



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

**GRADE SEVEN**

*Commonwealth of Virginia  
Department of Education  
Richmond, Virginia*

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**Superintendent of Public Instruction**

Patricia I. Wright

**Assistant Superintendent for Instruction**

Linda M. Wallinger

**Office of Standards, Curriculum, and Instruction**

Mark R. Allan, Director

Cheryle C. Gardner, Principal Specialist of Fine Arts

**Edited, designed, and produced by the CTE Resource Center**

Margaret L. Watson, Administrative Coordinator

Bruce B. Stevens, Writer/Editor

Richmond Medical Park

Phone: 804-673-3778

2002 Bremono Road, Lower Level

Fax: 804-673-3798

Richmond, Virginia 23226

Web site: [www.cteresource.org](http://www.cteresource.org)

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### Project Director

Cheryle C. Gardner  
Principal Specialist of Fine Arts  
Virginia Department of Education

### Project Consultant

Joanne Smith  
Prince William County Public Schools

### Resource Consultants

William B. Obrochta  
Director of Education  
Virginia Historical Society

Twyla Kitts  
Director  
Virginia Museum of Fine Arts

Della Watkins  
Manager, School and Family Program  
Virginia Museum of Fine Arts

### Writing Team

Kathy Barclay  
Henrico County Public Schools

Susan Blaise  
Prince William County Public Schools

Vicki Burns  
Prince William County Public Schools

Kathy Coughlin  
Prince William County Public Schools

Kathleen Frampton  
Prince William County Public Schools

Bonnie Klakowicz  
Prince William County Public Schools

Susan McMahon  
Prince William County Public Schools

Sharon Merriman  
Prince William County Public Schools

Janet Micari  
Fairfax County Public Schools

Brenda Musgrave  
Prince William County Public Schools

Julie Sagatov  
Fairfax County Public Schools

Eileen Scholar  
Prince William County Public Schools

Dr. Mary Jane Zander  
Virginia Commonwealth University

## 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/](http://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](http://www.vmfa.state.va.us)
- Virginia Historical Society, Richmond, [www.vahistorical.org](http://www.vahistorical.org)
- Science Museum of Virginia, Richmond, [www.smv.org](http://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
7.1	7.4			
7.2			7.12	
7.3			7.7	
7.4			7.12	
7.5		USII.1		
7.6		USII.1		
7.7				
7.8			7.5	
7.9			7.8	
7.10			7.7	
7.11		USII.1		
7.12			7.8	
7.13			7.4	
7.14				LS.3
7.15		CE.14		
7.16	7.1			
7.17	7.1			
7.18	7.3			
7.19		CE.1		
7.20		CE.1		
7.21		CE.11		
7.22		CE.4		
7.23		USII.6		
7.24		USII.5		
7.25	7.1			
7.26	7.6			
7.27	7.7			
7.28		USII.1		
7.29	7.1			
7.30				

## Visual Arts Standard 7.1

**The student will identify and use analogous, complementary, and monochromatic color relationships in works of art.**

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### 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 7.4*

The student will read to determine the meanings and pronunciations of unfamiliar words and phrases within authentic texts.

- a) Identify word origins and derivations.
- b) Use roots, cognates, affixes, synonyms, and antonyms to expand vocabulary.
- c) Identify and analyze figurative language.
- d) Identify connotations.
- e) Use context and sentence structure to determine meanings and differentiate among multiple meanings of words.
- f) Extend general and specialized vocabulary through speaking, listening, reading, and writing.

### Vocabulary

*analogous, color relationship, color schemes, complement, complementary, emphasis, hue, intensity, metaphors, monochromatic, neutral, primary color, saturation, shade, tint, value*

### Materials

Tempera paint, brushes, water containers, white construction paper, drawing pencils, paper towels or rags for cleanup, hand wipes for cleaning hands, paint color chips or value chart

### Instructional Strategies

#### *Visual Arts Standard 7.1*

- Review the terms *hue* (the name of the color), *value* (the amount of white or black in a color), *saturation* (the vividness or intensity of the color), and general painting procedures (mixing dark into light, using brushes, rinsing brushes). Give students a black-and-white value scale, and have them match values on the scale to values in a black-and-white photograph. Ask students to create a value scale, using only white with one other primary color (blue works well because it has a middle value) and adding black for shades. Ask students to compare their value scale with the provided one, and encourage them to mix paint so that their value scale illustrates a gradual change between values. Direct students to match colors on the scale to paint a monochromatic portrait or still life.
- Teach saturation (intensity of a color) by demonstrating for students what happens when all three primary colors are mixed (gray or brown is the result). Then, demonstrate mixing two complementary colors (gray or brown also results). Ask student to hypothesize about why this happens (mixing two complementary colors actually involves mixing all three primary colors). Demonstrate that colors on the color wheel can be dulled by mixing small amounts of the complementary color into them. This causes more intense colors to stand out and contrast with the duller colors, creating emphasis. It is important for students to understand that dull and neutral colors are important in all color schemes because they can create harmony or contrast. Direct students

to find less intense colors in works of art. Ask students to analyze the relationships of less intense colors and the roles they play in the creation and interpretation of a selected work of art.

- Display works of art that represent different color schemes (analogous, complementary, monochromatic, or neutral). Lead the class in analyzing the different moods created by various color schemes. Discuss how certain color schemes are representative of particular moods or cultures (e.g., Chinese: red and black; Aborigine and American Indian: earth tones; Mexican: bright, intense colors). Direct students to create a work of art, using colors representative of a particular culture.
- Collect two identical reproductions of a work of art (a modern work with many saturated colors works well for this activity). Cut one of the reproductions into as many pieces as there are students in the class, and give each student a piece. Direct students to mix the colors they see in their piece and reproduce their piece twice as large on drawing paper, using pencils and paint. When students are finished, assemble the painted pieces into a large-scale replica of the work of art, and compare it with the uncut original. Guide students to identify the color relationships in the work of art and how the color scheme unifies the work.

#### **English Standard 7.4**

- Display a work of art that has a monochromatic color scheme (e.g., *Black Iris III* by Georgia O’Keeffe). Explain that monochromatic means one color mixed with black or white. Give students a black-and-white photograph to study. Direct students to create a monochromatic painting of the photograph, using one color and white for the light areas and the same color and black for the darker values (warn students to avoid mixing black and white together because that is not monochromatic). Lead a discussion about the emotional content as it relates to the one color and various values of that color used in the painting.
- Display *Woman with the Hat* by Henri Matisse, which demonstrates a complementary color scheme (red and green, blue and yellow, yellow and violet). Direct students to write a paragraph explaining how the artist has used color to express a mood or feeling.
- Display *Water-Lilies 1916* by Claude Monet, which demonstrates an analogous color scheme—colors that contain a common hue and are found next to each other on the color wheel (e.g., blue-green, blue, blue-violet). Direct students to write a paragraph explaining how the artist has used color to express a mood or feeling.
- Display *Black Iris III* by Georgia O’Keeffe, which demonstrates a monochromatic color scheme—color scheme that uses only one hue and values (shades and tints). Direct students to write a paragraph explaining how the artist has used color to express a mood or feeling.

## Visual Arts Standard 7.2

The student will create the illusion of movement in two-dimensional and three-dimensional works of art.

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### 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 7.12*

The student will represent relationships with tables, graphs, rules, and words.

### Vocabulary

*armature, conceptual art, diagonal, gesture drawing, illusion, sequences, three-dimensional, two-dimensional*

### Materials

Suggested visuals, drawing pencils, boards for sketching, paper, wire, base for armature, clay, clay tools, rulers, colored pencil, crayon, square paper

### Instructional Strategies

#### *Visual Arts Standard 7.2*

- Display two-dimensional works of art representing movement (e.g., *Nude Descending a Staircase* by Marcel Duchamps, *The Starry Night* by Vincent van Gogh, *Showtime* by Romare Bearden). Discuss how repetitive or diagonal lines can create a feeling of movement. Provide students with short phrases or metaphors that imply movement (e.g., “The wind blew so hard, it seemed it would never stop.” “The flowers danced in the meadow.”). Direct students to select one phrase and illustrate it, concentrating on using real or implied lines to create movement.
- Display a sculpture or work of art representing contraposto or action poses (e.g., *Baudelaire* by Auguste Rodin, *Bird in Space* by Constantin Brancusi, *Breezing Up* or *Snap the Whip* by Winslow Homer). Discuss real and implied lines. Ask several students to pose in a contraposto pose as if they were moving. Direct students to draw a series of gesture drawings, using short real and implied lines to create the illusion of movement.
- Display a sculpture representing a group of people (e.g., *The Burghers of Calais* by Auguste Rodin, *The Dancers* or *Rush Hour* by George Segal). Direct students to mimic the poses and experience the feeling of the figures’ movement. Have students work in a group to decide on poses that might depict a group activity. Ask students to create sculptures out of clay or wire that represent an individual’s relationship to a group through movement or gesture. Ask students to assemble the individual sculptures to form a sculptural group.

#### *Mathematics Standard 7.12*

- Display examples of pattern found in examples of Islamic art (e.g., tiles, jewelry, fabric, oriental rugs) that reflect the illusion of movement as in a two-dimensional or three-dimensional work of art. Explain that historically, artists and mathematicians have collaborated to create these ornate designs. The mathematician analyzes the numerical relationships of these patterns, and the artist modifies them to construct an aesthetically pleasing design. Give each student a square piece of paper to make a tile design, and direct them to use a ruler or compass to divide the square into four equal sections. Have students use mathematical calculations to make these divisions (e.g., strike a curve from the midpoint of each side to create four “petals”);

draw triangles with a 45-degree angle from each corner to create a square in the center of the original square; draw right angle triangles from the center of the original square to make a shape like a cross). Have students continue to develop the illusion of movement in a pattern by repeating the same lines and shapes in each section of the tile. Direct students to measure the angles and lines to make sure their design is the same in each section of the tile.

- Demonstrate how interlocking shapes can create the illusion of movement and an arithmetic or geometric sequence. Display works of art by Sol LeWitt or Josef Albers, whose works are characterized by movement and mathematical patterning and subtle, sensual color. Explain that these works of art were created as conceptual art—that is, the artist designs a work to be executed by others. Direct students to measure the angles in a section of one of these works of art and write directions for creating a similar original piece of their own.

## Visual Arts Standard 7.3

**The student will apply in two-dimensional and three-dimensional works of art the elements of art and the principles of design, including line, shape, form, color, value, texture, space, proportion, rhythm, balance, emphasis, variety, and unity.**

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### 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 7.7*

The student will compare and contrast the following quadrilaterals based on properties: parallelogram, rectangle, square, rhombus, and trapezoid.

### Vocabulary

*girih tiles, glide, glide reflection, orthographic view, reflection, rotation, tessellation, translation*

### Materials

Lightweight cardboard, scissors, drawing pencils, newsprint or sketchbook, stamp printing materials, water-based printing ink, brayers or trim rollers, origami paper or light weight paper for folding

### Instructional Strategies

#### *Visual Arts Standard 7.3*

- Discuss how artists plan works of art. Discuss the importance of making a variety of preliminary sketches or designs before undertaking a work of art. Focus on one of the elements of art (color, form, line, shape, space, texture, or value), and direct students to make three sketches, varying the identified element in each sketch. Ask students to review their three sketches and select one to complete as a finished work of art.
- Display works of art with a motif (e.g., textiles, border patterns, wrapping paper). Lead a class discussion to identify the elements of art and principles of design exhibited within each displayed motif. Explain that a patterned motif can be created by using lines, colors, shapes, texture, space, proportion, rhythm, balance, emphasis, variety, and unity. Demonstrate for students that a patterned motif can repeat in three different ways: (1) *translation* (the motif moves up, down, left, or right as it repeats, but its orientation remains the same); (2) *rotation*: (the motif rotates as it repeats); and (3) *reflection* (the motif reverses or flips over, as in a mirror, as it repeats). Demonstrate how to create a design for a motif pattern and how to repeat it in each of these ways. Direct students to create a motif pattern for block printing and develop an overall print, using one of these orientations and one or two colors.
- Display a work of art, and ask students to identify how the artist used one or more elements of art and varied the principles of design to create both tension and unity in the work. Direct students to practice using each element to depict: (1) movement through repetition; (2) contrast through changes in size, shape, color, or balance; (3) unity through similar colors, shapes, or repetition. Discuss how the juxtaposition of elements and principles can create visual tension and contribute to meaning in a work of art.

#### *Mathematics Standard 7.7*

- Explain to students that an orthographic view is a method of showing a three-dimensional object in two dimensions by displaying the front, top, and side views. The front view is located on the bottom left, the top view is directly above the front view, and the side view is directly to the right of the front view. Divide the

class into groups, and provide each group with a three-dimensional geometric figure (e.g., pentagonal prism, hexagonal prism), rulers, drawing pencils, and graph paper. Direct each group to measure and draw the assigned three-dimensional object, using orthographic view perspective. Second, direct them to construct a three-dimensional prism, using the drawn orthographic view perspective. Ask them to use lines, shapes, color, texture, and rhythm to decorate their construction. Lastly, direct groups to create a three-dimensional work of art, using the constructed prisms

- Display examples of Islamic girih tiles. Demonstrate how the hexagon is a polygon that can be tessellated and grouped without leaving any gaps. Direct students to study images of the tiles and to use circles to develop a pattern in the Islamic style. Direct students to use a compass to draw three identical circles in a triangular arrangement so that their edges touch. Secondly, direct students to draw a triangle using the points where the circles touch as corners. Larger triangles can be drawn by using the center of each circle as a corner and passing the side through the point where the circles touch. Any regular polygon can be drawn within identical circles by connecting points equidistant from one another on the circles edge (the circles work like a grid). Have students repeat the circles in order to create patterns. Lastly, have students color the patterns, using an Islamic color scheme of bright, intense colors.
- Demonstrate for students how to cut polygons (geometric shapes) out of a piece of paper by using origami folds and scissors. A hexagon, octagon, or decagon can be formed by folding a square as you might do to make a paper snowflake: hold the bottom of the “snowflake,” and cut the folded paper so that you cut off the corners. Other shapes can be formed by folding the square into more sections. Illustrations of this process can be found in books about origami. Provide paper and scissors, and direct students to practice cutting polygons using this method.

## Visual Arts Standard 7.4

**The student will use line variations, including directionality, width, and implied line, to create contrasting qualities in a composition.**

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### 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 7.12*

The student will represent relationships with tables, graphs, rules, and words.

### Vocabulary

*composition, contrast, directionality, implied line, line quality, mark making, ritual*

### Materials

Drawing pencils, drawing paper, bogus paper, chalk, India ink, tempera paints, oil pastels, large paintbrush for applying wash, sketchbook for recording experimental mark making

### Instructional Strategies

#### *Visual Arts Standard 7.4*

- Display examples of works of art that exemplify the use of real or implied line (e.g., *The Rout of San Romano* by Paolo Uccello, *Red Canna* or *From the Lake No. 1* by Georgia O’Keeffe). Discuss the feelings associated with the use of line, and demonstrate how to create space by shading between the lines from light to dark. Direct students to draw eight different expressive lines to fill the drawing plane. Next, ask students to develop a complete drawing by adding pattern or by shading them with value.
- Display examples of batik (e.g., Indonesian or Indian textiles, contemporary crafts). Direct students to create a drawing of subject matter with interesting patterns and shapes (e.g., still life, flower, room interior). Demonstrate how to create tempera or oil crayon batik by (1) outlining the contours of the drawing with white chalk applied thickly, varying the widths of the chalk lines, (2) coloring the areas around the chalk lines with oil pastel or light-colored tempera paint, leaving the chalk untouched, (3) applying diluted black tempera paint or India ink as a wash over the painting. The black will be absorbed by the chalk and give the painting the look of batik with varying line widths.
- Display works of art made with natural materials (e.g., prehistoric art using stone and blown pigments, aboriginal art using straw, American Indian art using plant fiber or sticks, Japanese art using human hair). Brainstorm different items that might be used for drawing lines. Create or collect various tools that could be used for drawing, and allow students to experiment with the materials. Direct students to create a chart that represents the kinds of lines that can be drawn by the different tools, and discuss the different qualities of the lines. Direct students to document on a piece of brown paper a contemporary ritual (e.g., birthday, marriage, holiday, sports event), using the primitive tools to draw various types of lines. Hold a class discussion on the line variations seen in the completed drawings, including various directionalities, widths, and implied lines, and how they create contrasting qualities in the compositions.

#### *Mathematics Standard 7.12*

- Discuss the kinds of patterns found in nature (e.g., spiral, rotational, dotted). Discuss how natural patterns can be described by mathematical equations. Demonstrate assigning a number to each different line in a pattern.

Direct students to draw a natural object and analyze the kind of patterning and the different lines reflected in the object. Direct students to assign a number to each different line in the pattern and then to create an arithmetic sequence to reflect the drawn pattern.

- Ask students to describe patterns found in mathematics (e.g. arithmetic sequences, geometric sequences). Direct students to use line variations to create a work of art that reflects a mathematical pattern.

## Visual Arts Standard 7.5

The student will communicate information and ideas through illustration.

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### 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

#### *History and Social Science Standard USII.1*

The student will demonstrate skills for historical and geographical analysis and responsible citizenship, including the ability to

- a) analyze and interpret primary and secondary source documents to increase understanding of events and life in United States history from 1865 to the present;
- b) make connections between the past and the present;
- c) sequence events in United States history from 1865 to the present;
- d) interpret ideas and events from different historical perspectives;
- e) evaluate and debate issues orally and in writing;
- f) analyze and interpret maps that include major physical features;
- g) use parallels of latitude and meridians of longitude to describe hemispheric location;
- h) interpret patriotic slogans and excerpts from notable speeches and documents;
- i) identify the costs and benefits of specific choices made, including the consequences, both intended and unintended, of the decisions and how people and nations responded to positive and negative incentives.

### Vocabulary

*cartoon, format, framing, illustration, sequencing, transformation*

### Materials

Drawing materials

### Instructional Strategies

#### *Visual Arts Standard 7.5*

- Display works of art by Norman Rockwell from the covers of *The Saturday Evening Post* magazine, 1916–1963. Compare these artworks with the works of C. F. Payne from the *Readers Digest* magazine, 2005–2007. Discuss the similarities and differences in the images (e.g., clothing, technology, environment, human reactions). Ask students to reflect on changes they remember in their own life or things they have in common with the illustrations (e.g., technology, families, environment). Direct students to create a drawing depicting an event in their own life. If desired, allow them to set up poses or use photographs to develop a composition.
- Display images that represent daily occurrences (e.g., shopping, soccer practice, yard mowing) or a special event (a celebration, visiting an amusement park, attending a sports event). Have students select one displayed image, and lead a discussion of all the details and information seen in the image that contribute to the occurrence or event. Discuss ways artists include details and information in an illustration. Direct students to illustrate a fun or important event in their lives, and encourage them to include details that describe the event. Ask questions such as, “What was in the background? Where were you standing? Who else was there?” Direct student to include as many details as possible in their illustrations.
- Display a variety of cartoons. Discuss sequencing events, and include ways the cartoon format can be used to emphasize important ideas (e.g., using unusual perspectives, enlarging the frame to create emphasis,

sequencing events). Direct students to develop a cartoon sequence, using some of these techniques to communicate information and ideas.

***History and Social Science Standard USII.1***

- Divide the class into two groups. Assign one group to research, select, and illustrate inventions in America from 1877 to 1940. Assign the other group to research, select, and illustrate inventions in America from 1941 to the present. Ask each group to share their collection of illustrations and to compare the inventions of the earlier period with those of the later period. Lead a class discussion about the need for the inventions in both time periods and how the needs are similar and different.

## Visual Arts Standard 7.6

The student will create the illusion of depth in two-dimensional works of art, using a variety of the following devices:

1. Overlapping;
  2. Atmospheric perspective;
  3. Diminishing size and detail; and
  4. Object placement in the picture plane.
- 

### 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

#### *History and Social Science Standard USII.1*

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- b) make connections between the past and the present;
- c) sequence events in United States history from 1865 to the present;
- d) interpret ideas and events from different historical perspectives;
- e) evaluate and debate issues orally and in writing;
- f) analyze and interpret maps that include major physical features;
- g) use parallels of latitude and meridians of longitude to describe hemispheric location;
- h) interpret patriotic slogans and excerpts from notable speeches and documents;
- i) identify the costs and benefits of specific choices made, including the consequences, both intended and unintended, of the decisions and how people and nations responded to positive and negative incentives.

### Vocabulary

*atmospheric perspective, background, diminution of size, distortion, foreground, genre painting, visual format, illusion of depth, middle ground, object placement, overlap, picture plane*

### Materials

Suggested visuals, tempera paint, brushes, painting materials, drawing or construction paper

### Instructional Strategies

#### *Visual Arts Standard 7.6*

- Display a painting of a still life (e.g., *My Gems* or *Music and Literature* by William Michael Harnett, *Still Life with Teapot* or *Still Life with Ginger Jar and Eggplant* by Paul Cezanne). Guide students in the analysis of the composition and the discovery of how placement of objects creates the illusion of depth (overlapping, object placement in the picture plane, proportion). Using pre-cut shapes, demonstrate how overlapping or moving objects above or below a horizon line can create a sense of depth. Direct students to create a composition based on a still life that has been set up in the classroom. Encourage students to create a sense of depth in their composition by using object placement, overlapping, and proportion.
- Display a work of art that illustrates atmospheric perspectives (e.g., a photograph of distant mountains, *Paris Street, Rainy Day* by Gustave Caillebotte, landscapes by Thomas Moran). Direct students to study the skies in

the artwork and analyze color values in the foreground, middle ground, and background of the work of art. Direct students to create a value scale using white and one other color and compare them to similar values in the painting. Stress that artists use lighter color values for a sky and objects in the background. Direct students to add darker or more intense colors and shades when painting the middle ground and foreground and to use the darkest and most intense colors nearest the foreground.

- With a piece of paper, cover a painting that has an obvious foreground, middle ground, and background. Cut openings in the paper cover to reveal similar objects but in different sizes. Discuss the color values observed in the revealed objects and how they relate to the size of the objects. Ask students what the part of the work hidden under the rest of the paper might look like. Reveal the whole painting, and discuss how size can be used to create depth.
- Analyze with students works of art in which space has been distorted, (e.g., *Golconde* or *La Chateau des Pyrenees* by René Magritte, *L'Homme qui Marche [Walking Man]* by Alberto Giacometti, Egyptian tomb murals). Discuss why the artist might have chosen to distort his/her depiction of space.

### **History and Social Science Standard USII.1**

- Display works of art that reflect history (e.g., *Crack the Whip* by Winslow Homer, lithographs by Currier and Ives, paintings by Grandma Moses). Direct students to identify and discuss the devices used by the artists to create the illusion of depth in the displayed works (i.e., overlapping, atmospheric perspective, diminishing size and detail, and object placement in the picture plane). Discuss the ability of images to inspire or persuade. Direct students to select one displayed work of art and to research and select a second, two-dimensional work of art that reflects a contemporary event or idea. Instruct students to write a paragraph comparing the devices used to create the illusion of depth in the two works of art, as well as the interpretation of the two images.
- Direct students to research a contemporary issue and create a work of art, using at least three of the devices (overlapping, atmospheric perspective, diminishing size and detail, object placement in the picture plane) that can be used to create the illusion of depth in a two-dimensional work of art.
- Display works of art by American Regionalists (e.g., Grant Wood, Thomas Hart Benton, John Steuart) and Harlem Renaissance artists (e.g., Jacob Lawrence, Romare Bearden, Norman Lewis) that depict share cropping, the 1927 Mississippi River flood, flood-relief shortages, farming changes, soil exhaustion, increased mechanization, or the Great Depression. Lead a class discussion to identify the devices used by the artists to create the illusion of depth in the displayed works (i.e., overlapping, atmospheric perspective, diminishing size and detail, and object placement in the picture plane). Divide the class into four groups. Direct each group to select one displayed work of art, identify the event depicted in the work, identify the variety of devices used within the work to create the illusion of depth, and identify how the devices serve to support the event depicted in the work.

## Visual Arts Standard 7.7

**The student will create contour line drawings that demonstrate perceptual skill.**

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### 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

(none identified)

### Vocabulary

*contour, negative space, positive space*

### Materials

Various objects, felt-tip markers, drawing paper, waterproof ink

### Instructional Strategies

#### *Visual Arts Standard 7.7*

- Provide students with an interesting object to draw (e.g., seed pod, pinecone, kitchen tool, small branch, piece of vine). Demonstrate how to draw the contour of the object by drawing only the outside lines. Ask students to time how long you look at the object you plan to draw before you look at the paper. Explain that this kind of drawing trains the eye as well as the hand and requires careful visual comparisons of the object with the drawing. Provide students with a fine-point marker, and ask them to practice drawing slowly and carefully. Practice this often as a class exercise, and gradually extend the time for students to draw.
- Give students three to five minutes to draw an object (e.g., flower, pitcher, scissors, hand), using a fine-point felt-tipped pen. Emphasize studying the object, looking for detail, and drawing carefully. Direct students to select a different colored pen and draw the object from a different angle. Have students repeat this process several times. Allow students to use watercolor to fill in shapes created between the lines or to emphasize selected forms in the drawing.
- Gather students in a circle where they can view one or two large objects (e.g., a bicycle, manikin, piece of sports equipment). Direct students to select a part of the composition that has a number of open areas that, when drawn, will extend beyond the edge of the paper. Explain that students are to draw the object(s) by drawing the contours of the negative spaces. Direct them to make several different drawings.

## Visual Arts Standard 7.8

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

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### 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 7.5*

The student will

- a) describe volumes and surface areas of cylinders;
- b) solve practical problems involving the volumes and surface areas of rectangular prisms and cylinders; and
- c) describe how changing one measured attribute of a rectangular prism affects its volume and surface area.

### Vocabulary

*cylinder, form, golden mean, origami, orthographic, polygon, rectangular prism, surface, two-point perspective, volume*

### Materials

Rulers, tape, drawing paper, drawing pencils, erasers, magazines, postcards or photographs of local landmarks

### Instructional Strategies

#### *Visual Arts Standard 7.8*

- Direct students to find images in magazines that show two-point perspective. Ask them to overlay the images with tracing paper and determine the vanishing point and line of sight. Have them trace the image and use the tracing to begin a new drawing that uses two-point perspective.
- Demonstrate how to draw a rectangular prism in two-point perspective, providing students with a handout listing the steps so they can follow along. Direct students to create a horizon line and vanishing points. Ask them to draw a series of rectangular prisms of different sizes and with different vanishing points but using the same horizon line. Ask students to overlap some of the rectangles and erase construction lines so that it appears that some of the shapes are in front of others. Extend this activity by directing students to create an imaginary cityscape including people and trees that diminish in size as they approach the horizon line.
- Direct students to use two-point perspective to draw a local landmark from life or a photograph, including architectural details like windows and doors drawn in perspective. Have students outline their drawing with waterproof ink or marker and use watercolor and water soluble markers to add detail. Show students how to soften the contrast by blending some of the marker lines with clear water.

#### *Mathematics Standard 7.5*

- Le Corbusier, the architect for the United Nations Headquarters in New York, used the golden rectangle in designing the building and based the proportions of its parts on the golden mean. Direct students to find the ratios for the proportions of the golden mean, based on the dimensions of the building. Have students draw an orthographic view of the tower on a grid.
- Provide students with three-dimensional objects (e.g., soda can, cereal box, paper towel roll). Direct students to select one of the objects to measure and determine its volume. Then, direct students to use two-point perspective to create the illusion of the three-dimensional object in a two-dimensional drawing.

## Visual Arts Standard 7.9

**The student will create two-dimensional and three-dimensional works of art, integrating the elements of art and principles of design.**

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### 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 7.8*

The student, given a polygon in the coordinate plane, will represent transformations (reflections, dilations, rotations, and translations) by graphing in the coordinate plane.

### Vocabulary

*altered book, art book, fabric sculpture, rotation, reflection, tessellation, translation, trapunto*

### Materials

Suggested visuals, hand outs illustrating templates and patterns, index cards, paper, drawing pencils, scissors, tape

### Instructional Strategies

#### *Visual Arts Standard 7.9*

- Display examples of pop-up books and cards (e.g., those in *America the Beautiful*, *Alice's Adventures in Wonderland*, or *Winter's Tale* by Robert Sabuda). Discuss with the class how two-dimensional shapes can become three-dimensional forms by folding. Demonstrate a few pop-up techniques and folds (e.g., pull tabs, stairways, hinges, tabs, origami folds). Ask student to practice some of these techniques in a sketchbook and experiment with creating new ones. Direct students to create a finished pop-up card, using at least two pop-up techniques and integrating some of the elements of art and the principles of design.
- Read aloud the dictionary definition of the word *book*. Discuss the range of things that might be classified as books. Display examples of visual arts books, and lead a discussion to analyze the books for personal meaning and expression. Brainstorm with students various materials that might be collected inexpensively for making a book. Demonstrate various strategies and materials for bookmaking (e.g., sewing, folding, tearing, altering a bound book, binding unusual materials, creating boxes, cutting edges). Direct students to create a book that is visually and sensually expressive, integrating some of the elements of art and the principles of design.
- Display examples of sculpture made from fabric (e.g., trapunto, soft sculpture, quilts). Directs students to create a fabric sculpture. Remind students to emphasize the expressiveness of the design and to integrate some of the elements of art and the principles of design. Hold a class discussion about the finished sculptures, pointing out how the elements of art and principles of design have been utilized.
- Display images and sculptures of hands (e.g., *Hands* series by Louise Bourgeois, *Front Crouching Woman with Crossed Hands* by Käthe Kollwitz). Discuss the expressive qualities of hands. Direct students to select a pose of a hand that they would like to capture as a sculpture. Direct students to work in teams to create a mold of a posed hand, using plaster strips. Direct students to use the mold to develop a sculpture by molding paper pulp and creating a positive image of the molded hand. Ask the teams to assemble various hands to make a sculptural group about human relationships.

**Mathematics Standard 7.8**

- Demonstrate creating a tessellation, as follows:
  - Construct a parallelogram.
  - Draw a random (simple) shape, touching corner to corner on the outside left side of the parallelogram.
  - Trace this shape on tracing paper, and cut it out.
  - Align this cutout *inside* the opposite side of the parallelogram, and draw around it.
  - Draw a random (simple) shape, touching corner to corner on the outside of the top of the parallelogram.
  - Trace this shape on tracing paper, and cut it out.
  - Align this cutout *inside* the opposite side of the parallelogram, and draw around it.
  - Cut out from the parallelogram the second and fourth shapes (the two shapes that were drawn inside the parallelogram), leaving the tessellation cutout.
  - Place the tessellation cutout in the upper left-hand corner of a sheet of paper, and draw around it.
  - Move the cutout to the right and draw around the shape, making sure the edges of the two shapes meet evenly.
  - Continue to move the shape to the right and draw around it, making the edges meet evenly.
  - Continue by creating rows down the paper until the entire picture plane is filled.
- Direct students to follow these steps to create their own two-dimensional tessellation. Lastly, direct students to use the elements of art—line, color, value, and texture—to enhance the created tessellation.
- Direct students to select and use a polygon to create a repeating pattern, using rotation and translation. Direct students to use the elements of art—line, color, value, and texture—to enhance the created tessellation.

## Visual Arts Standard 7.10

The student will create three-dimensional works of art, using geometric forms.

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### 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 7.7*

The student will compare and contrast the following quadrilaterals based on properties: parallelogram, rectangle, square, rhombus, and trapezoid.

### Vocabulary

*geometric, mold, quadrilateral, three-dimensional, transformation*

### Materials

Geometrically shaped scrap wood pieces, Styrofoam, hot wire tools, wood scraps, glue, paint, markers, plaster gauze, newspaper, tape, clay, clay tools, kiln, white drawing paper

### Instructional Strategies

#### *Visual Arts Standard 7.10*

- Display sculptures of animals (e.g., *Maman* by Louise Bourgeois, *Sheep Piece* by Henry Moore) to illustrate how artists have modified simple geometric forms to capture the characteristics of an animal. Direct students to practice creating sculptural forms (e.g., spheres, coils, rectangles), using clay. Demonstrate how to join pieces of clay and use simple forms to create the head, body, and limbs of an animal. Ask students to develop an animal, concentrating on modeling the forms to create a personality or implied movement. Have students use found objects (e.g., stamps, textured fabric, paper clips) to apply texture or details to the clay form. If the forms are thicker than half an inch, be sure students carve out some of interior clay so the piece does not explode in the kiln. Allow the work to dry completely before firing (leather-hard).
- Display sculptures by artists (e.g., Marisol Escobar, George Segal, Alberto Giacometti) who focus on human personalities and/or human relationships. Also, display three-dimensional geometric forms. Discuss with students the definition of a geometric form. Direct students to use found geometric objects and wood scraps to create a three-dimensional work of art that is representative of a human form. Ask them to continue to modify the form (e.g., paint, glue, add details) to give it personality or expression.
- Display sculptures created with three-dimensional geometric forms. Lead a class discussion about the use of geometric forms to create each sculpture on display. Direct each student to create a three-dimensional geometric form, using white drawing paper. Then, have the class create a class three-dimensional sculpture using students' geometric forms.

#### *Mathematics Standard 7.7*

- Display quadrilaterals (parallelogram, rectangle, square, rhombus, and trapezoid) and works of art that contain quadrilateral shapes (e.g., works by Victor Vasarely, Sol Le Witt, Joseph Albers). Discuss with students the differences among a parallelogram, a rectangle, a square, a rhombus, and a trapezoid and how they are depicted in the works on display. Next, ask students to select and draw one displayed quadrilateral and then to use the drawn quadrilateral to create a three-dimensional form. Lastly, ask students to use various drawing materials to enhance their three-dimensional form to create a three-dimensional work of art.

## Visual Arts Standard 7.11

The student will create works of art by representing and interpreting ideas from other fields of knowledge.

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### 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

#### *History and Social Science Standard USII.1*

The student will demonstrate skills for historical and geographical analysis and responsible citizenship, including the ability to

- a) analyze and interpret primary and secondary source documents to increase understanding of events and life in United States history from 1865 to the present;
- b) make connections between the past and the present;
- c) sequence events in United States history from 1865 to the present;
- d) interpret ideas and events from different historical perspectives;
- e) evaluate and debate issues orally and in writing;
- f) analyze and interpret maps that include major physical features;
- g) use parallels of latitude and meridians of longitude to describe hemispheric location;
- h) interpret patriotic slogans and excerpts from notable speeches and documents;
- i) identify the costs and benefits of specific choices made, including the consequences, both intended and unintended, of the decisions and how people and nations responded to positive and negative incentives.

### Vocabulary

*aperture, focus, glare, golden angle, photo exposure, ratio, speed, spiral patterning*

### Materials

Suggested visuals, Internet access, scanner, student artwork, digital camera, various types of maps

### Instructional Strategies

#### *Visual Arts Standard 7.11*

- Divide the class into four groups, and assign students in each group to create works of art by representing and interpreting ideas from another field of knowledge that they are currently studying. Before they begin, work with students in each group to develop ideas for an exhibition of their soon-to-be-completed artworks. Lead the group in a discussion to decide on a theme for the exhibition, and have the group create an exhibition document by writing about the theme, explaining how the works of art will be connected to the theme and the assigned other field of knowledge. After the works of art are completed, guide students in each group in exploring the possibilities for displaying their works of art.

#### *History and Social Science Standard USII.1*

- Display American maps or atlases from the late nineteenth or early twentieth century, and compare them with current maps of the same places (e.g., local maps, maps of Virginia). Discuss how boundaries are determined. Discuss the effects of the Civil Rights movement on political boundaries. Research political and school boundaries in your own community. Direct students to create a work of art to depict political or school boundaries in their community.

- Display works of art that illustrate a historical event from American history since 1877 (e.g., Korean War Veterans Memorial by Frank Gaylord, *The Problem We All Live With* by Norman Rockwell). Direct students to compare the work of art with photographs of the historical event. Lead a class discussion about how the work of art interprets the meaning conveyed by the photographs. Discuss ways the artists incorporated the meaning of the actual historical events into their works of art and how they interpreted the events. Discuss reasons why such a work of art may, in fact, be more powerful and effective in conveying meaning than photographs of the event.

## Visual Arts Standard 7.12

**The student will use mechanical graphic arts instruments and devices to solve commercial design problems.**

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### 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 7.8*

The student, given a polygon in the coordinate plane, will represent transformations (reflections, dilations, rotations, and translations) by graphing in the coordinate plane.

### Vocabulary

*drafting equipment, drawing triangles, French curve, horizontal, mechanical arts, ruling pen, T-square, vertical*

### Materials

Mechanical graphic art instruments, tape, drawing boards, paper, lettering charts, glue

### Instructional Strategies

#### *Visual Arts Standard 7.12*

- Demonstrate how to use a T-square and drawing triangles to create perpendicular lines, parallel lines, a horizon line, and angles in an isometric drawing (three-dimensional drawing in which all the sides are measured full-size and scaled with the drawing at 30° to the horizontal). Demonstrate how more than one tool can be used to create various acute and obtuse angles. Direct students to use these tools to create a drawing of an architectural form.
- Emphasize the importance of craftsmanship in working in the graphic arts. Direct students to practice using a ruling pen against a T-square and a triangle to create a clean line. Identify tools that will help students keep their drawing and working area clean (e.g., drafting table brush, various erasers, cover sheet for use under the hand). Demonstrate how to measure and mount a work of art (Caution: Do not use spray adhesives in the classroom!) Direct students to mat and label their own work of art neatly.
- Demonstrate how to draw three-dimensional letters, using perspective and graphic design tools. Provide students with graphic design tools and drawing materials, and direct them to draw their first name three-dimensionally on a rectangular piece of cardboard. Display various ways to decorate signs and letters (e.g., as found in folk art, medieval signs). Ask students to create a sign, using their drawn name. Direct students to finish the sign with a background that reflects their personality or interests.

#### *Mathematics Standard 7.8*

- Display several Amish or contemporary quilts that depict geometric shapes. Ask students to study the quilts for polygons and pattern repeats (in many quilts, the polygons can be read in more than one way). Provide students with a square piece of paper, and direct them to use mechanical drawing tools to create a grid on the paper; the grid may be horizontal or diagonal or both. Direct students to use colored pencils to draw a repeating pattern, using polygon shapes on the grid. They may want to layer the shapes and use one color for one layer of shapes and another for a second layer of shapes. Discuss how the overlapping shapes and colors create interesting works of art.

- Discuss and demonstrate how to use mechanical graphic arts instruments and devices (e.g., mechanical pencil, ruler, T-square, protractor, compass, triangles, French curves, ruling pen, technical pens, various templates) to solve commercial design problems. Assign students to use mechanical graphic arts instruments and devices to practice drawing polygons—pentagon, hexagon, heptagon, octagon, nonagon, decagon. Next, direct students to create a two-dimensional commercial design that uses four to six polygons within the design. Lastly, provide drawing materials, and direct students to add color, texture, line, shape, value, and/or rhythm to their design.
- Discuss and demonstrate how to use mechanical graphic arts instruments and devices (e.g., mechanical pencil, ruler, T-square, protractor, compass, triangles, French curves, ruling pen, technical pens, various templates) to solve commercial design problems. Give each student a reproduction of an Islamic tile. Assign students to use mechanical graphic arts instruments and devices to draw the polygons depicted in the Islamic tile. Lastly, direct students to use the depicted polygons in a commercial design to advertise a product connected with tiles.

## Visual Arts Standard 7.13

**The student will use computer design programs to create original works of art.**

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### 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 7.4*

The student will solve single-step and multistep practical problems, using proportional reasoning.

### Vocabulary

*computer animation, computer graphics, gallery exhibition, museum exhibition, virtual exhibition, visual statement*

### Materials

Computers, Internet access, paper, color printer

### Instructional Strategies

#### *Visual Arts Standard 7.13*

- Display works of art by artists who use popular images or objects and manipulate or alter them to make a political statement (e.g., Claes Oldenberg, Naim June Paik, Andy Warhol, Fred Wilson). Brainstorm objects related to political issues. Direct students to photograph or draw an image of such an object and scan it into the computer. Ask students to use the computer to manipulate the object in order to make a statement in an original work of art.
- Direct students to scan a photograph of a favorite artist into the computer. Have students modify the scanned image with design tools to make a portrait of the artist in the style of that artist, changing colors, line quality, forms, and other elements of art.
- Direct students to create a sequence of images to develop into a digital movie. Have students use a computer movie program to make an original movie from the images.

#### *Mathematics Standard 7.6*

- First, demonstrate “enlarging a rectangle” by hand by drawing a long diagonal line through two opposite corners of a rectangle, selecting a point on this line outside and below the rectangle, drawing new horizontal and vertical lines from this point, and extending the top and side of the original rectangle to form a larger rectangle with the same proportions as the original rectangle. Next, have students practice this process. Direct students to place tracing paper over a rectangular image and secure it. Have them mark the corners of the rectangular image and follow the procedure above to enlarge the rectangle. Then, move to the computer, and have students use a computer design program to draw and save a rectangle, square, and circle; enlarge each drawn shape by 25 percent and also by 50 percent; and save the newly enlarged shapes. Lastly, direct students to use the nine shapes to create a computer-generated work of art. Ask them to enhance their work of art by adding color, line, and texture.
- Provide the students with a floor plan of a room. Discuss the scale of the drawing. Have students measure the dimensions of the classroom. Guide students in deciding the scale that will work best for creating a scale drawing of the floor plan of the classroom. Direct students to create a scale drawing of the classroom by using

a computer-design program. Share students' final computer-generated drawings with the class. Ask students to select the drawings that best represent the dimensions and floor plan of the classroom.

## Visual Arts Standard 7.14

The student will use problem-solving skills to create a work of art that communicates ideas or emotions.

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### 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 LS.3

The student will investigate and understand that living things show patterns of cellular organization. Key concepts include

- a) cells, tissues, organs, and systems; and
- b) patterns of cellular organization and their relationship to life processes in living things.

### Vocabulary

*collage, creative process, five senses, illumination, implementation, incubation, journals, preparation, visual journals, word poems*

### Materials

Suggested visuals

### Instructional Strategies

#### Visual Arts Standard 7.14

- Display works by artists (e.g., Jenny Holtzer, Roy Lichtenstein) who include words within their art to convey ideas. Discuss the visual qualities of letters that commonly appear in art and advertisements (e.g., Roman [unusually thick or thin letters], poster [bold or general, easy-to-read letters], or script [connected letter style, thick or thin letters, usually italic or slanted]). Discuss with students problem-solving skills and the **four steps of the creative process** (Graham Wallas, 1926): **preparation** (definition of issue, observation, and study), **incubation** (laying the issue aside for a time), **illumination** (emergence of the final idea), and **verification** (checking out the idea or checking the conclusion). Direct students to use the creative process to select and use words to communicate an idea or emotion in a painting.
- Display a work of art that evokes a strong emotional response (*The Birthday* by Marc Chagall, *Weeping Woman* by Pablo Picasso, *Canyon* by Robert Rauschenberg, *Tiger in a Tropical Storm [Surprised!]* by Henri Rousseau). Ask students to identify words that could be used to describe the sensual qualities (e.g., smell, taste, sound, touch) of each work. Analyze with students the visual qualities of each work that contribute to those feelings. Discuss why each artist might have made the artwork, and have students look for possible meanings. Discuss with students problem-solving skills and the four steps of the creative process (see above). Direct students to use the creative process to create a work of art that evokes a sensory response by using the elements of art and principles of design.
- Display examples of journals kept by artists or photographers (e.g., Dan Eldon and Kathy Eldon, *The Journals of Dan Eldon: The Journey Is the Destination*, Chronicle Books, 1997; Paul Gauguin, *Noa Noa, The Tahiti Journal of Paul Gauguin*, ed. by John Miller, Kirius Associates, 2005; Jennifer New, *Drawing from Life: The Art of the Journal*, Princeton Architectural Press, 2005; journals of Charles Russell and Fredrick Remington available in the National Archives or online). Discuss how journals can be used for reflection, to document change, or to help discover personal interests. Discuss with students problem-solving skills and the

four steps of the creative process (see above). Direct students to use the creative process to create a journal that reflects personal interests, ideas, and perspectives.

***Science Standard LS.3***

- Display images of living things and their patterns of cellular organization—i.e., their cells, tissues, organs, and systems. Lead a class discussion about the displayed images, asking students to identify the patterns seen in each. Discuss with students problem-solving skills and the four steps of the creative process (see above). Direct students to create a linoleum or eraser stamp that represents a cell of an organism. Have students use problem-solving skills and the creative process to design a work of art, using the stamp print to make a pattern that represents a cell-growth pattern. The pattern may contain rotation (shifting and rotating) and/or reflection (shifting and flipping over, as a mirror image) in addition to translation (shifting while maintaining the same orientation). Have students explain how their work of art communicates the idea of growth or expansion.
- Discuss the fact that many plants exhibit spiral patterns in the formation of leaves around the stem. The scientific explanation for this occurrence is that as a leaf develops, it has a repelling influence that inhibits the development of the next leaf along the stem. This influence causes the emergence of the new leaf to shift around the axis of the stem. The process often creates a rotating or spiraling pattern around the stem. Discuss with students problem-solving skills and the four steps of creative process (see above). Have students study a flower or plant and use their observations to create a drawing that communicates the idea of a spiral pattern.

## Visual Arts Standard 7.15

The student will compare various art careers and the methods of preparing for them.

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### 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 CE.14*

The student will demonstrate knowledge of personal finance and career opportunities by

- a) identifying talents, interests, and aspirations that influence career choice;
- b) identifying attitudes and behaviors that strengthen the individual work ethic and promote career success;
- c) identifying abilities, skills, and education and the changing supply and demand for them in the economy;
- d) examining the impact of technological change and globalization on career opportunities;
- e) describing the importance of education to lifelong personal finances;
- f) examining the financial responsibilities of citizenship, including evaluating common forms of credit, savings, investments, purchases, contractual agreements, warranties, and guarantees.

### Vocabulary

*apprentice, career, catalogue, conclusion, conservation, curator, director, docent, employment, incubation, inspiration, job, personnel, portfolio, profession, registrar*

### Materials

Various art materials

### Instructional Strategies

#### *Visual Arts Standard 7.15*

- Invite an artist, graphic designer, industrial designer, architect, or computer artist to speak to your class. Before the visit, discuss with students the fact that artists and designers may also be businesspersons. Lead a class discussion to develop questions about the education and business knowledge required for the career or the arts-related position of the invited guest. Ask the guest to discuss with the class how the size of his or her business makes a difference in the type of work executed. Ask the guest to include in the discussion information about entry level positions or apprenticeships in the profession. Assign students to summarize in writing what they learned from the guest about the career.
- Plan a visit with students to the studio of an artist (e.g., painter, sculptor, freelance designer, ceramist). Discuss the responsibilities involved with maintaining a studio and exhibiting art. Ask the students to make a catalogue or portfolio of their own work and present it to the class.
- Identify the different employment opportunities available in an art museum (e.g., director, conservator, exhibit specialist, fund raiser, guard, museum educator, registrar, volunteer coordinator, publicist). Discuss the purpose of an art museum and issues involved in preserving works of art while still making the works available to the public. Visit an art museum for a “behind the scenes” tour. Divide students into groups, and assign each group a museum employee to interview (prearranged by the teacher). Direct each student group to develop a presentation about their interview to deliver to the class.

#### *History and Social Science Standard CE.14*

- Direct students to read a biography of an artist from any visual arts discipline. Lead a discussion in which you ask students to identify the artist’s childhood goals and abilities that led him/her to succeed as an artist. Also, have students identify the artist’s setbacks or difficulties that were discouraging, and explain how they were overcome.

- Read Max Ehrmann’s prose poem “Desiderata” aloud to the class. Ask what it means to say, “Keep interested in your own career, however humble; it is a real possession in the changing fortunes of time.” Discuss the difference between a job, a career, and a profession. Provide students with copies of the prose poem, and direct them to embellish it with a border pattern of their own design.

## Visual Arts Standard 7.16

**The student will identify styles and themes in contemporary and historical works of art.**

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### 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 7.1*

The student will participate in and contribute to conversations, group discussions, and oral presentations.

- a) Communicate ideas and information orally in an organized and succinct manner.
- b) Ask probing questions to seek elaboration and clarification of ideas.
- c) Make statements to communicate agreement or tactful disagreement with others' ideas.
- d) Use language and style appropriate to audience, topic, and purpose.
- e) Use a variety of strategies to listen actively.

### Vocabulary

*artistic style, artistic themes, contemporary art, mud cloth, stylistic features, urban community*

### Materials

Various visuals representing style or theme

### Instructional Strategies

#### *Visual Arts Standard 7.16*

- Ask students to discuss the concept of “community”—what it is and various types of communities. Display works of art that explore the theme of urban life (e.g., *Tar Beach* by Faith Ringgold, *Children’s Games* by Pieter Bruegel the Elder, *Summertime* by Romare Bearden, *A Sunday on La Grande Jatte, 1884* by Georges Seurat, *Parade on Hammond Street* by Allan Crite). Discuss how urban life differs from life in the suburbs and rural areas. Ask student to discuss reasons people might want to live in cities. Direct students to create a work of art that expresses their ideas about urban living, using picture postcards and other photographs as reference material. Display the finished works of art in a local business or bank.
- Display works of art that explore the theme of self. Use portraits or other works of art from various historical and contemporary styles (e.g., *Self-Portrait* by Judith Leyster, *Self-Portrait with Thorn Necklace and Hummingbird* by Frida Kahlo, *Self-Portrait, 1997* by Chuck Close, *Self-Portrait in a Straw Hat* by Élisabeth Louise Vigée Le Brun, *Self-Portrait in Front of the Easel* or *Vincent’s Chair with His Pipe* by Vincent van Gogh). Discuss the differences in the styles of the displayed artworks. Conduct a class discussion to analyze each of the displayed self-portraits for clues to the artist’s personality and point of view. Compare self-portraits of the same person from different time periods. Discuss how objects can also reflect a person’s personality and interests. Direct students to create a self-portrait, using a mirror, and to include objects that are important to the artist.
- Display objects or paintings from different times and places that address common human themes (e.g., celebration, mother and child, music, work, play). Ask students to compare two works of art based on the same theme but different in style. Discuss the stylistic differences and the two artists’ choices. Direct students to create a work of art based on the same theme. Ask students to explain the choices they made in creating their works of art.
- Display works of art representing a variety of styles or schools (e.g., Abstract, Cubism, Impressionism, Pop Art, Surrealism). Lead a discussion to determine the defining or important characteristics of each style. Display a second set of artworks, and have students identify the style each represents.

***English Standard 7.1***

- Display works of art representing a variety of styles or schools of art (e.g., Abstract, Cubism, Impressionism, Pop Art, Surrealism). Lead a discussion to determine the defining or important characteristics of each style. Ask students to choose one style, research it, and give an oral presentation about it.
- Display various landscape works of art. Direct each student to select one of the displayed landscapes and to prepare an oral presentation to communicate to the class his/her interpretation of the selected work.

## Visual Arts Standard 7.17

**The student will compare and contrast the characteristics of public art, including monuments.**

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### 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 7.1*

The student will participate in and contribute to conversations, group discussions, and oral presentations.

- a) Communicate ideas and information orally in an organized and succinct manner.
- b) Ask probing questions to seek elaboration and clarification of ideas.
- c) Make statements to communicate agreement or tactful disagreement with others' ideas.
- d) Use language and style appropriate to audience, topic, and purpose.
- e) Use a variety of strategies to listen actively.

### Vocabulary

*controversial art, heroes, monuments, portrait sculpture, public art*

### Materials

Examples of artwork discussed

### Instructional Strategies

#### *Visual Arts Standard 7.17*

- Ask students to define what is meant by “public art” (works of art that have been planned and created to be placed in a public space, often outside, for all to see, or have been acquired for that use). Brainstorm with students a list of places they may have viewed public art (e.g., airports, parks, public buildings, government buildings). Discuss with them who selects and who pays for public art. Continue by asking students to identify and discuss the kinds of symbols or styles that might represent the local community in public art. Divide the class into four groups and assign each student a role to play in a selection committee. Give two groups a map of the community to identify a place where a work of public art should be placed, considering audience, terrain, and scale. Give the remaining two groups a selection of works of art, and ask them to select a work of public art that would be appropriate for their community.
- Divide students into groups, and give them articles that are either pro or con a work of public art that has been controversial (e.g., *Tilted Arc* by Richard Serra, *The Vietnam Veterans Memorial* by Maya Lin, *Art in Transit* [drawings in subway] by Keith Haring, *Spiral Jetty* by Robert Smithson). Research and analyze the work with students, and direct them to argue different perspectives about the work.
- Lead students in a discussion of what it is to be a hero. Display an image of the Robert Gould Shaw Memorial by Augustus Saint-Gaudens or sculptural portraits of other American heroes. Have students research the events surrounding the displayed sculpture, and direct students to study the individual portraits of soldiers that were created for the monument. Discuss how they depict personality. Direct students to create a sculptural portrait of a personal hero suitable for display as public art.

#### *English Standard 7.1*

- Display pictures of monuments in Washington, D.C. (e.g., Washington Monument, Lincoln Memorial, The Vietnam Veterans Memorial, The National WWII Memorial). Lead a discussion in which students compare and contrast the characteristics of each monument. Remind students to use appropriate art vocabulary whenever possible.
- Discuss the role of public art (works of art that have been planned and created to be placed in a public space, often outside, for all to see, or have been acquired for that use). Direct students to research a piece of public

art in Washington, D.C. (e.g., Franklin Delano Roosevelt Memorial designed by Lawrence Halprin, The Vietnam Veterans Memorial by Maya Lin), and prepare an oral presentation to the class.

## Visual Arts Standard 7.18

The student will examine the uses and impact of persuasive techniques in print and electronic media.

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### 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 7.3*

The student will understand the elements of media literacy.

- a) Identify persuasive/informative techniques used in nonprint media including television, radio, video, and Internet.
- b) Distinguish between fact and opinion, and between evidence and inference.
- c) Describe how word choice and visual images convey a viewpoint.
- d) Compare and contrast the techniques in auditory, visual, and written media messages.
- e) Craft and publish audience-specific media messages.

### Vocabulary

*aesthetics, aesthetic focus, beauty, bird's-eye view, camera angle, casting, close-up, graphic arts, persuasion, photographic portrait, romantic, satire*

### Materials

Magazines or other printed media containing advertisements from American culture, other cultures, and different time periods; television commercial; digital camera(s); suggested portrait photographs; classic cartoons; various art materials

### Instructional Strategies

#### *Visual Arts Standard 7.18*

- Display advertisements in another language or from different time periods, (e.g., *At the Moulin Rouge* or *Jane Avril* by Henri de Toulouse Lautrec, international graphic designs in other languages). Discuss why we might have a certain common reaction to the displayed image even though we may not know the product that the advertisement is promoting. Discuss the emotions evoked by the “feel” of the advertisements, and analyze what elements contribute to this feeling. Ask students to explain the persuasive techniques in the advertisements. Direct students to use these ideas to create an advertisement that does not contain words.
- Have students view and discuss a selected television commercial that romanticizes a product. Ask students to describe the effect that the music, lighting, use of color, camera angles, costuming, and camera work has on the viewer. Discuss how each of these visual features contributes to the overall message of the commercial—how these features are used as persuasive techniques to stimulate desire. Lead a class discussion of whether the visual aspects of the commercial are realistic or romantic. Include in the discussion a definition of the word *romantic* (“marked by an imaginative or emotional appeal of what is heroic, adventurous, remote, mysterious, or idealized”) and how a romantic vision of a product is a common persuasive technique to cause consumers to want the product. Show students some magazine ads for luxury products (e.g., watches, perfume, luxury cars) that blatantly romanticize the products. Direct students to create a drawing or photograph that romanticizes an ordinary product in order to enhance its appeal to the viewer.
- Show students excerpts from a classic Disney cartoon (e.g., *Bambi*, *Pinocchio*, *Snow White*) and/or Hayao Miyazaki (e.g., *Spirited Away*, *Princess Mononoke*, *Manga*). Discuss how the animators use color, close-ups, and unusual perspectives to create tension and tell the story. Direct students to create a series of panels or a storyboard that sequences time and action to tell a story, using design features borrowed from cartoons or animation.

***English Standard 7.3***

- Discuss with students how persuasive techniques are used to deliver persuasive messages in nonprint media, particularly those persuasive techniques having to do with visual images. Have students view a selected television commercial. Ask students to write about the visual persuasive techniques used and the persuasive message delivered in the commercial. Lead a class discussion to discuss the students' different viewpoints of the same commercial. Discuss with students the way visual persuasive techniques were used in the viewed commercial. Repeat this activity with another selected commercial.
- Show the class several selected television commercials in which the chosen typefaces contribute to the meaning of the words—i.e., the style of lettering used actually functions as a persuasive technique. Lead a class discussion to analyze the use of typefaces in advertising and ways typefaces can contribute to the meaning of the words. Direct students to write a persuasive phrase for use in a TV spot, create a typeface that suggests the meaning of the phrase, and letter the phrase, using the created typeface. Have selected students present their phrases with visual depictions to the class as if they were short TV spots. Lead a class discussion on which styles of lettering were most effective as a persuasive technique.

## Visual Arts Standard 7.19

The student will explore and identify subjects, themes, and symbols as they relate to meaning in works of art.

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### Strand

Judgment and Criticism

### Goals

The student will

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

### Related Academic Standard of Learning

#### *History and Social Science Standard CE.1*

The student will develop the social studies skills responsible citizenship requires, including the ability to

- a) examine and interpret primary and secondary source documents;
- b) create and explain maps, diagrams, tables, charts, graphs, and spreadsheets;
- c) analyze political cartoons, political advertisements, pictures, and other graphic media;
- d) distinguish between relevant and irrelevant information;
- e) review information for accuracy, separating fact from opinion;
- f) identify a problem, weigh the expected costs and benefits and possible consequences of proposed solutions, and recommend solutions, using a decision-making model;
- g) formulate an informed, carefully reasoned position on a community issue;
- h) select and defend positions in writing, discussion, and debate.

### Vocabulary

*attribute, bourgeois, icon, metaphor, satire, symbol, symbolism, vanitas, visual texture*

### Materials

Recommended works of art, still life model, drawing or painting materials

### Instructional Strategies

#### *Visual Arts Standard 7.19*

- Display works of art that use visual symbols to convey ideas (e.g., *The Dream, 1939* by Marc Chagall, *Fast Track Home* by Willie Cole, *Melting Clock at Moment of First Explosion* by Salvador Dalí, *Self-Portrait with Thorn Necklace and Hummingbird* by Frida Kahlo, *Stadia III* by Juli Mehretu, *Bed* by Robert Rauchenberg). Lead a discussion with students to identify the symbols used in a work of art and analyze how those symbols are used to contribute to meaning or add to the viewer's understanding of the work. Direct students to create a work of art (portrait, landscape, still life) and use symbolism to add to its meaning.
- Display a vanitas painting (a genre of still life painting common in Northern European art after the Renaissance that uses food and other visual symbols to represent the briefness of life). Discuss how vanitas paintings were a response to increased wealth and the rise of the middle class (bourgeois) in medieval northern Europe. (They were meant to remind wealthy citizens of their moral responsibilities). Lead a discussion in which students analyze a vanitas for common symbols (e.g., skulls, clocks, decaying fruits or flowers [symbolizing passing time and mortality], books, globes, religious objects [symbolizing worldliness]). Compare early vanitas with ones that were created more recently (e.g., *Still Life with Bull Skull; Fruit, Pitcher* by Pablo Picasso). Direct students to draw a still life, using personal symbols, overlapping, picture plane, and visual texture.
- Display crafts from other cultures (e.g., American Indian pottery, Afghan rug weavings, Yoruba Adire cloth). Direct students to analyze the symbols used in the work of art. Display similar contemporary works of art within the culture and lead a discussion of how contemporary symbolism reflects both traditional and modern symbolism (e.g., symbols of war, modern technology). Direct students to create a work of art based on a traditional style that uses contemporary symbolism.

***History and Social Science Standard CE.1***

- Display historical political cartoons (e.g., Pulitzer prize winning cartoons), and lead a discussion with students about the event being satirized and the effect of the cartoon on public opinion. Discuss explanations of caricature, exaggeration, and satire. Display a current political cartoon, and explain the issue(s) being addressed. Direct students to research the event and write about it from the point of view of their research.
- Display a work of visual art depicting an event (e.g., *Guernica* by Pablo Picasso, *The Problem We All Live With* by Norman Rockwell, Korean War Veterans Memorial, works of art from 9/11) with a photograph taken of the same event as it was happening. Lead a discussion to compare the two images. Lead a discussion in which students evaluate the effectiveness of each depiction and the point of view represented by the images.
- Display works of art from one or more cultural groups (e.g., works by Jaune Quick-to-See Smith [American Indian], Pepón Osorio [Hispanic], Maya Lin [Asian], Shahzia Sikander [Indian]). Divide the class into four groups, and assign each group a displayed work of art. Direct each group to analyze the assigned work to identify its subjects, themes, and symbols as they relate to meaning in the work. Ask each group to distinguish between relevant and irrelevant information identified in the work. Direct each group to share with the class the relationship of the artist's subject, theme, and symbols and the perceived meaning in the work, noting the relevance of the subject, theme, and symbols to the success of the work of art. Lastly, discuss with students how subjects, themes, and symbols reflect one or more cultural groups.

## Visual Arts Standard 7.20

**The student will understand the use of personal information, artist intent, cultural influences, and historical context for interpretation of works of art.**

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### Strand

Judgment and Criticism

### Goals

The student will

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

### Related Academic Standard of Learning

#### *History and Social Science Standard CE.1*

The student will develop the social studies skills responsible citizenship requires, including the ability to

- a) examine and interpret primary and secondary source documents;
- b) create and explain maps, diagrams, tables, charts, graphs, and spreadsheets;
- c) analyze political cartoons, political advertisements, pictures, and other graphic media;
- d) distinguish between relevant and irrelevant information;
- e) review information for accuracy, separating fact from opinion;
- f) identify a problem, weigh the expected costs and benefits and possible consequences of proposed solutions, and recommend solutions, using a decision-making model;
- g) formulate an informed, carefully reasoned position on a community issue;
- h) select and defend positions in writing, discussion, and debate.

### Vocabulary

*artist intent, artistic style, contemporary art, context, cultural influences, historical context, installation, interpretation*

### Materials

Internet access, library resources

### Instructional Strategies

#### *Visual Arts Standard 7.20*

- Assign each student a contemporary artist to research (e.g., Judy Baca, Beverly Buchanan, Hung Liu, Milton Resnick, Lorna Simpson, June Wayne, Mierle Ukeles). Direct students to present their research to the class, using presentation software, such as PowerPoint, or other electronic media, such as a digital movie, pod cast, Web site, or blog. This could become a year-long project in which students take turns presenting information about artists who are slated to be studied throughout the course. In their presentations, make sure students explain how personal information, artist intent, cultural influences, and historical context can be used for interpretation of works of art.
- Display works of art by contemporary artists, such as Kehinde Wiley, Akira Yamaguchi, and Fred Wilson, who have adapted traditional styles or conventions to create new works of art. Discuss and analyze each displayed work of art for any use of personal information, artist intent, cultural influence, and/or historical context, pointing out how these factors relate to interpretation of the artwork. Direct students to create a work of art that uses personal information, artist intent, cultural influences and/or historical context to give the work meaning.
- Display a work of art that reflects cultural differences that may be misunderstood by contemporary Americans. For example, José Guadalupe Posada uses images of skeletons having parties or playing to show that death is a part of life, and Chris Ofili uses elephant dung and paint to create his art. Discuss the fact that Mexican culture celebrates the life of loved ones in ways that cause skeletons not to be frightening; discuss the importance of dung in African cultures (e.g., used for fuel, home building, fertilizing crops) and the fact that in that culture, dung is not regarded as disgusting. Ask students to identify other images found in works

of art that might be understood in different ways by people in different cultures (e.g., burqa or hijab, graffiti, lack of human images in Islamic culture). Invite a parent or other individual from another culture to come to visit the classroom and explain some cultural differences in the ways certain images are perceived.

***History and Social Science Standard CE.1***

- Research primary documents and artifacts related to historical events (e.g., Jamestown artifacts, ship layouts, advertisements, personal interviews and stories). Display works of art by artists such as Willie Cole, John Trumbull, and Fred Wilson that address different interpretations of history. Lead a discussion with students to identify symbols, make comparisons with information found in primary documents, and identify the importance of artifacts in interpreting and reinterpreting history.
- Direct students to examine a political cartoon of the Civil War or another conflict. Discuss the caricatures, points of view, sentiments, and events that inspired the cartoon. Assign students to research the event and write a paragraph or brief research paper that discusses the historical context and artist's intent of the cartoon.
- Assign students to research local newspapers, historical society documents, or library collections to find the history of a work of art in their community (e.g., a post office mural, a community monument or statue, an important painting of a historical event). Ask students to discover when the work was created, who created it, the circumstances surrounding its making, and the points of view of the community before, during, and after its installation. Assign students to write about their community and the creation and installation of the work of art.

## Visual Arts Standard 7.21

The student will identify and apply criteria for judging works of art.

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### Strand

Judgment and Criticism

### Goals

The student will

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

### Related Academic Standard of Learning

#### *History and Social Science Standard CE.11*

The student will demonstrate knowledge of how economic decisions are made in the marketplace by

- a) applying the concepts of scarcity, resources, choice, opportunity cost, price, incentives, supply and demand, production, and consumption;
- b) comparing the differences among traditional, free market, command, and mixed economies;
- c) describing the characteristics of the United States economy, including limited government, private property, profit, and competition.

### Vocabulary

*analyze, criteria, edition, etching, evaluate, judge, lithograph, painterly qualities, rubric*

### Materials

Drawing materials, seed pods, shoes or objects for drawing

### Instructional Strategies

#### *Visual Arts Standard 7.21*

- Involve students in setting evaluation criteria for their own work. Display exemplary student works of art from past or present classes. Lead a discussion with students to analyze what makes the works effective (e.g., composition, craftsmanship, creativity, design effectiveness, meaning that evokes an emotional response). Use the discussion to create with students a rubric or worksheet to guide them in judging their own work.
- Display works of art that reflect painterly qualities (e.g., Abstract Expressionism, Impressionism, and Post-Impressionism works; works by Peter Paul Rubens and John Singer Sargent). Demonstrate how to make different brush strokes, and discuss how the quality and direction of brush strokes contribute to the feeling of the painting. Help students identify criteria for judging brush strokes. Direct students to practice making quick, loose brush strokes with watercolor or other paint and to apply the identified criteria for judging which are their most expressive strokes.
- Discuss the expressive qualities of marking. Direct students to divide a piece of drawing paper into four sections. Provide each student with a detailed object to draw (e.g., shoe, seed pod, small kitchen tool). Direct students to make four timed drawings of the object, one in each square. They should spend five to ten minutes on the first drawing, and each successive drawing should take less time until the final drawing is completed in less than one minute. Direct students to choose the drawing they consider to be their most expressive. Conduct individual discussion with students about the quality of the lines that they produced and how drawings can sometimes be more expressive when making spontaneous marks.

#### *History and Social Science Standard CE.11*

- Display an original etching or print and a commercially printed lithograph or giclée print. Explain the characteristics of an artist print (i.e., limited number of impressions, signed by the artist, numbered or labeled “artist proof”), a commercial lithograph (uses plates whose image areas attract ink and whose non-image areas repel ink, or uses a photographic process for reproduction), and a giclée (made from a digital source, using ink-jet printing). Lead a discussion to involve students in setting evaluation criteria for each type of print, taking into account the supply and demand, production, and consumption of such works of art. Include

in the discussion factors that might affect the value and quality of artist prints and commercially printed lithographs.

- Direct students to research the sale of famous art in newspapers or art magazines to determine benchmark prices. Lead a discussion about the factors that might contribute to the value of works of art and what research shows about how artworks are valued (quality, originality, age, how the work has influenced other artists). In the discussion, include questions that explore why one artist's work may sell at a higher price than the work of another, or why the value of a work might go up or down dramatically.
- Assign students to research the artist Robert Rauschenberg. One of his better known early works of art is *Erased de Kooning Drawing*, in which he, with permission of the artist Willem de Kooning, erased a de Kooning work of art. Lead a class discussion about whether or not the erased work of art is more valuable because it was erased by another well-known artist, whether it is more valuable because it is a new work of art that has value independent of the original, or whether it is no longer valuable.

## Visual Arts Standard 7.22

The student will identify and examine ethical and legal considerations in the use of appropriated images and information.

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### Strand

Judgment and Criticism

### Goals

The student will

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

### Related Academic Standard of Learning

#### *History and Social Science Standard CE.4*

The student will demonstrate knowledge of personal character traits that facilitate thoughtful and effective participation in civic life by

- a) practicing trustworthiness and honesty;
- b) practicing courtesy and respect for the rights of others;
- c) practicing responsibility, accountability, and self-reliance;
- d) practicing respect for the law;
- e) practicing patriotism;
- f) practicing decision making;
- g) practicing service to the school and/or local community.

### Vocabulary

*appropriate, appropriation, body of work, citation, copyright, ethics*

### Materials

Suggested images

### Instructional Strategies

#### *Visual Arts Standard 7.22*

- Display works of art in which the artists appropriated packaging images or symbols (e.g., *Target* or *Flag* series by Jasper Johns, *Campbell's Soup Cans* series by Andy Warhol). Assign students to read about the artists and the creation of the artworks. Lead a discussion about whether or not the images were used appropriately by the artists. Discuss whether the businesses (Campbell's Soup Company, Target) have a legal right to use the artwork in their advertising. Have students identify and examine the ethical and legal considerations involved in the use of appropriated images and information.
- Lead a class discussion about ethical and legal considerations that must be taken into account when using appropriated images. Display contemporary, often-appropriated images that are well-known to students (e.g., Tony the Tiger, Pillsbury Doughboy, the Michelin Man, Ronald McDonald). Direct students to select and use one of the displayed image to use in a personal work of art. Display students' works, and hold a class discussion about which works would be legal and which works would not be legal if they were to be used in an advertisement campaign.
- Display two works of art by famous artists who have appropriated images or styles from other artists (e.g., *The Visitation* by Romare Bearden and *Visitation with St. Nicholas and St. Anthony Abbot* by Piero di Cosimo, *Leading the Army over the Alps* by Kehinde Wiley and *Napoleon at St. Bernard* by Jacques Louis David, *Green Wave* by Inka Essenburgh [Virginia Museum of Fine Arts] and *The Great Wave* by Utagawa Hiroshige). Lead a discussion with students about the ethical and legal issues related to appropriation, and hypothesize why a contemporary artist might want to appropriate an existing work of art.

***History and Social Science Standard CE.4***

- Brainstorm with students to create a list of objects that are symbols of American culture (e.g., American Flag, American Eagle, Statue of Liberty, Liberty Bell). Display works of art that use these symbols to express personal patriotism (e.g., *New York Lady [Statue of Liberty]* by Leslie Payne, *Miss Liberty Celebration* by Malcah Zeldis, *Washington* by Howard Finster). Direct students to select one displayed work of art and write a description of the work, including the ethical and legal considerations of the use of the appropriated image. Lead the class in a discussion about the ethical and legal use of appropriated images in these displayed works and other works of art and about practicing honesty, respect for the rights of others, accountability, and respect for the law.

## Visual Arts Standard 7.23

The student will analyze, interpret, and judge works of art based on biographical, historical, or contextual information.

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### Strand

Judgment and Criticism

### Goals

The student will

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

### 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

*biographical, context, contextual, historical, interpret, judge, migration, migrate, realistic, representational, romantic*

### Materials

Suggested images, tapestry materials, fabric, needle, thread, scissors, various art materials

### Instructional Strategies

#### *Visual Arts Standard 7.23*

- Display works of art depicting the Statue of Liberty or Ellis Island (e.g., *Miss Liberty Celebration* by Malcah Zeldis, *New York Lady [Statue of Liberty]* by Leslie J. Payne). Read aloud the poem “Give Me Your Tired Your Poor” by Emma Lazarus, which is displayed at the base of the Statue of Liberty. Compare the works of art with historical and contemporary photographs of Ellis Island. Discuss what these works of art reflect about immigration or becoming an American citizen. Direct students to create a photograph or collage based on the theme “America” or “Migration.”
- Display works of art by artists (e.g., George Catlin, Edward Curtis, Thomas Moran, Fredric Remington, Charles Russell) associated with the Westward movement in America. Read aloud excerpts from letters or diaries of these artists. Lead a class discussion about what life in the West was like during this time period. Direct students to analyze the works of art to determine whether they are realistic or romantic. Direct students to create a landscape or portrait that idealizes the subject matter.
- Display works of art created by artists who draw heavily from autobiographical information (e.g., *Our Town* by Kerry Marshall; *The Bitter Nest, Part I* or *Tar Beach #2* by Faith Ringgold). Marshall, as an important contributor to the middle class, pays tribute to African Americans. Ringgold represents everyday experiences from her own life and her African American heritage. Direct students to research an artist to ascertain the impact of his/her culture, other artists, and various styles on his/her work. (Marshall appropriates some compositions from interiors in the 1900s and illustrations of family life from the 1950s. Ringgold appropriates ideas from other artists and sometimes interprets her own history through historical perspectives.) Direct students to create a work of art to portray an idealized family experience. Encourage them to visualize an

ideal or invent an encounter with the aim of depicting something that they would like to see happen. Have students present their works of art to the class, explaining them in terms of the biographical information they used.

**History and Social Science Standard USII.6**

- Direct students to compare images of the train as depicted in American art (e.g., *Watching the Good Trains Go By* by Romare Bearden; *The First Wave of the Great Migration* by Jacob Lawrence; *I Saw the Figure 5 in Gold* by Charles Demuth). Discuss the role trains played during the Great Depression and in the Great Migration out of the South (they made travel easier and faster, spread diseases, prompted migration, encouraged growth of cities in the West and Midwest, allowed rural citizens access to urban resources). Have students analyze, interpret, and judge the displayed works of art based on the historical information discussed.
- Play excerpts of music from the 1920s, 30s, and 40s. Display works of art that were inspired by this music (e.g., works by Stuart Davis, Romare Bearden, Jacob Lawrence, Piet Mondrian) Lead a discussion about the role of the Great Migration out of the South in developing and spreading American music (e.g., blues, jazz, and country music) across the U.S. Have students analyze, interpret, and judge the displayed works of art based on the historical and contextual information discussed.
- Display at least six works of art and/or photographs created during and directly after the Great Depression. Discuss with students the Works Progress Administration (W.P.A.) and the New Deal Art during the Great Depression and how it impacted American citizens, particularly artists. Divide the class into six groups. Assign each group to select, analyze, interpret, and judge one of the displayed works of art based on historical and contextual information. Direct each group to report their findings to the class and to identify the impact of the Great Depression as depicted in the work of art.

## Visual Arts Standard 7.24

**The student will compare and contrast personal experiences with the life experiences depicted in works of art from other cultures.**

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### Strand

Judgment and Criticism

### Goals

The student will

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

### Related Academic Standard of Learning

#### *History and Social Science Standard USII.5*

The student will demonstrate knowledge of the changing role of the United States from the late nineteenth century through World War I by

- a) explaining the reasons for and results of the Spanish American War;
- b) describing Theodore Roosevelt’s impact on the foreign policy of the United States;
- c) explaining the reasons for the United States’ involvement in World War I and its international leadership role at the conclusion of the war.

### Vocabulary

*Chinese literati landscape, Chitrakar, Hmong story cloth, journey, Patuas, story quilt, tapestry*

### Materials

Access to Internet

### Instructional Strategies

#### *Visual Arts Standard 7.24*

- Display images of Hmong story cloths. Read aloud a story about Hmong people (nomadic people from Asia who have been persecuted in their homeland), or direct students to research the history of the Hmong people. Lead a class discussion to analyze the activities represented in the cloths (e.g., farming, celebration, game). Assist students in identifying Hmong communities on a map of the United States. Have students compare and contrast their personal experiences with the life experiences depicted in Hmong story cloths.
- Hold a class discussion about the caste of Indian artists called Patuas or Chitrakars, who create scrolls, sing songs, and tell stories based on contemporary religious or secular issues and events. Display a Patuas scroll. Discuss the issues it represents and its importance in Indian life. Lead students in a brief discussion of the caste system in India and the role of women in Indian society (women Patuas use the scrolls to teach from a woman’s point of view). Have students compare and contrast their personal experiences with the life experiences depicted in the Patuas scroll.
- Explain to students that many cultures use the idea of a journey as a metaphor for the kinds of spiritual and physical experiences people encounter in life. Display works of art that have a journey as their subject matter (e.g., Aboriginal journey maps—physical journey, Chinese literati landscapes—spiritual journey, Chilean arpilleras—journey of social protest). Post the phrase, “Life is a journey, not a destination.” Lead students in a discussion about this quotation, and ask them to identify journeys in their own lives. Direct students to compare and contrast their personal life journeys with the life journeys depicted in the displayed works of art.

#### *History and Social Science Standard USII.5*

- Display works of art and/or photographs depicting various aspects of life and culture in Colonial Cuba and the United States at the time of the Spanish American War (1898). Lead a class discussion about the reasons for and consequences of the war, basing the discussion on knowledge acquired by students in their history course. Have the students compare and contrast their own personal experiences with life experiences of the Cubans and Americans depicted in the displayed works of art.

- Display works of art and/or photographs depicting various aspects of life and culture in Europe and the United States during World War I (1914–18). Lead a class discussion about the reasons for and consequences of the war, basing the discussion on knowledge acquired by students in their history course. Have the students compare and contrast their own personal experiences with life experiences of the Europeans and Americans depicted in the displayed works of art.

## Visual Arts Standard 7.25

The student will identify the processes artists use to create works of art, using analysis of rough sketches, drafts, and series.

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### Strand

Judgment and Criticism

### Goals

The student will

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

### Related Academic Standard of Learning

#### English Standard 7.1

The student will participate in and contribute to conversations, group discussions, and oral presentations.

- a) Communicate ideas and information orally in an organized and succinct manner.
- b) Ask probing questions to seek elaboration and clarification of ideas.
- c) Make statements to communicate agreement or tactful disagreement with others' ideas.
- d) Use language and style appropriate to audience, topic, and purpose.
- e) Use a variety of strategies to listen actively.

### Vocabulary

*analysis, draft, number a print, print, printing plate, processes, reduction print, register, rough sketches, series, thumbnail sketch*

### Materials

Printing materials, linoleum or Styrofoam sheets, paper, suggested images, still life model, drawing pencils, kneaded eraser

### Instructional Strategies

#### Visual Arts Standard 7.25

- Display side-by-side a famous work of art and the sketches used by the artist to plan or prepare it. Direct students to study the finished work. Lead students in a discussion to analyze how the sketches show ideas implemented in the final work of art, discussing ways the sketches were transformed. Demonstrate how to create a series of sketches for a still life or landscape. Direct students to create a number of sketches from life varying composition, size relationships, and values within them. Have students select a combination of their sketches to develop into a finished work of art.
- Display an example of a two-color reduction print, and ask students how it was created. Demonstrate and explain the process used by the artist to create the print. Show students how to develop a composition and transfer it to a printing plate (Styrofoam or linoleum block), carve the negative space from the printing plate, register the print, and print the plate on a piece of paper, using a light color. Print the plate multiple times with the light color to create a series of prints. Then, after cleaning and carving out more of the printing plate, use a darker color to make a second print over the first lighter print. Complete the series, or have students do it, by using a different dark color over each of the lighter prints.
- Display works of art that are part of a series (e.g., *Spider* series and *Hand* series by Louise Bourgeois, *Migration Series* by Jacob Lawrence, *Haystacks* by Monet). Discuss reasons why an artist might want to create more than one work of art with similar subject matter (e.g., to understand the subject in more depth, to represent different aspects of the same subject, to represent different ideas using the same subject matter). Direct students to create a series of works of art based on a particular subject, symbol, or object.

#### English Standard 7.1

- Display images from the *Hand* series by Louise Bourgeois. Discuss with students the process Bourgeois used to create these works of art (rough sketches, drafts, series). Group students in pairs, and direct each pair to

select one displayed image, study the work, and develop an oral report to explain to the class what the work represents to them. Challenge each pair to prepare their report so that each student shares the speaking responsibility equally. Have each pair present their oral report to the class, using vocabulary and style appropriate for the listeners and communicating their ideas and information in an organized and succinct manner.

- Provide students with images from Sally Mann’s series of landscapes from Alabama, Virginia, and Georgia. Assign students to research the process that Mann used to create these works of art (rough sketches, drafts, series), analyze one displayed image, and write several paragraphs about her work, using vocabulary and style appropriate for the listeners and communicating their ideas and information in an organized and succinct manner. Have each student present their findings orally to the class, not by reading their written paragraphs, but by basing a brief oral presentation on them.

## Visual Arts Standard 7.26

**The student will analyze and describe how factors of time and place influence visual characteristics that give meaning and value to a work of art.**

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### 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 Standards of Learning

#### *English Standard 7.6*

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

- a) Use prior and background knowledge as a context for new learning.
- b) Use text structures to aid comprehension.
- c) Identify an author's organizational pattern using textual clues, such as transitional words and phrases.
- d) Draw conclusions and make inferences on explicit and implied information.
- e) Differentiate between fact and opinion.
- f) Identify the source, viewpoint, and purpose of texts.
- g) Describe how word choice and language structure convey an author's viewpoint.
- h) Identify the main idea.
- i) Summarize text identifying supporting details.
- j) Identify cause-and-effect relationships.
- k) Organize and synthesize information for use in written formats.
- l) Use reading strategies to monitor comprehension throughout the reading process.

### Vocabulary

*Baroque, ceremonial, decorative arts, detachment, Surrealist, symbolism, utilitarian*

### Materials

Suggested visuals, various art materials

### Instructional Strategies

#### *Visual Arts Standard 7.26*

- Display images of pottery and other decorative arts from the Baroque period and similar pieces from the 1950s. Have students compare and contrast the two styles as exemplified in the displayed images, explaining how the styles are similar and why they are different. Discuss how factors of time and place influenced the visual characteristics that give meaning and value to these works of art. Ask students which style they prefer, and lead a discussion about the students' personal preferences. Continue with a comparison between these two styles and today's styles and a discussion of how contemporary styles are often infused with or inspired by styles of the past. Direct students to design a piece of pottery or other piece of decorative art that reflects a personal style or taste. Have students present their work of art to the class and describe how factors of time and place today influenced the visual characteristics of the work.
- Display art by noted Surrealists and/or other artists of the early twentieth century (e.g., Giorgio de Chirico, Salvador Dalí, René Magritte). Point out that these artists lived through both World Wars, and their work often reflects uncertainty, mystery, detachment, and loneliness. Lead students in a discussion to find within the displayed works characteristics that represent discouragement and others that represent hopefulness. Have students describe how factors of the time and place of these artists influenced the visual characteristics that give meaning and value to these works of art.
- Display items from African cultures. Lead a discussion of how traditional African works of art are made for a purpose—i.e., they are created to be ceremonial, utilitarian, or spiritual and are admired for their usefulness as well as for their craftsmanship and aesthetic qualities. African art is never about an individual, nor it is created for self-expression. Provide students with a chart that explains the symbolism of colors used in an African works of art. Display additional contemporary African works of art, and direct students to find modern

symbols in them. Have students analyze and describe how factors of the time and place of these works of art influence visual characteristics that give meaning and value to them.

***English Standard 7.6***

- Display a work of art on which to base a class discussion analyzing and describing how factors of time and place influenced the work’s visual characteristics, which in turn give it meaning and value. Direct students to select a work of art to analyze and describe how factors of time and place influenced the visual characteristics that give meaning and value to the work. Assign students to research information about the selected work of art and the artist, using at least two different resources (e.g. magazines, other publications, encyclopedia, Internet). Have students demonstrate comprehension of the informational texts they read by developing a one-page summary of their findings in which they organize and synthesize the information gathered from the multiple sources.

## Visual Arts Standard 7.27

The student will generate questions about the nature of art and possible answers to the questions.

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### 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 Standards of Learning

#### English Standard 7.7

The student will write in a variety of forms with an emphasis on exposition, narration, and persuasion.

- a) Identify intended audience.
- 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.
- f) Write multiparagraph compositions with unity elaborating the central idea.
- 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) Use clauses and phrases for sentence variety.
- j) Revise sentences for clarity of content including specific vocabulary and information.
- k) Use computer technology to plan, draft, revise, edit, and publish writing.

### Vocabulary

*aesthetic experience, aesthetics, compare, contemporary, contrast*

### Materials

Internet access, video documentaries from contemporary artists

### Instructional Strategies

#### Visual Arts Standard 7.27

- Display a dictionary definition of *art* along with three works of art—one that is not visually attractive but is meaningful (e.g., *Guernica* by Picasso, *The Shootings of May Third* by Goya), one that is visually attractive (e.g., *Among the Sierra Nevada Mountains, California* by Albert Bierstadt, *The Chasm of the Colorado* by Thomas Moran), and one that is functional (e.g., a piece of American Indian pottery, a Greek urn). Brainstorm with students the various purposes and functions of art. Divide students into pairs, and provide each pair of students with the image of an object. Direct partners to work together to explain why the object in the image is or is not a work of art, based on the displayed definition. Direct partners to use art vocabulary to describe the object, rethinking the definition of art if necessary, and to generate several questions about the nature of art and possible answers to the questions. Have pairs of students ask their questions of the class to generate a discussion about the nature of art.
- Direct students to identify examples of things that they think are beautiful (e.g., people, cars, artworks, sunsets). Lead a discussion with students to identify times when they have been moved by an aesthetic experience. Continue the discussion to identify whether an aesthetic experience is the same thing as experiencing art. (An aesthetic experience is a heightened emotional response that is sometimes precipitated by an encounter with art, but may also be caused by other experiences.) Have students generate questions about the nature of an aesthetic experience and possible answers to the questions. Direct students to write about an aesthetic experience they have had, discussing the feelings involved and using metaphors to describe their feelings.
- Show a video or documentary about a contemporary artist explaining his/her personal ideas about the purpose of art and his/her own works of art. Direct students to take notes about the video and use the notes to develop a list of questions about the nature of the artist's work that they might use to interview the artist. Direct

students to select one or two questions from the list to submit to the artist at his/her Web site or gallery for a response.

***English Standard 7.7***

- Display several useful works of art from different cultures and made from various materials (e.g., Japanese pottery, American Indian basket, European silver). Select one displayed work, and ask students to generate questions about the nature of the work. Write these questions on the board as they are offered. Next, ask students to write down possible answers to the questions. Lead a discussion with students about the questions and their answers. Lastly, direct students to select another displayed work of art and develop an expository writing that contains questions about the nature of the work and answers to the questions.
- Show a video in which a contemporary artist discusses his/her life and approach to art. Direct students to write a letter to the artist, discussing the main points of the video and asking questions about the nature of the artist's work, based on the information in the video. Have students use a word processor to draft, revise, edit, and print the letter.
- Lead a discussion about having an aesthetic experience (a heightened emotional response). Guide students to discuss common occurrences (e.g., eating something delicious, seeing a rainbow, viewing beautiful scenery) that might trigger an aesthetic experience. Direct students to write an expository paper about the nature of art that causes viewers to have an aesthetic experience. Instruct students to include questions and possible answers to the questions. Have students use a word processor to draft, revise, edit, and print their paper.

## Visual Arts Standard 7.28

The student will describe ways that social and cultural beliefs can influence responses to works of art.

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### 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 Standards of Learning

#### *History and Social Science Standard USII.1*

The student will demonstrate skills for historical and geographical analysis and responsible citizenship, including the ability to

- analyze and interpret primary and secondary source documents to increase understanding of events and life in United States history from 1865 to the present;
- make connections between the past and the present;
- sequence events in United States history from 1865 to the present;
- interpret ideas and events from different historical perspectives;
- evaluate and debate issues orally and in writing;
- analyze and interpret maps that include major physical features;
- use parallels of latitude and meridians of longitude to describe hemispheric location;
- interpret patriotic slogans and excerpts from notable speeches and documents;
- identify the costs and benefits of specific choices made, including the consequences, both intended and unintended, of the decisions and how people and nations responded to positive and negative incentives.

### Vocabulary

*aesthetic cultural belief, illustration, social belief, symbolic*

### Materials

Suggested visuals

### Instructional Strategies

#### *Visual Arts Standard 7.28*

- Provide students with a variety of works of art that have similar subject matter (e.g., a set of landscapes by different artists, a group of still life paintings by different artists, several sculptures of similar subjects). Ask students to indicate their preferences for one or more works in each group. Ask them to identify the work in each group that they least prefer. Lead the class in a discussion to identify and analyze the qualities that make one work of art preferable to another. Emphasize to students that individual preferences can be influenced by many factors, such as personal social and cultural beliefs. Have students identify and explain some social and/or cultural beliefs that influenced their responses to these works of art.
- Display photographs of works of art that are not permanent (e.g., Tibetan Mandalas, American Indian sand paintings, sculptures by Christo). Identify the beliefs and circumstances that went into making each work of art. Lead a discussion with students that explores the question, “Is this art?” Have students describe some social and/or cultural beliefs that influenced their responses to these works of art.
- Display examples of Egyptian tomb paintings, and lead a class discussion to analyze each painting. Ask students to identify and describe ways that their own social and cultural beliefs influence their responses to the paintings. Explain the paintings from the perspective of the ancient Egyptian culture. Direct students to compare and contrast their comments with the explanation provided by the teacher.

#### *History and Social Science Standard USII.1*

- Display works of art that depict American Indians in the late nineteenth or early twentieth centuries (e.g., *The Last Race Mandan O-Kee-Pa Ceremony* by George Catlin, *Smoke* by Frederick Remington, *When Blackfeet and Sioux Meet* by Charles M. Russell). Guide a class discussion about American Indian culture during that

time period as students view the displayed works. Divide the class into four groups, and direct each group to discuss how their personal social and cultural beliefs influence their responses to the displayed works. Provide factual information about events significant to American Indians from 1877 through the early twentieth century (political, economic, social, cultural). Direct each group to discuss again their responses to the displayed works and whether the information provided may have changed their own beliefs, which then changed their responses to the works of art in any way. Have each group share their answers with the class.

## Visual Arts Standard 7.29

The student will describe personal responses to the visual qualities of a work of art.

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### 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 Standards of Learning

#### *English Standard 7.1*

The student will participate in and contribute to conversations, group discussions, and oral presentations.

- a) Communicate ideas and information orally in an organized and succinct manner.
- b) Ask probing questions to seek elaboration and clarification of ideas.
- c) Make statements to communicate agreement or tactful disagreement with others' ideas.
- d) Use language and style appropriate to audience, topic, and purpose.
- e) Use a variety of strategies to listen actively.

### Vocabulary

*aesthetic response, art criticism, philosophy, response*

### Materials

Variety of art reproductions

### Instructional Strategies

#### *Visual Arts Standard 7.29*

- Lead a discussion with students to explain how a personal aesthetic response to the visual qualities of a work of art differs from art criticism—a personal response to a work of art focuses on how the work makes one feel, while art criticism focuses on an objective description and evaluation of a work of art. Demonstrate to students how to describe a personal aesthetic response by using metaphors and concentrating on the emotional impact of the experience. Provide each student with a work of art, and direct each of them to write about their personal response to the visual qualities of the work. Encourage them to use metaphors in describing how the work of art makes them feel.
- Direct students to select one of their own works of art that they feel is their most expressive piece. Explain that artists need to develop the ability to evaluate their own art for revisions. Direct students to write about or discuss the work of art that they have selected, telling why they selected it, identifying the choices they made when making it, and describing their personal aesthetic response to the visual qualities of the work. Have them identify any changes that they would make if they were to revise the work.
- Discuss how evaluating a work of art is part of learning how to improve one's understanding and skills, but also how it has the potential to cause hurt feelings, as well as how it can lead to becoming overly opinionated. Emphasize that making constructive comments about someone else's work is a skill, and it is essential that viewers discuss the work of others in a constructive manner. Instruct students that artists need to hear what is successful about their work in addition to well-thought-out comments about how the viewer responds to its visual qualities. Encourage students to describe their personal aesthetic responses to the visual qualities of works of art by fellow classmates by following a three-step process: (1) make at least one complimentary comment about something in the work, (2) make a suggestion for a change, and (3) finish with an encouraging statement. Have students practice this process prior to critiquing other students' work.

#### *English Standard 7.1*

- Direct students to exhibit their works of art, and have each student deliver a presentation about his/her work to the class. Ask the artists to describe the process they used to create the work and the decisions they made while making it. Invite other students to describe their personal aesthetic responses to the visual qualities of each work by following the three-step process: (1) make one comment that compliments something in the work, (2) make a suggestion for a change, and (3) finish the evaluation with an encouraging statement.

## Visual Arts Standard 7.30

The student will investigate the purposes of art.

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### 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 Standards of Learning

(none identified)

### Vocabulary

*aesthetics, composition, curate, exhibition, style*

### Materials

Postcards or other reproductions of works of art, various art materials

### Instructional Strategies

#### *Visual Arts Standard 7.30*

- Discuss with students the purposes of art (e.g., expression, documentation, entertainment, decoration, political, social, therapeutic, artifact). Display works of art from different time periods that have different purposes—political (*The Burghers of Calais* by Auguste Rodin), expression (*Persistence of Memory* by Salvador Dalí), documentation (*The Coronation of Napoleon* by Jacques-Louis David). Direct students to select one displayed work, or select another work of their own choosing, to research its meaning and the purpose for its creation. Have students report their findings to the class.
- Have the class brainstorm the various purposes of art—i.e., the different reasons for the making of art. Provide students with postcards or other reproductions of works of art to use in creating an art exhibition based on the theme “Purposes of Art.” Use the class list of purposes to create categories into which to group the works of art. Have the class make a sign for each category and a label for each artwork that describes why the work was chosen for the exhibition—i.e., why it exemplifies a particular purpose of art. Discuss whether or not a work of art might be made for more than one reason (have more than one purpose) or have more than one interpretation. Discuss whether the purposes of art have evolved over time in our culture. Have the students “hang” the exhibition, displaying the signs and labels appropriately.