic explorations based on the themes of self, community, family life, and dreams. Direct students to print and display their best photographs and explain what message they are intended to convey.
- Display several portraits of famous historical figures (e.g., an official photograph or portrait of royalty, a President of the United States, a military hero). Analyze each portrait with students, pointing out details that tell the viewer about the person. Discuss how pose, composition, colors, and details can convey a sense of authority or respect and persuade the viewer to see the person “in a certain light.” Discuss whether the image in each portrait is realistic or idealized. Direct students to sketch a self-portrait that persuades the viewer to see them from a certain point of view, either real or idealized.
- Display several landscapes by artists of the American West, such as Albrecht Bierstadt and Thomas Moran. Discuss the realities of the Westward movement with its great dangers, terrible hardships, and fear of the unknown. Ask students whether the displayed images reflect those conditions at all. Discuss the reasons the artists may have chosen to depict the West in such idealized ways. Discuss the role of art in persuading people to make changes. Compare these landscapes with the artwork found in contemporary advertisements for new housing developments or places that people might want to live or travel. Have students create a picture

postcard that highlights the best features of your community, and use the finished cards to create a large class travel brochure that will persuade people to come visit.

English Standard 6.2

- Provide an example of effective commercial art (e.g., a supermarket sales ad, a magazine ad for a high-end car, an ad that targets persons of one gender). Discuss with students the item being marketed and how the artist is using psychology to trigger emotions in viewers and persuade them to want and buy the products. Lead students in a discussion to analyze colors, composition, type styles, and other visual features of the advertisements that target particular viewers. Assign each student one of the commercial art examples about which to create and deliver an oral presentation explaining the ways the artist is persuading the viewer to want the product enough to buy it. As students prepare and present their reports, direct them to distinguish between facts and opinions, compare and contrast viewpoints, and present convincing arguments, using grammatically correct language and vocabulary appropriate to audience, topic, and purpose. Direct the audience to listen critically and take notes that paraphrase and summarize what they hear.

Visual Arts Standard 6.16

The student will explain how the elements of art, the principles of design, art techniques, and art media influence meaning in works of two-dimensional and three-dimensional art.

Strand

Judgment and Criticism

Goals

The student will

- interpret, reflect upon, and evaluate the characteristics, purposes, and merits of their work and the work of others;
- identify, analyze, and apply criteria for making visual aesthetic judgments of their work and the work of others.

Related Academic Standard of Learning

English Standard 6.7

The student will write narration, description, exposition, and persuasion.

- a) Identify audience and purpose.
- b) Use a variety of prewriting strategies including graphic organizers to generate and organize ideas.
- c) Organize writing structure to fit mode or topic.
- d) Establish a central idea and organization.
- e) Compose a topic sentence or thesis statement if appropriate.
- f) Write multiparagraph compositions with elaboration and unity.
- g) Select vocabulary and information to enhance the central idea, tone, and voice.
- h) Expand and embed ideas by using modifiers, standard coordination, and subordination in complete sentences.
- i) Revise sentences for clarity of content including specific vocabulary and information.
- j) Use computer technology to plan, draft, revise, edit, and publish writing.

Vocabulary

composition, form, harmony, line, pattern, real texture, repetition, shape, space, unity, variety, visual texture

Materials

Suggested visuals

Instructional Strategies

Visual Arts Standard 6.16

- Display several two-dimensional and three-dimensional works of art that have a linear emphasis. Ask students to identify the element that is most apparent in each work (line) and analyze how it is being used (e.g., to outline [contour drawing], to create a pattern, to create a sense of movement, to create emphasis, to create unity). Discuss how each of these uses of line contributes to the feeling of the work—how it influences its meaning. Repeat this activity with the other elements of art (color, form, line, shape, space, texture, value) so that students are able to explain how the elements of art influence meaning in works of art.
- Display several artworks of a similar genre (e.g., portrait, landscape, still life). Discuss with the class how the principles of design (balance, contrast, emphasis, proportion, rhythm, unity, variety) are used within the displayed works. Based on this discussion, ask students to explain how the organization of the various principles of design contributes to the meaning in each work.
- Display a three-dimensional work of art, or take students to visit a museum or other site where they can view sculptures. Discuss how the elements of art apply to sculpture (i.e., sculpture has form as opposed to shape and tactile texture as opposed to visual texture) and how these elements influence meaning in three-dimensional works of art. Discuss how principles of design such as balance, proportion, and rhythm contribute to the unity of three-dimensional sculpture. Point out the influence such principles of design have on meaning in sculptures. Discuss how the elements of art, the principles of design, and art techniques and media can help the viewer ascertain meaning in abstract sculptures.

English Standard 6.7

- Display a work of art that has multiple levels of meaning (e.g., *A Friendly Call* by William Merritt Chase, *Reverie* by Roy Lichtenstein, *President Elect* by James Rosenquist, *Sharpening the Scythe* by Käthe Kollwitz). Ask several students what is happening in the painting, and have them explain their answers. It is important to encourage students to focus on what they see as opposed to trying to give a “right” answer or conclusion. Continue the discussion by encouraging other students to express a variety of opinions. The point of this discussion is not to come up with one “right” answer, but to teach students that works of art may be interpreted in various ways—i.e., may have multiple levels of meaning. Next, have students consider how the use of the elements of art, the principles of design, and art techniques and media lead them to various interpretations and thus influence meaning in the work. Do any of these components give clear clues to the possible meanings? After discussion, direct students to use their imagination to develop and write an explanation of the possible meanings of this work of art.
- Display several two-dimensional and three-dimensional works of art created by students. Lead a class discussion to analyze how the elements of art, the principles of design, and art techniques and media influence meaning in each work. Guide the discussion to confirm the fact that the artist’s original intent in a work of art is not always the work’s only valid meaning. Then, have students explain their analysis of each work in a written paragraph, establishing a central idea, utilizing organization, elaboration, and unity, and selecting vocabulary and information to enhance the central idea, tone, and voice.

Visual Arts Standard 6.17

The student will demonstrate inquiry skills and appropriate art vocabulary for

1. describing works of art;
 2. responding to works of art;
 3. interpreting works of art; and
 4. evaluating works of art.
-

Strand

Judgment and Criticism

Goals

The student will

- interpret, reflect upon, and evaluate the characteristics, purposes, and merits of their work and the work of others;
- identify, analyze, and apply criteria for making visual aesthetic judgments of their work and the work of others.

Related Academic Standard of Learning

English Standard 6.3

The student will understand the elements of media literacy.

- a) Compare and contrast auditory, visual, and written media messages.
- b) Identify the characteristics and effectiveness of a variety of media messages.
- c) Craft and publish audience-specific media messages.

Vocabulary

balance, chiaroscuro, contrast, composition, description, effective, elements of art, emphasis, evaluation, fresco, line, movement, papier-mâché, pattern, plein air painting, preference, principles of design, proportion, repetition, rhythm, sfumato, shape vs. form, space, texture, unity, value, variety

Materials

Suggested visuals

Instructional Strategies

Visual Arts Standard 6.17

- Display a work of art, and ask students to interpret the work by describing how it is visually organized. Ask questions such as, “Where do you look first? How does the artist lead our eye as we look at the picture? Do you see movement, pattern, texture, or contrast? Where do you see color? How does the color scheme affect the overall feeling of the image?” Tell students that it is common for viewers to want to describe the subject matter or make an immediate evaluation, but if this happens too soon, it stops thoughtful perception, response, interpretation, and evaluation. Instead, one should first focus on how the work is organized. Ask students how the work on display is organized. Accept all answers, but require students to explain or give reasons for their opinions. Have students demonstrate inquiry skills and appropriate art vocabulary to describe, respond to, interpret, and evaluate the work.
- Display a work of art, and guide students in evaluating how well the artist fulfilled his/her intention. Ask questions such as, “What do you think the artist was trying to say or do with this artwork? What words might you use to describe how the work feels?” Have students base their evaluation of the work on how successful it is in fulfilling the artist’s intent, not on how successful it is in fulfilling the viewer’s personal preferences. Use this as a key to showing students that although they may prefer one kind or style of art, they can learn to understand, appreciate, and even evaluate other kinds or styles that do not fulfill their personal preferences.
- Direct each student to describe, interpret, and evaluate one of his/her own works of art, using appropriate art vocabulary. Instruct students to describe specific decisions they have made about the work’s organization. Ask them to analyze how effective those decisions appear in the final work. Ask students to suggest changes they might make in a second version of the same work in order to better realize their intentions.

English Standard 6.3

- Review art vocabulary related to the elements of art (color, form, line, shape, space, texture, value) and the principles of design (balance, contrast, emphasis, proportion, rhythm, unity, variety) as well as other art vocabulary such as *pattern, repetition, movement, chiaroscuro, composition, fresco, plein air painting, and sfumato*. Have students use word-reference materials to become more familiar with all these terms within the context of art and then use the terms to describe, respond to, interpret, and evaluate works of art.
- Introduce or review terminology used to describe art movements or schools of art (e.g., Classicism, Constructivism, Impressionism, Romanticism, Modernism, Surrealism). Lead a class discussion to compare the philosophies of these movements with similar movements in music and/or literature. Compare terminology used in the various fine arts disciplines—music, dance arts, visual arts, theatre arts—including terms such as *balance, composition, contrast, emphasis, line, movement, repetition, rhythm, unity, and variety*. Direct students to use word-reference materials and other sources to find examples of how these terms are used in the various arts disciplines.
- Provide students with several professional art critiques that contain some unfamiliar art terminology or other unfamiliar words or phrases, and direct students to read the critiques and circle any words and phrases that seem unfamiliar or vague. In a class discussion, investigate the meanings of the circled words and phrases by using context and sentence structure as clues to determine meaning. Finally, have students use word-reference materials to look up the words, write definitions, and use the words and phrases in sentences that describe some of their *own* works of art.

Visual Arts Standard 6.18

The student will interpret the ideas and emotions expressed in works of art, using appropriate art vocabulary.

Strand

Judgment and Criticism

Goals

The student will

- interpret, reflect upon, and evaluate the characteristics, purposes, and merits of their work and the work of others;
- identify, analyze, and apply criteria for making visual aesthetic judgments of their work and the work of others.

Related Academic Standard of Learning

English Standard 6.7

The student will write narration, description, exposition, and persuasion.

- a) Identify audience and purpose.
- b) Use a variety of prewriting strategies including graphic organizers to generate and organize ideas.
- c) Organize writing structure to fit mode or topic.
- d) Establish a central idea and organization.
- e) Compose a topic sentence or thesis statement if appropriate.
- f) Write multiparagraph compositions with elaboration and unity.
- g) Select vocabulary and information to enhance the central idea, tone, and voice.
- h) Expand and embed ideas by using modifiers, standard coordination, and subordination in complete sentences.
- i) Revise sentences for clarity of content including specific vocabulary and information.
- j) Use computer technology to plan, draft, revise, edit, and publish writing.

Vocabulary

elements of art, emotionalist, hero, heroine, principles of design

Materials

Suggested visuals

Instructional Strategies

Visual Arts Standard 6.18

- Display several works of art based on a similar theme (e.g., *Tribute Money* by Masaccio and *Tribute Money* by John Singleton Copley; *Piano Lesson* by Romare Bearden, *The Piano Lesson* by Henri Matisse, and *The Music Lesson* by Jan Vermeer; *The Visitation with Saint Nicholas and Saint Anthony Abbot* by Piero di Cosimo and *The Visitation* by Romare Bearden). Guide students in speculating about reasons why these themes have appealed to artists from such different time periods. For each pair or group of works, discuss with students the ways the differences in the compositions reflect the different ideas and emotions of the artists. Have students interpret and discuss the feelings associated with each image.
- Display contemporary images of animals (e.g., spider sculptures by Louise Bourgeois, endangered species screen prints by Andy Warhol, horse sculptures by Deborah Butterfield). Discuss attributes that the artists have given to each of the animals. Direct students to choose an animal with which they can identify and list the qualities that they might attribute to that animal. Discuss the lists and ask students to create art based on the personality or emotional attributes of an animal they admire.
- Display several works of art that convey strong emotion (e.g., *Old Man with a Young Boy* by Domenico Ghirlandaio, *The Sick Child* by Edvard Munch, *Woman Greeting Death as a Friend* by Käthe Kollwitz). Discuss with students the formal qualities of each work and what is happening in the image. Ask students to identify words that might describe the emotions being expressed in each work, and to relate the emotions to decisions made by the artist.

English Standard 6.7

- Display a work of art that illustrates a myth or legend or a character from same (e.g., *The Return of Odysseus [Homage to Pintoricchio and Benin]* by Romare Bearden, *Juno* by Rembrandt van Rijn, images found on Greek pottery). Discuss with students the myth or legend depicted in the displayed work, and identify the heroes and heroines of the story. Have students list characteristic traits of heroes and heroines. Direct students to identify whether these traits are depicted in the displayed work, and if so, how. Have students identify the choices the artist made in interpreting the story. Have students write a paragraph explaining their interpretation of the ideas and emotions expressed by the artist in the work.
- Display a work of art that evokes strong emotions (e.g., *Horse Frightened by a Storm* by Eugène Delacroix, *Christina's World* by Andrew Wyeth, *Germes Are Everywhere* by Sandy Skoglund, *The Old Guitarist* by Pablo Picasso). Direct students to select a displayed work of art and to write an essay explaining the ideas and strong emotions expressed in the work, establishing a central idea, utilizing organization, elaboration, and unity, and selecting appropriate art vocabulary and information to enhance the central idea, tone, and voice.

Visual Arts Standard 6.19

The student will identify the relationship between art processes and final solutions.

Strand

Judgment and Criticism

Goals

The student will

- interpret, reflect upon, and evaluate the characteristics, purposes, and merits of their work and the work of others;
- identify, analyze, and apply criteria for making visual aesthetic judgments of their work and the work of others.

Related Academic Standard of Learning

English Standard 6.7

The student will write narration, description, exposition, and persuasion.

- a) Identify audience and purpose.
- b) Use a variety of prewriting strategies including graphic organizers to generate and organize ideas.
- c) Organize writing structure to fit mode or topic.
- d) Establish a central idea and organization.
- e) Compose a topic sentence or thesis statement if appropriate.
- f) Write multiparagraph compositions with elaboration and unity.
- g) Select vocabulary and information to enhance the central idea, tone, and voice.
- h) Expand and embed ideas by using modifiers, standard coordination, and subordination in complete sentences.
- i) Revise sentences for clarity of content including specific vocabulary and information.
- j) Use computer technology to plan, draft, revise, edit, and publish writing.

Vocabulary

art processes, reduction print, sculpture, signing a print

Materials

Various art materials as required, cardboard, Styrofoam, linoleum, cutting and carving tools, ink for printing, brayers, board for mounting prints

Instructional Strategies

Visual Arts Standard 6.19

- Lead a class discussion about works of art students could create to communicate information (e.g., hobbies, family, favorite food) about themselves. List suggestions on the board, and ask students which art processes they would need to know to create each. Some processes will require supplies or knowledge and/or skills they do not have. Have students select from the list one art process that they *can* accomplish and that will provide a favorable result—that will solve the problem of communicating personal information. Provide art materials, and direct students to create a work of art, using the selected art process, that communicates information about themselves.
- Display works of art based on a series (e.g., *Marilyn Monroe* or *Endangered Species* by Andy Warhol, *House* or *Fibonacci* by Jennifer Bartlett). Lead a discussion to determine how the artist produced each work of art. Ask students how they would solve the problem of creating multiple identical or slightly different images without resorting to electronic reproductions, such as photocopying. Demonstrate creating a print. Provide printmaking materials, and direct students to create a work of art that incorporates multiple identical or slightly different images.
- Write the word *horse* on the board, and tell the students that this is a new art project. Lead a discussion about the various art processes they might employ to complete the project, and list suggestions on the board. Display examples of works of art created by artists who solved this problem in different ways (e.g., a photograph of a bucking bronco, the painting *Bucking Bronco* by Charles Russell, and the statue *Bronco Buster* by Frederic Remington). Discuss with students the possible problems of the various listed art processes (e.g., access to materials, knowledge/skills needed) and which art process would be the best solution for them.

English Standard 6.7

- Display examples of a variety of works of art depicting the same subject matter (e.g., photograph of flowers, painting of flowers, print of flowers). Lead a discussion on the different art process each artist chose to solve his problem in depicting the subject matter. Direct students to write a short explanation of why they think one artist chose to use the art process he did to solve the problem.
- Display two works of art that depict stormy weather (e.g., a photograph and a painting) created using different art processes. Lead a class discussion to determine what the problem was that each artist had to solve (to capture the storm as it really looked). Direct students to write a short narrative on the success of both artists in their choices.

Visual Arts Standard 6.20

The student will identify and examine ethical standards in the use of

1. print and digital images;
 2. materials protected by copyright; and
 3. information technology.
-

Strand

Judgment and Criticism

Goals

The student will

- interpret, reflect upon, and evaluate the characteristics, purposes, and merits of their work and the work of others;
- identify, analyze, and apply criteria for making visual aesthetic judgments of their work and the work of others.

Related Academic Standard of Learning

English Standard 6.7

The student will write narration, description, exposition, and persuasion.

- a) Identify audience and purpose.
- b) Use a variety of prewriting strategies including graphic organizers to generate and organize ideas.
- c) Organize writing structure to fit mode or topic.
- d) Establish a central idea and organization.
- e) Compose a topic sentence or thesis statement if appropriate.
- f) Write multiparagraph compositions with elaboration and unity.
- g) Select vocabulary and information to enhance the central idea, tone, and voice.
- h) Expand and embed ideas by using modifiers, standard coordination, and subordination in complete sentences.
- i) Revise sentences for clarity of content including specific vocabulary and information.
- j) Use computer technology to plan, draft, revise, edit, and publish writing.

Vocabulary

appropriation, copyright, ethical, ethics, parody, unethical

Materials

Suggested visuals

Instructional Strategies

Visual Arts Standard 6.20

- Ask students how they would feel if a work or art they had spent much time completing were copied and used by someone else without getting permission or giving any credit. Review the reasons why using others' creative work for your own purposes *must* include getting permission from and giving full credit to the creator, particularly if the work is in copyright. Discuss the concepts of copyright, including how and why laws limit the ways someone's creative work may be used by others in order to protect the rights of the creator. Direct students to research how copyrighted works of art are cited when they are reproduced in various sources.
- Display different versions of the same or similar image by an artist (e.g., *Haystacks* or *Rouen Cathedral* by Claude Monet). Explain to students that all of these are unique works by the same artist, not copies. Next, display examples of parodies of famous works of art—i.e., new works of art based on famous originals but which have been significantly altered from the originals (e.g., parodies of Leonardo da Vinci's *Mona Lisa*, Edvard Munch's *The Scream*, or Grant Wood's *American Gothic*). Lead a class discussion about how these parodies are also original works of art, not copies, because they have completely different meanings from the originals and do not try to imitate them. They are meant to be very different from the originals. Finally, display examples of true copies of famous works of art, and examine with students the ethical standards governing the uses of such copies.

- Instruct students in accepted ways to cite images taken from sources other than books—i.e., digital sources such as the Internet, CD-ROMs, and DVDs of movies or TV shows. Discuss with students ways to get permission to use such copyrighted materials. Quiz the class with different scenarios. For example, ask whether it is permissible to put a visual image taken from such a source into a research paper without citing it. Ask whether it is ethical/legal to use an image of a painting from a museum on your Web site. Does it make a difference if you took the photograph of the painting yourself? Do you have to get approval to use an image of a work of art created more than 100 years ago? If you do, how do you do it, since the artist is no longer living? Why are there laws to protect the rights of the *owners* of such works, as well as laws to protect the rights of creators?

English Standard 6.7

- Direct students to write a paragraph or paragraphs discussing the reasons why the work of artists needs protection. Instruct students to establish a central idea, to organize their other ideas, to use elaboration, and to select vocabulary and information to enhance the central idea, tone, and voice.
- Display a work of art that is a parody of a famous image. Have students write about the issues related to such appropriation, discussing whether or not the appropriated image is within the limits of copyright.
- Read an article to students about a current issue having to do with copyright (e.g., illegal copying of movies or music, forgeries of historical or contemporary works of art). Have students identify the issue(s) involved (e.g., deception, lying, unethical monetary gain, stealing). Direct students to write about the moral issues related to using the work of an artist without permission.

Visual Arts Standard 6.21

The student will respond to works of art and analyze those responses in terms of cultural and visual meaning.

Strand

Aesthetics

Goal

The student will develop aesthetic awareness and a personal philosophy regarding the nature of, meanings in, and values in the visual arts.

Related Academic Standard of Learning

History and Social Science Standard USII.6

The student will demonstrate knowledge of the social, economic, and technological changes of the early twentieth century by

- explaining how developments in factory and labor productivity, transportation (including the use of the automobile), communication, and rural electrification changed American life and standard of living;
- describing the social and economic changes that took place, including prohibition and the Great Migration north and west;
- examining art, literature, and music from the 1920s and 1930s, with emphasis on Langston Hughes, Duke Ellington, Georgia O’Keeffe, and the Harlem Renaissance;
- identifying the causes of the Great Depression, its impact on Americans, and the major features of Franklin D. Roosevelt’s New Deal.

Vocabulary

asymmetry, composition, craftsmanship, cultural influences, emphasis, Impressionist, Modernist, Post-Impressionist, re-interpretation

Materials

Suggested visuals, sheets of acetate, markers

Instructional Strategies

Visual Arts Standard 6.21

- Display animal art from one or more cultures (e.g., Chi waras from the Bamana culture, Inuit or Haida Eskimo art, animal drawings from Native American cultures). Discuss the visual qualities of the displayed works, and have students voice their responses to each work. Read animal stories and legends from the different cultures to students. Explain that some cultures attribute magical qualities to animals important to their culture.
- Display a work of art by Horace Pippin, and instruct students to write down their responses to it. Ask them what they think the cultural meaning of the work is. Write the categories “Visual Meaning” and “Cultural Meaning” on the board, and as students share their responses aloud, write them under the appropriate headings. Lead a class discussion about their responses and analyze the cultural and visual meanings of the work.

History and Social Science Standard USII.6

- Display a portrait by a well-known artist from the 1920s or 1930s. Have students describe the pose, clothing, setting, and context used to represent the person depicted. Discuss how each of these components of the portrait helps to define the person. Ask students to describe their responses to the work of art, commenting on the artist’s use of the elements of art and the principles of design. Direct students to analyze their responses to the artwork in order to assess the work’s cultural and visual meaning.
- Display a well-known work by Georgia O’Keeffe (e.g., *Ram’s Head White Hollyhock and Little Hills*, 1935) or another famous artist of the 1920s or 1930s in which the meaning is symbolic. Brainstorm student responses to the work, writing their thoughts on the board. When you have a sufficient list of responses, lead a class discussion asking students to use the responses to predict the meaning of the work. Ask them to think of and comment on major characteristics of American culture at the time the work was created. Ask them how

the work's meaning may be a reflection of the culture of the time. Have them analyze their responses in terms of visual meaning, commenting on the symbolism of the images in the work.

Visual Arts Standard 6.22

The student will generate philosophical questions regarding meanings in works of art.

Strand

Aesthetics

Goal

The student will develop aesthetic awareness and a personal philosophy regarding the nature of, meanings in, and values in the visual arts.

Related Academic Standard of Learning

(none identified)

Vocabulary

aesthetic experience, aesthetics, conceptualism, contextualism, emotionalism, formalism, imitationalism, surrealism, visual culture

Materials

Suggested visuals

Instructional Strategies

Visual Arts Standard 6.22

- Display several works of art by Salvador Dalí. Lead a discussion concerning what the students see in the works. Explain that this style of art is called “surrealism” and that surrealism is art that joins the world of fantasy and dreams to the everyday, rational world. Help students generate philosophical questions regarding meanings in the displayed works of art.
- Display a variety of objects, some obviously works of art, others that are definitely not works of art, and some that could be either. On the board, write “Art,” “Not art,” and “Don’t know.” Lead a class discussion to determine in which category each object should be placed. Help students generate philosophical questions as to the meanings of works judged to be art. Ask whether the “Not art” objects have similar meanings. Why, or why not?

Visual Arts Standard 6.23

The student will describe the manner in which the belief systems of a viewer may influence contemplation of works of art.

Strand

Aesthetics

Goal

The student will develop aesthetic awareness and a personal philosophy regarding the nature of, meanings in, and values in the visual arts.

Related Academic Standard of Learning

History and Social Science Standard USI.3

The student will demonstrate knowledge of how early cultures developed in North America by

- a) describing how archaeologists have recovered material evidence of ancient settlements, including Cactus Hill in Virginia.
- b) locating where the American Indians lived, with emphasis on the Arctic (Inuit), Northwest (Kwakiutl), Plains (Lakota), Southwest (Pueblo), and Eastern Woodlands (Iroquois);
- c) describing how the American Indians used the resources in their environment.

Vocabulary

collaborate, dialogue, multiculturalism, pluralism

Materials

Clay, masking tape, molds, paint, wire

Instructional Strategies

Visual Arts Standard 6.23

- Display images of sculptures from a wide variety of cultures (e.g., Egyptian, Minoan, Greek, Mayan, African). Lead students in a discussion of the beliefs of those cultures. Have students compare the beliefs of each culture represented with their own beliefs. Direct students in working with clay to develop a sculpture that reflects their own culture and beliefs.
- Display contemporary works of art that explore minority issues—works by such minority artists as Jaune Quick-To-See Smith, Charlene Teters, Yinka Shonibare, Lubaina Himid, Keith Piper, and Fred Wilson. Lead a class discussion on the influence of a viewer’s belief system when contemplating a work of art. Discuss with students ways their personal belief system influences the way they perceive each of these works of art.

History and Social Science Standard USI.3

- Display examples of American Indian works of art (e.g., totem poles, baskets, beadwork, paintings) that contain revelations about their belief systems. Lead a discussion on how the American Indian used simple, everyday items that came from their environment to create these items. Ask students how our modern, more advanced belief systems influence how we perceive these works of art today.

Visual Arts Standard 6.24

The student will explain orally and in writing the means by which visual art evokes sensory and emotional responses.

Strand

Aesthetics

Goal

The student will develop aesthetic awareness and a personal philosophy regarding the nature of, meanings in, and values in the visual arts.

Related Academic Standard of Learning

English Standard 6.2

The student will present, listen critically, and express opinions in oral presentations.

- a) Distinguish between fact and opinion.
- b) Compare and contrast viewpoints.
- c) Present a convincing argument.
- d) Paraphrase and summarize what is heard.
- e) Use language and vocabulary appropriate to audience, topic, and purpose.

Vocabulary

emotional response, elements of art, evoke, mood, principles of design, sensory response

Materials

Watercolors, brushes, India ink or markers

Instructional Strategies

Visual Arts Standard 6.24

- Direct students to make a series of watercolor backgrounds, choosing a color scheme for each background that is intended to convey a certain mood. When dry, instruct students to use India ink or black marker to add lines or shapes to each background to further develop the mood. Have each student explain orally to the class how each work of art succeeds in portraying the desired mood and evoking sensory and emotional responses. Ask the class whether they agree with each explanation.
- Display a work of art that evokes a sensory and/or emotional response. Guide students in analyzing how the artist used one or more elements of art to convey a feeling. Lead a discussion of how principles of design were used to lead the viewer through the work and add to the mood or feeling. After modeling this process, display a different work of art, and ask students to write about the means by which it evokes a sensory and/or emotional response.

English Standard 6.2

- Display a work of art, and ask students to respond to it on a purely sensory level. Lead a class discussion of their sensory responses to the work, using metaphors and sensory terminology. Ask students to paraphrase and summarize what is said in the discussion, including a comparison of different viewpoints.
- Direct students to select and research a work of art with the aim of explaining the means by which it evokes sensory and/or emotional responses. Assign students to develop and deliver an oral presentation on the subject, including a convincing argument to support their findings and opinions.