



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

GRADE EIGHT

*Commonwealth of Virginia
Department of Education
Richmond, Virginia*

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Introduction

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

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

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

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

Correlations with Core Academic Standards of Learning

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

Strands

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

Visual Communication and Production

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

Cultural Context and Art History

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

Judgment and Criticism

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

Aesthetics

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

Goals

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

Visual Communication and Production

The student will

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

Cultural Context and Art History

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

Judgment and Criticism

The student will

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

Aesthetics

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

Vocabulary

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

Activities and Materials

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

Instructional Strategies

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

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

Assessment

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

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

Resources

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

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

Safety

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

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

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

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

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

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

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

Standards of Learning Correlation Chart

Visual Arts Standards of Learning 2006	English Standards of Learning 2010	History and Social Science Standards of Learning 2008	Mathematics Standards of Learning 2009	Science Standards of Learning 2010
8.1			8.8	
8.2			8.3	
8.3		WHI.13		
8.4			8.6	
8.5				
8.6			8.9	
8.7	8.3			
8.8	8.5			
8.9			8.3	
8.10		CE.4		
8.11		CE.1		
8.12				
8.13		WHI.7		
8.14		WHI.6		
8.15		WHI.11		
8.16		WHI.11		
8.17		WHI.13		
8.18	8.2			
8.19	8.4			
8.20		WHI.5		
8.21		WHI.12		
8.22		WHI.10		

Visual Arts Standard 8.1

The student will create works of art that emphasize specific formal color relationships.

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 8.8

The student will

- a) apply transformations to plane figures; and
- b) identify applications of transformations.

Vocabulary

analogous, color wheel, complementary, intermediate, monochromatic, patterns, primary triad, secondary triad, split complementary, tessellation

Materials

Internet access, computer drawing software, drawing paper, drawing pencils, erasers, scissors, paint, brushes, tissue paper, stained glass, rulers

Instructional Strategies

Visual Arts Standard 8.1

- Demonstrate color mixing with various media (e.g., paint, tissue collage, stained glass) to create analogous, complementary, and monochromatic color relationships. Direct students to create a work of art that reflects an analogous, complementary, or monochromatic color relationship.
- Display works of art that exhibit different color schemes (e.g., monochromatic, analogous, complementary, primary triad, secondary triad, split complementary). Discuss the emotional impact of these relationships on the viewer.
- Demonstrate creation of a tessellation or pattern by using different shapes and colors, using a computer art program. Discuss the specific formal color relationships in the created pattern.
- Direct students to create an outline drawing and to divide the drawing into at least four sections, each of which will contain a different color scheme. The divisions can be made as rectangular quadrants or simply by drawing light, straight or curved lines at random through the drawing. The lines themselves will not show in the finished work of art, but will merely serve as the border where the color scheme changes from one section to the next. Direct students to paint the drawing, keeping the same relative values, but using a different color scheme in each section. An alternative is to create a small design and repeat the same design in different color schemes (e.g., as in Andy Warhol's portraits).
- Direct students to create an art product that expresses an emotion through the use of specific color relationships.

Mathematics Standard 8.8

- Display and discuss tessellations by M. C. Escher.
- Direct students to determine which geometric shapes can be tessellated or tiled.
- Show representative examples of tiling and patterns in fabric design and art. Lead students in a class discussion to identify tiling and patterns in the displayed examples.

- Demonstrate designing creative tessellations by using a square. Direct students to cut a free-form shape from one side of the square by starting at a top corner and ending at the adjacent bottom corner. Next, direct students to slide the free-form shape they just cut out to the opposite side of the square, trace along the cut edge, and cut along the traced line from the top of the square. By rotating, reflecting, or translating the resulting three shapes or “tiles,” tiles can be fit together to create new and interesting shapes/patterns. Direct students to experiment with different color schemes to achieve various effects.

Visual Arts Standard 8.2

The student will further expand and develop the use of the elements of art and the principles of design.

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 8.3

The student will

- a) solve practical problems involving rational numbers, percents, ratios, and proportions; and
- b) determine the percent increase or decrease for a given situation.

Vocabulary

balance, color, elements of art, emphasis, form, line, principles of design, proportion, rhythm, shape, space, texture, unity, value, variety

Materials

Internet access, drawing paper, drawing pencils, erasers, markers, colored pencils, paint, brushes, works of art

Instructional Strategies

Visual Arts Standard 8.2

- Display several selected works of art that clearly demonstrate how the principles of design (balance, contrast, emphasis, proportion, rhythm, unity, variety) are used to organize the elements of art (color, form, line, shape, space, texture, value). For each displayed work, discuss with students the artist's uses of the principles of design to guide his/her use of the elements of art.
- Collect and display photographs that exhibit a strong emphasis on one element of art (color, form, line, shape, space, texture, value) or principle of design (balance, contrast, emphasis, proportion, rhythm, unity, variety). For example, for line, you could display a photograph of a spider web, cracks in the sidewalk, a line of electrical towers, or ripples in water. Direct students to identify and discuss the element of art or principle of design emphasized in each photograph. Have students use the identified element or principle to create an original work of art.
- Direct students to create a series of designs based on one object or theme, with each design in the series focusing on one element of art (color, form, line, shape, space, texture, value) or principle of design (balance, contrast, emphasis, proportion, rhythm, unity, variety). For example, take a leaf, and for line, draw its outline and the vein structure from a close enough distance that the line design is more obvious than the actual shape of the leaf or the space surrounding it. For shape, draw several leaves filling the space, overlapping, and going off the edges of the paper. For form, use a curved leaf, and concentrate on the shading. For emphasis, place a bright red bug on a green leaf. Discuss with students why it is difficult to isolate and depict one element at a time.
- Direct students to create a drawing and divide it into parts by cutting it into vertical and horizontal sections, using straight or curved cuts. Next, ask students to select one of the sections, identify one element of art (color, form, line, shape, space, texture, value) in the section, and incorporate this selected section into the creation of a new work of art. Remind students to use the principles of design (balance, contrast, emphasis, proportion, rhythm, unity, variety) when arranging the total composition.

- Direct students to create a work of art that incorporates all the elements of art (color, form, line, shape, space, texture, value) and at least two principles of design (balance, contrast, emphasis, proportion, rhythm, unity, variety). Select several student works to place on display. Direct students to discuss how the elements of art and principles of design are used in each displayed work.

Mathematics Standard 8.3

- Direct students to create intermediate hues by experimenting with different formulas for mixing colors. Begin by mixing equal parts of two primary colors (red, yellow, or blue) to create the secondary colors (orange, green, and violet). When mixing the primary colors, gradually add a little of the second primary color to the first to observe the color change gradually.
- Direct students to create color values (tints and shades) by mixing small increments of black or white with a pure color (hue).
- Collect and display photographs of human figures. Direct students to measure and compare the length of each head to the length of its body. Discuss the proportions of an adult human as compared to an infant and a young child. Discuss how proportion is a principle of design and how it is used in the creation of works of art, particularly in relation to the human figure.
- Collect and display photographs of objects in nature (e.g., petals on flowers, seed heads, pine cones, leaf arrangements on stems) that exhibit the Fibonacci sequence. Discuss with students the Fibonacci sequence by reviewing that it is the sequence of numbers starting with 1 in which each successive number is the sum of the two numbers preceding it. For example, $1 + 0 = \mathbf{1}$, $1 + 1 = \mathbf{2}$, $2 + 1 = \mathbf{3}$, $3 + 2 = \mathbf{5}$, $5 + 3 = \mathbf{8}$, $8 + 5 = \mathbf{13}$, and so on. Then, point out how the photographed natural objects demonstrate this mathematical progression.

Visual Arts Standard 8.3

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

Strand

Visual Communication and Production

Goals

The student will

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

Related Academic Standard of Learning

History and Social Science Standard WHI.13

The student will demonstrate knowledge of developments leading to the Renaissance in Europe in terms of its impact on Western civilization by

- a) identifying the economic foundations of the Italian Renaissance;
- b) sequencing events related to the rise of Italian city-states and their political development, including Machiavelli's theory of governing as described in *The Prince*;
- c) citing artistic, literary, and philosophical creativity, as contrasted with the medieval period, including Leonardo da Vinci, Michelangelo, and Petrarch;
- d) comparing the Italian and the Northern Renaissance, and citing the contributions of writers.

Vocabulary

aerial perspective, atmospheric perspective, background, foreground, medieval, middle ground, Renaissance

Materials

Internet access, drawing paper, drawing pencils, erasers, paint, brushes, rulers

Instructional Strategies

Visual Arts Standard 8.3

- Display works of art (e.g., *Mona Lisa* by Leonardo da Vinci) that demonstrate aerial (atmospheric) perspective techniques, for example
 - size relationship (background objects become progressively smaller)
 - overlapping (objects are placed partially in front of other objects)
 - value (background objects have progressively less value and value contrast)
 - detail (background objects become progressively less clear as their contours blur).
- Lead a class discussion to identify the perspective techniques used by the artist and how the appearance of depth is achieved using these techniques.
- Demonstrate color mixing and painting techniques (e.g., wet on wet watercolors, transparent glazes, a white wash over sky) used to achieve the hazy look in the distance. Direct students to create a landscape painting that incorporates one of these painting techniques as well as one or more of the aerial perspective techniques mentioned above.
- Collect photographs that show atmospheric perspective effects. Discuss with students how these effects could be achieved in a drawing or painting. Provide art materials, and direct students to create a drawing by employing aerial perspective techniques.

History and Social Science Standard WHI.13

- Display medieval and Renaissance two-dimensional works of art. Compare and contrast the degree of the illusion of depth achieved in these artworks, pointing out that medieval two-dimensional artworks largely lack

the illusion of depth compared to Renaissance artworks. Discuss techniques used by Renaissance artists to create a greater illusion of depth, for example

- size relationship (background objects become progressively smaller)
- overlapping (objects are placed partially in front of other objects)
- value (background objects have progressively less value and value contrast)
- detail (background objects become progressively less clear as their contours blur).
- Display representative works of art from the Italian Renaissance and the Northern Renaissance. Direct students to compare and contrast the two styles depicted in the displayed works.

Visual Arts Standard 8.4

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

Strand

Visual Communication and Production

Goals

The student will

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

Related Academic Standard of Learning

Mathematics Standard 8.6

The student will

- a) verify by measuring and describe the relationships among vertical angles, adjacent angles, supplementary angles, and complementary angles; and
- b) measure angles of less than 360° .

Vocabulary

complementary angles, converging lines, diagonal, eye level, ground line, horizon, horizontal, illusion of depth, linear perspective, nadir, orthogonals, parallel, picture plane, supplementary angles, vanishing point, vertical, vertical angles, zenith

Materials

Internet access, drawing pencils, drawing paper, erasers, rulers, viewfinders, transparencies, tracing paper, protractors

Instructional Strategies

Visual Arts Standard 8.4

- Demonstrate three-point perspective (e.g., skyscrapers) and using multiple points in a drawing (e.g., a curving road, boxes turned at various angles). Provide photographs of various sizes of buildings, and direct students to locate the vanishing points in them. Direct students to employ three-point perspective in a drawing.
- Display artwork that uses multiple vanishing points (e.g., M. C. Escher's *Ascending and Descending*). Direct students to locate the parallel lines and follow the orthogonals (vanishing lines or convergence lines) to the vanishing points. Provide various sizes of cubes and prisms. Divide the class into six groups, and assign each group a different cube or prism. Provide drawing materials, and direct each student to draw the assigned three-dimensional object, using multiple vanishing points and orthogonals. Lastly, direct students to create a work of art that uses the drawn three-dimensional object.
- Collect photographs of room interiors in one-, two-, and three-point perspective. Direct students to follow the parallel lines and locate the vanishing points. This can be done directly on the photograph or on a transparency or piece of tracing paper placed over the photograph. Have students draw the classroom in one-, two-, and three-point perspective.
- Direct students to draw cubes turned at various angles and at different heights, using multiple points along the same eye-level line.
- Display works of art that use worm's-eye view and bird's-eye view. Lead a class discussion of how the displayed works of art use worm's-eye view and bird's-eye view perspective. Provide photographs of buildings or room interiors, and ask students to locate the vanishing points and eye levels in them. Direct students to draw a scene from an extreme eye level.

- Direct students to create drawings of objects or of a scene—interior or exterior, real or imagined—that incorporate the use of multiple vanishing points. Remind students that the eye level stays the same, and all points are on that eye-level line except for the third point used in drawing tall buildings, bird’s eye views, etc.

Mathematics Standard 8.6

- Collect and provide each student with a photograph of an object that depicts a cubic form (e.g., a box, building, piece of furniture) viewed from a corner. Direct students to draw on the photograph or on a transparency or piece of tracing paper over the photograph, tracing over the receding parallel lines and extending the lines till they cross at the vanishing points. Instruct students to use a protractor to measure the angle created by the left and right orthogonals. Objects closest to the bottom of the picture should be almost 45° , while those getting closer to the horizon or eye-level line will be approaching 180° . Have students compare the angles of objects in the center to the angles of objects on each side.
- Display examples of vertical (reflective), supplementary (totaling 180°), and complementary (totaling 90°) angles. Lead a class discussion of each displayed angle. Provide each student with a two-point perspective drawing or photograph, and direct students to identify and mark the angles found within the drawing or photograph.
- Have students draw a box in two-point perspective and measure and identify the angles created at each corner, as follows:
 - Draw a light horizontal line near the top of the paper to represent the horizon or eye-level line. Mark two vanishing points on this line as far apart as possible. (Note: “Realistic” perspective requires vanishing points that are very far apart.)
 - Draw a heavy 3-inch vertical line near the bottom center of the paper. It does not need to be centered exactly, but it does need to be vertical. This line will become the front corner of the box.
 - Draw light orthogonals (vanishing lines or convergence lines) from the top and bottom ends of this front corner line to the two vanishing points.
 - Draw a heavy vertical line between the top and bottom orthogonals about 2 inches to the *left* of the front corner line. This line will become the left corner of the box. Draw light orthogonals from the top and bottom ends of this left corner line to the *right* vanishing point.
 - Draw a heavy vertical line between the top and bottom orthogonals about $2\frac{1}{2}$ inches to the *right* of the front corner line. This line will become the right corner of the box. Draw light orthogonals from the top and bottom ends of this right corner line to the *left* vanishing point.
 - Where the top orthogonals intersect, drop a heavy vertical line to the intersection of the bottom orthogonals. This line will become the back corner of the box.
 - Make the lines outlining the top and base of the box heavy. You now have a two-point-perspective box that appears to have transparent sides, like a fish tank.
- Direct students to measure the angles created at each corner of the box and to identify and mark the vertical, supplementary, and complementary angles. Finally, direct students to use numerical expression to show the relationship between supplementary and complementary angles.

Visual Arts Standard 8.5

The student will use line to create value in a work of art.

Strand

Visual Communication and Production

Goals

The student will

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

Related Academic Standard of Learning

(none identified)

Vocabulary

cross-hatching, hatching, India ink, long strokes, modeling, pen and ink, pen nib, scratch tool, scratchboard, sgraffito, shades, short strokes, tints, value

Materials

Internet access, pens, drawing paper, India ink, scratchboards, crayons, scratch tools, clay, clay tools, metal tooling foil, tooling devices, papier-mâché, glue, newspapers, yarn, cording, rope

Instructional Strategies

Visual Arts Standard 8.5

- Demonstrate techniques used with pen-and-ink drawing (e.g., hatching, cross-hatching, short strokes, long strokes, modeling) and sgraffito (i.e., scratched, incised, or cut lines). Show students how these techniques can be used to create different values. Guide students to create value scales with pen and ink, using hatching, cross-hatching, short strokes, long strokes, and modeling. Then, direct students to draw and shade geometric forms, including spheres, cylinders, cones, cubes, prisms, and pyramids.
- Display pen-and-ink and sgraffito works of art by artists such as Albrecht Dürer, Maurice Sendak, and Brian Pinkney. Lead students in a discussion of the techniques employed to create the displayed works. Direct students to create a pen-and-ink, scratchboard, or crayon sgraffito drawing, using different types of lines to create value, shading, and texture.
- Direct students to create an image with value by drawing lines into metal tooling foil, covering the surface of the foil with India ink, and buffing off the raised surface to reveal the final line design.
- Direct students to use lines to create texture and value contrasts as embellishment on the surface of a clay project, such as a tile, mask, box, or vessel.
- Direct students to embellish the surface of a papier-mâché sculpture by gluing on lines of yarn, cording, or rope, using the lines thus formed to create value.

Visual Arts Standard 8.6

The student will create three-dimensional works of art, using a variety of themes and processes.

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 8.9

The student will construct a three-dimensional model, given the top or bottom, side, and front views.

Vocabulary

additive, armature, assembling, bas-relief, carving, casting, high relief, in-the-round, modeling, relief, sculptor, sculpture, subtractive

Materials

Internet access, paper, cardboard, art paste (papier-mâché), clay, plaster, wire, soapstone, fabric, glue, tape, tooling metal, wood, found objects, sculpture tools, paint, brushes

Instructional Strategies

Visual Arts Standard 8.6

- Display representative examples of bas-relief, demi-relief (mezzo-rilievo), high relief, and in-the-round sculptures that have historical references. Lead students in a discussion of the distinction among these four types of sculpture.
- Lead students in identifying various media (e.g., clay, wood, metal, plaster) and techniques (additive, subtractive, assemblage) used in the creation of sculptures. Select a medium, and assign students to select one technique to use to create a three-dimensional work or art in that medium.
- Explore with students the various themes for design ideas (e.g., history, nature, social issues, self-portrait). Direct students to create a three-dimensional work of art, using one of the discussed themes.
- Direct students to create a bas-relief sculpture such as a clay tile design, metal tooling (repoussé) design, or linoleum carving.
- Lead a class discussion of the differences between a two- and three-dimensional works of art. Display various masks representative of different cultures. Direct students to create masks made of papier-mâché, clay, plaster, wood, or burlap dipped in glue and water and draped over plastic face molds. Provide art materials, and have students add details to their masks.
- Display in-the-round sculptures. Direct students to create in-the-round sculptures by building, carving, or modeling, using clay, wood, wire, plaster, papier-mâché, soapstone, and/or found objects.

Mathematics Standard 8.9

- Display examples of three-dimensional forms created with poster or matte board. Provide students with an assortment of poster or matte board scraps cut in a variety of shapes with at least one side matching in length. Direct each student to select two shapes to connect at the matching side with tape or glue. Stress attention to craftsmanship (joints should be perfect; tape or glue should not show from the outside). Then, have students modify the existing shapes or create their own to complete a solid form with a top, bottom, and at least four sides.

- Prepare and distribute handouts, each containing two shape templates that students can use to construct a solid prism (rectangular, triangular, hexagonal, or square pyramid). Allow students to choose a type of prism and a matching handout. Direct students to cut out the two shapes on the handout and trace them on thin cardboard, such as old file folders or poster board, as many times as needed to create the three-dimensional prism. Next, direct students to cut out the traced shapes and tape or glue the sides together to create the three-dimensional prism.
- Display drawings, or provide each student with a handout, of the top, side, and/or bottom views of a three-dimensional form. Direct students to construct a model of the form, using paper or cardboard. Encourage students to make their forms visually interesting by painting each side a different color or by drawing a different design on each side. Direct groups of students to create mobiles from the finished forms, and hang the mobiles in the classroom, library, or hallway.

Visual Arts Standard 8.7

The student will identify and analyze the uses of typography in graphic arts.

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 8.3

The student will analyze, develop, and produce creative or informational media messages.

- a) Evaluate the persuasive/informational technique being used in nonprint media including television, radio, video, and Internet.
- b) Examine how values and viewpoints are included or excluded and how the media can influence beliefs, behaviors, and interpretations.
- c) Use media and visual literacy skills to create products that express new understandings.
- d) Evaluate sources for relationships between intent and factual content.

Vocabulary

alignment, ascender, baseline, bowl, centered, descender, font, graphic arts, italic, justified, leading, logo, lower case, meanline, point size, printmaking, Roman, sans serif, serif, stamp, stroke, swash, type spacing, typeface, typography, upper case, weight

Materials

Internet access, paper, drawing pencils, calligraphy pens, India ink, markers, erasers, foam, stamp pads, printing ink, scissors, X-ACTO® knives, rulers, newspapers, magazines

Instructional Strategies

Visual Arts Standard 8.7

- Display and discuss with students representative examples of graphic arts, such as posters, ads, CD and book covers, and logos. Define vocabulary related to graphic arts and typography. Direct students to choose a poster, ad, or CD cover and analyze orally or in writing how the typography in the design influenced the composition and/or how the composition influenced the typography.
- Display representative graphic designs that use a variety of typography as part of the designs. Direct students to identify the different styles of type used in each design. Lead students in a discussion of the impact of the various fonts used on the message being conveyed.
- Direct students to study how typography is incorporated into logos. Have students practice making logos from their own initial(s). Next, direct students to create a work of art that incorporates their logo and reflects information about themselves (e.g., hobbies, likes, dislikes, personality, physical features). Lead a class discussion of how typography was used and whether it was used effectively.
- Assign students to create a graphic design for an ad for an imaginary product. Direct students to use a variety of typography in the design. Select several student designs to place on display. Ask students to identify the imaginary product depicted in the displayed ads and to assess the effectiveness of the typography in the overall designs.
- Guide students in noting and analyzing the impact of type size and weight in graphic arts. Direct students to write, in printing and/or cursive, several sentences taken from a poem, song, or their own imaginations.

Instruct them to vary the height and weight of the letters as well as the spacing between the letters to achieve different values and textures. Have students incorporate such creative typography into a drawing so that the type becomes part of the texture and shading of the drawing.

- Direct students to use typography creatively to help convey a particular message within the graphic design for an advertising poster.

English Standard 8.3

- Discuss how messages are conveyed in mass media through the use of graphic design techniques, including typography. Assign students to bring to class two mass media messages that contain typography in the design. Direct students to compare and contrast the two messages by analyzing the overall graphic design techniques used in each, including the typography, identifying the persuasive techniques used in each, and evaluating the two messages for relationships between intent and factual content.
- Select and display examples of advertisements that exhibit the strong use of typography to enhance the design. Discuss with students how these advertisements promote a product or event, asking students to identify the role that typography plays in each design and speculating why certain styles of type were chosen. Challenge students to suggest ways the typography could be changed (e.g., color, texture, placement, optical illusions) to make a more compelling and cohesive design.
- Discuss with students the possible cause-and-effect relationship between mass media current events coverage and public opinion trends. Direct students to select examples of typography used in advertisement designs in print media such as magazines and on the Internet, and discuss the role of typography in each design. Discuss the possible cause-and-effect relationship between the selected examples of advertisement designs and public opinion.

Visual Arts Standard 8.8

The student will demonstrate skill in combining text and imagery, using computer technology.

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 8.5

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

- a) Explain the use of symbols and figurative language.
- b) Make inferences and draw conclusions based on explicit and implied information using evidence from text as support.
- c) Explain how authors use characters, conflict, point of view, voice, and tone to create meaning.
- d) Understand the author's use of conventional elements and characteristics within a variety of genres.
- e) Compare and contrast the author's use of word choice, dialogue, form, rhyme, rhythm, and voice in different texts.
- f) Compare and contrast authors' styles.
- g) Identify and ask questions that clarify various viewpoints.
- h) Identify the main idea.
- i) Summarize text relating supporting details.
- j) Identify an author's organizational pattern using textual clues, such as transitional words and phrases.
- k) Identify cause-and-effect relationships.
- l) Use prior and background knowledge as a context for new learning.
- m) Use reading strategies to monitor comprehension throughout the reading process.

Vocabulary

acrostic, cinquain, composition, concrete, couplet, diamante, haiku, illustration, limerick, Tanka

Materials

Children's book illustrations, Internet access, computers, design software, digital camera

Instructional Strategies

Visual Arts Standard 8.8

- Display and discuss representative computer-generated graphic arts that combine text and imagery. Lead students in comparing the images and evaluating the success of each composition, determining the features that make it successful and analyzing the impact of computer technology on the production of the final image.
- Provide instruction in the use of computer software that enables the manipulation of text and images. Instruct students how to import images from the Internet, picture files, scanner, and/or digital camera. Assign students to import the photograph of a personal work of art and to use computer software to manipulate the image to create a new work of art that includes text.
- Direct students to create a self-portrait, combining a digital photograph with text that relates to them personally, including their name and words or phrases that tell something about them. Students may include additional images of favorite things.
- Direct each student to choose a letter of the alphabet to illustrate. Choose a theme (e.g., artists, art materials, art movements, art techniques, works of art) from which words containing the students' chosen letters can be

identified. Direct students to use computer technology to enlarge their letter within one of the identified words and arrange the rest of the letters in the word to incorporate into an illustration that uses the entire picture plane.

English Standard 8.5

- Explain different forms of poetry (e.g., acrostic, cinquain, concrete, couplet, diamante, limerick, haiku, Tanka) to students. Direct students to choose one form, write a poem in that form, and illustrate the poem, using computer technology and including the text of the poem in the design.
- Direct students to select their favorite song or poem and illustrate it on the computer, incorporating the text into the final image.

Visual Arts Standard 8.9

The student will create and maintain an art portfolio.

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 8.3

The student will

- a) solve practical problems involving rational numbers, percents, ratios, and proportions; and
- b) determine the percent increase or decrease for a given situation.

Vocabulary

portfolio, slide presentation

Materials

Poster board, matte board, cardboard, masking tape, markers, ruler, stapler, computers, presentation software, digital camera

Instructional Strategies

Visual Arts Standard 8.9

- Display a sample art portfolio, and discuss with students the importance of keeping such a personal portfolio for their artwork. Provide students with materials to construct and decorate their own art portfolio. Direct students to keep all their finished work in the portfolio.
- Instruct students in the use of slide-presentation software, as necessary. Then, have students take digital photographs of their artwork, and direct them to create and maintain an up-to-date computerized portfolio of their work, using slide-presentation software.
- Periodically critique the work in each student's portfolio. Discuss with each student how the work shows progress in the his/her skill and understanding of composition.

Mathematics Standard 8.3

- Direct students to create a portfolio for their math papers. They must consider the size of their papers and provide for sufficient room to slide the papers in and out easily. Have students determine in advance whether the portfolio will be constructed using tape or staples, which will affect the inner dimensions.
- Provide students with a collection of various sized posters. Direct students to measure the posters and devise a formula for deriving the size of a suitable portfolio to hold all the posters.
- Provide flat art images (e.g., postcards, magazine images, posters) in a wide range of sizes. Direct students to sort the materials into at least three groups by size and devise a formula for deriving the size of a suitable portfolio for each of the groups. Direct students to use provided materials to construct the portfolio.

Visual Arts Standard 8.10

The student will apply ethical procedures in the execution of works of art.

Strand

Visual Communication and Production

Goals

The student will

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

Related Academic Standard of Learning

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

copyright, documentation, ethical, odious

Materials

Internet access, slide presentation software

Instructional Strategies

Visual Arts Standard 8.10

- Lead students in a discussion of ethical principles and procedures, including copyright laws, trustworthiness, honesty, courtesy, respect for the rights of others, responsibility, accountability, and respect for the law. Stress that all artwork should be original (i.e., taken from life, ones own photographs, or ones imagination) or should be openly documented as a copy of another artist’s work, done with permission.
- Model for students the use of images taken off the Internet, stressing the importance of reading carefully the use restrictions and requirements provided on a Web site. Permission from the Web site owner/administrator to use a picture may be necessary to use the picture for another purpose. Show students the procedure for acquiring permission. Finally, stress that if images from the Internet are used with permission, the source should still be cited fully.
- Direct students to document all sources of inspiration for their art projects within their journals/sketchbooks. Monitor student art projects to insure adherence to copyright laws.

History and Social Science Standard CE.4

- Lead a class discussion of the *reasons* copyright laws exist. Have students consider the consequences of eliminating copyright laws. Ask questions such as, “Why would this be bad for society in general, as well as for individual creative artists? What might be the obvious and hidden consequences of being known as a dishonest and untrustworthy person? Why are fake copies of works of art that pretend to be the real thing so odious?”

- Direct students to create reports or computer slide presentations that include information and images found on the Internet, properly documenting all sources.

Visual Arts Standard 8.11

The student will provide evidence of the critical and artistic processes used to achieve final art solutions in personal works of art by documenting preparation, rough drafts, and final solutions.

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 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

cartoon, documentation, journal, map key, political, rough draft, sketchbook, thumbnails

Materials

Internet access, paper, drawing pencils, calligraphy pens, India ink, markers, erasers, foam, stamp pads, printing ink, scissors, X-ACTO® knives, rulers, newspapers, magazines

Instructional Strategies

Visual Arts Standard 8.11

- Direct students to maintain a journal/sketchbook for recording ideas, inspirations, and sketches to document the creative process for all of their art projects.
- Instruct students in the use of thumbnail sketches for brainstorming visual ideas and planning their works of art. Direct students to keep thumbnail sketches in their journals or sketchbooks.
- Discuss with students the process of making rough drafts in working toward final solutions.
- Direct students to practice making thumbnail sketches in response to a design problem and to document their sources of inspiration next to the sketches. Direct them to choose one of their thumbnail sketches that they wish to develop further and to make a larger rough draft. Conduct a class critique of students' rough drafts. Discuss documentation, and work with each student to determine the best course of action to complete the final project.

History and Social Science Standard CE.1

- Assign students to select an artist who creates political cartoons or political advertisements and to research the artistic process used by the artist. Lead a class discussion of students' research findings.

- Direct students to create a political cartoon based on an important issue or current event. Direct them to draw thumbnail sketches of several ideas. Discuss with each student which design is most successful, and instruct them in ways to execute the final cartoon.
- Instruct students on map design, the use of a map key to read a map, and the use of thumbnail sketches and rough drafts to reach the final solution. Direct students to create a map showing the route from school to their home, or showing an imaginary place (e.g., a vacation spot, fantasy island, buried treasure). Have them use traditional map features, creating a map key and using thumbnail sketches and rough drafts in the creation of the final map.

Visual Arts Standard 8.12

The student will identify the roles of artists (e.g., graphic artists, animators, videographers, photographers, advertising artists) in mass media.

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

(none identified)

Vocabulary

advertising, animation, cell, digital photography, film, flip book, graphic arts, illustration, layout, mass media, photography, storyboard, videography

Materials

Newspapers, magazines, Internet access, paper, poster board, drawing pencils, markers, erasers, rulers, digital camera, video camera, modeling clay

Instructional Strategies

Visual Arts Standard 8.12

- Display and discuss with students examples of work by graphic artists, animators, videographers, photographers, and advertising artists. Explain the term “mass media,” and discuss the roles of such artists in mass media.
- Assign students to research the role of an animator in mass media. Direct students to create a storyboard for an animation or film that includes different viewpoints or camera angles and uses long shots and close-ups to add variety to the sequence.
- Direct students to create a flip book or use animation software to produce a short animated movie. Lead a class discussion of the role of an animator and the use of flip books and software in mass media.
- Direct students to produce a claymation sequence by forming characters and photographing incremental movements. Lead a class discussion of the role of an animator and the use of claymation in mass media.
- Divide the class into three groups. Assign each group to research the use of short film clips, scripts, and storyboards in mass media. Direct students to create a short movie by using a video camera and creating and following a script or a storyboard. Make a list of the various different roles of real-world videographers in the making of a short movie.
- Display professional photographs from a variety of genres (e.g., fashion, advertising, nature, wildlife, home improvement, decorating, gardening). Lead a class discussion of the role of a professional photographer in mass media.
- Direct groups of students to select a subject for a photo shoot, collect items for the shoot, choose and set up an area in the room for the shoot, and take photographs for a magazine layout as if they were professional photographers and magazine personnel. Direct them to create a two-page layout with their photographs, representative of the work of graphic artists or advertising artists.

Visual Arts Standard 8.13

The student will identify and analyze art and architecture from various world cultures, periods, or civilizations by styles, symbolism, and technological impact.

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 WHI.7

The student will demonstrate knowledge of the Byzantine Empire and Russia from about 300 to 1000 A.D. (C.E.) by

- a) explaining the establishment of Constantinople as the capital of the Eastern Roman Empire;
- b) identifying Justinian and his contributions, including the codification of Roman law, and describing the expansion of the Byzantine Empire and economy;
- c) characterizing Byzantine art and architecture and the preservation of Greek and Roman traditions;
- d) explaining disputes that led to the split between the Roman Catholic Church and the Greek Orthodox Church;
- e) mapping and assessing the impact of Byzantine influence and trade on Russia and Eastern Europe.

Vocabulary

apex, apices, arch, basilica, Byzantine, dome, enamels, icon, iconography, mosaic, mosque, onion dome, pendentive, pier, reliquary, Renaissance, tesserae, tile

Materials

Internet access, paper, drawing pencils, cardboard, cardboard tubes, found objects, glue, tape, paint, brushes, tooling copper, colored glass enamel powders (or glass paint or translucent enamel paint), kiln (optional), steel wool, wood, mosaic tiles, tesserae

Instructional Strategies

Visual Arts Standard 8.13

- Display photographs of the Hagia Sophia (Church of the Holy Wisdom), a supreme example of Byzantine church architecture. Discuss how the construction of the Hagia Sophia's central dome was a major revolution in church construction. Define and illustrate architectural terms related to the construction of the dome (e.g., *pier, arch, pendentive, apex*). Direct students to research this church to discover how it changed from a Christian cathedral to an Islamic mosque and then to a museum, and to ascertain what features were added to the architecture when it became a mosque.
- Display photographs of the Byzantine mosaics in the Basilica di San Vitale in Ravenna, Italy (e.g., those depicting Empress Theodora). Instruct students in mosaic techniques. Provide mosaic tiles and a wood base (or colored paper and scissors to cut small tesserae), and direct students to create a mosaic in the style of those displayed in the photographs.
- Direct students to research onion domes and compare and contrast those found on buildings from different cultures (e.g., the Taj Mahal in India, Holy Trinity Cathedral in Moscow). Direct students to collect cardboard tubes and other objects that can be creatively combined to model the forms of towers and onion domes. Assign students to create an onion dome, using the objects and providing cardboard, other found objects, tape, paint, and glue, as needed. Then, direct students to work either in groups or as a class to create a model of an imaginary building that includes several onion domes and other Eastern architectural features. Have students paint their models monochromatically, like the Taj Mahal, or embellish them with gold paint and vivid colors, like churches in Russia.

- Direct students to research St. Peter’s Basilica in Vatican City, Rome. Direct students to compare and contrast the dome of St. Peter’s and the domes of the Pantheon and the Hagia Sophia based on style, symbolism, and technological impact.

History and Social Science Standard WHI.7

- Display examples of reliquaries (elaborate containers for storage and display of sacred relics) made during the period of the Byzantine Empire from about 300 to 1000 A.D. Lead students in a discussion of their use and designs. Direct students to create a Byzantine reliquary design, using cardboard and gold and jewel-toned paint to create intricate designs in the style of the period.
- Display examples of enameled icons from Byzantine culture. Explain to students the difference between metal enameling and painting with enamel paint. Demonstrate creating an enameled icon by first sketching a design and showing students how to transfer the design onto the back of a sheet of tooling copper. Instruct students in the technique of pressing the outlines of the design into the back of the copper, thereby creating on the front of the copper raised lines enclosing shallow depressions that are the inner shapes of the design. Show students how to fill the low areas with colored glass enamel powders and fire the piece in an enameling kiln. If no kiln is available, demonstrate making a simulation of a fired piece, using glass paint or translucent enamel paint. Demonstrate the final step of buffing the raised lines of copper with steel wool. After students understand the process, distribute materials, and allow students to create their own enameled piece.

Visual Arts Standard 8.14

The student will describe and place a variety of works in historical and cultural contexts.

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 WHI.6

The student will demonstrate knowledge of ancient Rome from about 700 B.C. (B.C.E.) to 500 A.D. (C.E.) in terms of its impact on Western civilization by

- a) assessing the influence of geography on Roman economic, social, and political development;
- b) describing Roman mythology and religion;
- c) explaining the social structure and role of slavery, significance of citizenship, and the development of democratic features in the government of the Roman Republic;
- d) sequencing events leading to Roman military domination of the Mediterranean basin and Western Europe and the spread of Roman culture in these areas;
- e) assessing the impact of military conquests on the army, economy, and social structure of Rome;
- f) assessing the roles of Julius and Augustus Caesar in the collapse of the Republic and the rise of imperial monarchs;
- g) explaining the economic, social, and political impact of the Pax Romana;
- h) describing the origin, beliefs, traditions, customs, and spread of Christianity;
- i) explaining the development and significance of the Church in the late Roman Empire;
- j) listing contributions in art and architecture, technology and science, medicine, literature and history, language, religious institutions, and law;
- k) citing the reasons for the decline and fall of the Western Roman Empire.

Vocabulary

Constantine, mythology, timeline

Materials

Internet access, paper, drawing pencils, erasers, colored pencils, art paste, newspapers, cardboard, plastercraft, paint, brushes

Instructional Strategies

Visual Arts Standard 8.14

- Display a visual arts timeline in the classroom. Provide photographs of works of art from various time periods. Discuss the characteristics of each work that help identify it and relate it to its time period. Guide students in positioning the photographs in the correct places on the timeline. Provide more photographs of similar artworks, and direct students to work in groups to place the photographs on the timeline.
- Choose two or three different cultures from those studied in the “World History and Geography to 1500 A.D.” course (see course SOL). Display images of works of art from the chosen cultures, and direct students to identify the similarities and differences in the artistic styles of the displayed artworks. Hold a class discussion that focuses on placing the works of art in their historical and cultural contexts—i.e., understanding the relationship of the artworks to the history and culture surrounding their creation. Direct students to choose the style they appreciate most, choose and research a work of art in that style, and write a report placing it in its historical and cultural context.
- Have small groups of students choose one Greek or Roman god or goddess to research, including the gathering of images of various works of art from different time periods (including more recent periods) and cultures that depict the chosen deity. Have each group prepare and present an oral report to the class in which

they describe the deity, show their gathered works of art, compare and contrast the artworks, and place each artwork in its historical and cultural context by describing what it tells us about the time and culture of the artist.

History and Social Science Standard WHI.6

- Direct students to choose the face of one Roman god or goddess to depict in a drawing or painting, including aspects of the figure's character in the drawing.
- Direct students to choose one Roman god or goddess to depict in a mask. Guide students in using cardboard or papier-mâché to make the mask, and have students paint the mask to reflect aspects of the figure's character, as well as the mythology surrounding him/her.
- Direct students to research, in books and/or on the Internet, art and architecture from 700 B.C. to 500 A.D. Display a timeline of this period in the classroom, and direct students to place images of architecture and works of art from this time period on the timeline. Lead students in a discussion of changes in art and architecture over this span of time.
- Direct students to research and plot on a timeline famous churches that were built under the reign of Constantine.

Visual Arts Standard 8.15

The student will compare and contrast works of art according to medium, period, style, and artist.

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 WHI.11

The student will demonstrate knowledge of major civilizations of the Western Hemisphere, including the Mayan, Aztec, and Incan, by

- a) describing geographic relationships, with emphasis on patterns of development in terms of climate and physical features;
- b) describing cultural patterns and political and economic structures.

Vocabulary

abstract, Aztec, Baroque, Cubism, Expressionism, Fauvism, Greek, Inca, Incan, Impressionism, Maya, Mayan, Pointillism, Pop Art, Post-Impressionism, prehistoric, Realism, Roman, Romanesque, Surrealism

Materials

Paper, drawing pencils, erasers, paint, brushes, pastels, crayons, papier-mâché, metal tooling foil, plaster, found objects, beads, yarn, straws, needles, glue, leather, felt, grocery bags

Instructional Strategies

Visual Arts Standard 8.15

- Select works of art in the same medium, and provide images or ask students to search the Internet for images of other works in that medium. Display the works of art, and lead students in a discussion comparing and contrasting the styles of different artists working in that medium in the same period or in different periods. Instruct students on techniques for using the selected medium. If desired, direct students to complete a work of art in the selected medium.
- Direct students to choose a style of art (e.g., Abstract, Cubism, Expressionism, Fauvism, Impressionism, Pop Art, Post-Impressionism, Pointillism, Realism, Surrealism), research the style, select works of art in the chosen style to display, and present research findings with the class. Have all students who chose the same style present their reports in sequence. Follow each group of reports with a class discussion of the style and to compare and contrast the displayed artworks within the style. As time permits, direct students to select one of the discussed styles and complete a work of art in the selected style.
- Direct students to choose a period of art (e.g., medieval, Renaissance, Baroque, Neoclassical, Romantic, Modern, Contemporary), to research the period and write a paper about their research findings, including a comparison of representative works of art from the period.
- Display representative examples of Pablo Picasso's work from every period in his career as an artist. Identify for students the different styles of art with which he was involved (Realism, Cubism, Analytical Cubism, Synthetic Cubism). Lead students in a discussion of how his work evolved over time, including his Blue and Rose periods. Direct students to choose one of his styles or periods to emulate in an original work of art.
- Provide a selection of works of art in a variety of media and from various periods. Direct students to group like images by medium and period and to be prepared to explain their decisions.

History and Social Science Standard WHI.11

- Direct students to research and compare and contrast weavings of the Mayan, Aztec, and Incan civilizations. Lead a class discussion of findings, noting similarities in styles.

- Display images of Mayan, Aztec, and Incan pottery, and discuss with students the similarities and differences among the pottery of the three cultures. Direct students to compare the shapes, colors, and decorative patterns of the displayed pieces, as well as their uses. Lead a class discussion of findings, noting in particular similarities in styles.
- Display images of Mayan, Aztec, and Incan architecture, such as temples, tombs, pyramids, and palaces. Include representative examples of various artworks found in the ancient buildings. Have students research the various gods that the Mayan, Aztec, and Incan civilizations worshipped, as well as the religious architecture of the three groups. Lead a class discussion of findings, noting in particular similarities in architectural styles.

Visual Arts Standard 8.16

The student will analyze the effect the elements of art and the principles of design have on the communication of ideas.

Strand

Judgment and Criticism

Goals

The student will

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

Related Academic Standard of Learning

History and Social Science Standard WHI.11

The student will demonstrate knowledge of major civilizations of the Western Hemisphere, including the Mayan, Aztec, and Incan, by

- a) describing geographic relationships, with emphasis on patterns of development in terms of climate and physical features;
- b) describing cultural patterns and political and economic structures.

Vocabulary

Aztec, color, contrast, form, geometric, Inca, Incan, line, Maya, Mayan, pattern, repetition, shape, texture, unity, variety

Materials

Works of art, Internet access, paper, drawing pencils, markers, pastels, crayons, paint, brushes

Instructional Strategies

Visual Arts Standard 8.16

- Display representative examples of works of art in which different kinds of lines are used to communicate different feelings and emotions. Lead students in a discussion of the different kinds of lines used and how they communicate different things. Ask selected students to come to the board (or paper affixed to the wall) and draw different kinds of lines to communicate the following emotions: angry/calm, happy/sad, excited/bored, fearful/secure, satisfied/frustrated. Then, provide large paper and markers, and explain to students that when you announce a particular emotion, they are to try to feel the emotion very strongly and immediately translate this feeling to the paper by drawing lines that portray their feelings at that moment. Use your voice to promote the energy of the emotion, beginning with calm and soothing and working your way toward frenetic and angry. You may want to have students stand when doing this exercise so they can more readily let emotions felt in their entire bodies transfer down their arms to the paper. Discuss results of the exercise with the class, viewing the displayed works of art anew to see whether the exercise has increased the students' awareness and understanding of lines.
- Discuss with students the emotional impact of color and how certain colors might affect our mood or might remind us of things in our personal lives (e.g., feeling blue, green with envy, cheerful as sunshine yellow, red with anger). Provide large paper or multiple smaller sheets and watercolors, crayons, markers, or pastels for students to apply color. Direct students to choose colors and designs that communicate the following emotions: angry/calm, happy/sad, excited/bored, fearful/secure, satisfied/frustrated.
- Discuss with students how variety and contrast can communicate a different feeling or message than unity and harmony. Select various works of art, and direct students to place them in order from most unified or harmonious to those with the most variety and/or contrast. Ask students to relate what feelings each displayed work of art elicits.
- Provide representative examples of color ads or product packaging designs. Direct students to analyze the effect the elements of art and the principles of design have on the communication of ideas—specifically, in communicating the purpose of the product or in creating a desire for the product. Direct students to imagine a

new product and then to create an ad or package design that utilizes the elements of art and principles of design effectively to communicate the purpose of the product and attracts consumers. Display and discuss the created designs.

- Provide representative works of art from various cultures, and lead students in a discussion to identify and analyze the effect the elements of art and the principles of design have on the communication of ideas in each work, including how the design reflects the culture. For example, the Aztec goddess Coatlicue is depicted as a fearsome image created by a warlike people. In sculptures depicting Coatlicue, the solid, block-like form of solid rock features stylized designs with repetitive shapes and lines. Display such a sculpture, and compare and contrast this sculpture to other Aztec art, or to Mayan and Incan sculptures. Compare and contrast this sculpture to the art of a more gentle culture, such as Japanese culture.

History and Social Science Standard WHI.11

- Direct students to find the locations of the Mayan, Aztec, and Incan civilizations on a map of Central and South America. Draw their attention to the mountainous, jungle terrain common to all three. Lead a discussion with the class on the influence of this mountainous environment on the art and architecture of these civilizations. Select and display works of art from these three civilizations. Lead a class discussion to analyze the effect the elements of art and the principles of design have on the communication of ideas within each displayed work.
- Provide opportunities for students to research in the library or on the Internet the art of the Mayan, Aztec, and Incan civilizations. Discuss with the class the strong use of the elements of art, especially line, shape, and form, and the principles of design, particularly repetition and pattern, seen in the art of all three of these peoples. Discuss how their highly developed mathematical skills seem to have influenced their art and architecture with regard to the elements of art and the principles of design.
- Direct students to study the Aztec goddess, Coatlicue. Involve students in a discussion, asking such questions as, “Why does she look so frightening? What does this say about the Aztec culture? What do the serpents represent?” Provide students with drawing materials, and direct them to draw their own version of an earth goddess that could be representative of contemporary American culture.

Visual Arts Standard 8.17

The student will investigate and discuss the use of social, cultural, and historical context as they contribute to meaning in a work of art.

Strand

Judgment and Criticism

Goals

The student will

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

Related Academic Standard of Learning

History and Social Science Standard WHI.13

The student will demonstrate knowledge of developments leading to the Renaissance in Europe in terms of its impact on Western civilization by

- a) identifying the economic foundations of the Italian Renaissance;
- b) sequencing events related to the rise of Italian city-states and their political development, including Machiavelli's theory of governing as described in *The Prince*;
- c) citing artistic, literary, and philosophical creativity, as contrasted with the medieval period, including Leonardo da Vinci, Michelangelo, and Petrarch;
- d) comparing the Italian and the Northern Renaissance, and citing the contributions of writers.

Vocabulary

creativity, cultural, historical, medieval period, Renaissance, visual clues

Materials

Internet access, paper, drawing pencils, markers, erasers, paint, brushes, art paste, newspapers, plaster, metal foil

Instructional Strategies

Visual Arts Standard 8.17

- Display works of art that obviously demonstrate a particular period of history, a specific culture, and/or a social issue (e.g., Horace Pippin's *Cabin in the Cotton*). Direct students to use the visual clues in the work to identify the historical, social, and cultural context of the work. Discuss with students how recognizing these contexts adds meaning to the work of art.
- Direct students to search in books or on the Internet for works of art that depict a particular period of history, a specific culture, and/or a social issue. Ask them to analyze the visual clues and present their findings to the class.
- Provide students with a list of historical periods, cultures, and/or social issues, and direct them to choose one to illustrate in a work of art. Provide them with the means to research the topic and find visual clues to incorporate in their work.
- Provide representative examples of masks from different cultures or one major culture, and discuss the characteristics of each mask. Discuss with the class the various uses of masks (e.g., spiritual, ceremonial, for protection, for celebration, for entertainment). Select and provide an appropriate medium (e.g., papier-mâché, tooling foil, plaster, molded fabric) to make a mask, and direct students to create a mask that reflects the studied culture.

History and Social Science Standard WHI.13

- Lead a discussion with students comparing and contrasting the styles of art created in the medieval period with those of the Renaissance. Have students note the primitive depiction of the human form and the flatness of space in medieval art as opposed to the realistic rendering of the human figure and the increased use of space and perspective Renaissance art. Point out that the subject matter in art in both periods is most often of

a religious nature. Display representative works of art from each period. Direct students to discuss the use of social, cultural, and historical context to contribute to meaning to each artwork.

- Provide images of the sculptures of Michelangelo Buonarroti, including his *Pietà* in full-view and close-ups, and direct students to compare his skill, creativity, and understanding of the human form with earlier examples of sculpture, including those from ancient Greece and Rome as well as the medieval period. Discuss how his work reflects the rebirth of classical ideas but moves beyond them to capture a new spiritual essence.
- Direct students to research the life of Leonardo da Vinci. Ask students to cite examples of Leonardo's creativity in his art and inventions. Ask students to identify the social, cultural, and historical influences that impacted the works of this great artist, inventor, and scientist.

Visual Arts Standard 8.18

The student will communicate how personal experiences influence critical judgments about and interpretations of works of art.

Strand

Judgment and Criticism

Goals

The student will

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

Related Academic Standard of Learning

English Standard 8.2

The student will develop and deliver oral presentations in groups and individually.

- a) Choose topic and purpose appropriate to the audience.
- b) Choose vocabulary and tone appropriate to the audience, topic, and purpose.
- c) Use appropriate verbal and nonverbal presentation skills.
- d) Respond to audience questions and comments.
- e) Differentiate between standard English and informal language.
- f) Critique oral presentations.
- g) Assume shared responsibility for collaborative work.
- h) Use a variety of strategies to listen actively.

Vocabulary

art criticism, critical judgment, interpretation

Materials

Internet access, paper, drawing pencils, erasers, markers, paint, brushes, pastels

Instructional Strategies

Visual Arts Standard 8.18

- Instruct students on the steps for critiquing a work of art: describe, respond, analyze, interpret, judge or evaluate. Then, discuss the process of interpreting and critically judging works of art and how personal experiences invariably influence interpretations of and critical judgments about works of art. Provide one work of art for the entire class to interpret and judge, or provide a different work for each group of five students. Before any open discussion, direct students to write their own interpretation of what is going on in the work and what clues are present to indicate this meaning. Then, have students share their thoughts, and discuss inevitable differences of opinion. Ask students to relate personal experiences that impacted their interpretation of the work and to summarize how these personal experiences also influenced their critical judgments of the work.
- Describe a situation or scene, and ask students to draw an illustration of their own interpretation of your description. Compare students' finished drawings, discuss students' different interpretations, and discuss how students' different personal experiences influence interpretations of and critical judgments about works of art.
- Choose a work of art that shows one or more people at rest with pensive expressions on their faces (e.g., Édouard Manet's *The Railway*, Paul Gauguin's *Faaturuma [Melancholic]*, Duane Hanson's *Old Couple on a Bench*). Direct students to interpret what is going on in the work of art and what they imagine the depicted person is thinking. Ask students to draw an image of what they believe is on the depicted person's mind. Compare the drawings, and discuss the various personal experiences that influenced students' interpretations.

English Standard 8.2

- Divide the class into four groups. Provide each group with a work of art, or let them select their own from a teacher-approved list. Direct group members to critique individually their group's work of art and record their

own interpretation on paper. Then, have members of each group compare their interpretations and discuss the influences of their personal experiences on their interpretations of the work. Instruct students to do the following when discussing these matters within their groups:

- Choose vocabulary and tone appropriate to the group audience, topic, and purpose.
- Use appropriate verbal and nonverbal presentation skills.
- Respond to audience questions and comments.
- Use grammatically correct language.
- Finally, have each group follow these same guidelines to develop and deliver to the class an oral presentation on how personal experiences influence interpretations of and critical judgments about works of art.
- Display a work of art that shows one or more people engaged in some activity (e.g., Robert Gwathmey’s *Children Dancing*, Jessie Oonark’s *Kiviuk and the Grizzly*, Jacques-Louis David’s *The Death of Socrates*, Delacroix’s *Arabs Skirmishing in the Mountains*). Direct students to interpret what is going on in the work and present their interpretations to the class for discussion, following the guidelines listed above for developing and delivering oral presentations.
- Display a work of art that shows one or more people at rest with pensive expressions on their faces (e.g., Édouard Manet’s *The Railway*, Paul Gauguin’s *Faaturuma [Melancholic]*, Duane Hanson’s *Old Couple on a Bench*). Direct students to interpret what is going on in the work of art, what they imagine the depicted person is thinking, and their reasons for their interpretation. Have students prepare to present their interpretations to the class, following the guidelines listed above for developing and delivering oral presentations. Encourage students in the audience to share their opinions, comments, and questions about the work and the speaker’s reasons for his/her interpretation, following the same guidelines.

Visual Arts Standard 8.19

The student will critique in oral and written form personal work and the work of others, using appropriate art vocabulary.

Strand

Judgment and Criticism

Goals

The student will

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

Related Academic Standard of Learning

English Standard 8.4

The student will apply knowledge of word origins, analogies, and figurative language to extend vocabulary development within authentic texts.

- a) Identify and analyze an author’s use of figurative language.
- b) Use context, structure, and connotations to determine meaning and differentiate among multiple meanings of words and phrases.
- c) Use roots, affixes, cognates, synonyms, and antonyms to determine the meaning of unfamiliar words and technical vocabulary.
- d) Use dictionaries, thesauruses, and glossaries to determine definition, pronunciation, etymology, spelling, and usage of words.
- e) Discriminate between connotative and denotative meanings and interpret the connotation.
- f) Extend general and specialized vocabulary through speaking, listening, reading, and writing.

Vocabulary

analyze, connotations, context, Contextualism, criticism, critique, describe, Expressionism, Formalism, hyperbole, interpret, judge, metaphor, Realism, simile, structure

Materials

Internet access

Instructional Strategies

Visual Arts Standard 8.19

- Review the steps for critiquing a work of art: describe, respond, analyze, interpret, judge or evaluate.
- Provide a work of art, and direct students to describe it in writing, listing only what they see and giving only the facts (e.g., media, size, objects, images).
- Provide a work of art, and guide students in a class discussion to analyze how the work is organized. Ask students questions such as the following: “How did the artist use the elements of design. What patterns emerge in the use of colors? What kind of balance is used to organize the work? How did the artist use proportion? How do harmony and variety unify the work?”
- Discuss the four aesthetic theories used to judge a work of art:
 - *Contextualism* is based on factors such as the setting in which a visual work is placed, the societies and cultures from which the artist and viewer come, the unique experiences of the viewer, and the intentions of the maker. All of these provide layers of context that influence how a viewer interprets a work and how successful the work is.
 - *Expressionism* bases its decisions about the success of a work of art on the message contained in the work (the expressive quality of the idea the artist wants the viewer to see) and on emotion.
 - *Formalism* bases the success of a work of art on the composition or the arrangement of the elements of art and use of the principals of design.

- *Realism* infers that only art that looks real or represents subject matter realistically can be considered successful.
- Provide a work of art, and direct students to select one of the four aesthetic theories to determine whether the work is successful. Lead a class discussion to discuss students' selected aesthetic theories and their reasons for selecting a particular theory.
- Display three works of art by the same artist. Direct students to determine what the artist is trying to communicate in each work. Assign students to select an aesthetic theory (see above) to apply to the displayed works and to develop a brief paper about their findings and in support of the selected theory.
- Direct students to use the five steps of art criticism (describe, respond, analyze, interpret, judge or evaluate) to critique one of their own works of art.

English Standard 8.4

- Review the five steps for critiquing a work of art: describe, respond, analyze, interpret, judge or evaluate. Provide works of art for students to study. Have students practice using the steps for critiquing as they simultaneously apply their knowledge of word origins, derivations, inflections, analogies, and figurative language to extend vocabulary development for further clarification and enrichment of their critiques.
- Direct students to write critiques of works of art, with particular emphasis on analyzing the structure and interpreting the meanings of the visual images. Stress that students should use appropriate visual arts vocabulary and should apply their knowledge of word origins, derivations, inflections, analogies, and figurative language to extend vocabulary development for further clarification and enrichment of their critiques.
- Provide works of art, and direct students to find examples of visual simile, metaphor, personification, and hyperbole in the works. Hold a class discussion on their findings, and have students orally critique the works, using appropriate art vocabulary.

Visual Arts Standard 8.20

The student will discuss and analyze the purposes, values, and meanings of works of art.

Strand

Aesthetics

Goal

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

Related Academic Standards of Learning

History and Social Science Standard WHI.5

The student will demonstrate knowledge of ancient Greece in terms of its impact on Western civilization by

- a) assessing the influence of geography on Greek economic, social, and political development, including the impact of Greek commerce and colonies;
- b) describing Greek mythology and religion;
- c) identifying the social structure and role of slavery, explaining the significance of citizenship and the development of democracy, and comparing the city-states of Athens and Sparta;
- d) evaluating the significance of the Persian and Peloponnesian wars;
- e) characterizing life in Athens during the Golden Age of Pericles;
- f) citing contributions in drama, poetry, history, sculpture, architecture, science, mathematics, and philosophy, with emphasis on Socrates, Plato, and Aristotle;
- g) explaining the conquest of Greece by Macedonia and the formation and spread of Hellenistic culture by Alexander the Great.

Vocabulary

capital, column, Corinthian, cornice, dentils, Doric, entablature, fluting, frieze, Ionic, meaning, purpose, value

Materials

Internet access

Instructional Strategies

Visual Arts Standard 8.20

- Display several works of art, and lead a class discussion of the purposes, values, and meanings of the displayed works. Divide students into four groups, provide a work of art to each group, and have each group analyze the work in the same manner. Assign each group to prepare an oral report on their analysis and deliver it to the class.
- Direct students to compare and contrast works of art with similar subject matter but from different time periods. Discuss how the purposes, values, and meanings of historical works of art often differ from those of contemporary works.
- Discuss with students the purpose of art as a vehicle for religious ritual. Relate how, from the prehistoric cave paintings of France to the paintings in the Sistine Chapel, art served religion, and the church was the primary patron of artists for centuries. Discuss how this purpose differs from the purposes of much contemporary American art. Provide various works of art whose purpose is to commemorate important events. The event may be of major historical importance, such as David's *The Coronation of Josephine by Napoleon*, or a simple celebration, such as a holiday or wedding celebration. Direct students to discuss and analyze the purposes, values, and meanings of the displayed works of art. If desired, assign students to create a drawing or painting depicting a personal special event
- Discuss with students how art is valued both extrinsically and intrinsically. Explain how it may be valued for some moral purpose or for the feelings it produces in the viewer, among other things. Direct students to search out a work of art that they value for the feelings it invokes for them personally. Have students share their feelings and their reasons for these feelings with the class and summarize the reasons they value the work of art.

History and Social Science Standard WHI.5

- Discuss how the art of ancient Greece has exercised an enormous influence on the culture of many countries from ancient times until the present, particularly in the areas of sculpture and architecture. Provide photographs of the Parthenon and examples of the Greek orders of Doric, Ionic, and Corinthian columns. Instruct students on the architectural features of Greek architecture (e.g., column, capital, fluting, entablature, architrave, frieze, cornice, dentils). Direct students to search for examples of Greek architectural influence on architecture in their own community, as well as on famous American buildings such as the U.S. Custom House in New York, the Philadelphia Museum of Art, and the original University of Virginia buildings. Direct students to discuss and analyze the purposes and values of Greek-influenced architecture in America.
- Direct students to create models of ancient Greek architecture or of the different types of columns and capitals: Doric, Ionic, and Corinthian. Lead a class discussion to analyze the purposes, values, and meanings of Greek architecture.
- Discuss with students the three periods of ancient Greek sculpture: Archaic, Classical, and Hellenistic. Provide photographs of sculptures from each period, and ask students to match each sculpture with its time period. Lead a class discussion to analyze the purposes, values, and meanings of the displayed sculptures.

Visual Arts Standard 8.21

The student will formulate and respond to meaningful questions about works of art, based on observations and interpretations.

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 WHI.12

The student will demonstrate knowledge of social, economic, and political changes and cultural achievements in the late medieval period by

- a) describing the emergence of nation-states (England, France, Spain, and Russia) and distinctive political developments in each;
- b) explaining conflicts among Eurasian powers, including the Crusades, the Mongol conquests, and the fall of Constantinople;
- c) identifying patterns of crisis and recovery related to the Black Death (Bubonic plague);
- d) explaining the preservation and transfer to Western Europe of Greek, Roman, and Arabic philosophy, medicine, and science.

Vocabulary

medieval period, Renaissance

Materials

Internet access

Instructional Strategies

Visual Arts Standard 8.21

- Review the steps for critiquing a work of art: describe, respond, analyze, interpret, judge or evaluate. Provide works of art, and have the class select and critique several of the works. Provide meaningful, thought-provoking questions to encourage students' critical thinking skills.
- Divide the class into groups of four students each, and have each group select a work of art to critique. Direct each group to formulate a set of meaningful questions about the selected work, based on their descriptions, responses, analyses, interpretations, and evaluations. Have each group share their questions with the class, and have the class answer the questions as they observe and interpret the designated work themselves.
- Direct students to critique works of art on a regular basis and to record their ideas in a journal. Encourage them to ask and answer questions such as: "What was the artist trying to say in this work of art? What message does this work of art communicate to me? What elements of art and principles of design are obvious in this work of art? How do they impact this work overall? What feelings and emotions does this work of art produce in a viewer?"
- Provide selected works of art, and direct students to look for visual clues in each work that will assist them in interpreting its meaning. Assign students to list the clues and explain what, in their opinion, the clues indicate. Lead a class discussion about the clues in each work and what they tell the viewer about the work.

History and Social Science Standard WHI.12

- Display works of art from the late Middle Ages and early Renaissance, and lead a class discussion about the artistic achievements made during that time frame. Have students note how art from the Middle Ages appears relatively flat and shows an unrealistic, distorted perspective. Explain how the Renaissance was a "rebirth" of classical ideas that had been lost during the Dark Ages and how artists of the Renaissance achieved greater realism in their application of perspective, use of space, and representation of the human form. Display additional works of art from the late Middle Ages and early Renaissance, and have students select a displayed work about which to formulate meaningful questions, based on observations and interpretations.

- Direct students to explore the social, cultural, and historical contexts of late medieval and early Renaissance art to gain an understanding of the social, political, and economic worlds in which the artists and patrons operated. For example, guide students in perceiving how Jan Van Eyck’s *Rolin Madonna* clearly indicates the status of Nicholas Rolin as the Chancellor of the Duke of Burgundy. Assign students to formulate and respond to meaningful questions about the contexts of late medieval and early Renaissance works of art, based on their observations and interpretations.
- Provide works of art showing dress, architecture, and/or social standing of people in various times and places. Discuss with students how art of a particular period is frequently a visual record of the culture of the time, documenting the appearance of such things as dress, architecture, and social standing. For example, the October page from the calendar of the *Très Riches Heures du Duc de Berry* (Jean de Berry) presents the appearance of the palace of the Louvre at the beginning of the fifteenth century. Have students consider how such art can be an extremely valuable historical record, particularly from time periods before the invention of photography. Direct students to compare and contrast the dress, architecture, and activities depicted in works of art from the late medieval period with the dress, architecture, and activities depicted in works from later historical periods. Have students formulate and respond to meaningful questions about the works of art, based on their observations and interpretations.

Visual Arts Standard 8.22

The student will describe personal sensory responses to the visual qualities of a work of art, using appropriate art vocabulary.

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 WHI.10

The student will demonstrate knowledge of civilizations and empires of the Eastern Hemisphere and their interactions through regional trade patterns by

- a) locating major trade routes;
- b) identifying technological advances and transfers, networks of economic interdependence, and cultural interactions;
- c) describing Japan, with emphasis on the impact of Shinto and Buddhist traditions and the influence of Chinese culture;
- d) describing east African kingdoms of Axum and Zimbabwe and west African civilizations of Ghana, Mali, and Songhai in terms of geography, society, economy, and religion.

Vocabulary

elements of art, hear, impasto, perception, principles of design, see, smell, taste, touch

Materials

Internet access, art books, art prints, paper, drawing pencils, watercolors, brushes, oil pastels, clay, papier-mâché

Instructional Strategies

Visual Arts Standard 8.22

- Display a work of art, and direct students to discuss how one or more of the elements of art or principles of design were used within the work (e.g., color and texture in Jasper Johns' *Map*; rhythm and movement in Joseph Stellas's *Battle of Lights, Coney Island, Mardi Gras*). Ask students to describe their personal sensory responses to the visual qualities of the displayed work, using appropriate art vocabulary.
- Discuss how the visual qualities of a work of art can speak to our other four senses, even if we can't actually hear, feel, taste, or smell the work. Display various works of art, and ask students to imagine how the image in the work
 - "sounds" (e.g., Philip Johnson's *Water Garden*, Pablo Picasso's *Guernica*, Thomas Hart Benton's *Couple Dancing*)
 - "feels" (e.g., tapestries, Jesús Bautista Moroles' *Granite Weaving Playscape*, sculptures by Henry Moore, paintings by Vincent van Gogh that use heavy impasto)
 - "tastes" (e.g., the food in a Janet Fish painting or the fruit in Paul Cézanne's *Still Life with Apples and Peaches*)
 - "smells" (e.g., Jacob Lawrence's *Street to M'bari*, Meyer Straus' *Bayou Teche*, Georgia O'Keeffe's *White Roses with Larkspur No. 2*).
- Describe a work of art in great detail, using appropriate art vocabulary to express how the work affects each of your senses. Direct students to create their own work of art based on what you described. Display the original artwork you described, and lead students in a critique of their finished works in comparison to the original work.
- Direct students to create a work of art based on their own sensory perceptions while listening to music, tasting food, or smelling assorted aromas. (Clay, oil pastels, and paint are media that are conducive to freedom of expression.)

- Provide sources of art images, such as books, prints, and the Internet, and allow students to select an image that promotes a personal sensory response. Direct students to write a description of their responses, using appropriate art vocabulary.

History and Social Science Standard WHI.10

- Direct students to research masks of the east African kingdoms of Axum and Zimbabwe and west African civilizations of Ghana, Mali, and Songhai. Assign students to study the differences in design styles and materials used based on the geography, society, economy, and religion of the people. Ask students to describe their personal sensory responses to the visual qualities of the researched masks, noting the elements of art used (e.g., line, shape, form, color, texture) and using appropriate art vocabulary.
- Provide materials (e.g., papier-mâché, cardboard, or tooling foil) and instructions for students to create masks inspired by African designs. Select a group of student masks to display in the classroom. Ask students to describe their personal sensory responses to the visual qualities of the displayed masks, using appropriate art vocabulary.
- Lead students in a discussion of Shinto, the indigenous religion of Japan, which is a form of nature worship. Provide students with paper and watercolors and representative examples of Japanese nature paintings. Direct students to paint a nature scene in the Japanese style, guided by their own sensory perceptions.