
Sample Visual Arts Curriculum for Virginia Public Schools

Kindergarten - Grade Twelve



Commonwealth of Virginia
Department of Education
Richmond, Virginia
June 2015

Copyright © 2015
by the
Virginia Department of Education
P.O. Box 2120
Richmond, Virginia 23218-2120
www.doe.virginia.gov

All rights reserved. Reproduction of these materials for instructional purposes in public school classrooms in Virginia is permitted.

Superintendent of Public Instruction

Dr. Steven R. Staples

Assistant Superintendent for Instruction

Dr. John William Haun

Office of Humanities & Early Childhood

Dr. Christine A. Harris, Director

Cheryle C. Gardner, Principal Specialist of Fine Arts

Edited, designed, and produced by the CTE Resource Center

Kevin P. Reilly, Administrative Coordinator

Taylor B. Mooney, Writer/Editor

Richmond Business and Medical Center

2002 Bremo Road, Lower Level

Henrico, Virginia 23226

Phone: 804-673-3778

Fax: 804-673-3798

Web site: www.cteresource.org

The CTE Resource Center is a Virginia Department of Education grant project administered by Henrico County Public Schools.

NOTICE

The Virginia Department of Education does not discriminate on the basis of race, sex, color, national origin, religion, sexual orientation, gender identity, age, political affiliation, or against otherwise qualified persons with disabilities. The policy permits appropriate employment preferences for veterans and specifically prohibits discrimination against veterans. The following position has been designated to handle inquiries regarding the Department's non-discrimination policies:

Deputy Superintendent – Finance and Operations

Virginia Department of Education

P. O. Box 2120

Richmond, Virginia 23218-2120

Telephone: 804-225-2025

For further information on Federal non-discrimination regulations, contact the Office for Civil Rights at OCR.DC@ed.gov or call 1-800-421-3481.

You may also view Governor Terry McAuliffe's Executive Order 1 (EO-1, 2014) (PDF), which specifically prohibits discrimination on the basis of race, sex, color, national origin, religion, age, political affiliation, or against otherwise qualified persons with disabilities. The policy permits appropriate employment preferences for veterans and specifically prohibits discrimination against veterans.

Table of Contents

Acknowledgments	iv
Introduction	v
Kindergarten Visual Arts.....	1
Grade One Visual Arts	5
Grade Two Visual Arts.....	9
Grade Three Visual Arts.....	13
Grade Four Visual Arts.....	17
Grade Five Visual Arts.....	21
Grade Six Visual Arts.....	25
Grade Seven Visual Arts	29
Grade Eight Visual Arts	34
Art I: Art Foundations	38
Art II: Intermediate.....	43
Art III: Advanced Intermediate	48
Art IV: Advanced	52

Acknowledgments

The Virginia Department of Education expresses sincere thanks to the visual arts educators who contributed to the creation of this *Sample Visual Arts Curriculum for Virginia Public Schools*. The work and expertise of these persons is greatly appreciated. In addition, the Virginia Department of Education wishes to extend special thanks to the public schools of Chesterfield County, Fairfax County, Loudoun County, Norfolk City, Prince William County, and Virginia Beach City for allowing their K–12 visual arts curricula to be used as resources for this project. The project is particularly indebted to Prince William County Public Schools for permission to use and adapt the assessment statements found in the *Prince William County Public Schools K–12 Visual Arts Framework*.

Project Director

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

Project Consultants

Dr. David E. Burton, Virginia Commonwealth University
Dr. Pamela G. Taylor, Virginia Commonwealth University

Project Editor

Taylor B. Mooney, Writer/Editor, Career and Technical Education Resource Center

KINDERGARTEN–GRADE 5

Committee Consultant

Dr. Barbara B. Laws, Norfolk City Public Schools

Team Members

Maripat G. Hyatt, Henrico County Public Schools
Twyla G. Kitts, Virginia Museum of Fine Arts
Anita R. Nixon, Albemarle County Public Schools
W. Scott Russell, Loudoun County Public Schools

GRADES 6–8

Committee Consultant

Cyndi H. Wells, Albemarle County Public Schools

Team Members

Katharine M. Search, Fairfax County Public Schools
Patricia L. White, Danville City Public Schools

GRADES 9–12

Committee Consultant

Michael C. Gettings, Chesterfield County Public Schools

Team Members

Lori A. Law, Franklin County Public Schools
Stephanie M. Wirt, Powhatan County Public Schools
Dr. Anne G. Wolcott, Virginia Beach City Public Schools

Introduction

The curriculum in this publication reflects the intent of the visual arts standards of learning found in the 2013 *Fine Arts Standards of Learning for Virginia Public Schools*. Visual arts educators from public schools in Albemarle County, Chesterfield County, Danville City, Fairfax County, Franklin County, Henrico County, Loudoun County, Norfolk City, Powhatan County, and Virginia Beach City, as well as from Virginia Commonwealth University and the Virginia Museum of Fine Arts, contributed to this curriculum to better delineate the scope of visual arts education in Virginia’s schools and to facilitate a high level of visual arts instruction across the Commonwealth. Classroom teachers, curriculum specialists, administrators, college faculty, and professional artists assisted the visual arts curriculum development team with reviewing and refining drafts of the document.

The *Sample Visual Arts Curriculum for Virginia Public Schools* presents the essential content that should be included in school visual arts education for various course offerings within five course areas: Visual Arts K-8, Art I: Foundations, Art II: Intermediate, Art III: Advanced Intermediate, and Art IV: Advanced. The visual arts K-12 curriculum is cumulative, progressing in complexity from grade to grade. In each course, content is expressed as instructional objectives organized into four content strands or topics: Visual Communication and Production; Art History and Cultural Context; Analysis, Evaluation, and Critique; and Aesthetics. Although the strands are presented separately in order to define visual arts experiences and instructional processes at all grade levels, the objectives overlap and integrate in actual visual arts experience.

A vocabulary list is provided for each course for the purpose of enabling students to use course-specific visual arts terminology to discuss and analyze their visual arts experiences.

These comprehensive instructional objectives are suggested minimum attainments in the visual arts. They set reasonable targets and expectations for what teachers should teach and students should learn by specifying clear, concise, measurable, and rigorous expectations for young people. They may be used in whole or in part by educators to design and deliver visual arts instruction for each course. This curriculum does not prescribe how content should be taught, nor is it intended to be restrictive. Teachers are encouraged to select a variety of instructional strategies and assessment methods appropriate for their students as well as to go beyond the content presented here to meet the needs of all students.

The development of the *Sample Visual Arts Curriculum for Virginia Public Schools* is an important step in the process of providing challenging educational programs in Virginia’s public schools. A comprehensive school visual arts program makes it possible for students to understand their own responses and the responses of others to the many forms of the visual arts experience. It also enables students to develop and express their visual arts creativity as they progress toward full participation in visual arts culture, which is a defining characteristic of civilization. Furthermore, through visual arts instruction, students acquire essential knowledge and skills that include the ability to think critically, solve problems resourcefully, make informed judgments, work cooperatively within groups, appreciate different cultures, and use their imaginations and be creative. They also gain new understandings that enable them to apply their knowledge and skills in new situations and make critical connections.

The *Sample Visual Arts Curriculum for Virginia Public Schools* is available on the Virginia Department of Education’s Web site at http://www.doe.virginia.gov/instruction/fine_arts/index.shtml.

GOALS

The content of the visual arts curriculum, like that of the visual arts standards of learning, is intended to support the following goals for students:

- Acquire the technical and artistic knowledge and skills necessary for creative, expressive, and artistic production.

- Select and use art media, subject matter, and symbols for expression and communication.
- Solve visual arts problems with originality, flexibility, fluency, and imagination.
- Develop understanding of the relationship of the visual arts to history, culture, and other fields of knowledge.
- Use materials, methods, information, and technology in a safe and healthy manner.
- Demonstrate understanding of the elements of art (color, form, line, shape, space, texture, value) and the principles of design (balance, contrast, emphasis, movement, pattern, proportion, rhythm, unity, variety) and the ways they are used in artistic production.
- Interpret, reflect on, and evaluate the characteristics, purposes, and merits of personal work and the work of others.
- Identify, analyze, and apply criteria for making visual aesthetic judgments of personal work and the work of others.
- Develop aesthetic awareness and a personal philosophy regarding the nature of, meanings in, and values in the visual arts.
- Develop understanding and appreciation of the roles, opportunities, and careers in the visual arts and related areas.
- Develop ethical practices, to include following copyright and royalty requirements when exhibiting art, producing art, or using the works of others.
- Nurture a lifelong appreciation for visual arts as an integral component of an educated, cultured society.

INSTRUCTIONAL OBJECTIVE STRANDS

Visual Communication and Production

Students will use the art-making process to develop and communicate ideas, images, and themes in works of art. They will develop fluency in visual communication, as well as verbal and written communication, using art vocabulary and concepts. Through art production, students will express meaning and values in two-dimensional and three-dimensional art forms and gain respect for their own work and the work of others. Students will demonstrate safe and ethical practices when using art materials, tools, techniques, and processes.

Art History and Cultural Context

By investigating works of art from different times and places, students will develop an understanding that art and culture shape and reflect each other. Through the study of works of art and the people who created them, students will understand the role of visual arts in communicating diverse cultural beliefs and ideas.

Analysis, Evaluation, and Critique

Students will examine works of art and make informed judgments about them based on established visual arts criteria. Through the understanding of visual arts concepts and processes, students 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 creating and exhibiting their works of art.

Aesthetics

Students will analyze and reflect on their personal responses to the expressive and communicative qualities of works of art. They will understand that their personal backgrounds, 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 creators and viewers of art. They will learn to recognize the difference between personal opinion and informed judgment when reflecting on, discussing, and responding to visual imagery.

PERCEPTUAL AND VISUAL LITERACY

Students will develop visual perception skills through the study, interpretation, production, and comprehension of visual imagery. Through viewing selected works of art and other graphic images, students will develop and produce a visual language to facilitate the communication of ideas and to accompany written and oral communication. Each noted work of art, or group of works of art, is followed by a list of questions to guide student discussion, interpretation, and study of the work.

ASSESSMENT

Assessment provides useful and accurate information about student learning. It employs practices and methods that are consistent with learning goals, curriculum, instruction, and current knowledge of how students learn in the visual arts education environment. Visual arts educators assess and document student learning using methods that could include structured and informal observations and interviews, projects and tasks, exhibitions, portfolio development, journals, and multiple-choice and short-answer methods.

Classroom 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 information for understanding student progress in ways that can guide future instruction. Also, assessment provides opportunities for self-reflection and evaluation by the student.

The assessment section of this curriculum was not developed because of project time constraints. It is hoped that in the future, assessment resource materials will be developed to help teachers determine whether students have achieved each objective for kindergarten through grade eight and for the four high school courses of study. Until the assessment section can be completed, teachers are encouraged to develop visual arts assessment techniques and to share these techniques and assessment instruments with other visual arts educators.

VOCABULARY

Students will use visual arts terminology pertaining to all aspects of the visual arts and specifically those based on the content and skills found in the particular course objectives. Students will use these words and terms in oral and written communications and apply them in visual arts experiences. Teachers are encouraged to supplement the identified terminology, as appropriate.

SAFETY

<p>Safety must be given the highest priority in implementing the visual arts instructional program. Students must understand the rationale for safe practices and guidelines and must demonstrate appropriate classroom safety techniques, including the safe use of materials, equipment, tools, and art spaces while working individually and in groups. Teachers are responsible for ensuring that students know why some materials and practices are unsafe.</p>
--

Correct and safe techniques, as well as the wise selection of resources, materials, and equipment appropriate for 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 managing, and constant monitoring during art-making activities. Class enrollment should not exceed the designated capacity of the room.

Prior to using hazardous art materials in an instructional activity, teachers must be knowledgeable about their properties, use, storage, and proper disposal. Art materials containing toxic substances that can cause acute or

chronic health effects are prohibited from use with students in pre-kindergarten 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 absorption 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 followed to avoid potential safety problems:

1. Avoid certain art supplies for students in pre-kindergarten 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, who are at greater than usual risk from toxic materials, 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 the product is completely safe. Art materials must contain one of the three ASTM D-4236 labels listed above for assurance that they are safe to use. 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. 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.

EXHIBITING STUDENT ART

Students at all grade levels should have opportunities to exhibit their works of art throughout the school year in different contexts and venues and for various purposes. Exhibiting their art is particularly beneficial to students when they participate directly in the exhibition process.

The exhibition process has the following five phases:

- Theme development and selection criteria
- Exhibition design (physical design, artists' statements, signage)
- Exhibition installation
- Publicity (e.g., announcements, invitations, reviews)
- Event (assessment and reflection)

Simple displays may focus on just one or two of these phases, but, as students gain experience, their exhibitions can become more complex and sophisticated. The exhibition process encompasses many skills, concepts, and abilities that reflect aesthetic, critical, contextual, and technical decisions that directly complement the comprehensive visual arts education curriculum.

CAREERS IN THE VISUAL ARTS

Over the course of this sequenced curriculum, visual arts students will learn about the variety of career options open to them. Teachers are encouraged to go beyond the careers traditionally discussed in the delivery of visual arts instruction, such as painter, graphic designer, and curator, and assist students in the exploration of both lesser-known and emerging career fields. Teachers may use opportunities, where appropriate, to discuss how other careers are impacted by the study of visual arts. Advanced high school students will research options related to their fields of interest.

RESOURCES

Virginia Museum of Fine Arts

The Virginia Museum of Fine Arts (VMFA), an agency of the Commonwealth of Virginia, opened in 1936 to serve regional, statewide, national, and international audiences. Today, the mission of this state-supported, privately endowed museum is “to collect, preserve, exhibit, and interpret art, to encourage the study of the arts, and thus to enrich the lives of all.” VMFA supports and enhances the teaching of Virginia’s K-12 Standards of Learning through exhibitions, programs, student tours, teacher workshops, publications, and Web-based resources. The museum serves as an extension of the classroom through its collection of more than 33,000 objects that span 5,500 years and five continents. Visual arts educators and students across the state will find the museum’s resources invaluable as they address art processes, art history, cultural context, art analysis and evaluation, and aesthetics. More information is available on the VMFA’s Web site at <http://vmfa.museum>.

Virginia Commission for the Arts

The Virginia Commission for the Arts (VCA) is the official state agency created in 1968 that supports the arts through funding from the Virginia General Assembly and the National Endowment for the Arts. Its mission is to support artistic excellence and encourage growth in artistic quality for the benefit of all Virginians. In 2014, nearly 7.1 million people attended arts events made possible through VCA funding, including 1.6 million schoolchildren. Arts in Education is one of seven different grant programs offered by the VCA that provides funding opportunities up to \$10,000 with a one-to-one match for PreK-12 schools and not-for-profit organizations. Eligible Arts in Education grant activities include artist residencies, after-school or summer arts education programs run by not-for-profit arts organizations, and training programs for artists who work with elementary and secondary students. The teacher training activity is applicable for

universities, schools, or arts organizations that want to further develop their teaching artists to work in PreK-12 schools. For more information about the Commission and the Arts in Education grant program, visit the VCA Web site at <http://www.arts.virginia.gov>.

COPYRIGHT

Through the study of issues related to copyright, fair use, public domain, plagiarism, use of primary resources, and respecting creator's rights, students will develop an understanding of an individual's rights and responsibilities as a creator and consumer of content. By demonstrating an understanding of legal and ethical considerations involved in using the creative work of others, students will be accountable, responsible, and literate creative citizens.

Teachers must be responsible for understanding and adhering to current copyright law. As copyright law consistently changes, instructors are responsible for staying up-to-date with those changes. Teachers may refer to the Web site of the National Art Education Association (NAEA) for guidance.

ACADEMIC CORE CORRELATIONS

Each curriculum objective is correlated with the Fine Arts Standards of Learning and with the Standards of Learning for English (January 2010), History and Social Science (January 2008), Mathematics (February 2009), and Science (January 2010). These correlations are indicated by the following abbreviations:

E	English
H	History and Social Science
M	Mathematics
S	Science
V	Visual Arts

Kindergarten Visual Arts

INSTRUCTIONAL OBJECTIVES

The objectives for Kindergarten Visual Arts serve as the foundation for further visual arts instruction. The objectives place emphasis on cognitive, affective, sensory, and motor development, using a problem-solving approach. Students learn that art is a means for personal expression, has value, teaches about other times and places, and connects in important ways to other areas of learning. Students come to understand that their works of art are unique and valuable as forms of self-expression.

Visual Communication and Production

- K.1 The student will create works of art that represent personal responses to art-making problems.
V: K.1 | E: K.6, K.12 | S: K.1, K.2
- K.2 The student will create works of art that express feelings.
V: K.2 | E: K.6, K.10, K.12
- K.3 The student will create works of art that express ideas.
V: K.2 | E: K.6, K.10, K.12
- K.4 The student will follow a sequence of steps used in creating works of art.
V: K.3 | E: K.2, K.3 | M: K.3
- K.5 The student will create works of art that commemorate personal or community events.
V: K.4 | E: K.6, K.10 | H: K.1 | S: K.2
- K.6 The student will create works of art that connect to everyday life.
V: K.5 | E: K.2, K.3, K.6 | H: K.6 | S: K.6, K.7, K.9
- K.7 The student will create works of art that include the human figure as subject matter.
V: K.6 | E: K.6, K.12 | S: K.2, K.4
- K.8 The student will identify and use color (red, blue, yellow, green, orange, violet, brown, black, white) in works of art.
V: K.7.1 | E: K.2, K.8, K.12 | M: K.10, K.11, K.12, K.15, K.16 | S: K.4, K.9
- K.9 The student will identify and use line (straight/curved, thick/thin, long/short, up/down/across) in works of art.
V: K.7.2 | E: K.2, K.8, K.12 | M: K.10, K.11, K.12, K.15, K.16 | S: K.4, K.9
- K.10 The student will identify and use shape (circle, square, triangle, rectangle, oval) in works of art.
V: K.7.3 | E: K.2, K.8, K.12 | M: K.10, K.11, K.12, K.15, K.16 | S: K.4, K.9
- K.11 The student will use lines to make shapes.
E: K.6 | M: K.11, K.19 | S: K.1, K.2, K.4
- K.12 The student will identify and use texture (visual, tactile) in works of art.
V: K.7.4 | E: K.2, K.8, K.12 | M: K.10, K.11, K.12, K.15, K.16 | S: K.4, K.9
- K.13 The student will identify and use pattern (occurring naturally, made by people) in works of art.
V: K.7.5 | E: K.2, K.8, K.12 | M: K.10, K.11, K.12, K.15, K.16 | S: K.4, K.9
- K.14 The student will recognize that objects occupy space.
V: K.8 | E: K.2, K.6 | H: K.3 | M: K.11, K.12 | S: K.1, K.2, K.4, K.8
- K.15 The student will identify spatial relationships—left, right, top, bottom, side, center, front, back, over, and under.
V: K.9 | E: K.2, K.5, K.8, K.12 | H: K.3, K.5 | M: K.3, K.10, K.11, K.12 | S: K.1, K.2, K.4, K.8
- K.16 The student will use motor skills (e.g., twisting, rolling, folding, cutting, stamping) to create two-dimensional works of art.
V: K.11 | E: K.2, K.6 | S: K.1

- K.17 The student will use scissors.
- K.18 The student will glue, demonstrating artisanship (craftsmanship).
- K.19 The student will use drawing materials to make a variety of marks.
E: K.6 | S: K.1, K.2, K.4
- K.20 The student will create drawings from observation.
V: K.10 | E: K.2, K.6 | H: K.3, K.5 | M: K.10, K.12 | S: K.1, K.2, K.4
- K.21 The student will stamp random patterns.
M: K.16
- K.22 The student will demonstrate skill in the use of painting procedures.
M: K.19
- K.23 The student will use motor skills (e.g., pinching, pulling, squeezing, twisting, pounding, rolling, folding, cutting, modeling, stamping) to create three-dimensional works of art.
V: K.11 | E: K.2, K.6 | S: K.1
- K.24 The student will create texture on clay surfaces.
S: K.1, K.2, K.4

Art History and Cultural Context

- K.25 The student will identify people who make art as “artists.”
V: K.12 | E: K.8 | H: K.6
- K.26 The student will identify purposes for creating works of art.
V: K.13 | E: K.2
- K.27 The student will describe the concept that people in all cultures create works of art.
V: K.14 | E: K.6 | H: K.2, K.6

Analysis, Evaluation, and Critique

- K.28 The student will describe and respond to works of art.
V: K.15 | E: K.2, K.6 | H: K.3, K.5 | M: K.10, K.11, K.12, K.15, K.16 | S: K.1, K.2, K.4, K.8, K.11
- K.29 The student will classify objects in the environment by their visual qualities (e.g., color, texture, line, shape, pattern).
V: K.16 | E: K.2, K.8 | M: K.4, K.10, K.11, K.12, K.15, K.16 | S: K.1, K.2, K.4, K.6

Aesthetics

- K.30 The student will select a preferred work of art and explain why it was chosen.
V: K.17 | E: K.2, K.3 | M: K.10 | S: K.1, K.2, K.4, K.8
- K.31 The student will describe ideas, experiences, and feelings expressed in personal works of art.
V: K.18 | E: K.2, K.6, K.12 | H: K.2 | S: K.1, K.2, K.4, K.8
- K.32 The student will describe ideas, experiences, and feelings expressed in works of art by others.
V: K.18 | E: K.2, K.6, K.12 | H: K.2 | S: K.1, K.2, K.4, K.8

PERCEPTUAL AND VISUAL LITERACY

- I. *Seated Ganesha*
Indian, 12th century
Virginia Museum of Fine Arts

All Things Within All Things

Matthew Gray Palmer

Virginia Zoo, Norfolk

Matthew Gray Palmer Web site

1. What do you see? What are these objects?
2. How do you think these objects were made?
3. How are the objects the same and different?
4. How are these objects the same as and different from a real elephant?
5. Why would an artist make works of art like these?

II. *The Banjo Lesson*

Henry Ossawa Tanner

Hampton University Museum

The Banjo Lesson

Mary Cassatt

Virginia Museum of Fine Arts

1. What is happening in these works of art?
2. Where are these people?
3. How did the artists make these works of art?
4. How do these people feel about each other?
5. If you were making a work of art like one of these, who would be in your picture, and what would they be doing?

ASSESSMENT

Teachers should select assessment methods to measure student progress in relation to the curriculum objectives. Suggested assessment tools include the following:

- Pre- and post-assessment
- Small-group assessment, using verbal and/or written rubrics
- Student self-assessment rubrics, either written (e.g., checklist) or spoken (to teacher or other students)
- Teacher-generated rubrics
- Visual journals
- Interviews
- Warm-up and exit tasks
- Question-and-answer (large group, small group, or partner)
- Portfolios
- Exhibitions

VOCABULARY

across

art

artist

back

black

blue

bottom

brown

career

center

circle

color

culture

curved

down

drawing

front

green

left

line

long

museum

observation

orange

oval

over

paint

paintbrush

painting
pattern
print
rectangle
red
right
scissors
sculpture

shape
short
side
size
space
square
stamp
straight

tactile texture
thick
thin
three-dimensional
top
triangle
two-dimensional
under

up
violet
visual texture
white
yellow

Grade One Visual Arts

INSTRUCTIONAL OBJECTIVES

The objectives for Grade One Visual Arts continue to emphasize that the visual arts are about ideas. Development continues in cognitive, affective, sensory, and motor domains. The objectives continue to emphasize the language of art. Art production focuses on increased communication, self-expression, and the depiction of stories and events. Students learn that people have different responses to works of art.

Visual Communication and Production

- 1.1 The student will examine a variety of solutions to art-making problems.
V: 1.1 | E: 1.1, 1.2, 1.3 | H: 1.5 | S: 1.1, 1.2
- 1.2 The student will describe steps used in the creation of works of art.
V: 1.2 | E: 1.1, 1.2, 1.3 | H: 1.1 | S: 1.1
- 1.3 The student will use the senses of sight, touch, and hearing as inspirations for works of art.
V: 1.3 | S: 1.1
- 1.4 The student will create works of art inspired by stories or poems.
V: 1.4 | E: 1.1, 1.2, 1.5, 1.7, 1.8, 1.10, 1.14 | H: 1.2
- 1.5 The student will create works of art inspired by ideas.
V: 1.4 | E: 1.1, 1.2, 1.5, 1.7, 1.8, 1.10, 1.14 | H: 1.2
- 1.6 The student will create works of art inspired by themes.
V: 1.4 | E: 1.1, 1.2, 1.5, 1.7, 1.8, 1.10, 1.14 | H: 1.2
- 1.7 The student will create art from real and imaginary sources of inspiration.
V: 1.5 | E: 1.10 | H: 1.2 | S: 1.1, 1.4, 1.5
- 1.8 The student will depict personal experiences in works of art.
V: 1.6 | H: 1.1
- 1.9 The student will identify and use primary color (red, yellow, blue) in works of art.
V: 1.7.1 | E: 1.1, 1.8 | H: 1.5 | M: 1.12, 1.13, 1.16, 1.17 | S: 1.1
- 1.10 The student will identify and use line (zigzag, dotted, wavy, spiral) in works of art.
V: 1.7.2 | E: 1.1, 1.8 | H: 1.5 | M: 1.12, 1.13, 1.16, 1.17 | S: 1.1
- 1.11 The student will identify and use shape (geometric, organic) in works of art.
V: 1.7.3 | E: 1.1, 1.8 | H: 1.5 | M: 1.12, 1.13, 1.16, 1.17 | S: 1.1
- 1.12 The student will identify and use pattern (alternating, repeating) in works of art.
V: 1.7.4 | E: 1.1, 1.8 | H: 1.5 | M: 1.12, 1.13, 1.16, 1.17 | S: 1.1
- 1.13 The student will arrange shapes in space within the picture plane.
V: 1.8 | H: 1.4, 1.5 | M: 1.12, 1.13 | S: 1.1
- 1.14 The student will identify and use figure-ground relationships in works of art.
V: 1.9 | M: 1.9, 1.12, 1.13, 1.17 | S: 1.1
- 1.15 The student will demonstrate the use of size relationships in works of art.
V: 1.10 | H: 1.4, 1.5 | M: 1.3, 1.9, 1.12, 1.13, 1.15, 1.16 | S: 1.1
- 1.16 The student will use a variety of art materials to create surface detail.
H: 1.4, 1.5 | M: 1.16, 1.23, 1.24 | S: 1.1
- 1.17 The student will use motor skills (e.g., cutting, tearing, bending, weaving) to create two-dimensional works of art.
V: 1.12 | M: 1.13, 1.17 | S: 1.2

- 1.18 The student will cut on a line.
- 1.19 The student will create observational drawings of people in the environment.
V: 1.11 | H: 1.6 | M: 1.2, 1.9, 1.13, 1.17 | S: 1.1, 1.5, 1.7
- 1.20 The student will create observational drawings of objects in the environment.
V: 1.11 | H: 1.6 | M: 1.2, 1.9, 1.13, 1.17 | S: 1.1, 1.5, 1.7
- 1.21 The student will stamp ordered patterns.
E: 1.4 | M: 1.12, 1.13, 1.21 | S: 1.1
- 1.22 The student will use an incising process for printmaking works of art.
- 1.23 The student will paint wet-on-dry.
S: 1.3, 1.4, 1.5
- 1.24 The student will paint wet-on-wet.
S: 1.3, 1.4, 1.5
- 1.25 The student will use motor skills (e.g., cutting, modeling, molding, tearing, bending, curling, weaving) to create three-dimensional works of art.
V: 1.12 | M: 1.13, 1.17 | S: 1.2
- 1.26 The student will use pinching, squeezing, or rolling to create clay works of art.
E: 1.14
- 1.27 The student will use a digital device to frame a composition.

Art History and Cultural Context

- 1.28 The student will describe how art is an integral part of one's culture.
V: 1.13 | E: 1.1, 1.2, 1.3 | H: 1.6, 1.11, 1.12
- 1.29 The student will identify American cultural symbols and events depicted in art.
V: 1.14 | E: 1.1 | H: 1.1, 1.3, 1.11 | M: 1.13
- 1.30 The student will describe similarities and differences among various careers in the visual arts.
V: 1.15 | E: 1.1, 1.2, 1.3 | H: 1.6, 1.7, 1.12

Analysis, Evaluation, and Critique

- 1.31 The student will describe the visual qualities and content of works of art.
V: 1.16 | E: 1.1, 1.2, 1.3, 1.8 | M: 1.12, 1.13, 1.15, 1.16, 1.17 | S: 1.1
- 1.32 The student will describe similarities and differences among works of art.
V: 1.17 | E: 1.1, 1.2, 1.3 | M: 1.9, 1.12, 1.13, 1.16, 1.17 | S: 1.1
- 1.33 The student will explain why viewers may have different responses to works of art.
V: 1.18 | E: 1.1, 1.2, 1.3 | H: 1.2 | S: 1.1

Aesthetics

- 1.34 The student will describe how feelings and emotions are communicated in works of art.
V: 1.19 | E: 1.1, 1.2, 1.3
- 1.35 The student will describe how ideas are communicated in works of art.
V: 1.19 | E: 1.1, 1.2, 1.3
- 1.36 The student will explain why works of art have value.
V: 1.20 | E: 1.1, 1.2, 1.3 | H: 1.8
- 1.37 The student will express a point of view regarding what is art.
V: 1.21 | E: 1.1, 1.2, 1.3 | H: 1.12

- 1.38 The student will express a point of view regarding what purposes art serves.
V: 1.21 | E: 1.1, 1.2, 1.3 | H: 1.12

PERCEPTUAL AND VISUAL LITERACY

- I. *Freedom from Want*
Norman Rockwell
Norman Rockwell Museum

Thanksgiving Dinner
David Bates
Modern Art Museum of Fort Worth

1. How are these works similar and different?
2. What are the people doing?
3. What is happening outside the edges of each work of art?
4. What family time would you make a work of art about? Why?

- II. *The Outlaw*
Frederic Remington
Virginia Museum of Fine Arts

Where the Wild Things Are, pages 27-28 (Max riding a Wild Thing)
Maurice Sendak

1. What kinds of lines and shapes do you see?
2. What similarities and differences do you see in these two works of art?
3. Where do these characters live, and what are they doing?
4. How did the artists make these works of art?
5. Which characters would you rather be with, and why?

ASSESSMENT

Teachers should select assessment methods to measure student progress in relation to the curriculum objectives. Suggested assessment tools include the following:

- Pre- and post-assessment
- Small-group assessment, using verbal and/or written rubrics
- Student self-assessment rubrics, either written (e.g., checklist) or spoken (to teacher or other students)
- Teacher-generated rubrics
- Journals
- Interviews
- Warm-up and exit tasks
- Question-and-answer (large group, small group, or partner)
- Portfolios
- Exhibitions

VOCABULARY

alternating pattern
art media

clay
collage

community
composition

environment
figure-ground
fire
geometric
imaginary
kiln
observational drawing
organic

paper sculpture
photograph
picture plane
primary color
printmaking
repeating pattern
spiral
symbol

visual journal
watercolor
wavy
weave
wet-on-dry
wet-on-wet
zigzag

Grade Two Visual Arts

INSTRUCTIONAL OBJECTIVES

The objectives for Grade Two Visual Arts focus on the acquisition of a reservoir of ideas for art making. Students acquire ideas from their own experiences, their schools, their communities, the environment, and the art of other cultures. Students express these ideas, using an increasing variety of art materials, skills, techniques, and processes.

Visual Communication and Production

- 2.1 The student will generate a variety of solutions to art-making problems.
V: 2.1 | E: 2.1, 2.2, 2.3 | H: 2.6 | M: 2.15 | S: 2.1
- 2.2 The student will incorporate unanticipated results of art making into works of art.
V: 2.2 | S: 2.1
- 2.3 The student will depict imaginary experiences in works of art.
V: 2.3 | E: 2.8
- 2.4 The student will create works of art inspired by a variety of concepts.
V: 2.4 | E: 2.6, 2.8, 2.9, 2.14 | H: 2.2
- 2.5 The student will create works of art inspired by a variety of themes.
V: 2.4 | E: 2.6, 2.8, 2.9, 2.14 | H: 2.2
- 2.6 The student will create works of art inspired by a variety of literary sources.
V: 2.4 | E: 2.6, 2.8, 2.9, 2.14 | H: 2.2
- 2.7 The student will identify and use secondary color (orange, green, violet) in works of art.
V: 2.5.1 | E: 2.2, 2.3 | H: 2.6 | M: 2.11, 2.15, 2.16, 2.20 | S: 2.1, 2.3, 2.7
- 2.8 The student will create the illusion of form (cube, cylinder, sphere, pyramid, cone) in two-dimensional works of art.
V: 2.5.2 | E: 2.2, 2.3 | H: 2.6 | M: 2.11, 2.15, 2.16, 2.20 | S: 2.1, 2.3, 2.7
- 2.9 The student will identify and use line (vertical, horizontal, diagonal) in works of art.
V: 2.5.3 | E: 2.2, 2.3 | H: 2.6 | M: 2.11, 2.15, 2.16, 2.20 | S: 2.1, 2.3, 2.7
- 2.10 The student will identify and use shape (geometric, organic) in works of art.
V: 2.5.4 | E: 2.2, 2.3 | H: 2.6 | M: 2.11, 2.15, 2.16, 2.20 | S: 2.1, 2.3, 2.7
- 2.11 The student will identify and use pattern (complex alternating and repeating) in works of art.
V: 2.5.5 | E: 2.2, 2.3 | H: 2.6 | M: 2.11, 2.15, 2.16, 2.20 | S: 2.1, 2.3, 2.7
- 2.12 The student will use foreground and background in works of art.
V: 2.6 | E: 2.2 | M: 2.16
- 2.13 The student will depict objects according to size and proportion within works of art.
V: 2.7 | M: 2.11, 2.15, 2.16 | S: 2.1
- 2.14 The student will select and use art materials to create desired effects in works of art.
M: 2.11, 2.15, 2.16, 2.17, 2.19, 2.20 | S: 2.1, 2.3
- 2.15 The student will combine two or more art-making techniques in works of art.
H: 2.5, 2.6
- 2.16 The student will create works of art from observation.
V: 2.9 | E: 2.1 | M: 2.15, 2.16, 2.20 | S: 2.1
- 2.17 The student will use observational drawing in preparation for creating works of art.
V: 2.8 | M: 2.11, 2.16 | S: 2.1

- 2.18 The student will use art materials to depict shadows.
- 2.19 The student will use monotype printing techniques in works of art.
- 2.20 The student will mix secondary colors.
S: 2.5
- 2.21 The student will use paint to create uniform washes.
S: 2.6, 2.20, 2.21
- 2.22 The student will create three-dimensional works of art, using a variety of materials.
V: 2.10 | E: 2.2 | H: 2.6 | M: 2.15, 2.16 | S: 2.3
- 2.23 The student will create three-dimensional works of art, using clay.
V: 2.10 | E: 2.2 | H: 2.6 | M: 2.15, 2.16 | S: 2.3
- 2.24 The student will create three-dimensional works of art with structural integrity.
V: 2.10 | E: 2.2 | H: 2.6 | M: 2.15, 2.16 | S: 2.3
- 2.25 The student will use score, slip, and weld techniques in ceramic works of art.
M: 2.16
- 2.26 The student will use animation techniques (e.g., flipbook, flip page, stop-motion).
E: 2.8, 2.9, 2.12

Art History and Cultural Context

- 2.27 The student will identify symbols from various cultures.
V: 2.11 | E: 2.1 | H: 2.1, 2.2, 2.12 | M: 2.16, 2.20
- 2.28 The student will identify works of art and elements of architecture of other cultures.
V: 2.12 | E: 2.1, 2.2, 2.3, 2.10, 2.14 | H: 2.1, 2.2, 2.3, 2.4 | M: 2.15, 2.16, 2.20
- 2.29 The student will compare works of art, elements of architecture, and artifacts of other cultures with those of their culture.
V: 2.13 | E: 2.1, 2.2, 2.3, 2.10, 2.12, 2.13, 2.14 | H: 2.1, 2.2, 2.3, 2.12 | M: 2.15, 2.16, 2.20
- 2.30 The student will recognize careers related to the art media used in instruction.
V: 2.14 | E: 2.12, 2.14 | H: 2.1, 2.2, 2.12

Analysis, Evaluation, and Critique

- 2.31 The student will categorize works of art by subject matter, including the genres of portrait, landscape, and still life.
V: 2.15 | E: 2.1, 2.2, 2.3
- 2.32 The student will express opinions with supporting statements regarding works of art.
V: 2.16 | E: 2.1, 2.2, 2.3, 2.10
- 2.33 The student will identify ideas expressed in personal works of art.
V: 2.17 | E: 2.2, 2.12
- 2.34 The student will identify feelings expressed in personal works of art.
V: 2.17 | E: 2.2, 2.12
- 2.35 The student will interpret ideas expressed in works of art by others.
V: 2.17 | E: 2.2, 2.12
- 2.36 The student will interpret feelings expressed in works of art by others.
V: 2.17 | E: 2.2, 2.12

Aesthetics

- 2.37 The student will distinguish between objects that occur naturally and objects made by people.
V: 2.18 | E: 2.1, 2.2, 2.3 | M: 2.16
- 2.38 The student will identify public art and its value to the community.
V: 2.19 | E: 2.1, 2.2, 2.3 | H: 2.3, 2.12
- 2.39 The student will describe the meanings communicated by works of art.
V: 2.20 | E: 2.1, 2.2, 2.3
- 2.40 The student will describe the feelings evoked by works of art.
V: 2.20 | E: 2.1, 2.2, 2.3
- 2.41 The student will explain ways that the art of a culture reflects its people's attitudes and beliefs.
V: 2.21 | E: 2.1, 2.2, 2.3 | H: 2.1, 2.2, 2.3, 2.12

PERCEPTUAL AND VISUAL LITERACY

I. *Nine Dragons*

Chen Rong
Boston Museum of Fine Arts

Illustrations of Fafnir from *Siegfried and the Twilight of the Gods*
Written by Richard Wagner
Illustrated by Arthur Rackham

1. In these works of art, where are the dragons?
2. What did the artists use to create these works of art?
3. How did the artist use the media to evoke a feeling in each work of art?
4. What stories do these works of art tell?
5. What title would you give to each of these works of art?

II. *Karnak Temple Complex*

Selected images of architecture and hieroglyphic friezes
Luxor, Egypt

Forbidden City
Selected images of architecture and tiled friezes
Beijing, China

1. What similarities and differences do you see in these photographs?
2. Why did the architects design these buildings in these ways?
3. How are these places different from your neighborhood?
4. How did the architects make sure that the buildings were sturdy enough to still be standing today?
5. What clues in the photographs of these places tell us about the people who used the buildings?

ASSESSMENT

Teachers should select assessment methods to measure student progress in relation to the curriculum objectives. Suggested assessment tools include the following:

- Pre- and post-assessment
- Small-group assessment, using verbal and/or written rubrics

- Student self-assessment rubrics, either written (e.g., checklist) or spoken (to teacher or other students)
- Teacher-generated rubrics
- Journals
- Interviews
- Warm-up and exit tasks
- Question-and-answer (large group, small group, or partner)
- Portfolios
- Exhibitions

VOCABULARY

animation	expression	organic	sphere
architecture	foreground	portrait	still life
artifact	form	proportion	subject matter
background	green	public art	technique
complex pattern	horizon	pyramid	vertical
cone	horizontal	score	violet
cube	landscape	secondary color	wash
cylinder	monotype	shadow	weld
diagonal	orange	slip	

Grade Three Visual Arts

INSTRUCTIONAL OBJECTIVES

The objectives for Grade Three Visual Arts emphasize learning through inquiry. Students examine aspects of the artistic process: idea generation, problem solving, and self-assessment. Students investigate the integral role of art and architecture within various cultures, and they combine knowledge of art and architecture, effective artistic processes and skills, and a variety of ideas to produce works of art.

Visual Communication and Production

- 3.1 The student will identify innovative solutions used by artists to solve art-making problems.
V: 3.1 | E: 3.1 | S: 3.1, 3.3
- 3.2 The student will describe and use steps of the art-making process, including brainstorming, preliminary sketching, and planning, to create works of art.
V: 3.2
- 3.3 The student will identify artisanship (craftsmanship) in works of art.
V: 3.3 | E: 3.9
- 3.4 The student will use imaginative strategies to create works of art.
V: 3.4
- 3.5 The student will use expressive strategies to create works of art.
V: 3.4
- 3.6 The student will develop ideas inspired by a variety of sources, including print, nonprint, and contemporary media, for incorporation into works of art.
V: 3.5 | E: 3.5, 3.6, 3.7, 3.12
- 3.7 The student will create works of art that communicate ideas.
V: 3.6 | E: 3.5, 3.6, 3.7
- 3.8 The student will create works of art that communicate feelings.
V: 3.6 | E: 3.5, 3.6, 3.7
- 3.9 The student will create works of art that communicate themes.
V: 3.6 | E: 3.5, 3.6, 3.7
- 3.10 The student will use color (intermediate, warm, cool) in works of art.
V: 3.7.1 | E: 3.4 | M: 3.14, 3.16, 3.19 | S: 3.8
- 3.11 The student will use space (positive, negative) in works of art.
V: 3.7.2 | E: 3.4 | M: 3.14, 3.16, 3.19 | S: 3.8
- 3.12 The student will use the entire picture plane in works of art.
H: 3.4, 3.5, 3.6 | M: 3.9, 3.10, 3.14 | S: 3.1
- 3.13 The student will analyze how texture choices affect works of art and make selections accordingly.
M: 3.10, 3.14 | S: 3.3
- 3.14 The student will use balance (symmetry, asymmetry, radial) in works of art.
V: 3.7.3 | E: 3.4 | M: 3.14, 3.16, 3.19 | S: 3.8
- 3.15 The student will use contrast in works of art.
V: 3.7.4 | E: 3.4 | M: 3.14, 3.16, 3.19 | S: 3.8
- 3.16 The student will use pattern (motifs) in works of art.
V: 3.7.5 | E: 3.4 | M: 3.14, 3.16, 3.19 | S: 3.8
- 3.17 The student will identify and use foreground, middle ground, and background in two-dimensional works of art.
V: 3.9 | E: 3.1, 3.7 | M: 3.1, 3.9, 3.14, 3.19

- 3.18 The student will cut simple shapes freehand.
- 3.19 The student will use geometric shapes in observational drawing.
V: 3.8 | E: 3.1 | M: 3.14, 3.15, 3.16, 3.19
- 3.20 The student will use organic shapes in observational drawing.
V: 3.8 | E: 3.1 | M: 3.14, 3.15, 3.16, 3.19
- 3.21 The student will depict highlights within works of art.
- 3.22 The student will use a relief printmaking process to create works of art.
- 3.23 The student will use dry-brush painting techniques.
- 3.24 The student will use additive processes in various media to create sculptures.
V: 3.10 | S: 3.7
- 3.25 The student will use subtractive processes in various media to create sculptures.
V: 3.10 | S: 3.7
- 3.26 The student will use additive processes in clay to create sculptures.
V: 3.10 | S: 3.7
- 3.27 The student will use subtractive processes in clay to create sculptures.
V: 3.10 | S: 3.7
- 3.28 The student will alter a photographic image to create a work of art.

Art History and Cultural Context

- 3.29 The student will identify how works of art and craft reflect times, places, and cultures.
V: 3.11 | E: 3.1, 3.2, 3.7 | H: 3.1, 3.2, 3.3, 3.12 | M: 3.12, 3.14, 3.19
- 3.30 The student will identify distinguishing characteristics of genres of art, including landscape, seascape, and cityscape.
V: 3.12 | E: 3.1, 3.2, 3.7
- 3.31 The student will identify how history, culture, and the visual arts influence each other.
V: 3.13 | E: 3.1, 3.2 | H: 3.1, 3.2, 3.4
- 3.32 The student will identify common attributes of works of art created by artists within a culture.
V: 3.14 | E: 3.1, 3.2 | H: 3.12
- 3.33 The student will examine the relationship between form and function in the artifacts of a culture.
V: 3.15 | E: 3.1, 3.2, 3.8, 3.9, 3.10, 3.11 | H: 3.12
- 3.34 The student will compare and contrast art and architecture from other cultures.
V: 3.16 | E: 3.1, 3.2, 3.7, 3.9, 3.12 | H: 3.1, 3.12 | M: 3.12, 3.14, 3.19
- 3.35 The student will identify common characteristics of various art careers.
V: 3.17 | E: 3.7, 3.12 | H: 3.3, 3.7

Analysis, Evaluation, and Critique

- 3.36 The student will analyze and interpret portrait works of art.
V: 3.18 | E: 3.1, 3.2, 3.7, 3.9 | H: 3.12
- 3.37 The student will analyze and interpret landscape works of art.
V: 3.18 | E: 3.1, 3.2, 3.7, 3.9 | H: 3.12
- 3.38 The student will analyze and interpret still life works of art.
V: 3.18 | E: 3.1, 3.2, 3.7, 3.9 | H: 3.12

- 3.39 The student will analyze and interpret narrative works of art.
V: 3.18 | E: 3.1, 3.2, 3.7, 3.9 | H: 3.12
- 3.40 The student will analyze personal works of art, using elements of art and principles of design.
V: 3.19 | E: 3.1, 3.2 | M: 3.14, 3.19
- 3.41 The student will express informed judgments about works of art.
V: 3.20 | E: 3.1, 3.2, 3.9 | H: 3.1, 3.2, 3.3, 3.12

Aesthetics

- 3.42 The student will describe the difference between art and non-art objects.
V: 3.21 | E: 3.1, 3.2, 3.9
- 3.43 The student will determine reasons why art has quality and value.
V: 3.22 | E: 3.1, 3.2, 3.9, 3.12 | H: 3.1, 3.2, 3.3, 3.12
- 3.44 The student will develop and describe personal reasons for valuing works of art.
V: 3.23 | E: 3.1, 3.2, 3.9, 3.12

PERCEPTUAL AND VISUAL LITERACY

- I. *Willem van Heythuysen*
Kehinde Wiley
Virginia Museum of Fine Arts

Poncho
Tiahuanaco Style, Peruvian
Virginia Museum of Fine Arts

1. What does the clothing tell you about the people who wore it?
2. How do patterns in the two works of art compare and contrast?
3. What skills were involved in creating each of these works of art?
4. What do you think is the function of each of these works of art?
5. How would you dress if you posed for a portrait?

- II. *Blue Sea (Blaues Meer)*
Emil Nolde
Virginia Museum of Fine Arts

The Storm (L'Orage)
Maurice de Vlaminck
Virginia Museum of Fine Arts

1. What do you see in these works of art?
2. What types of colors were used, and how do those colors affect the works of art?
3. How do the compositions compare and contrast?
4. How did each artist use the media and tools to illustrate his ideas?
5. If you were to jump into the works of art, what would you see, hear, and feel?

ASSESSMENT

Teachers should select assessment methods to measure student progress in relation to the curriculum objectives. Suggested assessment tools include the following:

- Pre- and post-assessment
- Small-group assessment, using verbal and/or written rubrics
- Student self-assessment rubrics, either written (e.g., checklist) or spoken (to teacher or other students)
- Teacher-generated rubrics
- Journals
- Interviews
- Warm-up and exit tasks
- Question-and-answer (large group, small group, or partner)
- Portfolios
- Exhibitions

VOCABULARY

additive	form and function	preliminary sketching
archaeology	genre	principles of design
artisanship (craftsmanship)	greenware	print media
asymmetry	highlight	process
balance	intermediate color	radial
bisque	media	relief print
cityscape	middle ground	seascape
contemporary media	motif	subtractive
contrast	narrative	symmetry
cool color	negative space	warm color
craft	nonprint media	
elements of art	positive space	

Grade Four Visual Arts

INSTRUCTIONAL OBJECTIVES

The objectives for Grade Four Visual Arts continue to emphasize the elements of art (color, form, line, shape, space, texture, value) and the principles of design (balance, contrast, emphasis, movement, pattern, proportion, rhythm, unity, variety) as the basic building blocks for art appreciation and production. Students explore a range of art materials, subject matter, and ideas in their personal works of art. Students examine the influence of art of the past on contemporary culture.

Visual Communication and Production

- 4.1 The student will use steps of the art-making process, including brainstorming, preliminary sketching, planning, and reflecting, to generate ideas for works of art.
V: 4.1 | E: 4.1, 4.2, 4.3, 4.9 | H: VS.1 | S: 4.1
- 4.2 The student will use steps of the art-making process, including brainstorming, preliminary sketching, planning, and reflecting, to create works of art.
V: 4.1 | E: 4.1, 4.2, 4.3, 4.9 | H: VS.1 | S: 4.1
- 4.3 The student will demonstrate artisanship (craftsmanship) in personal works of art.
V: 4.2 | E: 4.7
- 4.4 The student will use imaginative imagery to create works of art.
V: 4.3 | E: 4.5
- 4.5 The student will use expressive imagery to create works of art.
V: 4.3 | E: 4.5
- 4.6 The student will create works of art that connect ideas, art forms, or cultural themes to personal experiences.
V: 4.4 | E: 4.3, 4.5, 4.6, 4.9 | H: VS.1
- 4.7 The student will use color (hue, tint, shade, intensity) to express meaning in works of art.
V: 4.5.1 | E: 4.1, 4.4, 4.9 | M: 4.10, 4.11, 4.12 | S: 4.1
- 4.8 The student will use texture (actual, implied) to express meaning in works of art.
V: 4.5.2 | E: 4.1, 4.4, 4.9 | M: 4.10, 4.11, 4.12 | S: 4.1
- 4.9 The student will use value (shading) to express meaning in works of art.
V: 4.5.3 | E: 4.1, 4.4, 4.9 | M: 4.10, 4.11, 4.12 | S: 4.1
- 4.10 The student will use pattern (repetition to imply movement) to express meaning in works of art.
V: 4.5.4 | E: 4.1, 4.4, 4.9 | M: 4.10, 4.11, 4.12 | S: 4.1
- 4.11 The student will use variety (to create interest) to express meaning in works of art.
V: 4.5.5 | E: 4.1, 4.4, 4.9 | M: 4.10, 4.11, 4.12 | S: 4.1
- 4.12 The student will analyze how line choices affect the intent of a work of art and make selections accordingly.
V: 4.6 | E: 4.3, 4.9 | M: 4.10, 4.15
- 4.13 The student will make artistic choices to create compositional unity in works of art.
V: 4.7 | E: 4.3 | M: 4.10, 4.11, 4.15
- 4.14 The student will create the illusion of depth on a two-dimensional surface, using overlapping, size variation, and placement on the picture plane.
V: 4.8 | E: 4.3, 4.9 | H: VS.1 | M: 4.10, 4.11, 4.15
- 4.15 The student will use contour drawing techniques to create observational drawings.
V: 4.9

- 4.16 The student will use shading techniques (e.g., cross-hatching, blending) to create observational drawings.
V: 4.9
- 4.17 The student will layer colors to create color variations, including tints and shades.
S: 4.6
- 4.18 The student will use a printmaking process to create an edition.
S: 4.1
- 4.19 The student will use graded-wash painting techniques in works of art.
S: 4.2
- 4.20 The student will describe hand-building techniques, including coiling, used to make ceramic works of art.
V: 4.10 | E: 4.1, 4.2, 4.7, 4.8
- 4.21 The student will use hand-building techniques, including coiling, to make a ceramic work of art.
V: 4.10 | E: 4.1, 4.2, 4.7, 4.8
- 4.22 The student will use craft techniques (e.g., weaving, tooling, felting, sewing, bookmaking) in works of art.
V: 4.11 | H: VS.2
- 4.23 The student will create a digitally generated work of art.
E: 4.9 | S: 4.1

Art History and Cultural Context

- 4.24 The student will describe the roles of crafts and artisans in various cultures.
V: 4.12 | E: 4.1, 4.2, 4.4, 4.5, 4.6, 4.7, 4.8, 4.9 | H: VS.3, VS.4
- 4.25 The student will describe artists and their work.
V: 4.13 | E: 4.1, 4.2, 4.3, 4.4, 4.6, 4.7, 4.9 | H: VS.4
- 4.26 The student will compare and contrast characteristics of diverse cultures depicted in works of art.
V: 4.14 | E: 4.1, 4.2, 4.7, 4.8, 4.9 | H: VS.2, VS.4, VS.9
- 4.27 The student will identify a variety of artists and art careers.
V: 4.15 | E: 4.1, 4.2, 4.4, 4.6, 4.9 | H: VS.9

Analysis, Evaluation, and Critique

- 4.28 The student will identify ways that works of art from popular culture reflect the past and influence the present.
V: 4.16 | E: 4.1, 4.2, 4.4, 4.5, 4.6, 4.7, 4.8, 4.9 | H: VS.1, VS.4, VS.9
- 4.29 The student will compare and contrast abstract, representational, and nonrepresentational works of art.
V: 4.17 | E: 4.1, 4.2, 4.4, 4.5, 4.6, 4.7, 4.8, 4.9 | H: VS.4, VS.9 | M: 4.10, 4.11, 4.15 | S: 4.1
- 4.30 The student will analyze works of art based on visual properties.
V: 4.18 | E: 4.1, 4.2, 4.7, 4.8 | M: 4.10, 4.11, 4.15 | S: 4.1
- 4.31 The student will analyze works of art based on contextual information.
V: 4.18 | E: 4.1, 4.2, 4.7, 4.8 | M: 4.10, 4.11, 4.15 | S: 4.1
- 4.32 The student will interpret works of art for multiple meanings.
V: 4.19 | E: 4.1, 4.2, 4.3, 4.7

Aesthetics

- 4.33 The student will describe how personal beliefs influence responses to works of art.
V: 4.20 | E: 4.1, 4.2, 4.7

- 4.34 The student will formulate questions about aesthetic aspects of works of art.
V: 4.21 | E: 4.1, 4.2, 4.7, 4.8, 4.9 | H: VS.3, VS.4, VS.7, VS.9
- 4.35 The student will explain how criteria used to assess the value of art may vary from one culture to another.
V: 4.22 | E: 4.1, 4.2, 4.7, 4.8
- 4.36 The student will explain preferences for works of art by responding to aesthetic questions.
V: 4.23 | E: 4.1, 4.2, 4.7, 4.8 | M: 4.10, 4.11, 4.15

PERCEPTUAL AND VISUAL LITERACY

I. *A Ride for Liberty—The Fugitive Slaves, March 2, 1862*

Eastman Johnson
Virginia Museum of Fine Arts

Bible Quilt (1885-1886)
Harriet Powers
National Museum of American History

1. What similarities and differences do you see?
2. What stories do you see?
3. What symbols and shapes do you recognize?
4. What messages does each work of art communicate about its time?
5. How could you communicate a message using symbols?

II. *Object (Breakfast in Fur)*

Méret Oppenheim
Museum of Modern Art

Red-Figure Ram's-Head Rhyton
Attributed to the Triptolemos Painter and Charinos, potter
Virginia Museum of Fine Arts

1. What are these works of art?
2. What were these works of art used for?
3. What similarities and differences do you see between these works of art?
4. Why do you think the artists selected these materials for these works of art?
5. What would help you understand these works of art better?

III. *Mona Lisa*

Marco Pece
Marco Pece Web site

Mona Lisa
Leonardo da Vinci
Louvre Museum

1. Are these works of art copies?
2. How do you make a work of art your own when it is inspired by an existing work?
3. How is the story different in each work of art?
4. What do these works of art tell you about the artists?
5. How do you think the time and place of the creation of these works of art affected the artists' choices?
6. Which work of art do you think is more valuable? Why?

ASSESSMENT

Teachers should select assessment methods to measure student progress in relation to the curriculum objectives. Suggested assessment tools include the following:

- Pre- and post-assessment
- Small-group assessment, using verbal and/or written rubrics
- Student self-assessment rubrics, either written (e.g., checklist) or spoken (to teacher or other students)
- Teacher-generated rubrics
- Journals
- Interviews
- Warm-up and exit tasks
- Question-and-answer (large group, small group, or partner)
- Portfolios
- Exhibitions

VOCABULARY

abstract
actual texture
aesthetics
artisan
coiling
contextual
information
contour drawing

dry-brush painting
edition
expressive imagery
hand-built
hue
illusion of depth
imaginative imagery
implied texture

intensity
nonrepresentational
overlapping
placement
popular culture
printmaking
representational
shade

shading
size variation
tint
value
variety
visual properties

Grade Five Visual Arts

INSTRUCTIONAL OBJECTIVES

The objectives for Grade Five Visual Arts enable students to use their knowledge and skills to synthesize information, thus allowing them to produce and respond to works of art. Emphasis is on communication of personal values and beliefs in art appreciation and production. Students gain fluency in using and understanding the elements of art (color, form, line, shape, space, texture, value) and the principles of design (balance, contrast, emphasis, movement, pattern, proportion, rhythm, unity, variety) as they relate to artistic expression and communication.

Visual Communication and Production

- 5.1 The student will use steps of the art-making process, including brainstorming, preliminary sketching, planning, reflecting, and refining, to synthesize ideas for works of art.
V: 5.1 | E: 5.6 | M: 5.8, 5.9, 5.11, 5.12, 5.13 | S: 5.1
- 5.2 The student will use steps of the art-making process, including brainstorming, preliminary sketching, planning, reflecting, and refining, to create works of art.
V: 5.1 | E: 5.6 | M: 5.8, 5.9, 5.11, 5.12, 5.13 | S: 5.1
- 5.3 The student will execute and complete works of art with attention to detail and artisanship (craftsmanship).
V: 5.2
- 5.4 The student will express personal ideas, images, and themes through artistic choices of media, techniques, and subject matter.
V: 5.3 | E: 5.2, 5.3, 5.7 | S: 5.3
- 5.5 The student will identify and apply ethical decisions in art making.
V: 5.4 | E: 5.9
- 5.6 The student will mix and use color (hues, tints, shades, tones) to express meaning in works of art.
V: 5.5.1 | E: 5.3 | M: 5.8, 5.9, 5.11, 5.12, 5.13
- 5.7 The student will use form (convex, concave, positive, negative) to express meaning in works of art.
V: 5.5.2 | E: 5.3 | M: 5.8, 5.9, 5.11, 5.12, 5.13
- 5.8 The student will use texture (surface embellishment) to express meaning in works of art.
V: 5.5.3 | E: 5.3 | M: 5.8, 5.9, 5.11, 5.12, 5.13
- 5.9 The student will use value (gradation to create the illusion of depth on a two-dimensional surface) to express meaning in works of art.
V: 5.5.4 | E: 5.3 | M: 5.8, 5.9, 5.11, 5.12, 5.13
- 5.10 The student will use balance (formal, informal) to express meaning in works of art.
V: 5.5.5 | E: 5.3 | M: 5.8, 5.9, 5.11, 5.12, 5.13
- 5.11 The student will use pattern (repetition to create rhythm) to express meaning in works of art.
V: 5.5.6 | E: 5.3 | M: 5.8, 5.9, 5.11, 5.12, 5.13
- 5.12 The student will extend images beyond the picture plane in works of art.
H: VS.1, VS.2, USI.1, USI.2
- 5.13 The student will use atmospheric perspective in works of art.
V: 5.6
- 5.14 The student will use size and proportion to emphasize spatial relationships in works of art.
V: 5.7 | E: 5.2 | M: 5.8, 5.13

- 5.15 The student will draw the human figure in proportion from observation.
V: 5.8
- 5.16 The student will depict value by layering art media in works of art.
S: 5.3
- 5.17 The student will use reduction printmaking processes to create works of art.
S: 5.1
- 5.18 The student will use painting tools and techniques to demonstrate innovation in works of art.
S: 5.1
- 5.19 The student will create sculpture in the round, high relief, or bas-relief, using three-dimensional media, including clay.
V: 5.10 | M: 5.8
- 5.20 The student will use clay slab construction techniques to create works of art.
S: 5.1, 5.2
- 5.21 The student will combine various craft techniques (e.g., papermaking and bookmaking, batik and sewing, tin punching and tooling) in works of art.
V: 5.11
- 5.22 The student will use contemporary (current and emerging) media to create works of art.
V: 5.9 | E: 5.2, 5.3

Art History and Cultural Context

- 5.23 The student will examine the influence of historic events on works of art.
V: 5.12 | E: 5.1, 5.2, 5.6, 5.7, 5.8, 5.9 | H: VS.1, VS.3, VS.4, VS.8, VS.9, USI.3, USI.4, USI.5, USI.6, USI.8, USI.9
- 5.24 The student will describe similarities and differences among art and artists from a variety of cultures.
V: 5.13 | E: 5.1, 5.2, 5.4, 5.6, 5.7, 5.8, 5.9 | H: VS.6, VS.7, USI.8, USI.9, USI.3, USI.4, USI.5, USI.6, USI.8, USI.9
- 5.25 The student will compare and contrast contemporary and historical works of art, including architecture.
V: 5.14 | E: 5.1, 5.2, 5.6, 5.7, 5.8, 5.9 | H: VS.3, VS.4, VS.8, VS.9, VS.10, USI.3, USI.4, USI.5, USI.8, USI.9 | M: 5.8
- 5.26 The student will describe how artists contribute to society.
V: 5.15 | E: 5.1, 5.2, 5.4, 5.6, 5.7, 5.8, 5.9 | H: USI.5
- 5.27 The student will describe various commercial art careers.
V: 5.16 | E: 5.1, 5.2, 5.4, 5.7, 5.8, 5.9

Analysis, Evaluation, and Critique

- 5.28 The student will compare and contrast natural and constructed environments.
V: 5.17 | E: 5.1, 5.2, 5.7, 5.8, 5.9 | H: VS.2, VS.3, VS.4, USI.3, USI.4, USI.5
- 5.29 The student will analyze works of art based on visual properties and contexts.
V: 5.18 | E: 5.1, 5.2, 5.7, 5.8, 5.9 | M: 5.12, 5.13
- 5.30 The student will interpret works of art based on visual properties and contexts.
V: 5.18 | E: 5.1, 5.2, 5.7, 5.8, 5.9 | M: 5.12, 5.13
- 5.31 The student will analyze an artist's point of view based on contextual information.
V: 5.19 | E: 5.1, 5.2, 5.7, 5.8 | H: VS.2, VS.3, VS.4, VS.7, VS.8, VS.9, USI.3, USI.4, USI.5, USI.6, USI.7, USI.8, USI.9
- 5.32 The student will use specific criteria to evaluate a finished product.
V: 5.20 | E: 5.1, 5.2, 5.3, 5.7, 5.8

Aesthetics

- 5.33 The student will describe how criteria used to assess the value of art may vary over time.
V: 5.21 | E: 5.1, 5.2, 5.6, 5.7, 5.8, 5.9 | H: USI.4, USI.5, USI.8, USI.9
- 5.34 The student will select a preferred work of art and defend the selection.
V: 5.22 | E: 5.1, 5.2, 5.7, 5.8 | M: 5.8, 5.9, 5.12, 5.13
- 5.35 The student will compare and contrast objects in terms of aesthetic preferences.
V: 5.23 | E: 5.1, 5.2, 5.7, 5.8
- 5.36 The student will reflect on and describe the nature of art.
V: 5.24 | E: 5.1, 5.2, 5.4, 5.7, 5.8, 5.9

PERCEPTUAL AND VISUAL LITERACY

I. *Sharecropper*

Elizabeth Catlett

The Art Institute of Chicago

Poster for 'Chocolat Idéal' (1897)

Alphonse Mucha

Mucha Foundation Web site

1. What do the contextual clues tell you about these women?
2. What are the purposes of these works of art?
3. Who are the intended audiences for these works of art?
4. How do the artists' art-making processes and techniques help to convey their messages?
5. What criteria would you use to evaluate whether or not the artists conveyed their messages?

II. *River Intersection*

Wayne Thiebaud

Crocker Art Museum

Warped Fields

Andres Amador

Andres Amador Web site

1. How do the artists use the elements of art and principles of design to convey their messages?
2. How do the materials and processes influence the meanings of these works of art?
3. How do the titles help your understanding of the works of art?
4. How would you compare the working processes of the artists?
5. Do you consider both of these examples to be art?

III. *Library*

Lori Nix

Lori Nix Web site

A Breeze at Work

Sandy Skoglund

Sandy Skoglund Web site

1. How did the artists use space?
2. What do you need to know about how the artists created these works of art?
3. What makes art permanent? Does art need to be permanent?
4. Is the work of art the object created, the documentation of the creation, or both?
5. What messages are being communicated through these works of art?

ASSESSMENT

Teachers should select assessment methods to measure student progress in relation to the curriculum objectives. Suggested assessment tools include the following:

- Pre- and post-assessment
- Small-group assessment, using verbal and/or written rubrics
- Student self-assessment rubrics, either written (e.g., checklist) or spoken (to teacher or other students)
- Teacher-generated rubrics
- Journals
- Interviews
- Warm-up and exit tasks
- Question-and-answer (large group, small group, or partner)
- Portfolios
- Exhibitions

VOCABULARY

atmospheric perspective
bas-relief sculpture
commercial art
concave
constructed environment
contemporary art
convex
critique

ethical decisions
formal balance
glaze
gradation
high relief sculpture
informal balance
movement
natural environment

negative form
positive form
reduction printmaking
rhythm
sculpture in the round
slab
spatial relationships
tone

Grade Six Visual Arts

INSTRUCTIONAL OBJECTIVES

The objectives for Grade Six Visual Arts emphasize exploration of studio processes. Using the elements of art (color, form, line, shape, space, texture, value) and the principles of design (balance, contrast, emphasis, movement, pattern, proportion, rhythm, unity, variety) as a framework, students investigate a variety of ideas for creating art. Through critical analysis and evaluation, students determine how artists convey meaning through the use of forms, media, and symbols.

Visual Communication and Production

- 6.1 The student will use, and record in a sketchbook/journal, steps of the art-making process, including brainstorming, preliminary sketching, planning, reflecting, refining, and elaborating, to create works of art.
V: 6.1 | E: 6.4, 6.7, 6.8 | S: 6.1
- 6.2 The student will demonstrate increasing skill and control in the use of media and techniques.
V: 6.2
- 6.3 The student will select a variety of painting brushes and brush strokes to depict texture, line, and value in compositions.
E: 6.7 | S: 6.1, 6.5
- 6.4 The student will use a variety of drawing tools (ink, colored pencil, hard and soft pencils) and techniques (subtracting, rubbing, shading) to create works of art.
E: 6.7 | S: 6.1
- 6.5 The student will use additive monotype printmaking processes to create a work of art.
E: 6.7 | S: 6.1
- 6.6 The student will use sculptural processes to create freestanding works of art with structural integrity.
S: 6.1
- 6.7 The student will identify and select processes involved when making crafts (e.g., mosaic, textile, clay, paper).
S: 6.1
- 6.8 The student will develop positive and negative space in works of art.
E: 6.3, 6.4 | S: 6.1
- 6.9 The student will use contemporary media to create works of art.
E: 6.3 | S: 6.1
- 6.10 The student will communicate personal ideas, experiences, and narratives through the creation of works of art, using a variety of media.
V: 6.3 | E: 6.5
- 6.11 The student will examine and apply ethical decisions (copying vs. appropriation) in art making.
V: 6.4 | E: 6.9 | S: 6.9
- 6.12 The student will use elements of art and principles of design to express meaning in works of art.
V: 6.5
- 6.13 The student will use various color schemes (complementary, analogous, monochromatic) in works of art.
V: 6.5.1
- 6.14 The student will depict three-dimensional forms in a two-dimensional picture plane.
H: USII.1, USII.2 | S: 6.1

- 6.15 The student will use line variation in works of art.
V: 6.5.2
- 6.16 The student will use implied line in works of art.
V: 6.5.2
- 6.17 The student will use visual and tactile texture in works of art.
V: 6.5.3
- 6.18 The student will use gradation and tone to show value in works of art.
V: 6.5.4
- 6.19 The student will use proportion (realistic, distorted) in works of art.
V: 6.5.5
- 6.20 The student will use a variety of perspective techniques (e.g., overlap, vertical positioning, atmospheric perspective, size constancy, one-point linear perspective, texture gradient) to create the illusion of space in works of art.
V: 6.6 | M: 6.12, 6.13
- 6.21 The student will apply a variety of techniques (e.g., gesture, continuous line, shading, hatching) in observational drawings.
V: 6.7 | S: 6.1
- 6.22 The student will use modeling, assembling, or carving to create three-dimensional works of art (e.g., clay, wire, papier-mâché).
V: 6.8 | M: 6.10, 6.13

Art History and Cultural Context

- 6.23 The student will identify the components of an artist’s style, including materials, design, technique, subject matter, and purpose.
V: 6.9 | E: 6.5, 6.7, 6.8, 6.9 | H: USI.3, USI.4, USI.5, USI.8, USI.9, USII.4, USII.5, USII.6, USII.8, USII.9
- 6.24 The student will examine the role of crafts and artisans in society.
V: 6.10 | E: 6.5, 6.7, 6.8, 6.9
- 6.25 The student will describe ways artists contribute to society through their work.
V: 6.11 | E: 6.3, 6.5, 6.7, 6.8, 6.9 | H: USI.3, USI.4, USI.5, USI.8, USI.9, USII.2, USII.4, USII.5, USII.6, USII.8, USII.9
- 6.26 The student will explain various types of collaborative art careers.
V: 6.12 | E: 6.1, 6.2, 6.5, 6.6, 6.8, 6.9 | H: USII.8, USII.9

Analysis, Evaluation, and Critique

- 6.27 The student will explain the relationship between art-making processes and finished products.
V: 6.13 | E: 6.1, 6.2, 6.4, 6.6, 6.7, 6.8
- 6.28 The student will use critical inquiry skills when describing, responding to, interpreting, and evaluating works of art.
V: 6.14 | E: 6.2, 6.3, 6.4, 6.6, 6.7, 6.8, 6.9 | H: USI.2, USI.4, USI.5, USI.8, USI.9, USII.2, USII.4, USII.5, USII.6, USII.7, USII.8, USII.9
- 6.29 The student will describe ideas and emotions expressed in works of art.
V: 6.15 | E: 6.2, 6.3, 6.4, 6.5, 6.7, 6.8 | H: USI.3, USI.4, USI.5, USI.8, USI.9, USII.4, USII.5, USII.6, USII.7, USII.8, USII.9

Aesthetics

- 6.30 The student will identify how visual language communicates personal meaning.
V: 6.16 | E: 6.1, 6.2, 6.4 | H: USI.2, USI.4, USI.5, USI.8, USI.9, USII.1, USII.2, USII.4, USII.5, USII.6, USII.7, USII.8, USII.9

- 6.31 The student will respond to questions about why artists create works of art.
V: 6.17 | E: 6.1, 6.2, 6.6, 6.7, 6.8, 6.9 | H: USI.3, USI.4, USI.5, USI.8, USI.9, USII.4, USII.5, USII.6, USII.7, USII.8, USII.9
- 6.32 The student will describe the manner in which the beliefs and values of a viewer may influence ideas and feelings about works of art.
V: 6.18 | E: 6.1, 6.2, 6.7, 6.8 | H: USI.3, USI.4, USI.8, USI.9, USII.4, USII.5, USII.6, USII.7, USII.8, USII.9
- 6.33 The student will explain the means by which works of art evoke personal sensory, emotional, and aesthetic responses.
V: 6.19 | E: 6.1, 6.2, 6.3, 6.7, 6.8, 6.9 | H: USII.1, USII.4, USII.5, USII.6, USII.7, USII.8, USII.9

PERCEPTUAL AND VISUAL LITERACY

I. *Man in the Golden Helmet*
School of Rembrandt van Rijn
Rijks Museum

Lion Resting
Rembrandt van Rijn
Louvre Museum

1. How do the media and techniques used in each work of art affect the messages communicated to the viewer?
2. What moods are evoked by the artist's portrayal of character?
3. What are the stories behind each work of art?
4. Which work of art do you think Rembrandt created first, and why?

II. *Untitled or Volcano*
Linda Whittemore
Linda Whittemore Web Site

The Blue Rigi: Lake of Lucerne, Sunrise
J.M.W. Turner
Private Collection

1. How would you describe each work of art?
2. How would you compare and contrast these works of art?
3. What questions do you need to ask about the artistic processes to further understand the works of art?
4. How do the artists use different media to communicate their ideas?

III. *The Four Seasons, section of floor mosaic from the House of the Drinking Contest*
Seleucia Pieria, a suburb of Antioch
Virginia Museum of Fine Arts

CityArts Mosaic Mural Project
Beryl Solla
Lynchburg, Virginia

1. What are the narratives behind these two works of art?
2. How does the choice of design, medium, and subject in each work of art tell you about the artist's style?
3. What are the functions of these two works of art?
4. How does artisanship (craftsmanship) affect these two works of art?

ASSESSMENT

Teachers should select assessment methods to measure student progress in relation to the curriculum objectives. Suggested assessment tools include the following:

- Pre- and post-assessment
- Small-group assessment, using verbal and/or written rubrics
- Student self-assessment rubrics, either written (e.g., checklist) or spoken (to teacher or other students)
- Teacher-generated rubrics
- Journals
- Interviews
- Warm-up and exit tasks
- Question-and-answer (large group, small group, or partner)
- Portfolios
- Exhibitions

VOCABULARY

additive printing
aesthetics
analogous color
appropriation
artistic style
assembling
carving
collaborative art
color scheme
complementary color
copyright
design
distorted proportion
emphasis
ethics
freestanding

frieze
forms
gallery
gesture
hatching
implied line
linear perspective
medium
modeling
monochromatic color
mood
mosaic
negative shape
optical illusion
papier-mâché
positive shape

realistic proportion
refine
reflection
repetition
size constancy
sketchbook
structural integrity
subtractive drawing
textile
texture gradient
tonality
unity
vertical positioning
visual illusion
visual language

Grade Seven Visual Arts

INSTRUCTIONAL OBJECTIVES

The objectives for Grade Seven Visual Arts continue the exploration, analysis, and investigation of the creative process. Students apply the elements of art (color, form, line, shape, space, texture, value) and the principles of design (balance, contrast, emphasis, movement, pattern, proportion, rhythm, unity, variety) to solve design problems, using traditional and contemporary art media. They develop critical inquiry skills and expand their vocabulary as they explore the meaning of works of art through the evaluation of subject matter, themes, and symbols. Students develop an increased awareness of the nature of art and of their relationship to it as they explore the meaning and value of works of art.

Visual Communication and Production

- 7.1 The student will use, and record in a sketchbook/journal, steps of the art-making process, including research, to create works of art.
V: 7.1 | E: 7.4, 7.7, 7.8, 7.9 | S: LS.1
- 7.2 The student will select a painting technique (e.g., wet-on-wet, dry brush, graded wash) to create a desired effect.
- 7.3 The student will use color-mixing techniques to create hues, tints, and shades in various media.
E: 7.2, 7.7
- 7.4 The student will select drawing tools (hard and soft pencils, ink, colored pencils) and techniques (blending, stippling, cross-hatching) to create a desired effect.
E: 7.3, 7.8 | M: 7.5, 7.6, 7.12
- 7.5 The student will use a subtractive print process to create works of art.
- 7.6 The student will use various relief methods to create two- and three-dimensional works of art.
- 7.7 The student will use various media (e.g., wood, paper, clay, metal, fiber) to create a functional craft.
M: 7.5, 7.6
- 7.8 The student will develop figure-ground relationships incorporating emphasis and proportion (e.g., painting, collage, design).
E: 7.6
- 7.9 The student will use contemporary media to manipulate personal images.
- 7.10 The student will refine media techniques to demonstrate artisanship (craftsmanship).
V: 7.2
- 7.11 The student will use ideas, concepts, and prior knowledge to solve art-making problems when creating works of art.
V: 7.3 | E: 7.5, 7.6
- 7.12 The student will communicate ideas, experiences, and narratives through the creation of works of art, using traditional and contemporary media.
V: 7.4 | E: 7.3, 7.5 | H: USI.2, USI.3, USI.4, USI.5, USI.8, USI.9, USII.2, USII.4, USII.5, USII.6, USII.7, USII.8, USII.9 | M: 7.4, 7.7, 7.8
- 7.13 The student will explain and apply ethical decisions in art making.
V: 7.5 | E: 7.1, 7.7, 7.8, 7.9

- 7.14 The student will apply elements of art and principles of design to express meaning in works of art.
V: 7.6 | M: 7.4, 7.7, 7.8
- 7.15 The student will use color harmony (12-color wheel) relationships in works of art.
V: 7.6.1 | M: 7.4, 7.7, 7.8
- 7.16 The student will use lines to create contrast and gradation in works of art.
V: 7.6.2 | M: 7.4, 7.7, 7.8
- 7.17 The student will use positive and negative spatial relationships in works of art.
V: 7.6.3 | M: 7.4, 7.7, 7.8
- 7.18 The student will use a focal point and dominance to create emphasis in works of art.
V: 7.6.4 | M: 7.4, 7.7, 7.8
- 7.19 The student will create complex patterns (e.g., rotating, reflecting) in works of art.
E: 7.5, 7.6, | M: 7.8 | S: LS.1, LS.3
- 7.20 The student will use proportion (actual, exaggerated) in works of art.
V: 7.6.5 | M: 7.4, 7.7, 7.8
- 7.21 The student will use harmonious and discordant rhythms in works of art.
E: 7.5, 7.6 | M: 7.8, 7.12
- 7.22 The student will use a variety of compositional techniques, including perspective, to create the illusion of space within the picture plane.
V: 7.7 | H: USII.1 | M: 7.4, 7.7, 7.8
- 7.23 The student will apply a variety of techniques in observational and expressive drawing.
V: 7.8
- 7.24 The student will create three-dimensional works of art, using various processes to include clay hand-building techniques (slab, coil, score, slip, weld).
V: 7.9 | M: 7.4

Art History and Cultural Context

- 7.25 The student will identify styles and themes in contemporary and historical works of art.
V: 7.10 | E: 7.1 | H: USI.1, USI.3, USI.4, USI.5, USI.6, USI.8, USI.9, USII.1, USII.4, USII.5, USII.6, USII.7, USII.8, USII.9
- 7.26 The student will analyze how art and culture influence each other.
V: 7.11 | E: 7.1, 7.7, 7.9 | H: USII.6, USII.9, CE.11
- 7.27 The student will identify the uses and impact of persuasive techniques (e.g., selection of images, design, type, media) in print and contemporary media.
V: 7.12 | E: 7.1, 7.2, 7.3, 7.6, 7.7, 7.8 | H: USII.6, CE.1, CE.9
- 7.28 The student will compare and contrast various visual arts careers in relation to career preparation.
V: 7.13 | E: 7.1, 7.5, 7.6, 7.7, 7.8, 7.9 | H: CE.14

Analysis, Evaluation, and Critique

- 7.29 The student will identify subjects, themes, and symbols as they relate to meaning in works of art.
V: 7.14 | E: 7.3, 7.5, 7.9 | H: USI.3, USI.4, USI.5, USI.8, USI.9, USII.1, USII.4, USII.5, USII.6, USII.7, USII.8, USII.9, CE.1
- 7.30 The student will apply various processes of art criticism to evaluate works of art.
V: 7.15 | E: 7.1, 7.5, 7.9 | H: CE.1
- 7.31 The student will compare and contrast the processes artists use to create works of art.
V: 7.16 | E: 7.1, 7.7, 7.8, 7.9

- 7.32 The student will analyze, interpret, and evaluate works of art, based on personal and contextual information.
V: 7.17 | E: 7.1, 7.3, 7.6, 7.7, 7.8, 7.9 | H: USI.3, USI.4, USI.5, USI.8, USI.9, USII.4, USII.5, USII.6, USII.7, USII.8, USII.9, CE.1

Aesthetics

- 7.33 The student will analyze and reflect on the purposes and meanings of art.
V: 7.18 | E: 7.1, 7.6, 7.7, 7.8, 7.9 | H: CE.1
- 7.34 The student will describe personal responses to visual qualities of works of art.
V: 7.19 | E: 7.1, 7.7, 7.8 | H: USI.3, USI.4, USI.5, USI.8, USI.9, USII.2, USII.4, USII.5, USII.6, USII.7, USII.8, USII.9, CE.1
- 7.35 The student will interpret ways that social and cultural beliefs can influence responses to works of art.
V: 7.20 | E: 7.1, 7.7, 7.8 | H: USII.1

PERCEPTUAL AND VISUAL LITERACY

I. *Teapot and Stand*

Paul Revere II

Virginia Museum of Fine Arts

“Spinning Whistle” Tea Kettle with Lid

Michael Graves

Brooklyn Museum

1. How are the materials and design similar and different?
2. When do you think each of these pots was made? Justify your response.
3. Why decorate a functional piece of art?
4. Are both Paul Revere and Michael Graves considered artisans?
5. How do crafts contribute to society?

II. *Little Giant Still Life*

Stuart Davis

Virginia Museum of Fine Arts

Untitled (We don’t need another hero)

Barbara Kruger

Berkeley Art Museum

1. How and why do artists use words in their works of art?
2. What ideas are being communicated in these works of art? How?
3. How do culture and art influence each other?
4. What persuasive techniques are being used by the artists?
5. How do these works of art reflect each artist’s time and place?

III. *Under the Wave off Kanagawa* from the series *Thirty-six Views of Mount Fuji*

Katsushika Hokusai

The Metropolitan Museum of Art

“Tootsie on a Stick” (Cherry, Orange, & Grape)

Dave Lefner

Dave Lefner Web Site

1. What ideas are being communicated by these works of art?
2. What is similar and different among the techniques used to create these relief prints?
3. Which parts of the printing plate are positive, and which are negative? What is the impact of the use of positive and negative spaces on these works of art?
4. How is the use of color in these works of art similar and different?
5. How do these works of art reflect the cultures in which they were created?

IV. *Lincoln Penny* (United States one-cent coin)

Victor David Brenner

Jefferson Nickel (United States five-cent coin)

Felix Schlag

Lincoln Memorial

Henry Bacon

Washington, D.C.

Monticello

Thomas Jefferson

Charlottesville, Virginia

1. How do size and scale (shallow relief vs. architecture) influence your interaction with these images?
2. What value is placed on these works of art? How do these buildings and coins honor the values and ideals of our society?
3. How do the architecture and function of the Lincoln Memorial and the Jefferson residence (Monticello) compare and contrast?
4. How do these works of art reflect our cultural identity?

ASSESSMENT

Teachers should select assessment methods to measure student progress in relation to the curriculum objectives. Suggested assessment tools include the following:

- Pre- and post-assessment
- Small-group assessment, using verbal and/or written rubrics
- Student self-assessment rubrics, either written (e.g., checklist) or spoken (to teacher or other students)
- Teacher-generated rubrics
- Journals
- Interviews
- Warm-up and exit tasks
- Question-and-answer (large group, small group, or partner)
- Portfolios
- Exhibitions

VOCABULARY

actual proportion
blending
cross-hatching
digital manipulation
discordant rhythm
dominance

exaggerated proportion
figure-ground
focal point
graded wash
harmonious rhythm
implied movement

shallow relief
stippling
subtractive print
typography

Grade Eight Visual Arts

INSTRUCTIONAL OBJECTIVES

The objectives for Grade Eight Visual Arts focus on the application and synthesis of previously learned concepts and more complex technical skills as students manipulate the elements of art (color, form, line, shape, space, texture, value) and the principles of design (balance, contrast, emphasis, movement, pattern, proportion, rhythm, unity, variety) in the art-making process. Students make conscious choices of media, processes, and techniques for expressive purposes in the creation of original works of art. They debate the purposes of art, formulate reasoned responses to meaningful art questions, develop their own criteria for making art judgments, and develop a personal philosophy of art. Students make connections between their prior art experiences and other fields of knowledge.

Visual Communication and Production

- 8.1 The student will plan for and reflect on the art-making process, using a sketchbook/journal.
V: 8.1 | E: 8.7, 8.8 | S: PS.1
- 8.2 The student will develop and use a process art portfolio as an idea-building resource to create works of art.
V: 8.2 | S: PS.1
- 8.3 The student will select painting techniques (e.g., hard and soft edges, overpainting, wet-on-dry, sgraffito, scumbling, stippling) to achieve intended effects in works of art.
E: 8.5, 8.7 | S: PS.3
- 8.4 The student will select drawing tools (hard and soft pencils, ink, colored pencils) and texture techniques to achieve intended effects.
E: 8.5, 8.7 | S: PS.3
- 8.5 The student will use a registration method in printmaking (e.g., reduction method, multiple plates, screen printing).
- 8.6 The student will choose various media (e.g., bookbinding, jewelry, fiber) to create a craft object.
E: 8.5, 8.7 | H: WHI.5, WHI.6, WHI.13 | M: 8.7, 8.8 | S: PS.1, PS.2
- 8.7 The student will choose collage, montage, or assemblage to create artistic/expressive works of art.
E: 8.5, 8.7 | H: WHI.1, WHI.2, WHI.3, WHI.4, WHI.6, WHI.7, WHI.8, WHI.9, WHI.13
- 8.8 The student will make aesthetic choices when selecting contemporary media to produce a work of art.
E: 8.3, 8.5, 8.7 | S: PS.9
- 8.9 The student will refine personal works of art to improve quality of artisanship (craftsmanship).
V: 8.3 | H: WHI.13
- 8.10 The student will synthesize prior knowledge and experience to create works of art.
V: 8.4 | E: 8.3, 8.5, 8.6 | H: WHI.13
- 8.11 The student will convey points of view about contemporary issues in personal works of art.
V: 8.5 | E: 8.2, 8.3 | H: USII.9, CE.1
- 8.12 The student will communicate ideas, experiences, and narratives through the creation of original works of art, using selected media.
V: 8.6 | E: 8.2, 8.3, 8.7, 8.8, 8.9 | M: 8.8, 8.9
- 8.13 The student will independently make ethical decisions in art making.
V: 8.7 | E: 8.9 | H: CE.4, CE.13

- 8.14 The student will select elements of art and principles of design to express meaning in works of art.
V: 8.8 | M: 8.3, 8.6, 8.7, 8.8, 8.9
- 8.15 The student will use contrasting color relationships in works of art.
V: 8.8.1 | M: 8.3, 8.6, 8.7, 8.8, 8.9
- 8.16 The student will use shading to create value in works of art.
V: 8.8.2 | M: 8.3, 8.6, 8.7, 8.8, 8.9
- 8.17 The student will use ratio relationships and scale to create proportion in works of art.
V: 8.8.3 | M: 8.3, 8.6, 8.7, 8.8, 8.9
- 8.18 The student will use unity and harmony in works of art.
V: 8.8.4 | M: 8.3, 8.6, 8.7, 8.8, 8.9
- 8.19 The student will use variety in works of art.
V: 8.8.5 | M: 8.3, 8.6, 8.7, 8.8, 8.9
- 8.20 The student will combine a variety of compositional techniques to create the illusion of space within the picture plane.
V: 8.9 | H: WHI.13 | M: 8.3
- 8.21 The student will use observational and expressive drawing techniques to demonstrate multiple viewpoints (e.g., above, below, front, back).
V: 8.10 | H: WHI.13
- 8.22 The student will create three-dimensional works of art (e.g., kinetic sculpture, ceramic) by combining a variety of techniques and processes.
V: 8.11 | H: WHI.13 | M: 8.9

Art History and Cultural Context

- 8.23 The student will describe how works of art are influenced by social, political, and economic factors (e.g., gender, environment, identity).
V: 8.12 | E: 8.2, 8.7, 8.8, 8.9 | H: WHI.12
- 8.24 The student will compare and contrast works of art according to medium, period, style, and artist.
V: 8.13 | E: 8.2, 8.3, 8.6, 8.7, 8.8, 8.9 | H: WHI.2, WHI.3, WHI.4, WHI.5, WHI.6, WHI.7, WHI.8, WHI.9, WHI.10, WHI.11, WHI.12, WHI.13
- 8.25 The student will identify the roles of artists in society.
V: 8.14 | E: 8.2, 8.3, 8.7, 8.8, 8.9 | H: CE.14, WHI.2, WHI.3, WHI.4, WHI.5, WHI.6, WHI.7, WHI.8, WHI.9, WHI.10, WHI.11, WHI.12, WHI.13

Analysis, Evaluation, and Critique

- 8.26 The student will analyze how visual organization in works of art affects the communication of ideas.
V: 8.15 | E: 8.2, 8.3, 8.5, 8.6, 8.7, 8.8, 8.9 | H: WHI.2, WHI.3, WHI.4, WHI.5, WHI.6, WHI.7, WHI.8, WHI.9, WHI.10, WHI.11, WHI.12, WHI.13
- 8.27 The student will analyze the uses and impact of persuasive techniques (e.g., selection of images, design, type, media) in print and contemporary media.
V: 8.16 | E: 8.2, 8.3, 8.7, 8.8 | H: CE.9
- 8.28 The student will communicate how personal experiences influence critical interpretations and evaluations of works of art.
V: 8.17 | E: 8.2, 8.7, 8.8
- 8.29 The student will critique personal work and the work of others.
V: 8.18 | E: 8.2, 8.7, 8.8

Aesthetics

- 8.30 The student will formulate a working definition of art.
V: 8.19 | E: 8.2, 8.7, 8.8
- 8.31 The student will analyze purposes of, values of, and meanings in works of art.
V: 8.20 | E: 8.2, 8.3, 8.7, 8.8, 8.9 | H: WHI.2, WHI.3, WHI.4, WHI.5, WHI.6, WHI.7, WHI.8, WHI.9, WHI.10, WHI.11, WHI.12, WHI.13
- 8.32 The student will describe and justify personal responses to visual qualities in works of art.
V: 8.21 | E: 8.2, 8.7, 8.8 | H: WHI.2, WHI.3, WHI.4, WHI.5, WHI.6, WHI.7, WHI.8, WHI.9, WHI.10, WHI.11, WHI.12, WHI.13
- 8.33 The student will formulate a working definition of aesthetics as related to art.
V: 8.22 | E: 8.2, 8.7, 8.8, 8.9

PERCEPTUAL AND VISUAL LITERACY

I. *Catfish Row*

Jacob Lawrence
Virginia Museum of Fine Arts

Subway Home from Work

Jacob Lawrence
Virginia Museum of Fine Arts

1. How do the artist's viewpoints affect how you react to each work of art?
2. What do these works of art reveal about the society in which the artist lived?
3. How can works of art influence and be influenced by social and economic factors?
4. What other works of art do these remind you of and why?

II. *Lobster Trap and Fish Tail*

Alexander Calder
Museum of Modern Art

The Sun

Dale Chihuly
Dale Chihuly Web Site

1. How do the artists use materials to challenge our understanding of art?
2. How is movement expressed in these works of art?
3. How is balance created in these works of art?
4. How do these works of art relate to our definitions of art and aesthetics?

III. *Protractor Variation* Series (select one)

Frank Stella

Cut with the Kitchen Knife through the Beer-Belly of the Weimar Republic

Hannah Höch
Staatliche Museen, Berlin

1. How would you compare and contrast the use of overlap and space in each work of art?
2. How are unity and variety used in each work of art?
3. How do the visual qualities of each work of art affect your personal response?

ASSESSMENT

Teachers should select assessment methods to measure student progress in relation to the curriculum objectives. Suggested assessment tools include the following:

- Pre- and post-assessment
- Small-group assessment, using verbal and/or written rubrics
- Student self-assessment rubrics, either written (e.g., checklist) or spoken (to teacher or other students)
- Teacher-generated rubrics
- Journals
- Interviews
- Warm-up and exit tasks
- Question-and-answer (large group, small group, or partner)
- Portfolios
- Exhibitions

VOCABULARY

assemblage

ceramic

hard and soft edges

harmony

kinetic sculpture

montage

nishiki-e

overpainting

process art portfolio

ratio relationships

registration

scale

screen printing

scumbling

sgraffito

tension

Art I: Art Foundations

INSTRUCTIONAL OBJECTIVES

The objectives for Art I emphasize the development of the ability to recognize visual arts content, concepts, and skills needed to create, discuss, and understand original works of art. Students use art-making processes to communicate ideas and personal life experiences. They maintain portfolios documenting their artistic growth. They select representative work to take to the next level of study.

Visual Communication and Production

- AI.1 The student will use a sketchbook/journal for artist research, brainstorming, responses to works of art, responses to prompts, self-assessments, critiques, reflections, exploration of ideas, skill practice (e.g., color theory, perspective, proportion, value scales), and media experimentation.
V: AI.1 | E: 9.4, 9.5, 9.6, 9.7
- AI.2 The student will maintain and use a working portfolio to store and document works in progress.
V: AI.1 | E: 9.4, 9.5, 9.6, 9.7
- AI.3 The student will identify and use steps of the design process, including brainstorming, preliminary sketching, planning, reflecting, refining, elaborating, and researching, in creative problem solving (e.g., mind maps, planning guides, inspiration webs, small group reviews, investigative workbooks, sketchbook series, revising and summarizing).
V: AI.2 | E: 9.8
- AI.4 The student will communicate ideas in works of art by identifying and using steps of an artistic process, including selecting media and incorporating elements of art and principles of design.
V: AI.3 | S: ES.1
- AI.5 The student will identify the characteristics, limitations, and applications of a variety of media.
V: AI.3 | S: ES.1
- AI.6 The student will identify the characteristics of artisanship (craftsmanship) in works of art.
V: AI.4 | E: 9.8
- AI.7 The student will describe how the degree of artisanship (craftsmanship) affects the value in works of art.
V: AI.4 | E: 9.8
- AI.8 The student will demonstrate artisanship (craftsmanship) in personal works of art.
V: AI.4 | E: 9.8
- AI.9 The student will employ a variety of subject matter, including cultural or social concepts (e.g., power, justice, identity, gender, environment, ethics), to express ideas in original works of art.
V: AI.5 | E: 9.2, 9.4, 9.5 | H: WHII.14, WHII.16
- AI.10 The student will use a variety of traditional and contemporary two-dimensional media, to include graphite, charcoal, ink, colored pencil, marker, tempera, watercolor, collage, printing ink, digital imaging, and multimedia, to create works of art.
V: AI.6
- AI.11 The student will use a variety of traditional and contemporary three-dimensional media, to include clay, wire, found objects, papier-mâché, cardboard, glue, wood, plastic, fiber, paper, performance, and projected images, to create works of art.
V: AI.6
- AI.12 The student will differentiate between inspirational resource and copying in the creation of art.
V: AI.7 | E: 9.8 | H: WHII.16

- AI.13 The student will differentiate among appropriation, parody, and copyright infringement (e.g., in the work of Cindy Sherman, Barbara Kruger, and Francis Bacon; appropriations of *Mona Lisa* and *American Gothic*).
V: AI.7 | E: 9.8 | H: WHIL.16
- AI.14 The student will select and apply elements of art and principles of design to communicate meaning in works of art.
V: AI.8 | M: G.3, G.10, G.11, G.14
- AI.15 The student will combine a variety of perspective techniques (e.g., color intensity, temperature, value or contrast, overlapping, size, placement, one-point linear perspective) to create the illusion of space within works of art.
V: AI.9 | H: WHI.13 | M: G.2, G.3
- AI.16 The student will use a variety of drawing media and processes to create observational works of art, to include blind contour, modified contour, gesture lines, value variation (e.g., modeling, hatching, subtractive), proportion, and perspective.
V: AI.10
- AI.17 The student will use a variety of drawing media and processes to create expressive works of art, to include altering natural color, varying line, depicting emotion, distorting, illustrating concepts, juxtaposing, responsive drawing, and altering proportion.
V: AI.10

Art History and Cultural Context

- AI.18 The student will analyze major art movements and influential artists according to events, places, cultures, and historical periods.
V: AI.11 | E: 9.2, 9.5, 9.6, 9.7, 9.8 | H: WHI.2, WHI.3, WHI.4, WHI.5, WHI.6, WHI.7, WHI.8, WHI.9, WHI.10, WHI.11, WHI.12, WHI.13, WHIL.1, WHIL.2, WHIL.3, WHIL.4, WHIL.5, WHIL.6, WHIL.8, WHIL.9, WHIL.10, WHIL.11, WHIL.12, WHIL.15, WHIL.16
- AI.19 The student will research the context of a work of art.
V: AI.11 | E: 9.2, 9.5, 9.6, 9.7, 9.8 | H: WHI.2, WHI.3, WHI.4, WHI.5, WHI.6, WHI.7, WHI.8, WHI.9, WHI.10, WHI.11, WHI.12, WHI.13, WHIL.1, WHIL.2, WHIL.3, WHIL.4, WHIL.5, WHIL.6, WHIL.8, WHIL.9, WHIL.10, WHIL.11, WHIL.12, WHIL.15, WHIL.16
- AI.20 The student will identify how advances in technology (e.g., paper, printing press, camera, computer, Internet) have changed the way art is made and experienced.
V: AI.12 | E: 9.1, 9.5, 9.6, 9.7, 9.8 | H: WHIL.16
- AI.21 The student will analyze works of art as representational, abstract, or nonrepresentational, including nonobjective and conceptual.
V: AI.13 | E: 9.2, 9.6, 9.7, 9.8 | H: WHI.2, WHI.3, WHI.4, WHI.5, WHI.6, WHI.7, WHI.8, WHI.9, WHI.10, WHI.11, WHI.12, WHI.13, WHIL.1, WHIL.2, WHIL.3, WHIL.4, WHIL.5, WHIL.6, WHIL.8, WHIL.9, WHIL.10, WHIL.11, WHIL.12, WHIL.14, WHIL.15, WHIL.16
- AI.22 The student will research and describe how design processes are used in various careers.
V: AI.14 | E: 9.1, 9.2, 9.4, 9.5, 9.6, 9.8

Analysis, Evaluation, and Critique

- AI.23 The student will demonstrate art criticism skills by describing, interpreting, analyzing formal attributes of, and evaluating works of art.
V: AI.15 | E: 9.2, 9.5, 9.6, 9.7, 9.8 | H: WHI.2, WHI.3, WHI.4, WHI.5, WHI.6, WHI.7, WHI.8, WHI.9, WHI.10, WHI.11, WHI.12, WHI.13, WHIL.1, WHIL.2, WHIL.3, WHIL.4, WHIL.5, WHIL.6, WHIL.8, WHIL.9, WHIL.10, WHIL.11, WHIL.12, WHIL.14, WHIL.15, WHIL.16
- AI.24 The student will evaluate how social contexts (e.g., gender constructs, inequality, power relationships, economics, family structure) contribute to meaning in works of art and design.
V: AI.16 | E: 9.1, 9.2, 9.5, 9.6, 9.7, 9.8 | H: WHIL.16

- AI.25 The student will evaluate how cultural contexts (e.g., geographic, religious, political, ethnic, racial, virtual) contribute to meaning in works of art and design.
V: AI.16 | E: 9.1, 9.2, 9.5, 9.6, 9.7, 9.8 | H: WHII.16
- AI.26 The student will evaluate how historical contexts contribute to meaning in works of art and design.
V: AI.16 | E: 9.1, 9.2, 9.5, 9.6, 9.7, 9.8 | H: WHII.16
- AI.27 The student will analyze how the use of media contributes to the communication of ideas.
V: AI.17 | E: 9.1, 9.2, 9.5, 9.6, 9.7, 9.8
- AI.28 The student will analyze how visual organization in works of art affects the communication of ideas.
V: AI.17 | E: 9.1, 9.2, 9.5, 9.6, 9.7, 9.8
- AI.29 The student will develop constructive approaches to critique (formative, peer-to-peer, self-reflective, summative) that are supportive in intent and that offer alternative points of view.
V: AI.18 | E: 9.1, 9.2, 9.5, 9.6, 9.7, 9.8

Aesthetics

- AI.30 The student will articulate the differences between personal preference and informed judgment when discussing works of art.
V: AI.19 | E: 9.1
- AI.31 The student will describe aesthetic qualities found in works of art.
V: AI.20 | E: 9.1, 9.2, 9.5, 9.6, 9.7, 9.8 | H: WHI.2, WHI.3, WHI.4, WHI.5, WHI.6, WHI.7, WHI.8, WHI.9, WHI.10, WHI.11, WHI.12, WHI.13, WHII.1, WHII.2, WHII.3, WHII.4, WHII.5, WHII.6, WHII.8, WHII.9, WHII.10, WHII.11, WHII.12, WHII.14, WHII.15, WHII.16
- AI.32 The student will identify what aspects in a work of art evoke a strong emotional response.
E: 9.1, 9.2, 9.3, 9.4, 9.5, 9.6 | H: WHII.2, WHII.6, WHII.15 | S: ES.2, ES.12, ES.13
- AI.33 The student will analyze the functions, purposes, and perceived meanings of works of design.
V: AI.21 | E: 9.1, 9.2, 9.5, 9.6, 9.7, 9.8
- AI.34 The student will formulate a working definition for *art* and defend that definition in relation to objects in the world.
V: AI.22 | E: 9.1, 9.5, 9.6, 9.7, 9.8
- AI.35 The student will use personal criteria when making visual aesthetic judgments.
V: AI.23 | E: 9.1, 9.2, 9.6, 9.7, 9.8

PERCEPTUAL AND VISUAL LITERACY

- I. *The School of Athens*
Raphael
Apostolic Palace, Vatican

The Sunflower Quilting Bee at Arles
Faith Ringgold
Philadelphia Museum of Art

1. Who are the people depicted in these works of art?
2. How do the artists use perspective to tell the stories of the people depicted?

- II. Cave Art
Lascaux, France
French Ministry of Culture

Radioactive Cats

Sandy Skoglund
Sandy Skoglund Web site

1. How does art reflect and inform the ways in which humans value animals?
2. How do these works of art illustrate shifts in the value of animals over time?

III. *L.H.O.O.Q.*
Marcel Duchamp

Various Works
Anne Taintor

Various Works
Barbara Kruger

Hope
Shepard Fairey

1. What are the differences among parody, appropriation, and copyright infringement?
2. How do the artists' uses of parody or appropriation reflect events, places, cultures, or historical periods?

IV. *The Former and the Ladder or Ascension and a Cinchin'*
Trenton Doyle Hancock
Virginia Museum of Fine Arts

Reclining Figure (Exterior Form)
Henry Moore
Virginia Museum of Fine Arts

Composition
Wassily Kandinsky
Virginia Museum of Fine Arts

1. What are the differences among abstracted, abstract, and nonobjective art?
2. How is the use of the elements of art and principles of design similar and different in each work of art?
3. How do your critical responses to art differ when the subject matter is or is not recognizable?

ASSESSMENT

Teachers should select assessment methods to measure student progress in relation to the curriculum objectives. Suggested assessment tools include the following:

- Pre- and post-assessment
- Small-group assessment, using verbal and/or written rubrics
- Student self-assessment rubrics, either written (e.g., checklist) or spoken (to teacher or other students)
- Teacher-generated rubrics
- Journals
- Interviews
- Warm-up and exit tasks

- Question-and-answer (large group, small group, or partner)
- Portfolios
- Exhibitions

VOCABULARY

Prehistoric	elements of art	picture plane
Ancient art (Egypt, Greece, Rome)	expressionist	portfolio
Ancient Near East	focal point	positive space
Medieval	foreshortening	primary color
Renaissance	formal attributes	principles of design
Baroque	found objects	proportion
Realism	fresco	radial balance
Impressionism	functional	relief sculpture
	gesture	representational
	ground	rule of thirds
abstract	hand-building	score
abstracted	hatching	sculpture in the round
aesthetics	hue	scumbling
analogous	implied line	secondary color
analyze	informed judgment	shade
appropriation	intensity	sketchbook
artisanship (craftsmanship)	journal	slab
assemblage	juxtaposition	spatial perspective
asymmetry	line quality	still life
blind contour	line weight	stippling
ceramic	linear perspective	subtractive
chiaroscuro	materials	symbolism
chroma	media	symmetrical
color intensity	medium	tactile texture
complementary color	modeling	techniques
composition	modified contour	temperature
conceptual	monochromatic	tertiary color
context	monoprinting	tessellation
contour	monotype	tint
contrast	multimedia	tone
cool color	mural	transparent
copyright	negative space	value
criteria	nonfunctional	visual organization
critique	nonobjective	visual texture
cross-hatching	nonrepresentational	warm color
design	opaque	wedge
directional line	parody	
distortion	perspective	

Art II: Intermediate

INSTRUCTIONAL OBJECTIVES

The objectives for Art II help students extend and refine the ability to investigate and respond to the visual arts. Students examine the importance of content, concepts, and skills involved in the creation of original works of art and design. Students continue to maintain portfolios and select representative work to take to the next level of study.

Visual Communication and Production

- AII.1 The student will expand the use of a process art portfolio to include preliminary sketches, critical writings, class notes, artist research, responses to prompts, self-assessment, critique, reflection, exploration of ideas, media experimentation, and self-selected completed works.
V: AII.1 | E: 10.6, 10.7 | M: G.3, G.14 | S: BIO.1
- AII.2 The student will make critical and reflective choices (e.g., regarding media, subject matter, idea/concept, composition) to create works of art.
V: AII.2 | E: 10.2 | S: BIO.1
- AII.3 The student will demonstrate the value of artisanship (craftsmanship) (e.g., neatness, attention to detail, demonstrated care and purposeful application/use of artistic materials, media, and technical criteria).
V: AII.3
- AII.4 The student will create works of art inspired by traditional and nontraditional media.
V: AII.4 | E: 10.8
- AII.5 The student will create works of art inspired by traditional concepts (e.g., documentation, representation) and nontraditional concepts (e.g., activism, social justice).
V: AII.4 | E: 10.8
- AII.6 The student will select and use contemporary media, tools, and processes (drawing, observational drawing, printmaking, painting, sculpture, ceramics, crafts, and digital and mixed media) to create works of art.
V: AII.5 | E: 10.8 | M: G.3, G.10, G.11, G.14
- AII.7 The student will express personal beliefs, values, and intent in works of art (e.g., through subject matter, media, technique).
V: AII.6 | E: 10.2
- AII.8 The student will explain the difference between inspirational resource and plagiarism in the creation of personal works of art.
V: AII.7 | E: 10.1, 10.6, 10.7, 10.8
- AII.9 The student will explain the differences among appropriation, parody, and copyright infringement in the creation of personal works of art.
V: AII.7 | E: 10.1, 10.6, 10.7, 10.8
- AII.10 The student will employ elements of art, principles of design, and a variety of media experiences (acrylic, fiber, pastel, wax, watercolor pencil, and clay) to express meaning in works of art and design.
V: AII.8 | E: 10.2 | M: G.3, G.14
- AII.11 The student will use a variety of perspective techniques (linear, atmospheric, and/or multi-point perspective, color intensity, temperature, value or contrast, overlapping, size, and placement) to create the illusion of space in works of art.
V: AII.9 | M: G.3

- AII.12 The student will use a variety of drawing media and processes to plan for and create works of art.
V: AII.10 | E: 10.2
- AII.13 The student will select, prepare, and submit works of art for exhibition.
V: AII.11

Art History and Cultural Context

- AII.14 The student will identify historical and contemporary works of art and the artistic developments they represent (e.g., changes in style, media, technique, concept).
V: AII.12 | E: 10.1, 10.2, 10.6, 10.7, 10.8 | H: WHII.1, WHII.2, WHII.3, WHII.4, WHII.5, WHII.6, WHII.8, WHII.9, WHII.10, WHII.11, WHII.12, WHII.13, WHII.14, WHII.15, WHII.16, WG.1, WG.3, WG.4, WG.6, WG.12
- AII.15 The student will examine and discuss social, political, economic, and cultural factors that influence works of art and design.
V: AII.13 | E: 10.1, 10.6, 10.7, 10.8 | H: WHII.1, WHII.2, WHII.3, WHII.4, WHII.5, WHII.6, WHII.8, WHII.9, WHII.10, WHII.11, WHII.12, WHII.13, WHII.14, WHII.15, WHII.16, WG.1, WG.3, WG.4, WG.6, WG.7, WG.8, WG.9, WG.12
- AII.16 The student will describe traditional and nontraditional media and subject matter in works of art in relation to historical and contemporary meanings.
V: AII.14 | E: 10.1, 10.2, 10.6, 10.7, 10.8 | H: WHII.1, WHII.2, WHII.3, WHII.4, WHII.5, WHII.6, WHII.8, WHII.9, WHII.10, WHII.11, WHII.12, WHII.13, WHII.14, WHII.15, WG.1, WG.4, WG.6, WG.8, WG.12
- AII.17 The student will describe how the meanings of works of art may vary according to the difference in time and place between the creator and the viewer (e.g., *Woman of Willendorf*, Sioux warrior shields, tribal masks).
E: 10.1, 10.2, 10.3, 10.4, 10.5, 10.6 | H: WG.4, WG.6 | M: G.3, G.4, G.5, G.9, G.10, G.11, G.13, G.14, AII.6, AII.7, AII.9, AII.10 | S: BIO.1, BIO.7
- AII.18 The student will identify common characteristics of works of art and design that are presented as a series or sequence.
V: AII.15 | E: 10.1, 10.6, 10.7, 10.8 | H: WHII.1, WHII.2, WHII.3, WHII.4, WHII.5, WHII.6, WHII.8, WHII.9, WHII.10, WHII.11, WHII.12, WHII.13, WHII.14, WHII.15, WHII.16
- AII.19 The student will describe various art-related, postsecondary educational and career opportunities.
V: AII.16 | E: 10.1, 10.6, 10.7, 10.8 | H: WG.7

Analysis, Evaluation, and Critique

- AII.20 The student will demonstrate art criticism skills when describing, analyzing, interpreting, and evaluating personal and professional works of art and design.
V: AII.17 | E: 10.1, 10.2, 10.6, 10.7, 10.8 | H: WHII.1, WHII.2, WHII.3, WHII.4, WHII.5, WHII.6, WHII.8, WHII.9, WHII.10, WHII.11, WHII.12, WHII.13, WHII.14, WHII.15, WHII.16, WG.1, WG.3, WG.4, WG.6, WG.12 | M: G.3, G.10, G.11, G.14
- AII.21 The student will participate in art criticism processes based on one or more established models (e.g., formal, expressive, symbolic, technical, pluralistic, feminist).
V: AII.18 | E: 10.1, 10.6, 10.7, 10.8
- AII.22 The student will evaluate the effectiveness of the communication of ideas in personal works of art and design through critical reflection.
V: AII.19 | E: 10.1, 10.2, 10.6, 10.7, 10.8 | M: G.3, G.10, G.11, G.14
- AII.23 The student will define and practice ethical behaviors (e.g., fairness, acceptance of multiple viewpoints, respect, dignity) when responding to works of art and design.
V: AII.20
- AII.24 The student will use constructive critical approaches to critique (formative, peer-to-peer, self-reflective, summative).
V: AII.21

Aesthetics

- AII.25 The student will describe how the perception of quality in works of art shifts over time.
V: AII.22 | E: 10.1, 10.6, 10.7, 10.8 | H: WHII.1, WHII.2, WHII.3, WHII.4, WHII.5, WHII.6, WHII.8, WHII.9, WHII.10, WHII.11, WHII.12, WHII.13, WHII.14, WHII.15, WHII.16, WG.1, WG.6
- AII.26 The student will demonstrate the ability to reflect on and analyze personal responses (e.g., journal entries, discussions, artist statements, critiques) to works of art and design.
V: AII.23 | E: 10.1, 10.6, 10.7, 10.8 | H: WHII.1, WHII.2, WHII.3, WHII.4, WHII.5, WHII.6, WHII.8, WHII.9, WHII.10, WHII.11, WHII.12, WHII.13, WHII.14, WHII.15, WHII.16
- AII.27 The student will describe personal responses to aesthetic qualities found in works of art and design.
V: AII.24 | E: 10.1, 10.6, 10.7, 10.8 | H: WHII.1, WHII.2, WHII.3, WHII.4, WHII.5, WHII.6, WHII.8, WHII.9, WHII.10, WHII.11, WHII.12, WHII.13, WHII.14, WHII.15, WHII.16
- AII.28 The student will investigate how art and design can be viewed from a variety of aesthetic stances/theories (e.g., essentialism, expressionism, formalism).
V: AII.25 | E: 10.1, 10.6, 10.7, 10.8 | H: WHII.1, WHII.2, WHII.3, WHII.4, WHII.5, WHII.6, WHII.8, WHII.9, WHII.10, WHII.11, WHII.12, WHII.13, WHII.14, WHII.15, WHII.16

PERCEPTUAL AND VISUAL LITERACY

- I. *Woman of Willendorf*
Naturhistorisches Museum Wien (Museum of Natural History, Vienna)
- Ngady amwaash Mask*
Virginia Museum of Fine Arts
- Shield associated with Chief Arapoosh*
National Museum of the American Indian
1. How do the original intent and function of these objects compare and contrast with how we view them today?
 2. Does the fact that these objects are housed in museums change their value? Why, or why not?
- II. *Tree Series*
Piet Mondrian
- Truisms*
Jenny Holzer
1. What constitutes a series or sequence in the visual arts?
 2. Why do artists work in series or sequence?
 3. How are traditional and contemporary media applied in the works of Mondrian and Holzer?
- III. *Pre-Bell-Man*
Nam June Paik
Museum für Kommunikation, Frankfurt
1. How does this work of art represent the time in which it was created?
 2. How is it different from works of art created by artists in earlier time periods?
 3. What artistic and technological developments can be identified within this work of art?

IV. *Guernica*
 Pablo Picasso
 Museo Nacional Centro de Arte Reina Sofía, Madrid

El tres de mayo de 1808 en Madrid (The Third of May 1808)
 Francisco Goya
 El Prado Museum, Madrid

1. What do these works of art tell you about the social and political environments surrounding their creation?
2. How are these works of art similar and different?
3. What makes these works of art powerful?
4. How could such works of art have an impact on history?

ASSESSMENT

Teachers should select assessment methods to measure student progress in relation to the curriculum objectives. Suggested assessment tools include the following:

- Pre- and post-assessment
- Small-group assessment, using verbal and/or written rubrics
- Student self-assessment rubrics, either written (e.g., checklist) or spoken (to teacher or other students)
- Teacher-generated rubrics
- Journals
- Interviews
- Warm-up and exit tasks
- Question-and-answer (large group, small group, or partner)
- Portfolios
- Exhibitions

VOCABULARY

Post-Impressionism	architecture	dry-into-wet
Art Nouveau	artist’s intent	emphasis
Expressionism	atmospheric perspective	engraving
Cubism	bisque	essentialism
Dada	calligraphic	etchings
Surrealism	carving	firing
Abstract Expressionism	casting	genre
Pop Art	ceramics	glazing
Op Art	characteristics	gradation
Minimalism	composition	greenware
Conceptual Art	contrast	implied form
Post-Modernism	converging lines	intaglio
Contemporary	crafts	kiln
	criticism models:	lithograph
actual form	Barrett	mixed media
additive method	Broudy	mobile
aesthetic qualities	Feldman	modeling
aesthetic stances	culture	mosaic
analysis	dry-brush painting	multi-point perspective

narrative
nontraditional media
origami
outline
overlapping
placement
plagiarism
postsecondary
printmaking

series
serigraph
sequence
silk screen
sketching
slip
social context
stabile
style

subtractive method
temporal art
traditional media
value scale
wet-into-wet
wet-on-dry

Art III: Advanced Intermediate

INSTRUCTIONAL OBJECTIVES

The objectives for Art III continue to emphasize the acquisition of concepts and development of skills as well as enable students to organize and analyze visual arts content. Students increasingly focus on art history, critical evaluation, and aesthetics as well as creative problem solving. Study at this level affords students the opportunity to develop personal directions in the production of their works of art or to further their academic study in the visual arts. Students add works of art and other products to their portfolios to take to the next level of study.

Visual Communication and Production

- AIII.1 The student will develop an area of artistic concentration.
V: AIII.1 | E: 11.6, 11.7 | M: G.3, G.14 | S: CH.1
- AIII.2 The student will select works for a portfolio that reflects technical skill, personal style, direction, and intended purpose in an area of artistic concentration.
V: AIII.1 | E: 11.6, 11.7 | M: G.3, G.14 | S: CH.1
- AIII.3 The student will maintain a process art portfolio that demonstrates research, fluency of ideas, flexibility of thought, risk-taking, connections, concepts, media exploration, and processes.
V: AIII.2 | E: 11.6, 11.7, 11.8 | M: G.3, G.14 | S: CH.1
- AIII.4 The student will demonstrate skill, independent thinking, and artisanship (craftsmanship) in the use of media, techniques, and processes to achieve intentions in works of art and design.
V: AIII.3
- AIII.5 The student will use an artistic process to develop and inform artistic vision/voice.
V: AIII.4 | E: 11.8
- AIII.6 The student will create a series or sequence of related works of art.
V: AIII.5
- AIII.7 The student will demonstrate originality, fluency, commitment to tasks, and openness to new ideas in the creation of works of art and design.
V: AIII.6 | E: 11.8
- AIII.8 The student will select art-making media and techniques to create personal works of art.
V: AIII.7 | E: 11.2, 11.5, 11.8
- AIII.9 The student will practice ethics in all aspects of art making and designing.
V: AIII.8 | E: 11.1, 11.2
- AIII.10 The student will present and exhibit personal art by selecting and preparing works and writing supporting documentation and reflective statements.
V: AIII.9 | H: VUS.1

Art History and Cultural Context

- AIII.11 The student will investigate and describe visual arts resources in local and global communities.
V: AIII.10 | E: 11.1, 11.5, 11.6, 11.7, 11.8
- AIII.12 The student will research and analyze the ways in which artists, art styles, and cultures inspire personal works of art.
V: AIII.11 | E: 11.1, 11.4, 11.5, 11.6, 11.7, 11.8 | H: VUS.1, VUS.2, VUS.4, VUS.6, VUS.7, VUS.8, VUS.9, VUS.10, VUS.11, VUS.12, VUS.14, VUS.15

- AIII.13 The student will explain how themes throughout the history of art have been influenced by traditions, norms, values, beliefs, and events.
V: AIII.12 | E: 11.1, 11.4, 11.5, 11.6, 11.7, 11.8 | H: VUS.1, VUS.2, VUS.4, VUS.6, VUS.7, VUS.8, VUS.9, VUS.10, VUS.11, VUS.12, VUS.14, VUS.15
- AIII.14 The student will compare and analyze relationships between art styles and their related cultures.
V: AIII.13 | E: 11.1, 11.4, 11.5, 11.6, 11.7, 11.8 | H: VUS.1, VUS.2, VUS.4, VUS.6, VUS.7, VUS.8, VUS.9, VUS.11, VUS.12, VUS.14, VUS.15 | M: G.3, G.10, G.11, G.14
- AIII.15 The student will analyze the ways that form and function of historical and contemporary art and design have changed over time.
V: AIII.14 | E: 11.1, 11.4, 11.5, 11.6, 11.7, 11.8 | H: VUS.1, VUS.2, VUS.4, VUS.6, VUS.7, VUS.8, VUS.9, VUS.10, VUS.11, VUS.12, VUS.14, VUS.15
- AIII.16 The student will select and analyze a career in the visual arts, identifying the training, skills, and plan of action necessary for realizing such a professional goal.
V: AIII.15 | E: 11.1, 11.5, 11.6, 11.8 | H: VUS.1

Analysis, Evaluation, and Critique

- AIII.17 The student will compare and contrast two or more points of view (e.g., creator vs. viewer, critique approaches, aesthetic views) when interpreting works of art.
V: AIII.16 | E: 11.1, 11.4, 11.5, 11.6, 11.7, 11.8 | H: VUS.1, VUS.2, VUS.4, VUS.6, VUS.7, VUS.8, VUS.9, VUS.10, VUS.11, VUS.12, VUS.14, VUS.15
- AIII.18 The student will identify and interpret symbolic and metaphorical meanings in works of art.
V: AIII.17 | E: 11.1, 11.4, 11.5, 11.6, 11.7, 11.8 | H: VUS.1, VUS.2, VUS.4, VUS.6, VUS.7, VUS.8, VUS.9, VUS.10, VUS.11, VUS.12, VUS.14, VUS.15
- AIII.19 The student will use a critique process (formative, peer-to-peer, self-reflective, summative) to reflect on, inform, and evaluate the effectiveness of the communication of personal artistic vision/voice.
V: AIII. 18, AIII.19 | E: 11.1, 11.2, 11.6, 11.7
- AIII.20 The student will view art exhibitions and write reflections about them.
V: AIII.20 | E: 11.1, 11.4, 11.5, 11.6, 11.7, 11.8

Aesthetics

- AIII.21 The student will describe how the purposes of works of art shift over time.
V: AIII.21 | E: 11.1, 11.2, 11.5, 11.6, 11.7, 11.8 | H: VUS.1, VUS.2, VUS.4, VUS.6, VUS.7, VUS.8, VUS.9, VUS.10, VUS.11, VUS.12, VUS.14, VUS.15
- AIII.22 The student will analyze how the aesthetic qualities of works of art and design may evoke viewer response.
V: AIII.22 | E: 11.1, 11.2, 11.6, 11.7, 11.8 | H: VUS.1, VUS.2, VUS.4, VUS.6, VUS.7, VUS.8, VUS.9, VUS.10, VUS.11, VUS.12, VUS.14, VUS.15
- AIII.23 The student will compare and contrast the aesthetic positions related to two or more artists.
V: AIII.23 | E: 11.1, 11.2, 11.5, 11.6, 11.7, 11.8 | H: VUS.1, VUS.2, VUS.4, VUS.6, VUS.7, VUS.8, VUS.9, VUS.10, VUS.11, VUS.12, VUS.14, VUS.15
- AIII.24 The student will research aesthetic stances/theories to inform personal artistic vision/voice.
V: AIII.24 | E: 11.2, 11.5, 11.6, 11.7, 11.8 | H: VUS.1, VUS.2, VUS.4, VUS.6, VUS.7, VUS.8, VUS.9, VUS.10, VUS.11, VUS.12, VUS.14, VUS.15
- AIII.25 The student will explain the functions and purposes of personal works of art.
V: AIII.25 | E: 11.1, 11.6, 11.7, 11.8 | H: VUS.1

PERCEPTUAL AND VISUAL LITERACY

I. Migrant Workers Series
Dorothea Lange

National Park Service Commissioned Series
Ansel Adams
National Archives and Records Administration

The Grand Canyon of the Yellowstone
Thomas Moran
Smithsonian American Art Museum

1. What power does the artist have to influence society?
2. What is the artist's role as a documentarian?
3. How did these works of art become agents of change?

II. *Hagia Sophia*
Istanbul, Turkey

EMP Museum
Frank Gehry
Seattle, Washington

1. How does the function determine the form of these buildings?
2. How can the function of art change over time based on the needs of society or culture?

III. *I and the Village*
Marc Chagall
Museum of Modern Art

Trade (Gifts for Trading Land with White People)
Jaune Quick-to-See Smith
Chrysler Museum of Art

1. What are the similarities and differences of the artistic vision/voices of these artists?
2. How do the heritage and experiences of the artists influence the art they create?

ASSESSMENT

Teachers should select assessment methods to measure student progress in relation to the curriculum objectives. Suggested assessment tools include the following:

- Pre- and post-assessment
- Small-group assessment, using verbal and/or written rubrics
- Student self-assessment rubrics, either written (e.g., checklist) or spoken (to teacher or other students)
- Teacher-generated rubrics
- Journals
- Interviews
- Warm-up and exit tasks
- Question-and-answer (large group, small group, or partner)

- Portfolios
- Exhibitions

VOCABULARY

artistic vision
artistic voice
balance
bas-relief
caricature
CMYK color model
color theory
convex
diptych
encaustic
facial planes
file type (e.g., GIF, JPEG, PDF, PNG)
fixative
gesso
glaze
graphic design
grog
impasto
logo

marbleize
masking fluid
morphing
motifs
multimedia presentation
pixel
polymer
porcelain
raku
resist
resolution
RGB color model
stoneware
tapestry
theme
triptych
underglaze
watermark

Art IV: Advanced

INSTRUCTIONAL OBJECTIVES

The objectives for Art IV help students reinforce competence and confidence in skills of analysis, evaluation, and creation of works of art. Content and concepts associated with art criticism and aesthetics are central to the refinement of art production skills. The student-directed approach at this level richly enhances personal expressive abilities. An advanced level of performance that reflects critical and independent thinking and innovation is expected. Students continue to maintain process art portfolios. The culminating portfolio must show evidence of quality, concentration, and breadth of work produced throughout the high school art program.

Visual Communication and Production

- AIV.1 The student will maintain a process art portfolio that demonstrates independent research, innovative thinking, and development directly related to the artistic process (e.g., skills, media and concept explorations, reflective writing, self-assessments, proposals, artist statement).
V: AIV.1 | E: 12.5, 12.6, 12.7 | M: G.3, G.14 | S: PH.1
- AIV.2 The student will demonstrate mastery through a culminating portfolio that exhibits artistic vision/voice, quality, concentration, breadth of experience, and technical skills developed over time.
V: AIV.2 | E: 12.4 | M: G.3, G.14
- AIV.3 The student will analyze professional artist statements to develop a personal artistic statement representative of the selected area of artistic concentration.
E: 12.1, 12.2, 12.3, 12.4, 12.5, 12.6, 12.7 | H: GOVT.1, GOVT. 9 | S: PH.1, PH.2, PH.3, PH.4
- AIV.4 The student will use an artistic process to refine and inform artistic vision/voice.
V: AIV.3
- AIV.5 The student will develop and refine a series or sequence of related works based on a personally developed concept or theme.
V: AIV.4
- AIV.6 The student will demonstrate innovative skills and artisanship (craftsmanship) in applying media, techniques, and processes when creating works of art.
V: AIV.5
- AIV.7 The student will select subject matter, symbols, images, and media to communicate ideas and themes in personal works of art.
V: AIV.6 | E: 12.1, 12.5 | H: GOVT.1, GOVT.3
- AIV.8 The student will select art-making media and techniques to support personal, creative intentions.
V: AIV.7 | E: 12.5, 12.8 | H: GOVT.3
- AIV.9 The student will assume personal responsibility and demonstrate integrity in making ethical decisions in art making and designing.
V: AIV.8 | E: 12.5, 12.8 | H: GOVT.1, GOVT.3, GOVT.11, GOVT.17, GOVT.18
- AIV.10 The student will exhibit personal works of art by selecting and preparing works and writing supporting documentation and reflective statements.
V: AIV.9 | E: 12.6, 12.17

Art History and Cultural Context

- AIV.11 The student will describe how art and culture reflect and influence each other.
V: AIV.10 | E: 12.1, 12.2, 12.5, 12.6, 12.7, 12.8 | H: GOVT.1

- AIV.12 The student will analyze the impact of historical and/or contemporary art on the development of personal artistic style.
V: AIV.11 | E: 12.1, 12.6, 12.17
- AIV.13 The student will investigate and describe careers in the visual arts in relation to personal skills, artistic aptitudes, and interests.
V: AIV.12 | E: 12.1, 12.5, 12.6, 12.7, 12.8 | H: GOVT.17, GOVT.18

Analysis, Evaluation, and Critique

- AIV.14 The student will research professional artist statements to identify structure and content.
E: 12.1, 12.2, 12.3, 12.4, 12.5, 12.6, 12.7 | H: GOVT.1, GOVT.9 | M: MA.13 | S: PH.1, PH.2, PH.3, PH.4
- AIV.15 The student will interpret works of art, including personal work, in order to construct and communicate meaning.
V: AIV.13 | E: 12.1, 12.6, 12.7 | H: GOVT.17
- AIV.16 The student will analyze contrasting reviews of art exhibitions or works of art.
V: AIV.14 | E: 12.1, 12.5, 12.6, 12.7, 12.8 | H: GOVT.1, GOVT.17, GOVT.18
- AIV.17 The student will define the role of a professional art critic.
E: 12.1, 12.2, 12.3, 12.4, 12.5, 12.6, 12.7 | H: GOVT.1, GOVT.9 | S: PH.1, PH.2, PH.3, PH.4
- AIV.18 The student will view art exhibitions and write personal criticisms about them.
V: AIV.15 | E: 12.6, 12.7 | H: GOVT.1, GOVT.17, GOVT.18
- AIV.19 The student will conduct a portfolio review based on researched criteria.
V: AIV.16 | E: 12.1, 12.6, 12.7

Aesthetics

- AIV.20 The student will explain how personal experiences and values affect aesthetic responses to works of art.
V: AIV.17 | E: 12.1, 12.6, 12.7 | H: GOVT.1
- AIV.21 The student will explain aesthetic positions regarding personal works of art.
V: AIV.18 | E: 12.1, 12.5, 12.6, 12.7, 12.8 | H: GOVT.1, GOVT.17, GOVT.18
- AIV.22 The student will justify personal perceptions of an artist's intent, using visual clues and research.
V: AIV.19 | E: 12.1, 12.5, 12.6, 12.7, 12.8 | H: GOVT.1
- AIV.23 The student will justify the functions and purposes of personal works of art and design.
V: AIV.20 | E: 12.1, 12.6, 12.7 | H: GOVT.1, GOVT.17, GOVT.18

PERCEPTUAL AND VISUAL LITERACY

- I. Studio Art 2-D Portfolio Student Samples
College Board AP Central
1. What are the common attributes and the differences among the sample portfolios?
 2. How is the development of artistic vision/voice shown in the sample portfolios?
 3. What constitutes an artistic concentration?
- II. Various Works
Tara Donovan
Pace Gallery

Book Art Collection
James Branch Cabell Library
Virginia Commonwealth University

Selected Artworks
Krzysztof Wodiczko
PBS Art21

1. What role does the innovative use of media play in the meaning and value of a work of art?
2. How can the innovative use of media define an artist?

III. Selected Works
Shirin Neshat
Gladstone Gallery

Vietnam Veterans Memorial
Maya Lin
Washington, D.C.

Various Works
Lalla Essaydi

1. How can the use of text within works of art impact the viewer?
2. How can the inclusion of text affect the meanings of works of art?
3. How is text used as a design element in these works of art?

IV. Various Works
Andy Warhol

Various Works
Peter Max

Various Works
Jason Mecier

1. How do art and culture reflect and influence each other?
2. How does art reflect and influence society?
3. How do visual images promote the proliferation of popular culture icons?
4. What can the proliferation of visual images of popular culture icons reveal about us?

ASSESSMENT

Teachers should select assessment methods to measure student progress in relation to the curriculum objectives. Suggested assessment tools include the following:

- Pre- and post-assessment
- Small-group assessment, using verbal and/or written rubrics
- Student self-assessment rubrics, either written (e.g., checklist) or spoken (to teacher or other students)
- Teacher-generated rubrics
- Journals
- Interviews

- Warm-up and exit tasks
- Question-and-answer (large group, small group, or partner)
- Portfolios
- Exhibitions

VOCABULARY

art critic

artist statement

avant-garde

canvas

classical

exhibition

folk art

gallery

gouache

integrity

manuscript

mirror image

montage

palette

patina

personification

primitive

sizing

stretcher

studio

synthesis

visual culture

visual literacy