



Visual Art II

Curriculum Guide
Grades 10-12

Columbus City Schools



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Visual Art Curriculum Guide High School Art II

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Introduction

Curriculum guides are documents designed to help teachers create classroom experiences that will lead to high levels of learning for all students. Written curriculum guides, designed and issued by Columbus City Schools, represent the officially adopted curriculum of the school system. Each teacher is required to use these documents to focus and connect teaching within and across grade levels, within schools and across schools. This guide is based on the Ohio Academic Standards.

The state uses the following definitions for standard, benchmark, and grade-level indicator:

Standard: *An overarching goal or theme. The standard statement describes, in broad terms, what students should know and be able to do as a result of the kindergarten through 12th grade program.*

Benchmark: *A specific statement of what all students should know and be able to do at a specified time in their schooling. Benchmarks are used to measure a student's progress toward meeting the standard. Benchmarks are defined for grade bands K-2, 3-5, 6-8, 9-10, and 11-12.*

Grade-level Indicators: *A specific statement of the knowledge and/or skills that a student is expected to demonstrate at each grade level. These indicators serve as checkpoints that monitor progress toward the benchmarks.*

Student achievement is enhanced when students are taught the content on which they will be tested (content alignment); taught the curriculum in the format that it will be tested (context alignment); and taught the curriculum at the appropriate level of cognition (cognitive alignment). It should be noted here that as the state continues to modify state testing instruments, students are being required to demonstrate their knowledge at higher levels of cognition. While previous state tests focused at the knowledge and comprehension level, information released by the state department indicates that future tests will more heavily require students to demonstrate what they know and can do at the application and analysis level (Bloom's Taxonomy). Another national trend in state accountability assessment is toward multi-step problems with extended timeframes for completion.

Alignment occurs when lessons taught to students include activities/experiences/materials that match or exceed the content, context, and cognitive levels of the state test. This alignment ensures that students will receive "parallel" learning experiences to those contained on the Ohio Graduation Test. The goal is to move students to higher and higher levels of achievement as assessed on the Ohio Graduation Test. This test is used as the primary accountability measure for the district, individual schools, and instructional staff. However, it is recognized that other measures of accountability are also at work within the district.

Curriculum documents are designed to be self-sustaining. They provide the essential information and examples that will allow teachers to create specific lessons to maximize student learning. The strategies contained in the guides are designed to provide guidance to teachers on how to approach key concepts and skills. No curriculum guide can replace good teaching, but they can reinforce and guide teachers to provide all students with the skills, knowledge and experiences they will need to succeed in the Columbus Schools and perform at high levels on the Ohio Graduation Test.

This requires that students master the skills incorporated in the grade-level indicators for each content area. Student mastery refers to the ability of students to demonstrate the use of skills over time. Student mastery is not the same thing as skill acquisition although skill acquisition is a precursor to mastery. Skill acquisition refers to the ability of students to demonstrate skills after a sequence of instruction. Teachers will need to be diligent in their design of assessments so that they can be assured that students have not only acquired skills but that they can utilize them over time. Teachers are responsible for student mastery of the grade-level indicators included in the curriculum guides.

It should be noted that the development of written curriculum guides represents attention to design alignment (the relationship between the written curriculum guide and the state accountability assessment system). Delivery alignment refers to the degree to which teachers are using the guides to plan instruction and monitor student mastery. To impact improvement in student achievement both design and delivery alignment is required. Currently, principals and other district personnel are using a variety of strategies to monitor the delivery of instruction. The Downey Walk-Through process is one of these strategies. The process not only enables principals to gain information about both design and delivery alignment, it also promotes engaging teachers in reflective conversations about the instructional decisions they make.

The quality of the curriculum guides currently being developed in the district will continue to be monitored to ensure that teachers have the appropriate design documents necessary to impact improved student achievement.

Art II Curriculum Guide

This curriculum guide for High School Art II contains all of the information you will need to teach, re-teach, assess, and provide extensions for the prescribed lessons. Art II is a year-long course which introduces students to all aspects of art and provides them the opportunity to work in a variety of media.

The guide is organized to explore in greater depth, media and concepts introduced in Visual Art Survey. The Art II Curriculum Guide is written using the Benchmarks and Grade Level Indicators prescribed for tenth grade students. The work contained in the guide is aligned to the Board-adopted textbook *Art in Focus*, the Ohio Graduation Test format, and the Ohio Department of Education/Columbus City Schools Grade Level Indicators for Visual Art. All lessons also include suggested writing activities and where appropriate, connections and opportunities for integrating with other disciplines (Mathematics, Social Studies, Science, Technology, etc.) are included.

In this guide all of the state academic standards, benchmarks, and grade level indicators will be addressed by the end of this course. Each unit within this guide contains an *exemplary* lesson which grounded in the Fine Arts Standards along with the pertinent benchmarks and grade level indicators. Other activities from the text are referenced as well. While the art educator is not mandated to teach the specific lessons presented in this guide, teaching must address all the grade level indicators at approximately the pace indicated in the guide.

In order to successfully complete this course, students will need to maintain a sketch book and a portfolio. While these may be commercially purchased by individuals or through your art budget, they tend to be expensive. The first lesson recommends methods for creating and maintaining an inexpensive sketch book and portfolio.

Table of Contents

Columbus Public Schools Mission Statement	7
Curriculum Philosophy	7
Art Survey Mission Statement	7
Beliefs	8
Ten Lessons the Arts Teach	8
Rationale	9
Components of This Document	9
Assessment and Evaluation.....	9
Assessment Rubric for Visual Arts.....	11
The Role of Technology	12
Ohio Academic Content Standards, Benchmarks, and Grade Level Indicators.....	13
Scope and Sequence	16
1 st Grade Period	I
2 nd Grade Period	II
3rd Grade Period	III
4 th Grade Period	IV
Core Instruction First Grading Period	
Portfolio – <i>Favorite, Least Favorite, Pivotal</i>	17
Drawing – <i>Still Life</i>	27
Drawing – <i>Portrait and Figure</i>	38
Drawing – <i>Careers: Fashion and Comics</i>	49
Drawing – <i>Architecture/Perspective</i>	61
Core Instruction Second Grading Period	
Drawing – <i>Scratchboard</i>	72
Painting – <i>Surrealism</i>	81

Printmaking – <i>Etching</i>	101
Core Instruction Third Grading Period	
Printmaking – <i>Silkscreen</i>	111
Sculpture – “ <i>Tape Your Life</i> ” figures.....	118
Graphics/3-D – <i>Package Design</i>	143
Ceramics – <i>Clay Vessel</i>	153
Core Instruction Fourth Grading Period	
Textiles – <i>Batik</i>	172
Graphics – <i>Typography and Poetry</i>	187
Media – <i>PowerPoint “In the Style of...”</i>	213

Mission Statement

Each student is highly educated, prepared for leadership and service, and empowered for success as a citizen in a global community.

Curriculum Philosophy

The purpose of education is primarily the development of basic skills, knowledge, processes, and attitudes necessary for the student to successfully function as a productive citizen in a ever-changing world. Education also recognizes the characteristics unique to each individual and provides a process for the development and expression of each student's innate abilities and talents. In order to assure that graduates of the Columbus Public Schools district possess the skills and knowledge to have successful experiences in higher education, technical schools, or in the workplace, a curriculum and instruction model with measurable results for student learning will be designed and implemented throughout the system. As a standards-based model, the focus is on the results that each student achieves in meeting and exceeding state standards as well as the approved district standards and benchmarks. Meeting these high performance standards will be accomplished by:

- Recognizing and believing that all students are capable of achieving excellence in learning the essentials of formal schooling.
- Allowing the instructional process to be adapted and modified to improve learning when appropriate.
- Accepting the fact that schools can maximize the learning conditions for all students through a written and aligned curriculum, clearly-stated achievement indicators, quality teaching, high expectations for all students to achieve, and pre/post assessments that are aligned to the district curriculum and state standards for the purpose of improving student learning, and,
- Involving parents and the community as partners with the district to provide a safe, orderly learning environment, challenging curriculum, quality educational programs, and successful learning experiences for each student.

Art II Mission Statement

Columbus Public Schools will provide a quality art education to all students, enabling them to develop the knowledge, understanding and skills they need:

- To achieve at their highest levels;
- To think critically;
- To solve problems;
- To work independently and cooperatively;
- To value diversity; and
- To make informed choices.

In collaboration with the community, Columbus Public Schools will provide a challenging student-centered curriculum and effective instructional strategies in a safe, stimulating learning environment.

Beliefs

- Curriculum development is a participatory process involving teams that include various stakeholders, including teachers, administrators, students, parents, and community
- A well-designed curriculum is written, aligned vertically and horizontally, delivered and assessed.
- Curriculum is based on a set of non-negotiable, relevant, and challenging student objectives designed for the purpose of guiding decisions about teaching and learning.
- Curriculum and its delivery are the primary work of the school and as such are supported by all stakeholders.

Ten Lessons the Arts Teach

- The arts teach students to make good judgments about qualitative relationships. *Unlike much of the curriculum in which correct answers and rules prevail, in the arts, it is judgment rather than rules that prevail.*
- The arts teach students that problems can have more than one solution, *and that questions can have more than one answer.*
- The arts celebrate multiple perspectives. *One of their large lessons is that there are many ways to see and interpret the world.*
- The arts teach students that in complex forms of problem solving *purposes are seldom fixed, but change with circumstance and opportunity. Learning in the arts requires the ability and a willingness to surrender to the unanticipated possibilities of the work as it unfolds.*
- The arts make vivid the fact that neither words in their literal form nor numbers exhaust what we can know. *The limits of our language do not define the limits of our cognition.*
- The arts teach students that small differences can have large effects. *The arts traffic in subtleties.*
- The arts teach students to think through and within a material. *All art forms employ some means through which images become real.*
- The arts help students learn to say what cannot be said. *When students are invited to disclose what a work of art helps them feel, they must reach into their poetic capacities to find the words that will do the job.*
- The arts enable us to have experience we can have from no other source, *and through such experiences to discover the range and variety of what we are capable of feeling.*
- The arts' position in the school curriculum symbolizes to the young what adults believe is important.

Elliot Eisner. Academic Content Standards, K-12, Fine Arts, Ohio Department of Education, 2004.

Rationale

Effective Visual Arts instruction combines a carefully implemented variety of activities to allow students to create and respond to art. Research indicates that students who are engaged in a challenging arts curriculum perform better on standardized tests than those deprived of such engagement. Students should understand the impact of visual art on the history, culture and society from which it emanates. They should recognize the significant contributions of visual artists to cultural heritage. Students should demonstrate an understanding of the materials, processes, media, techniques and available technology, as well as how to combine the elements and principals of art and design to communicate their ideas in visual forms. In addition, students should know and use the vocabulary of art criticism to describe, analyze, interpret meanings, and evaluate works of art using the appropriate criteria. Through visual art instruction, students should be able to reflect upon and respect diverse points of view about art and artifacts, and understand why people value visual art. Finally, students should be able to connect and apply their learning in visual art to other areas and disciplines outside the art studio.

Components of This Document

This document is designed to provide clear assistance to the teacher in planning visual art instruction for students at specific grade levels. It is aligned with the *Academic Content Standards, K-12, English Language Arts*, published in 2004 by the Ohio Department of Education. Ohio's standards are made up of several component parts:

- **STATE ACADEMIC CONTENT STANDARDS**
 - Statements indicating what all students should know and be able to do
 - Overarching goals and themes
- **BENCHMARKS**
 - Key checkpoints that monitor progress toward academic content standards
 - Clusters/bands that are identified by grade level
 - Grade-level bands that vary across content areas and align with achievement tests where applicable
- **GRADE-LEVEL INDICATORS**
 - Statements indicating what all students should know and be able to do at each grade level
 - Checkpoints that monitor progress toward the benchmarks

This Curriculum Guide has been developed to complement the text *Art In Focus* (Glencoe McGraw-Hill). An effort has been made to deepen students' understanding of art history, cultures, art criticism and aesthetics and art-making, using a wide range of art media.

Assessment and Evaluation

Although the terms *assessment* and *evaluation* are often used interchangeably within the field of education, they represent different aspects of related processes.

Assessment is the process of gathering information or data. *Evaluation* is the process of judging that information to determine how well individuals are achieving or have achieved what they or someone else expects them to achieve. For example, having a student retell a story is an assessment. Judging the quality of the retelling and, perhaps, giving it a score or grade is evaluation. Assessment and evaluation must go together; there is little value to one without the other.

Assessment and evaluation procedures are needed in all classrooms for a variety of reasons. First, all teachers need ways to determine student progress. The assessment information provides the basis for teachers making decisions and planning instructional activities and experiences and for distinguishing effective from ineffective instruction. Second, good assessments help students take ownership of their learning, seeing and planning ways to foster their own growth. Finally, it is important to have good assessment and evaluation procedures to prove to our communities that we are doing an effective job of helping students learn to communicate effectively through both visual and linguistic forms.

J. David Cooper cites eight principles that educators should consider when planning assessments.

- Assessment should be a continuous, ongoing process.
- Effective assessment is an integral part of instruction.
- Assessment must be authentic, reflecting “real” reading and writing.
- Assessment should be a collaborative, reflective process.
- Effective assessment is multidimensional.
- Assessment should be developmentally and culturally appropriate.
- Effective assessment identifies student strengths.
- Assessment must be based upon what we know about how students learn to read and write.

(J. David Cooper, *LITERACY Helping Children Construct Meaning*, Houghton Mifflin Co., 1993)

Simply gathering information is only a part of the evaluation process. What is of greater interest to teachers, students and parents is what the information means. What does it tell about the learning that is taking place?

The key to interpreting information about individual students or a class is to have a rich source of data or information from which to work. For the teacher, information is often provided by day-to-day interaction with students and by placing a selection of these experiences and/or information into student data profiles. Initial judgments of these experiences are hypotheses that will need to be confirmed or rejected. On a day-to-day basis, teachers have a set of intuitions about the students in their classes. Formulating a judgment, however, involves more than simply recording these intuitions. Judgments must be data-driven.

The general process for forming an interpretation of information is the following:

- Gather discrete findings (e.g., reading logs, student work projects or samples, tests).
- Cluster the findings into related sets or patterns (e.g., vocabulary, comprehension).
- Describe the general character of these sets or patterns (e.g., can figure out unknown words in the text, uses a variety of comprehension strategies to get meaning).
- Review students’ work for collaborative evidence.

Finally, it must be remembered that judgments about students are always tentative because students change with great regularity.

Assessment Rubric for Visual Art

Advanced Excellent 90-100 percent Grade = A
Understands criteria of assignment and worked within that criteria
Follows specific assigned instructions
Applies understanding of the elements and principles of art in artwork
Uses newly acquired skills building on previous learned skills
Experiments with materials and techniques while still answering the assigned studio requirements
Utilizes newly learned techniques to the best of their ability
Uses newly acquired skills to advance the aesthetic quality of art work
Finds unique solutions to design and technical problems while answering studio assignment
Student challenges themselves by setting their own aesthetic and technical goals

Proficient Good 80-89 percent Grade = B
Reflects an understanding of assignment but included or excluded specific criteria
Follows specific instructions in most areas
Applies some understanding of the elements and principles of art in artwork
Uses newly acquired skills building on some previously learned skills
Experiments to some degree with materials and techniques while answering the assigned studio requirements
Uses some new skills to advance the aesthetic quality of art work
Finds some solutions to design and technical problems while answering studio assignment
Student challenges themselves by setting some of their own aesthetic and technical goals

Capable Average 70-79 percent Grade = C
Demonstrates a basic understanding of the principles and elements of design
Describes how art can articulate ideas, emotions, and beliefs
With guidance, relates understanding of artistic concepts to prior knowledge
With guidance, applies critical thinking skills to personal work
With guidance, demonstrates care and skill in use of materials and tools

Emerging Poor 60-69 percent Grade = D
Reflects little understanding of assignment nor followed specific criteria
Applies few of the elements of principles of art in artwork
Relies more on previously learned skills than newly acquired ones
Experiments minimally with techniques and materials to answer studio requirements
Relies on previously learned skills rather than developing new ones
Relies on previously learned skills rather than seeking out new ones to solve aesthetic and technical problems
Student minimally challenges themselves

Challenged Failing 59 percent and below Grade = F
Assignment not complete
Student exhibits little or no effort
Demonstrates no understanding of the principles and elements of design
With guidance, does not identify ways in which art can articulate ideas, emotions, and beliefs
With guidance, does not relate understanding of artistic concepts to prior knowledge
Personal work does not fulfill assignment
Does not demonstrate care in the use of materials and tools

The Role of Technology

Students in the arts use technology in ways similar to those used by students in other disciplines. Fine arts students use technology as a tool to assist in compositions and research. Students can use technology, including the internet and word processors, to research and write essays about art and artists. The use of technology in the visual arts should go much further.

Specialized equipment and technology is used to create, enhance and modify works of art. Visual art is often created using computer and electronic technology. Often, technology is essential for creating and maintaining student portfolios. Much communication today is made in multimedia formats. The internet is a visual medium and users must be aware of the impact of visual and graphic decisions in design. Many of today's student artists are training for careers in which they will operate in the realm of the internet and other multimedia.

Ohio's visual art academic content standards incorporate technology in creating and learning. It is up to educators, however, to determine specifically how to integrate technology effectively in their buildings and classrooms. Access to technology varies. The importance is not to specify what technologies are used but how available technologies are used to facilitate student learning and creativity. Student achievement in the arts is not dependent on how well students can use a specific technology, but is based on how well students can use what they have available to them to meet their artistic goals.

(Academic Content Standards, K-12, Fine Arts, Ohio Department of Education. 2004)

Glencoe McGraw-Hill, the publisher of the adopted Art II text, *Art In Focus*, supports a website filled with supplemental information and activities:

http://www.glencoe.com/sec/art/art_in_focus/index.php/

In addition, the CPS art office compiles and updates a useful list:

<http://www.columbus.k12.oh.us/art/links.htm>.

The Arts Resource Center catalog may be accessed at:

http://cpscat.columbus.k12.oh.us/html/english_unicorn/login/ARDL/welcome.html.

In Columbus Public Schools, students and parents or guardians are required to sign an acceptable use policy before they access any online computer resources. Teachers must be sure to obtain such agreement from students, as well as comply with any other policies specific to individual schools.

Ohio Academic Content Standards
Visual Art – Grade 10

OHIO STANDARDS, BENCHMARKS and GRADE LEVEL INDICATORS

1. ***Historical, Cultural and Social Contexts.*** Students understand the impact of visual art on the history, culture and society from which it emanates. They understand the cultural, social and political forces that, in turn, shape visual art communication and expression. Students identify the significant contributions of visual artists to cultural heritage. They analyze the historical, cultural, social and political contexts that influence the function and role of visual art in the lives of people.

Benchmark A Explain how and why visual art forms develop in the contexts (e.g. cultural, social, historical and political) in which they were made.

GLI **A101A1** Explain how art historians, curators, anthropologists and philosophers contribute to our understanding of art history.

GLI **A101A2** Make a presentation, using words and images, to show how visual art affects changes in styles, trends, content and expression over time.

Benchmark B Compare works of art to one another in terms of the historical, cultural, social and political influences evident in the works.

GLI **A101B3** Explain the circumstances and events that influence artists to create monuments and site-specific works.

Benchmark C Explain ways in which selected, contemporary works of art relate to the themes, issues and events of their contexts.

GLI **A101C4** Investigate the recurrence of a particular style or technique (e.g., pointillism and realism) in a contemporary art movement.

GLI **A101C5** Compare the artistic styles and subject matter in artworks by contemporary artists of different cultures.

Benchmark D Select a culture and create an original work of art that demonstrates understanding of a historical, social or political issue of the culture.

GLI **A101D6** Describe various sources (e.g. personal experience, imagination, interests, everyday events and social issues) visual artists use to generate ideas for artworks.

2. ***Creative Expression and Communication.*** Students create artworks that demonstrate understanding of materials, processes, tools, media, techniques and available technology. They understand how to use art elements, principles and images to communicate their ideas in a variety of visual forms.

Benchmark A Demonstrate mastery of materials, concepts and personal concentration when creating original artworks.

GLI **A102A1** Create original artworks in at least two three-dimensional media and several two-dimensional media that show the development of a personal style.

Benchmark B	Create expressive artworks that demonstrate a sense of purpose and understanding of the relationship among materials, techniques and subject matter.
GLI A102B2	Evaluate their choices of compositional elements in terms of how those choices affect the subject matter of the work.
GLI A102B3	Trace the origin of symbolism, imagery and metaphor in art and demonstrate the use of these visual devices in their artworks
Benchmark C	Engage in ongoing assessment to revise and improve artworks and to produce a portfolio of works.
GLI A102C4	Use criteria to revise works-in-progress and describe changes made and what was learned in the process.
3. Analyzing and Responding. Students identify and discriminate themes, media, subject matter and formal technical and expressive aspects in works of art. They understand and use the vocabulary of art criticism to describe visual features, analyze relationships and interpret meanings in works of art. Students make judgments about the quality of works of art using the appropriate criteria.	
Benchmark A	Apply the knowledge and skills of art criticism to conduct in-depth analyses of works of art.
GLI A103A1	Analyze the way media, technique, compositional elements and subject matter work together to create meaning in selected artworks.
GLI A103A2	Apply methods of art criticism in writing and speaking about works of art.
Benchmark B	Explain how form, subject matter and context contribute to meanings in works of art.
GLI A103B3	Understand how the structure and composition of an art form relate to its purpose.
Benchmark C	Critique their own works, the works of peers and other artists on the basis of the form, technical and expressive aspects in the works.
GLI A103C4	Develop and use criteria to select works for their portfolios that reflect artistic growth and achievement.
4. Valuing the Arts/Aesthetic Reflection. Students understand why people value visual art. They present their beliefs about the nature and significance of selected artworks and the reasons for holding those beliefs. Students reflect on and respect diverse points of view about artworks and artifacts.	
Benchmark A	Communicate how aesthetic point of view contributes to the ideas, emotions and overall impact of personal artworks and the works of others.
GLI A104A1	Articulate how individual beliefs, cultural traditions and current social contexts influence response to the meanings in works of art.
GLI A104A2	Formulate generalizations about the value of art from their experiences making and responding to art.

GLI A104A3	Develop aesthetic criteria for selecting a body of work for their portfolios that demonstrates accomplishment, knowledge and skill in the visual arts.
Benchmark B	Identify and analyze a variety of viewpoints on aesthetic issues and themes in visual art and develop a personal point of view.
GLI A104B4	Justify the merits of specific works of art using theories that may be different from their own conceptions of art.
Benchmark C	Judge the merit of selected artworks and provide the aesthetic basis for their positions.
GLI A104C5	Develop and apply criteria that address the aesthetic characteristics in works of art (e.g., expressive or contextual).
5. <i>Connections, Relationships and Applications.</i> Students connect and apply their learning of visual art to the study of other arts areas and disciplines outside the arts. They understand relationships between and among concepts and ideas that are common across subjects in the curriculum. Students recognize the importance of lifelong learning and experience in visual art.	
Benchmark A	Summarize and explain the impact of a historical event or movement (e.g., realism, feminism, modernism, postmodernism) on the development of visual art.
GLI A105A1	Identify the philosophical beliefs, social systems and movements that influence the function and role of art in people's lives.
Benchmark B	Formulate and solve a visual art problem using strategies and perspectives from other disciplines.
GLI A105B2	Compare the media, materials and processes (e.g., perceiving, responding, creating and communicating) used in visual art with those used in other arts disciplines.
GLI A105B3	Explain commonalities between visual art and other disciplines
Benchmark C	List and explain opportunities for lifelong involvement in the visual arts.
GLI A105C4	Research and report on careers in the visual arts and identify the experience, education and training needed for each one.
GLI A105C5	Investigate opportunities for lifelong involvement in the arts and arts-related careers.



Columbus City Schools

Curriculum Guide

Visual Arts – Elementary K-5

Scope and Sequence



Purpose

It is the goal of Columbus City Schools to provide visual art instruction so that students master all of the grade level indicators during the school year. The Art II Scope and Sequence was created to provide high school visual art teachers and principals with a time table that indicates when grade level indicators should be taught during the school year. The Art II Scope and Sequence also includes suggested lessons from the Art II Curriculum Guide. By utilizing the Art II Scope and Sequence in each school, art teachers will avoid gaps in student learning and achievement.

The nature of teaching and learning requires that all grade-level indicators must be taught and re-taught throughout the grading period to ensure students' success on the Ohio Graduation Test. For this purpose grade level indicators are repeated throughout the year.

The curriculum guide was written to allow time for Standardized Testing (preparation and/or administration), re-teaching of skills, and writing lessons.

Description

The Scope and Sequence was created for high school visual art teachers of varying needs and levels of experience. Each scope and sequence table is divided into two sections; required and suggested.

The required section displays the week and the grade level indicators that must be taught within that grading period. The suggested section includes the following: Theme/Media, Sample Lesson, Social Studies grade level indicators, and Language Arts grade level indicators. The use of components in this section is optional.

The Ohio Academic Content Standards for Social Studies provided grade level indicators for grades nine, ten, eleven, and twelve. Therefore, the Art II Scope and Sequence lists a Social Studies grade level indicator for the each grade level.

The Ohio Academic Content Standards for Language Arts only provided grade level indicators for grades nine to ten, and eleven to twelve. Therefore, the Art II Scope and Sequence lists Language Arts grade level indicators for grades nine to ten, and Language Arts grade level indicators for grades eleven to twelve.



COLUMBUS CITY SCHOOLS – HIGH SCHOOL VISUAL ARTS- CURRICULUM

Art II - Scope and Sequence



1st Grading Period

Required			Suggested			
Week	Grade Level Indicator (GLI)	Standard Benchmark GLI	Theme/ Media	Curriculum Guide Sample Lesson	Social Studies (Standard, GLI)	English Language Arts (Standard, GLI)
One	<ul style="list-style-type: none"> Create original artworks in at least two three-dimensional media and several two-dimensional media that show the development of a personal style. Develop and use criteria to select works for their portfolios that reflect artistic growth and achievement. Formulate generalizations about the value of art from their experiences making and responding to art. Develop aesthetic criteria for selecting a body of work for their portfolios that demonstrates accomplishment, knowledge and skill in the visual arts. 	A102A1 A103C4 A104A2 A104A3	Portfolio	Portfolio Assignments p. 17	Grade 9: History: A: 1 Grade 10: History: B: 1 Grade 11: History: A: 2 Grade 12: History: A: 1	Grade 9-10: Acquisition of Vocabulary: A, B, C, F Reading Processes: B Grade 11-12: Reading Processes: A Acquisition of Vocabulary: A
Two	<ul style="list-style-type: none"> Create original artworks in at least two three-dimensional media and several two-dimensional media that show the development of a personal style. Evaluate their choices of compositional elements in terms of how those choices affect the subject matter of the work. 	A102A1 A102B2	Drawing	Elements & Principles Still life. p. 27	Grade 9: History: A: 3 Grade 10: People in Societies: C: 5. Grade 11: History: A: 2 Grade 12: People in Societies: A: 1	Grade 9-10: Acquisition of Vocabulary: A, B, C, F Reading Processes: A, C Grade 11-12: Reading Processes: B Writing Conventions: A, B, C
Three & Four	<ul style="list-style-type: none"> Develop and apply criteria that address the aesthetic characteristics in works of art (e.g., expressive or contextual). Evaluate their choices of compositional elements in terms of how those choices affect the subject matter of the work. 	A104C5 A102B2	Portraits	Figure Drawing p. 38	Grade 9: History: A: 1 Grade 10: History: B: 1 Grade 11: People in Societies: B: 3 Grade 12: People in Societies: C: 5	Grade 9-10: Writing Processes: A, B Writing Applications: E Reading Applications: G Grade 11-12: Acquisition of Vocabulary: D Writing Applications: A
Five & Six	<ul style="list-style-type: none"> Research and report on careers in the visual arts and identify the experience, education and training needed for teaching one. Create original artworks in at least two three-dimensional media and several two-dimensional media that show the development of a personal style. 	A105C4 A102A1	Drawing	Fashion Design Comic Illustration p. 49	Grade 9: History: B: 3 Grade 10: History: F: 9 Grade 11: People in Societies: C: 4 Grade 12: People in Societies: A: 2	Grade 9-10: Acquisition of Vocabulary: A, B, C Research: B, C, D, E Communications: G Grade 11-12: Acquisition of Vocabulary: C Writing Process: A, B, C
Seven to Nine	<ul style="list-style-type: none"> Apply methods of art criticism in writing and speaking about works of art. Create original artworks in at least two three-dimensional media and several two-dimensional media that show the development of a personal style. Understand how the structure and composition of an art form relate to its purpose. 	A103A2 A102A1 A103B3	Drawing	Perspective Drawing Architecture p. 61	Grade 9: History: B: 3b Grade 10: History: B: 4 Grade 11: Geography: A: 1 Grade 12: Geography: A: 1	Grade 9-10: Writing Conventions: A, B, C Grade 11-12: Reading Processes: C Acquisition of Vocabulary: E Research: A, B, C, E
Ten	<ul style="list-style-type: none"> Trace the origin of symbolism, imagery and metaphor in art and demonstrate the use of these visual devises in their artworks. 	A102B3	Drawing	Scratchboard Portrait p. 73	Grade 9: History: A: 11 Grade 10: History: B: 1 Grade 11: Economics: A: 3 Grade 12: Economics: A: 1	Grade 9-10: Writing Processes: D Grade 11-12: Reading Process: B Communication: A, B, E, F.



COLUMBUS CITY SCHOOLS – HIGH SCHOOL VISUAL ARTS- CURRICULUM

Art II - Scope and Sequence



2 nd Grading Period						
Required			Suggested			
Week	Grade Level Indicator (GLI)	Standard Benchmark GLI	Theme/ Media	Curriculum Guide Sample Lesson	Social Studies (Standard, GLI)	English Language Arts (Standard, GLI)
One	<ul style="list-style-type: none"> Identify the philosophical beliefs, social systems and movements that influence the function and role of art in people's lives. Investigate the recurrence of a particular style or technique (e.g., pointillism and realism) in a contemporary art movement. Compare the artistic styles and subject matter in artworks by contemporary artists of different cultures. Create original artworks in at least two three-dimensional media and several two-dimensional media that show the development of a personal style. Articulate how individual beliefs, cultural traditions and current social contexts influence response to the meanings in works of art. Justify the merits of specific works of art using theories that may be different from their own conceptions of art. 	A105A1 A101C4 A101C5 A102A1 A104A1 A104B4	Painting	Surreal Portraits p. 82	Grade 9: People in Societies: A: 1 Grade 10: History: F: 9 Grade 11: Economics: A: 3 Grade 12: Economics: A: 3	Grade 9-10: Reading Processes: A Writing Processes: A-F Writing Applications: B Grade 11-12: Reading Processes: A, B, C Writing Processes: A, B, C Research: B, E
Two						
Three						
Four						
Five						
Six						
Seven & Eight	<ul style="list-style-type: none"> Formulate generalizations about the value of art from their experiences making and responding to art. 	A104A2	Print-making	Etching p. 102	Grade 9: History: A: 1 Grade 10: History: C: 5a Grade 11: Economics: B: 4 Grade 12: Economics: D: 6	Grade 9-10: Acquisition of Vocabulary: A, B, C Reading Applications: Informational Text: C Literary Text: D Grade 11-12: Reading Processes: A Reading Applications: Informational: A
Eight & Nine	<ul style="list-style-type: none"> Explain commonalities between visual art and other disciplines. Use criteria to revise works-in-progress and describe changes made and what was learned in the process. 	A105B3 A102C4	Print-making	Silkscreen p. 112	Grade 9: History: C: 6a. Grade 10: History: B: 1e Grade 11: Economics: E: 11 Grade 12: Economics: B: 4	Grade 9-10: Acquisition of Vocabulary: A, B, C Writing Conventions: A, B, C Grade 11-12: Writing Applications: C Acquisition of Vocabulary: E
Ten	<ul style="list-style-type: none"> Explain the circumstances and events that influence artists to create monuments and site-specific works. Create original artworks in at least two three-dimensional media and several two-dimensional media that show the development of a personal style. Use criteria to revise works-in-progress and describe changes made and what was learned in the process. Analyze the way media, technique, compositional elements and subject matter work together to create meaning in selected artworks. 	A101B3 A102A1 A102C4 A103A1	Sculpture 3D	Tape Your Life p. 119 Sculpture Proposal	Grade 9: Economics: C: 1. Grade 10: People in Societies: A: 2. Grade 11: Citizenship Rights and Responsibilities: A: 1 Grade 12: Citizenship Rights and Responsibilities: A: 2	Grade 9-10: Reading Processes: A, B, C Reading Applications: Informational Text: B Literary Text: E Writing Applications: A Communications: G Grade 11-12: Reading Processes: A, B, C Reading Applications: Informational Text: D



COLUMBUS CITY SCHOOLS – HIGH SCHOOL VISUAL ARTS- CURRICULUM

Art II - Scope and Sequence



3rd Grading Period

Required			Suggested			
Week	Grade Level Indicator (GLI)	Standard Benchmark GLI	Theme/ Media	Curriculum Guide Sample Lesson	Social Studies (Standard, GLI)	English Language Arts (Standard, GLI)
One to Four	<ul style="list-style-type: none"> Explain the circumstances and events that influence artists to create monuments and site-specific works. Create original artworks in at least two three-dimensional media and several two-dimensional media that show the development of a personal style. Use criteria to revise works-in-progress and describe changes made and what was learned in the process. Analyze the way media, technique, compositional elements and subject matter work together to create meaning in selected artworks. 	A101B3	Sculpture 3D	Tape Your Life p. 119 Group work Peer Assessment	Grade 9: Economics: C: 1. Grade 10: People in Societies: A: 2. Grade 11: Citizenship Rights and Responsibilities: A: 1 Grade 12: Citizenship Rights and Responsibilities: A: 2	Grade 9-10: Reading Processes: A, B, C Reading Applications: Informational Text: B Literary Text: E Writing Applications: A Grade 11-12: Reading Processes: A, B, C Reading Applications: Informational Text: D
		A102A1				
		A102C4				
		A103A1				
Five	<ul style="list-style-type: none"> List and explain opportunities for lifelong involvement in the visual arts. Investigate opportunities for lifelong involvement in the arts and arts-related careers. 	A102A1	Sculpture 3D	Pack it Up. p. 144	Grade 9: Geography: B: 4 Grade 10: Geography: A: 1 Grade 11: Citizenship Rights and Responsibilities: B: 6 Grade 12: Citizenship Rights and Responsibilities: A: 1	Grade 9-10: Reading Processes: A, B, C Writing Applications: C Communications: F Grade 11-12: Writing Conventions: A, B, C Reading Applications: Informational Text: C Writing Processes: F
		A105C5				
Six & Seven	<ul style="list-style-type: none"> Create original artworks in at least two three-dimensional media and several two-dimensional media that show the development of a personal style. Compare the media, materials and processes (e.g., perceiving, responding, creating and communicating) used in visual art with those used in other arts disciplines. Explain how art historians, curators, anthropologists and philosophers contribute to our understanding of art history. 	A102A1 A102A1 A101A1	Sculpture 3D	Stories in Clay p. 154	Grade 9: Geography: C: 5 Grade 10: Geography: C: 3 Grade 11: People in Societies: A: 1. Grade 12: People in Societies: A: 1	Grade 9-10: Reading Processes: A, B, C Writing Conventions: A, B, C Communications: E Grade 11-12: Reading Applications: Informational Text: E Communications: D
Eight & Nine	<ul style="list-style-type: none"> Explain how art historians, curators, anthropologists and philosophers contribute to our understanding of art history. Trace the origin of symbolism, imagery and metaphor in art and demonstrate the use of these visual devises in their artworks. Articulate how individual beliefs, cultural traditions and current social contexts influence response to the meanings in works of art. 	A101A1 A102B3 A104A1	Textiles	Batik p. 173	Grade 9: History: B: 3a Grade 10: Geography: C: 3a. Grade 11: Economics: C: 7 Grade 12: Economics: B: 4	Grade 9-10: Reading Applications: Informational Text: A Writing Applications: E Grade 11-12: Communications: C Writing Applications: E
<ul style="list-style-type: none"> The Ohio Graduation Test and spring break are in the 3rd grading period. Therefore, there are fewer lessons in the 3rd grading period. 						



COLUMBUS CITY SCHOOLS – HIGH SCHOOL VISUAL ARTS- CURRICULUM

Art II - Scope and Sequence



4th Grading Period

Required			Suggested			
Week	Grade Level Indicator (GLI)	Standard Benchmark GLI	Theme/ Media	Curriculum Guide Sample Lesson	Social Studies (Standard, GLI)	English Language Arts (Standard, GLI)
One to Four	<ul style="list-style-type: none"> Make a presentation, using words and images, to show how visual art affects changes in styles, trends, content and expression over time. Describe various sources (e.g. personal experience, imagination, interests, everyday events and social issues) visual artists use to generate ideas for artworks. Trace the origin of symbolism, imagery and metaphor in art and demonstrate the use of these visual devises in their artworks. 	A101A2 A101D6 A102B3	Typo- graphy	Personal Logo Web Page p. 188	Grade 9: Geography: B: 4 Grade 10: People in Societies: B: 4. Grade 11: Citizenship Rights and Responsibilities: A: 2 Grade 12: Citizenship Rights and Responsibilities: A: 1	Grade 9-10: Reading Applications: Informational Text: A Writing Applications: E Grade 11-12: Acquisition of Vocabulary: C Writing Applications: B Research: D
Five to Nine	<ul style="list-style-type: none"> Evaluate their choices of compositional elements in terms of how those choices affect the subject matter of the work. Analyze the way media, technique, compositional elements and subject matter work together to create meaning in selected artworks. Understand how the structure and composition of an art form relate to its purpose. 	A102B2 A103A1 A103B3	Mixed Media	<i>In the Style of...</i> p. 214	Grade 9: People in Societies: C: 3. Grade 10: Geography: A:1 Grade 11: Social Studies Skills and Methods: A: 4 Grade 12: Social Studies Skills and Methods: C: 4	Grade 9-10: Reading Applications: Informational Text: A Writing Applications: E Grade 11-12: Reading Processes: A, B, C Reading Applications: Literary Text: A-E Writing Applications: D, E



COLUMBUS CITY SCHOOLS ART II CURRICULUM



Instructional Unit	PORTFOLIO
Title:	Portfolio
Subject:	Art II
Grade Range:	9-12
Description:	Students create, select, and evaluate a body of their artwork for a portfolio.
Duration:	Ongoing All Year week 1/ week 26/week37-38
Author:	Vicki Hatfield, Jill Hurley, Rachel Oakley
Publisher:	Columbus City Schools
Keywords:	Assessment, Portfolio, Critique, Aesthetic Criteria

Content Standards

Content Standard 2 Creative Expression and Communication Students create artworks that demonstrate understanding of materials, processes, tools, media, techniques and available technology. They understand how to use art elements, principles and images to communicate their ideas in a variety of visual forms.

Benchmark A Demonstrate mastery of materials, concepts and personal concentration when creating original artworks.

GLI 1 Create original artworks in at least two three-dimensional media and several two-dimensional media that show the development of a personal style.
A102A1

Content Standard 3: Analyzing and Responding Students identify and discriminate themes, media, subject matter and formal technical and expressive aspects in works of art. They understand and use the vocabulary of art criticism to describe visual features, analyze relationships and interpret meanings in works of art. Students make judgments about the quality of works of art using the appropriate criteria.

Benchmark C Critique their own works, the works of peers and other artists on the basis of the formal, technical and expressive aspects in the works.

GLI 4 Develop and use criteria to select works for their portfolios that reflect artistic growth and achievement. **A103C4**

Content Standard 4: Valuing the Arts/Aesthetic Reflection Students understand why people value visual art. They present their beliefs about the nature and significance of selected artworks

and the reasons for holding these beliefs. Students reflect on and respect diverse point of view about artworks and artifacts.

- Benchmark A Communicate how aesthetic point of view contributes to the ideas, emotions and overall impact of personal artworks and the works of others.
- GLI 2 Formulate generalizations about the value of art from their experiences making and responding to art. **A104A2**
- GLI 3 Develop aesthetic criteria for selecting a body of work for their portfolios that demonstrates accomplishment, knowledge and skill in the visual arts. **A104A3**

Lesson Assessment

- Students create a portfolio that shows development of a personal style.
- Students develop a portfolio of 15-20 artworks using criteria to distinguish:
Favorites – the work giving the most pleasure
Least Favorites – the work the student just did not like
Pivotal – the work that gave confidence and realization of growth
- After portfolio selection, students will evaluate the reasons why each work was selected and placed in each category.
- Students classify portfolio works into Theories of Art & Aesthetic Qualities (The Portfolio Development Worksheet) to identify aesthetic qualities based on description, analysis, interpretation, and judgment of one artwork in each theory.

Pre-Assessment

Using *Quick Write Type 2*, Students generate a list of items to be included in a portfolio and explain why.

Instructional Strategies

Week 1

- Day 1** Students complete pre-assessment activity *Quick Write Type 2*. Students and teacher discuss/ define the word portfolio.
- Day 2** Students view student portfolio examples.
http://apcentral.collegeboard.com/apc/members/exam/exam_questions/188449.html (FORMATIVE ASSESSMENT)
- Days 3-5** Students create or provide a sketchbook at a minimum size of 5" x 7", maximum 9" x 12". Students complete at least one assignment per week from *Suggested Sketchbook Assignments*. Students also create a poster board/ cardboard portfolio with a front design in the paper cut-out style of Henri

Matisse. The portfolio cover should include in large legible print, the students name, grade and school. (FORMATIVE ASSESSMENT)

Day 5 Teacher laminates portfolios and students store for use throughout the school year. (SUMMATIVE ASSESSMENT)

Week 37 and 38

Days 1-5 Students select 15-20 artworks and/or complete any artworks if necessary. (FORMATIVE ASSESSMENT)

Days 6-7 Students distinguish the artworks among categories of Favorite, Least favorite, and Pivotal on *Portfolio Development Worksheet*. Students use the form to also explain why each work was selected. (FORMATIVE ASSESSMENT)

Days 8-10 Students use *Theories of Art Worksheet* to identify aesthetic criteria using the *Art Criticism Worksheet*, also page 27 in the supplemental materials for *Art in Focus* called "Portfolio and Techniques." Class holds critique and discussion to review portfolios as time permits.

District Adopted Textbook/Supplemental Materials

Art In Focus text, *Art in Focus* by Gene A. Mittler

"Portfolio and Techniques," *Art In Focus* workbook

Materials/ Resources:

White Sketchbook papers, 5" x 7", 8" x 10", 9" x 12"

Staples

Stapler

Brads

Comb-binder or spiral binding machine

Yarn

Hole punch

Portfolio poster board/large cardboard 22" x 28"

Book tape

Laminator

Scissors

Thin construction paper

Glue

Matisse Examples, page 517, *Art In Focus*.

Supplies for lessons within this guide.

Worksheet titles

Computer with Powerpoint presentation software

Smartboard

Henri Matisse: Jazz, Henri Matisse

The AP Vertical Team Guide for STUDIO ART, College Board

Re-Teach

Students select at least 10 artworks for portfolio.

Extension

- Students complete a group of artworks showing an area of concentration.
- Students create additional sketches.

Linked Materials

- *Suggested Sketchbook Assignments*
- *Portfolio Development Worksheet*
- *Theories of Art Worksheet*
- *Art Criticism Worksheet*

Quick Write Type 2

http://apcentral.collegeboard.com/apc/members/exam/exam_questions/188449.html

Interdisciplinary Connections

Writing Connections

Organizers

<p>Teaching Methods</p> <ul style="list-style-type: none"> • Brainstorming • Cooperative Learning • Demonstrations • Discussions • Experiential Learning • Hands-on Learning • Interdisciplinary • Multiple Activities • Multimedia Instruction • Project-based Learning • Visual Instruction • Whole Language Approach <p>Groupings</p> <ul style="list-style-type: none"> • Class • Cross Age Teaching • Grade • Individualized Instruction • Large Group Instruction <p>Assessment</p> <ul style="list-style-type: none"> • Alternative Assessment • Authentic Assessment • Curriculum Based Assessment • Informal Assessment • Observation • Peer Evaluation • Portfolio Assessment • Self Evaluation 	<p>Bloom's Taxonomy of Cognitive Objectives</p> <ul style="list-style-type: none"> • I Knowledge • II Comprehension • III Application • IV Analysis • V Synthesis • VI Evaluation <p>Gardner's Multiple Intelligences: Learning Styles</p> <ul style="list-style-type: none"> • Bodily Kinesthetic • Interpersonal • Intrapersonal • Linguistic • Logical-Mathematical • Spatial <p>Instructional Strategies</p> <ul style="list-style-type: none"> • Cooperative Learning • Homework and Practice • Identifying Similarities and Differences • Questions, cues and Advanced Organizers • Reinforcing Effort and Providing Recognition • Setting Objectives and Providing Feedback <p>SIOP – ESL</p> <ul style="list-style-type: none"> • Building Background • Differentiated Instruction • Feedback • Guided Practice • Hands-on Activities • Integration of reading, Writing, Speaking and Listening Skills • Independent Study/Research • Interaction • Meaningful Content and Language Activities • Modeling • Techniques to Make Concepts Clear
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Type II Quick Write

Name: _____

Directions: Generate a list of items to be included in your portfolio and explain why they should be included.

X _____

X _____

X _____

X _____

X _____

X _____

X _____

X _____

X _____

X _____

Suggested Sketchbook Assignments

- Draw a fortune cookie broken in half
- Draw a corner of your room
- Design a tattoo
- Draw the negative space of a chair or a stool
- Redraw a magazine photograph, color it with the photo's *complimentary* colors
- Draw a scene from a TV show you are watching
- Arrange and draw your shoes
- Draw a pet or a friend's pet
- Draw the view out your window
- Draw your family jumping on a trampoline and label
- Design a personal logo
- Design your own Prom outfit
- You won the lottery! Draw your dream house
- Draw the landscape on another planet
- Draw what you will look like at age 50
- Draw a portrait of a family member
- From a magazine, cut out 5 noses, mouths and eyes; affix to the page and draw them
- Draw 3 views of a see-thru glass
- Find and draw a pine cone
- Design a school logo for a tee shirt
- Draw your toes holding an object
- Draw a reflection of an object in a mirror
- Pick a cause- create a poster for it
- Design a futuristic car
- Draw an object from a bug's eye view
- Open a dresser drawer and draw what you see inside
- Draw a favorite shape in a variety of sizes to create a pattern
- Draw what you see looking into a paper sack
- Listen to a song and interpret into a drawing
- Draw the smelliest thing you can find
- Hang a towel on a doorknob and draw it
- Draw an atypical Valentine (no red, pink or hearts)

Portfolio Development Worksheet

Name: _____

Favorite Artworks: works that give you the most pleasure.

Title/description	Write a sentence explaining why it fits this category.
1. _____	_____
2. _____	_____
3. _____	_____
4. _____	_____
5. _____	_____

Least Favorite Artworks: works you do not particularly like.

Title/description	Write a sentence explaining why it fits this category.
1. _____	_____
2. _____	_____
3. _____	_____
4. _____	_____
5. _____	_____

Pivotal artworks: works that gave you confidence and a sense of growth or achievement.

Title/description	Write a sentence explaining why it fits this category.
1. _____	_____
2. _____	_____
3. _____	_____
4. _____	_____
5. _____	_____

Theories of Art Worksheet

Name: _____

<i>Aesthetic Qualities</i>	Imitationalism	Formalism	Emotionalism
	Literal Qualities: Realistic presentation of subject matter.	Design Qualities: Effective organization of the elements of art through the use of the principles of art.	Expressive Qualities: Vivid communication of moods, feelings, and ideas.

Art Criticism Worksheet

Name: _____

1. DESCRIBE – Record the *facts only*: size; media used; placement of shapes and/or objects; figures and objects; and so on.

2. ANALYZE – Analyze your facts by looking for *relationships* between the elements and principles of art.

3. INTERPRET – Ask yourself: what *single large idea* or concept seems to sum up or unify all separate traits of the work? What is the *overall mood* of the work and why? Use your feelings and impressions to help you with the interpretation.

4. JUDGE – Use *one* of the three properties of artworks – *subject*, *composition* or *content* – to judge this work. Explain why you like or dislike the piece.



COLUMBUS CITY SCHOOLS ART II CURRICULUM



Instructional Unit	DRAWING
Title:	Elements of Art Review and Still Life Drawing
Subject:	Art II
Grade Range:	9-12
Description:	Students review the elements of art and principles of design while focusing on compositional skills through drawings of still life using a variety of mediums.
Duration:	Week 2 (1-2 weeks)
Author:	Jill Hurley
Publisher:	Columbus City Schools
Keywords:	Still Life, Elements of Art, Principles of Design

Content Standards

Content Standard 2: Creative Expression and Communication

Students create artworks that demonstrate understanding of materials, processes, tools, media, techniques and available technology. They understand how to use art elements, principles and images to communicate their ideas in a variety of visual forms.

Benchmark A: Demonstrate mastery of materials, concepts and personal concentration when creating original artworks.

GLI 1: Create original artworks in at least two three-dimensional media and several two-dimensional media that show the development of a personal style.

A102A1

Benchmark B: Create expressive artworks that demonstrate a sense of purpose and understanding of the relationship among materials, techniques and subject matter.

GLI 2: Evaluate their choices of compositional elements in terms of how those choices affect the subject matter of the work. **A102B2**

Lesson Assessment

Students compare and analyze a series of still life drawings created with a variety of media based on their compositional choices and knowledge of the elements of art and design principles.

Pre-Assessment

- Students list as many of the elements of art and principles of design that they know.
- Students share answers, which should include: Elements—line, color, value, shape, form, space and texture; Principles—balance, emphasis, harmony, variety, movement, rhythm, proportion and unity. (**Quick Write Type II**)
- Students compare still life drawings and paintings by a variety of artists showing different techniques and styles: Rembrandt, Caravaggio, Van Gogh, Cezanne, and Matisse.
- Class discusses some of the similarities and differences between the art works.
- Students point out the elements of art and compositional choices made by the artist.
- Class discusses the objects that were used in each still life and why the artist might have chosen them.

Vocabulary

Elements of Art – The basic components, or building blocks, used by an artist when producing works of art.

Line – An element of art that refers to the continuous mark made on a surface by a moving point (pen, pencil, etc.)

Shape – An element of art referring to a two-dimensional area clearly set off by one or more of the other visual elements such as, color, value, line, texture and space.

Color – An element of art made up of three distinct qualities: *hue*, the color name, e.g., red, yellow, blue; *intensity*, the purity and brightness of a color, e.g., bright red or dull red; and *value*, the lightness or darkness of a color.

Value – An element of art that describes the lightness or darkness of a hue.

Form – An element of art

Texture – An element of art that refers to the way things feel, or look as if they might feel if touched.

Space – An element of art that refers to the distance or area between, around, above, below, or within things.

Principles of Design – Refers to the different ways that the elements of art can be used in a work of art.

Balance – A principle of art, it refers to a way of combining art elements to create a feeling of equilibrium or stability in a work.

Emphasis – A principle of art, it refers to a way of combining elements to stress the difference between those elements.

Harmony – A principle of art, it refers to a way of combining similar elements in an artwork to accent their similarities.

Variety – A principle of art that refers to a way of combining art elements in involved ways to create intricate and complex relationships.

Gradation – A principle of art, it refers to a way of combining art elements by using a series of gradual changes in those elements.

Movement – A principle of art used to create the look and feeling of action and to guide the viewer’s eye throughout the work of art.

Rhythm – A principle of art, it refers to careful placement of repeated elements in a work of art to cause a visual tempo or beat.

Proportion – The principle of art concerned with the relationship of certain elements to the whole and to each other.

Unity – A principle of art that refers to the look and feel of wholeness or oneness in a work of art.

Instructional Strategies

Day 1 Pre-Assessment activities.

Day 2 Class reviews the Elements of Art and Principles of Design from Art in Focus, Chapter 2, pages 26-47. Teacher distributes large pieces of drawing paper and a variety of mediums for students to choose from; charcoal, pencil, pen and ink, brush and wash. Students experiment by making different types of lines and marks with the materials and focus on creating different line qualities, expressive marks and values.

Day 3 Students review vocabulary of elements of art and principles of design. Teacher sets up a still life that features a variety of objects, sizes, shapes and heights, including a spotlight to create a strong light source. Students draw a chosen area from the still life, focusing on compositional skills. Their drawings should create the illusion of space through use of varying line qualities, value, perspective, overlapping, and emphasis. **(Formative Assessment)**

Day 4 Students complete a second still life composition using chalk pastels. They focus on the same compositional elements as day 3, adding color and color blending. **(Formative Assessment)**

Days 5-6 Students complete a third still life composition using India ink wash and/or pen and ink. When all still life drawings are complete, students line up all three drawings for self-assessment activity and use *Self-Assessment Still Life Drawing*. **(Summative Assessment)**

District Adopted Textbook/Supplemental Materials

Art in Focus

Materials/Resources

Exploring Drawing, by Gerald F. Brommer

Images of still life paintings

Still life objects, Drawing paper and pencils, Pastel, Charcoal, Pen and India ink, Brushes

Re-Teach

- Students choose two drawings to evaluate if work is incomplete.
- Students may need two days to complete each still life.
- Students review vocabulary on composition and design elements.

Extension

- Student sets up their own still life composition and uses material of choice.
- Student completes a still life using collage technique.
- Student works in the style of a still life artist of their choice.

Linked Materials

Images by Caravaggio, Rembrandt, Cezanne, Van Gogh, Matisse
Michelangelo Merisi da Carravaggio:

<http://www.artknowledgenews.com/files/CaravaggioStillLifeWithFrui.jpg>

Rembrandt van Rijn:

http://www.metmuseum.org/special/rembrandt/images/rembrandt_15.L.jpg

Henri Matisse:

http://www.metmuseum.org/Works_of_Art/recent_acquisitions/1999/co_rec_t_century_1999.363.38_1.asp

Paul Cezanne:

<http://www.artcyclopedia.com/masterscans/cezanne-still-life-with-a-ginger-jar-and-eggplants-mid.jpg>

Vincent Van Gogh:

http://upload.wikimedia.org/wikipedia/commons/thumb/7/7a/Van_Gogh_Still_Life_Majolica_with_Wildflowers.jpg/489px-Van_Gogh_Still_Life_Majolica_with_Wildflowers.jpg

http://www.metmuseum.org/TOAH/images/h2/h2_1992.374.jpg

Worksheets

Self-Assessment Still Life Drawing

Writing Connections

Quick Write Type II, Graphic Organizer

Organizers

<p>Teaching Methods</p> <ul style="list-style-type: none">• Demonstrations• Discussions• Experiential Learning• Hands-on Learning• Multiple Activities• Museum Education• Visual Instruction <p>Groupings</p> <ul style="list-style-type: none">• Class <p>Assessment</p> <ul style="list-style-type: none">• Portfolio Assessment• Self Evaluation	<p>Bloom's Taxonomy of Cognitive Objectives</p> <ul style="list-style-type: none">• I Knowledge• II Comprehension• III Application• IV Analysis• V Synthesis• VI Evaluation <p>Gardner's Multiple Intelligences:</p> <p>Learning Styles</p> <ul style="list-style-type: none">• Bodily Kinesthetic• Interpersonal• Intrapersonal• Spatial <p>Instructional Strategies</p> <ul style="list-style-type: none">• Identifying Similarities and Differences• Nonlinguistic• Questions, cues and Advanced Organizers• Reinforcing Effort and Providing Recognition• Setting Objectives and Providing Feedback <p>SIOP – ESL</p> <ul style="list-style-type: none">• Feedback• Guided Practice• Hands-on Activities• Independent Study/Research• Modeling• Techniques to Make Concepts Clear
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Type II Quick Write

Name: _____

Directions: List as many of the Elements of Art and Principles of Design as possible.

X _____

X _____

X _____

X _____

X _____

X _____

X _____

X _____

X _____

X _____

Self-Assessment: Still Life Drawings

Name: _____

Which drawing do you prefer? _____

Why? _____

Which medium did you prefer? _____

Why? _____

Do your drawings show evidence of the following elements and principles of design?
Place a check next to the elements and principles evident in each drawing:

	<i>Drawing #1</i>	<i>Drawing #2</i>	<i>Drawing #3</i>
Line Quality	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Value/ Light source	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Color	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Texture	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Space	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Shape/Form	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Emphasis	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Variety	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Balance	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Harmony	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Movement	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Rhythm	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Proportion	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

If you were to create your own still life, what changes would you make to the subject matter, media or compositional choices?

Still Life Examples (1 of 4)



Michelangelo Merisi da Caravaggio (1571-1610), *Still Life with Fruit on a Stone Ledge*, c. 1603, oil on canvas - 87.2 x 135.4 cm, Courtesy of the Antonius Group, on loan to The College of William & Mary, Muscarelle Museum of Art - Williamsburg, Virginia

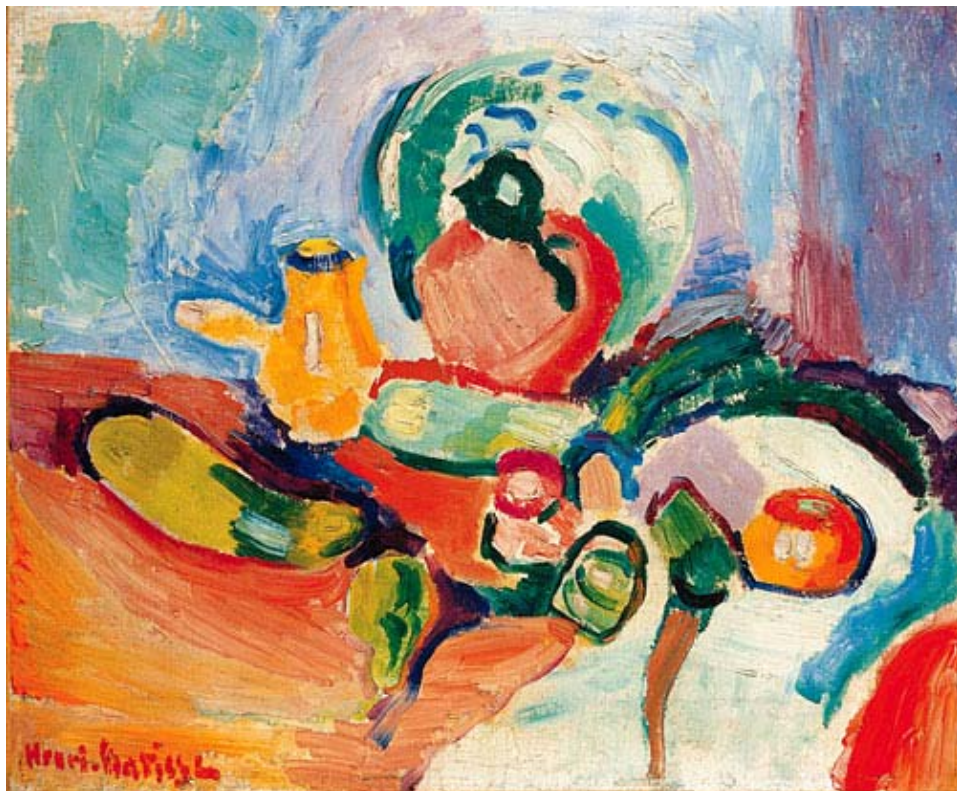


Rembrandt van Rijn, *Still Life with a Skull and a Writing Quill*

Still Life Examples (2 of 4)



Paul Cezanne, *Still Life with A Ginger Jar and Eggplants*



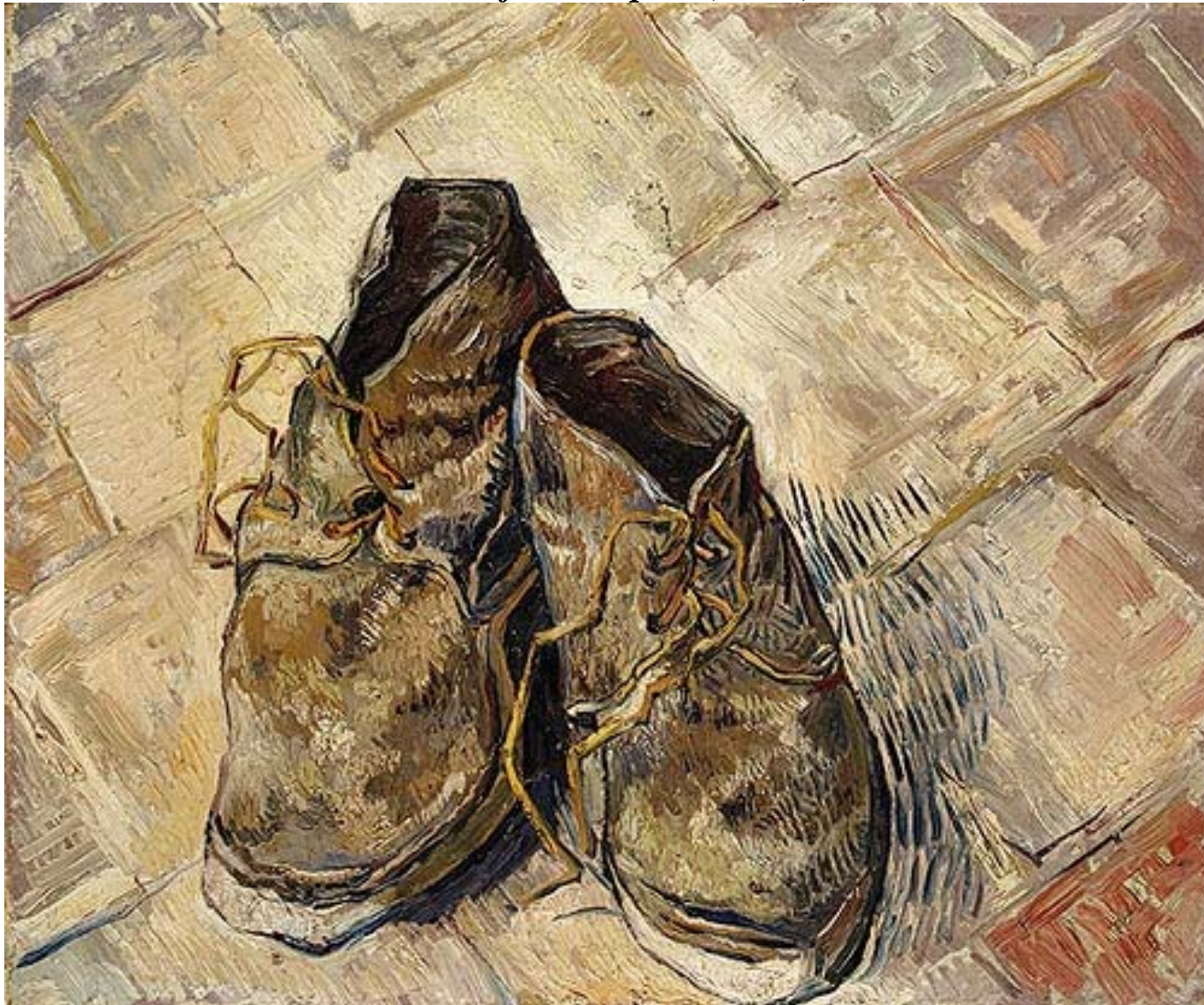
Henri Matisse, *Still Life with Vegetables*

Still Life Examples (3 of 4)



Vincent Van Gogh, *Still Life Majolica with Wildflowers*

Still Life Examples (4 of 4)



Vincent van Gogh, *Shoes*



COLUMBUS CITY SCHOOLS ART II CURRICULUM



Instructional Unit	DRAWING
Title:	Portraits/ Figure Drawing
Subject:	Art II
Grade Range:	9-12
Description:	Students interpret several styles of portraiture. They develop and apply skills using the proportions of the head and body to create a self-portrait composition, based on their own aesthetic choices.
Duration:	2 Weeks (week 3 and 4)
Author:	Jill Hurley
Publisher:	Columbus City Schools
Keywords:	Portrait, Figure, Aesthetics, Art Criticism, Composition

Content Standards

Content Standard 4: Valuing the Arts/Aesthetic Reflection. Students understand why people value visual art. They present their beliefs about the nature and significance of selected artworks and the reasons for holding these beliefs. Students reflect on and respect diverse point of view about artworks and artifacts.

Benchmark C Judge the merit of selected artworks and provide the aesthetic basis for their positions.

GLI 5 Develop and apply criteria that address the aesthetic characteristics in works of art (e.g., expressive or contextual). **A104C5**

Content Standard 2: Creative Expression and Communication. Students create artworks that demonstrate understanding of materials, processes, tools, media, techniques and available technology. They understand how to use art elements, principles and images to communicate their ideas in a variety of visual forms.

Benchmark B Create expressive artworks that demonstrate a sense of purpose and understanding of the relationship among materials, techniques and subject matter.

GLI 2 Evaluate their choices of compositional elements in terms of how those choices affect the subject matter of the work. **A102B2**

Lesson Assessment

- Students draw a self-portrait figure that demonstrates deliberate choices of design elements, which align with aesthetic criteria viewed in works of well-known artists.
- Using the ***Design Chart***, students indicate at least two intersections of art elements and design principles.

Pre-Assessment

- Students apply their previous knowledge of the proportions of the head and figure to create a line drawing of their selves, with a background.
- They use the *Art Criticism Worksheet*, to answer aesthetic questions about their work (*Short Answer Response*).

Vocabulary

Aesthetics – A branch of philosophy concerned with identifying the clues within works of art that can be used to understand, judge, and defend judgments about those works.

Design quality – How well the work is organized, or put together. This aesthetic quality is favored by formalism.

Formalism – A theory of art that emphasizes design qualities. According to this theory, the most important thing about a work of art is the effective organization of the elements of art through the use of the principles.

Literal quality – The realistic presentation of subject matter in a work of art. This aesthetic quality is favored by imitationalism.

Imitationalism – A theory of art that places emphasis on the literal qualities. According to this theory, the most important thing about a work of art is the realistic representation of subject matter.

Expressive qualities – Those qualities having to deal with the meaning, mood, or idea communicated to the viewer through a work of art. Art exhibiting this aesthetic quality is favored by the emotionalists.

Emotionalism – A theory of art that places emphasis on the expressive qualities. According to this theory, the most important thing about a work of art is the vivid communication of moods, feelings, and ideas.

Instructional Strategies

Day 1 Pre-Assessment activity.

Day 2 Students read, “Art Criticism and Aesthetics” in *Art in Focus*, Chapter 4, pages 84-103.

Day 3 1. Teacher shows students three images of portraiture; Amedo Modigliani to represent Formalism; Raphael to represent Imitationalism; and Mary Cassatt to represent Emotionalism.

2. Class uses the *Art Criticism Worksheet* to describe, analyze, interpret and judge the three art works. (FORMATIVE ASSESSMENT)
3. Teacher explains the different design qualities of each painting and that this is how an art critic would critique each style.
4. Teacher uses *Design Chart* from *Art in Focus*, page 88 or *Focus on World Art Fine Art Prints* to help students identify compositional choices and relationships between the elements of art and design principles.

Days 3-5 Class reviews the proportions of the head. Following examples in *Art and Man Magazine*, “Leonardo: Drawing Faces,” students draw a self-portrait using a mirror, black and white charcoal pencils on gray or skin toned pastel paper, working in the values while leaving the colored paper as the mid tone skin color.

Day 6 Class reviews the proportions of the figure. Students pose for each other to do a series of three 3-minute poses, two 5-minute poses and two 20-minute poses on large pieces of drawing paper.

Day 7-10 1. Students design a figure drawing to create mood, combining compositional elements using the style of Formalism (focusing on use of elements and principles), Imitationalism (focusing on realism), or Emotionalism (focusing on expressive qualities). (FORMATIVE ASSESSMENT)

2. Student chooses medium that works with their compositional choices to complete their artwork.

Day 10 Students critique their work by using the *Design Chart* and the *Art Criticism Worksheet*. (SUMMATIVE ASSESSMENT)

District Adopted Textbook/Supplemental Materials

- *Art in Focus* textbook
- *Art & Man Magazine*, “Leonardo: Drawing Faces,” Sept./Oct. 1985, Vol.16, No.1 (Unified Arts Resource Center)
- Design Chart, *Focus on World Art Prints*
- *Art & Man Magazine*: “Amedeo Modigliani,” Sept./Oct. 2005, Vol.36, No.1 (Unified Arts Resource Center)
- *Art & Man Magazine*: “Alice Neel,” March 2001, Vol.31, No.5 (Unified Arts Resource Center)

Materials/Resources

- Drawing paper, Pastel Paper (gray or skin tone)
- Charcoal Pencils (white and black)
- Kneaded erasers
- Large paper or illustration board,
- Pen and ink, Ink wash

- Pastels, Charcoal
- ***Design Chart***
- ***Art Criticism Worksheet***
- *Keys to Drawing*, Bert Dodson
- *The Complete Drawing Course*, Ian Simpson

Re-Teach

- Student uses the ***Design Chart*** to analyze a chosen artwork.
- Students analyze and evaluate various types of architecture to identify design elements.
- Students use a photograph to draw their portrait and background.

Extensions

- Student creates a portrait in the style of a chosen artist.
- Student creates a still life in a chosen style, Formalism, Imitationalism, or Emotionalism.

Linked Materials

Art Criticism Worksheet

Design Chart

Amedeo Modigliani-

http://www.mfa.org/collections/search_art.asp?recview=true&id=267683&coll_keywords=&coll_accession=&coll_name=&coll_artist=Modigliani&coll_place=&coll_medium=&coll_culture=&coll_classification=Drawings+%2F+Watercolors&coll_credit=&coll_provenance=&coll_location=&coll_has_images=1&coll_on_view=&coll_sort=0&coll_sort_order=0&coll_view=0&coll_package=0&coll_start=1

http://www.moma.org/collection/browse_results.php?criteria=O%3AAD%3AE%3A4038&page_number=6&template_id=1&sort_order=1

Raphael-

http://www.mfa.org/collections/search_art.asp?recview=true&id=31676&coll_keywords=&coll_accession=&coll_name=&coll_artist=Sanzio&coll_place=&coll_medium=&coll_culture=&coll_classification=Paintings&coll_credit=&coll_provenance=&coll_location=&coll_has_images=1&coll_on_view=&coll_sort=0&coll_sort_order=0&coll_view=0&coll_package=0&coll_start=1

Mary Cassatt-

<http://www.mfah.org/artsearch.asp?par1=1&par2=Cassatt%20%20%20%20%20%20&par3=1&par4=20&par5=1&par6=1&par7=&lgc=4&eid=¤tPage=1>

http://www.mfa.org/collections/search_art.asp?recview=true&id=32445&coll_keywords=Mary+Stevenson+Cassatt&coll_accession=&coll_name=&coll_artist=&coll_place=&coll_medium=&coll_culture=&coll_classification=&coll_credit=&coll_provenance=&coll_location=&coll_has_images=1&coll_on_view=&coll_sort=0&coll_sort_order=0&coll_view=0&coll_package=0&coll_start=1

Other Suggested Artists:

Frida Kahlo

Henri Matisse

Kehinde Wiley

Rembrandt

Vincent Van Gogh

Leonardo da Vinci

Writing Connections

Short Answer Response, Graphic organizer

Organizers

<p>Teaching Methods</p> <ul style="list-style-type: none">• Advanced Organizers• Brainstorming• Cooperative Learning• Demonstrations• Discussions• Experiential Learning• Hands-on Learning• Interdisciplinary• Multiple Activities• Museum Education• Multimedia Instruction• Thematic Approach• Visual Instruction <p>Groupings</p> <ul style="list-style-type: none">• Class• Cross Age Teaching• Individualized Instruction• Large Group Instruction <p>Assessment</p> <ul style="list-style-type: none">• Alternative Assessment• Authentic Assessment• Curriculum Based Assessment• Informal Assessment• Observation• Portfolio Assessment• Self Evaluation	<p>Bloom's Taxonomy of Cognitive Objectives</p> <ul style="list-style-type: none">• I Knowledge• II Comprehension• III Application• IV Analysis• V Synthesis• VI Evaluation <p>Gardner's Multiple Intelligences: Learning Styles</p> <ul style="list-style-type: none">• Bodily Kinesthetic• Interpersonal• Intrapersonal• Linguistic• Spatial <p>Instructional Strategies</p> <ul style="list-style-type: none">• Cooperative Learning• Identifying Similarities and Differences• Nonlinguistic• Questions, cues and Advanced Organizers• Reinforcing Effort and Providing• Recognition• Setting Objectives and Providing Feedback• Summarizing and Note-taking <p>SIOP – ESL</p> <ul style="list-style-type: none">• Building Background• Differentiated Instruction• Feedback• Guided Practice• Hands-on Activities• Independent Study/Research• Activities• Modeling
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Art Criticism Worksheet

Name: _____

1. Describe everything you see in your drawing. _____

2. What design qualities does your work present? _____

3. What mood, meaning or idea is communicated to your viewer? _____

4. Is your work successful? How would you improve it? _____

Design Chart

Name: _____

Principles of Art								
Elements of Art		Balance	Emphasis	Harmony	Variety	Gradation	Movement/ Rhythm	Proportion
	Color Hue							
	Color Intensity							
	Color Value							
	Value (non-color)							
	Line							
	Texture							
	Shape/Form							
	Space							



Amedeo Modigliani, *Two Women Seated at a Table and Three Heads*
Museum of Fine Arts, Boston



Amedeo Modigliani, *Anna Zbrowska*
Museum of Fine Arts, Boston



Raphael, *Virgin and Child*
Museum of Fine Arts, Boston



Mary Cassatt, *Study for the Banjo*
Museum of Fine Arts, Boston



COLUMBUS CITY SCHOOLS ART II CURRICULUM



Instructional Unit	DRAWING
Title:	Fashion Design/Comic Illustration
Subject:	Art II
Grade Range:	9-12
Description:	Students research careers in fashion and comic illustration and interpret into a PowerPoint program and poster based on the subject.
Duration:	Week 5-6 (2 weeks)
Author:	Jill Hurley
Publisher:	Columbus City Schools
Keywords:	Visual Art Careers, Fashion Illustration, Comic book design

Content Standards

Content Standard 5: Connections, Relationships and Applications Students connect and apply their learning of visual art to the study of other arts areas and disciplines outside the arts. They understand relationships between and among concepts and ideas that are common across subjects in the curriculum. Students recognize the importance of lifelong learning and experience in visual art.

Benchmark C List and explain opportunities for lifelong involvement in the visual arts.

GLI 4 Research and report on careers in the visual arts and identify the experience, education and training needed for teaching one. **A105C4**

Content Standard 2: Creative Expression and Communication Students create artworks that demonstrate understanding of materials, processes, tools, media, techniques and available technology. They understand how to use art elements, principles and images to communicate their ideas in a variety of visual forms.

Benchmark A Demonstrate mastery of materials, concepts and personal concentration when creating original artworks.

GLI 1 Create original artworks in at least two three-dimensional media and several two-dimensional media that show the development of a personal style.
A102A1

Lesson Assessment

- Students research careers in fashion design or comic book illustration and report on a chosen designer or style.
- Students create a 2-dimensional artwork based on their own interpretation of either visual art career.

Pre-Assessment

- Students design the perfect tennis shoe on a sheet of drawing paper.
- Students explain how they would market this perfect shoe. (QUICK WRITE TYPE 2)

Instructional Strategies

- Day 1** Pre-assessment activities. Class discusses advertising art, illustration and the rigorous career effort it might require. Students read, “Careers in Art Handbook”, *Art in Focus*, pages 594-608. Teacher discusses training requirements for art careers and shares art school catalogs with students.
- Day 2** Students view “*How to Draw Comics the Marvel Way*” DVD. (58 mins.) This is an excellent resource to teach proportions of the figure, foreshortening, action drawing page layout, composition, and the use of perspective.
- Day 3** Teacher shows examples of stylized figures used in Fashion Design from listed reference books or Internet. Using the *Internet Search/ Fashion Illustrators Worksheet*, students research Fashion designers on the Internet. (FORMATIVE ASSESSMENT)
- Day 4** Using the *Internet Search/ Comic book Illustrators Worksheet*, students research Comic Illustrators on the Internet. (FORMATIVE ASSESSMENT)
- Day 5** Students prepare a report on their chosen artist in the field of Fashion Design or Comic Illustration using PowerPoint. (FORMATIVE ASSESSMENT)
- Days 6-10** Students develop a poster-sized drawing, based on their chosen subject; fashion or comic illustration, to demonstrate knowledge of that art career. (SUMMATIVE ASSESSMENT)
- Day 10** Students present artwork and PowerPoint presentations to the class. (SUMMATIVE ASSESSMENT)

District Adopted Textbook/Supplemental Materials

Art in Focus

Materials/Resources

- *Quick Write Type 2*
- *Internet Search/ Fashion Illustrators Worksheet*
- *Internet Search/ Comic Book Illustrators Worksheet*
- Columbus College of Art & Design web site: <http://www.ccad.edu>
- Columbus College of Art & Design catalogs
- DVD: *How to Draw Comics the Marvel Way*, Marvel Entertainment & New World Pictures
- *Drawing Cutting Edge Anatomy: The Ultimate Reference for Comic Book Artists*, by Christopher Hart
- *Figure Drawing for Fashion Design*, by Elisabetta Drudi and Tiziana Paci
- *Fashion Design Drawing Course*, by Caroline Tatham & Julian Seaman
- *The Complete Guide to Fashion Illustration*, by Colim Barnes (Unified Arts Resource Center)
- 18" x 24" Drawing Paper, markers, pastel pencils

Re-Teach

Review figure and portrait drawing.

Review design elements and layout techniques.

Extension

Students visit Columbus College of Art & Design.

Students choose another art career to research.

Linked Materials

- *Quick Write Type 2*
- *Internet Search/ Fashion Illustrators Worksheet*
- *Internet Search/ Comic Book Illustrators Worksheet*

Writing Connections

Quick Write Type 2, Advanced Organizer

Organizers

<p>Teaching Methods</p> <ul style="list-style-type: none"> • Advanced Organizers • Brainstorming • Cooperative Learning • Demonstrations • Discussions • Experiential Learning • Hands-on Learning • Interdisciplinary • Multiple Activities • Museum Education • Multimedia Instruction • Project-based Learning • Role-Playing • Thematic Approach • Visual Instruction <p>Groupings</p> <ul style="list-style-type: none"> • Class • Cross Age Teaching • Grade • Individualized Instruction <p>Assessment</p> <ul style="list-style-type: none"> • Alternative Assessment • Authentic Assessment • Informal Assessment • Observation • Peer Evaluation • Portfolio Assessment • Self Assessment 	<p>Bloom's Taxonomy</p> <ul style="list-style-type: none"> • I Knowledge • II Comprehension • III Application • IV Analysis • V Synthesis • VI Evaluation <p>Gardner's Multiple Intelligences: Learning Styles</p> <ul style="list-style-type: none"> • Bodily Kinesthetic • Interpersonal • Intrapersonal • Spatial <p>Instructional Strategies</p> <ul style="list-style-type: none"> • Reinforcing Effort and Providing • Recognition • Setting Objectives and Providing Feedback • Summarizing and Note taking <p>SIOP – ESL</p> <ul style="list-style-type: none"> • Building Background • Differentiated Instruction Feedback • Guided Practice • Hands-on Activities • Independent Study/Research • Interaction • Modeling Techniques to Make Concepts Clear
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Type II Quick Write

Name: _____

Directions: List several ideas to market you perfect shoe.

X _____

X _____

X _____

X _____

X _____

X _____

X _____

X _____

X _____

X _____

Internet Search/Fashion Designers Worksheet

Name: _____

1. List your 5 favorite fashion designers:

1. _____
2. _____
3. _____
4. _____
5. _____

Circle your favorite designer above, and then answer the following questions about that designer:

2. Why does this designer's work appeal to you?

3. What marketing strategies does this designer use?

4. Who is the designer's intended audience?

5. In the space below quote web sites that you will be using for your PowerPoint presentation:

Internet Search/Comic Book Illustrators Worksheet

Name: _____

1. List your 5 favorite comic characters and their illustrators:

1. _____
2. _____
3. _____
4. _____
5. _____

Circle your favorite designer above, and then answer the following questions about that designer:

6. Why does this illustrator's work appeal to you?

7. What training did this artist have?

8. Who is the designer's intended audience?

9. In the space below quote web sites that you will be using for your PowerPoint presentation:

Internet Search/ Comic Book Illustrators Worksheet

Name: _____

1. List your 5 favorite comic characters and their Illustrator.

1. _____
2. _____
3. _____
4. _____
5. _____

Circle your one favorite illustrator above and answer the following questions about the designer:

2. Why does his or her work appeal to you? _____

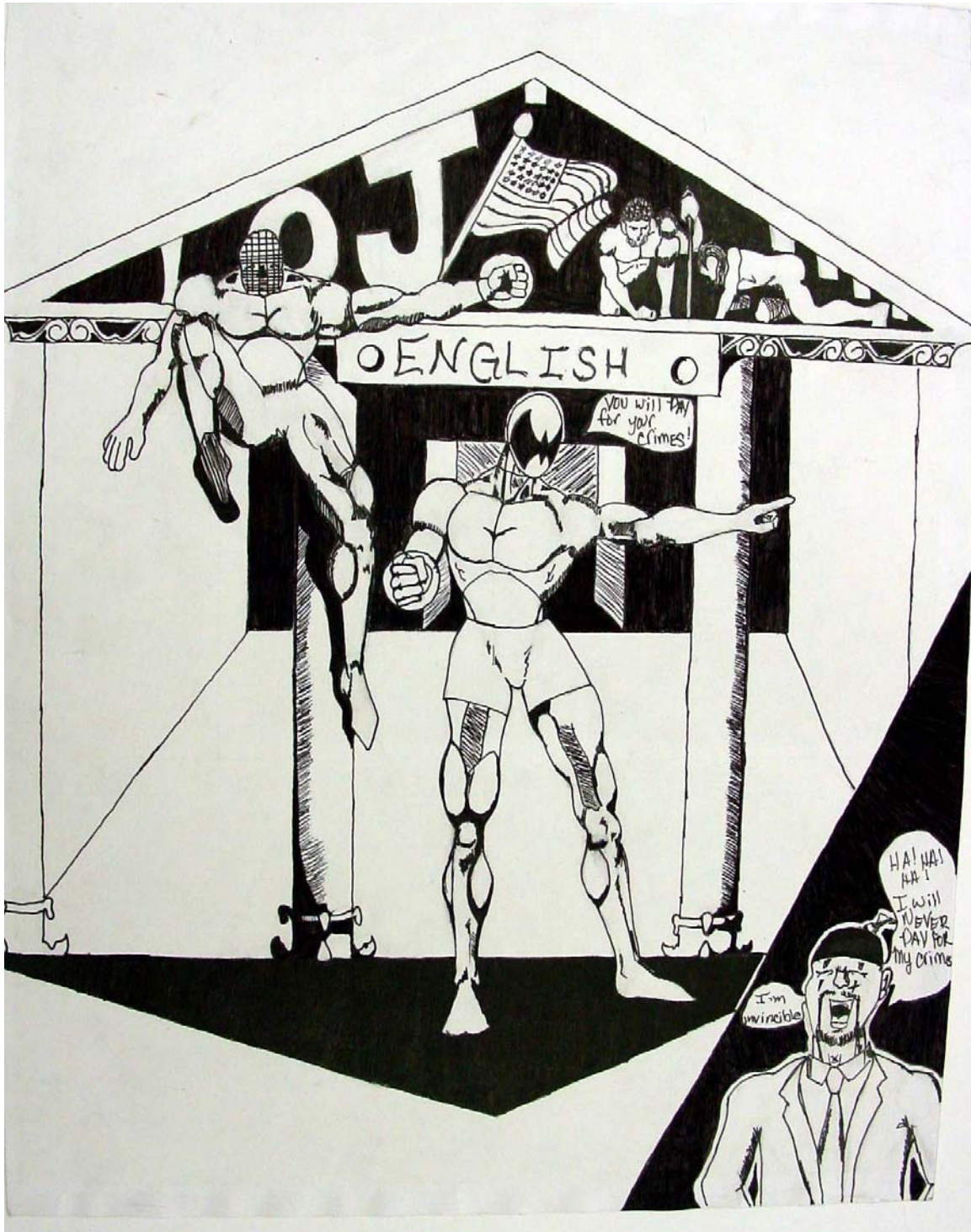
3. What training did this artist have? _____

4. What design elements are evident in this artist's work? _____

5. Who is the intended audience? _____

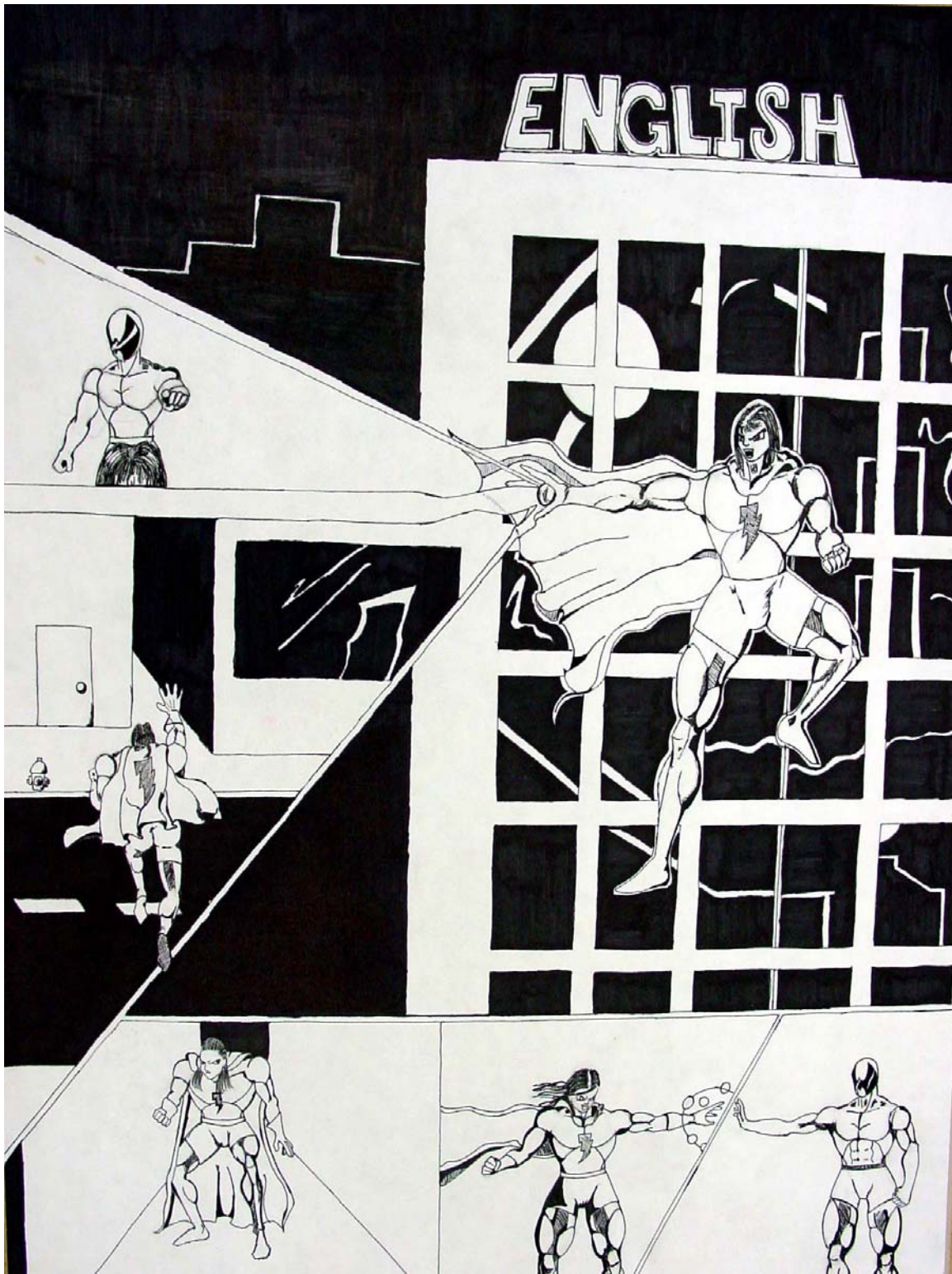
6. In the space below quote web sites that you will be using for your PowerPoint presentation.

Student Example



Student Artwork by William English, South High School Urban Academy

Student Example



Student Artwork by William English, South High School Urban Academy

Student Example



Artwork by Doreen Crosby, South High School Urban Academy

Student Example



Artwork by Doreen Crosby, South High School Urban Academy



COLUMBUS CITY SCHOOLS ART II CURRICULUM



Instructional Unit	DRAWING
Title:	Perspective Drawing/ Architecture
Subject:	Art II
Grade Range:	9-12
Description:	Students cooperatively create an architecture time line to apply methods of criticism and design their own dream house.
Duration:	3 weeks (weeks 7 to 9)
Author:	Jill Hurley
Publisher:	Columbus City Schools
Keywords:	Perspective, Architecture, Art criticism

Content Standards

Content Standard 3 Analyzing and Responding Students identify and discriminate themes, media, subject matter and formal technical and expressive aspects in works of art. They understand and use the vocabulary of art criticism to describe visual features, analyze relationships and interpret meanings in works of art. Students make judgments about the quality of works of art using the appropriate criteria.

Benchmark A Apply the knowledge and skills of art criticism to conduct in-depth analyses of works of art.

GLI 2 Apply methods of art criticism in writing and speaking about works of art.
A103A2

Content Standard 2 Creative Expression and Communication Students create artworks that demonstrate understanding of materials, processes, tools, media, techniques and available technology. They understand how to use art elements, principles and images to communicate their ideas in a variety of visual forms.

Benchmark A Demonstrate mastery of materials, concepts and personal concentration when creating original artworks.

GLI 1 Create original artworks in at least two three-dimensional media and several two-dimensional media that show the development of a personal style.
A102A1

Content Standard 3 Analyzing and Responding Students identify and discriminate themes, media, subject matter and formal technical and expressive aspects in works of art. They

understand and use the vocabulary of art criticism to describe visual features, analyze relationships and interpret meanings in works of art. Students make judgments about the quality of works of art using the appropriate criteria.

Benchmark B Explain how form, subject matter and context contribute to meanings in works of art.

GLI 3 Understand how the structure and composition of an art form relate to its purpose. **A103B3**

Lesson Assessment

- Students select architectural landmarks from various time periods as a cooperative learning process to describe, analyze, interpret and judge aesthetic criteria in architecture through history.
- Students relate the design compositions of buildings to their form and functions.
- Students design their own architectural piece based on their understanding of architectural composition.

Pre-Assessment

- Students create 2 sketches of cubes, one showing 1-point perspective, and one showing 2-point perspective.
- They identify the horizon line, vanishing points, and describe ways to create different viewpoints.

Instructional Strategies

Day 1 Pre-assessment activities.

Day 2 Students choose an architectural landmark from *Art & Focus*. Using ***Critiquing Architecture*** (below) students answer questions about their chosen landmark.

Students divide into small groups and select a time period to work from to create a class time line. Some choices might be:

- Prehistoric
- Ancient 300 B.C.-337 B.C.
- Early Christian/Medieval 373 B.C.-500 A.D.
- Romanesque 500-1200
- Gothic 1200-1400
- Baroque 1600-1700
- Rococo 1650-1790
- American Colonial 1600-1780
- Georgian 1720-1800

- Greek Revival 1790-1850
- Victorian 1840-1900
- Arts & Crafts Movement 1860-1900
- Art Nouveau 1890-1914
- Art Deco 1925-1935
- Current Trends 1900- Present.

Teacher makes sure all that all time periods are represented.

- Day 3-4** Students use the Internet to find the 3 best examples of architecture from their chosen time period. They print images and gather information about the architecture's location, materials used, specific dates built, purpose and design qualities.
- Days 5-6** Students place information on a time line created by the teacher or a group of students. This could be made using 100/500 or 1000 year increments, equally spaced on a large roll of paper.
- Day 6** Class views the timeline and compares the differences in styles and point out influences amongst the eras and movements from the class-created timeline. (SUMMATIVE ASSESSMENT)
- Days 7-8** View the work of Frank Lloyd Wright, *Frank Lloyd Wright: A Film by Ken Burns & Lynn Novick*. DVD.
- Class views several architectural objects from the Internet or posters to discuss the design of the structure and how it relates to its function or purpose. Some examples could include; the Sydney Opera House, the Guggenheim Museums, the Denver airport, a teepee, a windmill, and/or selected furniture. (SUMMATIVE ASSESSMENT)
- Days 9-10** Class reviews 1 and 2-point perspective and measuring distance in perspective drawing, using *Exploring Visual Design, Studio Resource Binder Lesson 5.5, Fantasy Chessboard*.
- Students create a drawing in 1 or 2 point perspective. (FORMATIVE ASSESSMENT)
- Days 11-12** Students develop an on site drawing showing perspective in a hallway, stairway, along a fence or a view of buildings or cityscape, using *Exploring Visual Design, Studio Resource Binder, Lesson 5.3 Architectural Drawing*. (FORMATIVE ASSESSMENT)
- Days 13-15** Teacher demonstrates 3 point-perspective drawing. Students design a dream house on paper, using 3-point perspective, including surroundings. (SUMMATIVE ASSESSMENT)

District Adopted Textbook/Supplemental Materials

Art in Focus

Exploring Visual Design, Studio Resource Binder, Lesson 5.3 Architectural Drawing

Exploring Visual Design, Studio Resource Binder, Lesson 5.5 Fantasy Chessboard

Materials/Resources

<http://architecture.about.com/cs/historicperiods/a/timeline.htm>

http://en.wikipedia.org/wiki/Timeline_of_architecture

<http://www.timelineindex.com/content/select/348/1797,912,1,348>

Frank Lloyd Wright: A Film by Ken Burns & Lynn Novick DVD

Exploring Drawing, Gerald Brommer/ Drawing Architecture

Critiquing Architecture Worksheet

Re-Teach

- Students review 1 and 2-point perspective techniques.
- Students create dream house in 1 or 2 point perspective.
- Class views a variety of buildings to understand the relationship of design and function.

Extension

- Students build a 3-D model of their house.

Linked Materials

Critiquing Architecture Worksheet

Writing Connections

Short Answer Response

Organizers

<p>Teaching Methods</p> <ul style="list-style-type: none"> • Advanced Organizers • Brainstorming • Cooperative Learning • Discussions • Experiential Learning • Hands-on Learning • Interdisciplinary • Integrated Instruction • Multiple Activities • Museum Education • Multimedia Instruction • Peer Tutoring • Project-based Learning • Self Directed Groups • Visual Instruction <p>Groupings</p> <ul style="list-style-type: none"> • Class • Cross Age Teaching • Grade • Small Group Instruction <p>Assessment</p> <ul style="list-style-type: none"> • Alternative Assessment • Informal Assessment • Observation • Portfolio Assessment • Self Evaluation 	<p>Bloom's Taxonomy of Cognitive Objectives</p> <ul style="list-style-type: none"> • I Knowledge • II Comprehension • III Application • IV Analysis • V Synthesis • VI Evaluation <p>Gardner's Multiple Intelligences: Learning Styles</p> <ul style="list-style-type: none"> • Bodily Kinesthetic • Interpersonal • Intrapersonal • Linguistic • Logical-MathematicalSpatial <p>Instructional Strategies</p> <ul style="list-style-type: none"> • Cooperative Learning • Identifying Similarities and Differences • Reinforcing Effort and Providing • Recognition • Setting Objectives and Providing Feedback • Summarizing and Notetaking <p>SIOP – ESL</p> <ul style="list-style-type: none"> • Building Background • Feedback • Guided Practice • Hands-on Activities • Integration of reading, Writing, Speaking and Listening Skills • Independent Study/Research • Interaction
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Critiquing Architecture

Name:

1. Write a description of the building, including the date, location and materials used.

2. What is the building's function?

3. Does the building's composition (design) best suit its purpose or function? Why or why not?

4. Is this a successful structure and how would you improve it?

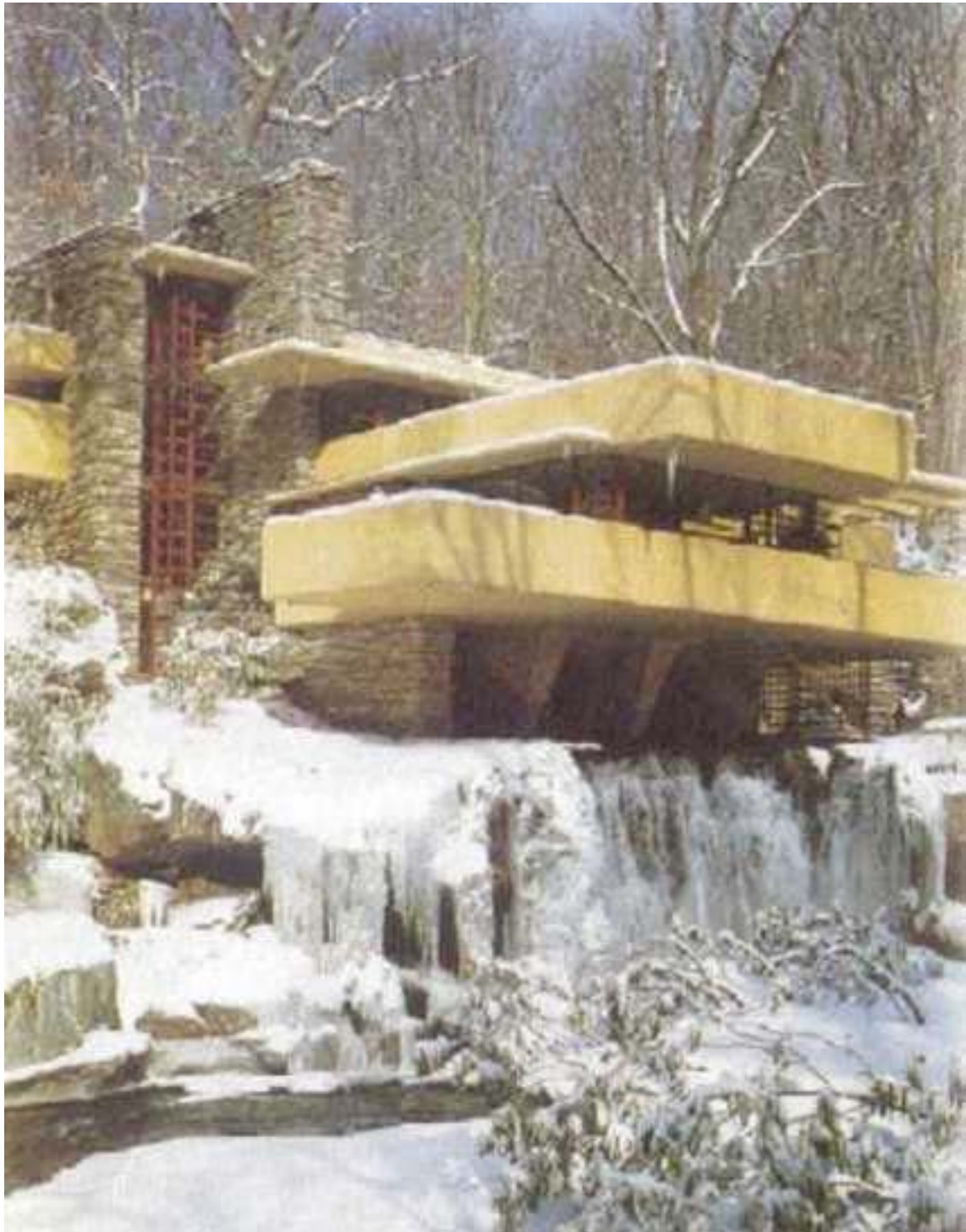


Guggenheim Museums
New York (left) and Bilbao, Spain (below)





Frank Lloyd Wright, Johnson Wax Building



Frank Lloyd Wright, Falling Water



Pantheon, Rome



El Capricho, Antonio Gaudi



The Sydney Opera House



COLUMBUS CITY SCHOOLS ART II CURRICULUM



Instructional Unit	DRAWING
Title:	Scratchboard
Subject:	Art II
Grade Range:	9-12
Description:	Students examine several artists working with symbolism and metaphor in art to develop and create their own symbolist design to use in a scratchboard process of drawing.
Duration:	1 week (week 10)
Author:	Jill Hurley
Publisher:	Columbus City Schools
Keywords:	Symbolism, Metaphor, Scratchboard, Positive/Negative Space

Content Standards

Content Standard 2 Creative Expression and Communication

Students create artworks that demonstrate understanding of materials, processes, tools, media, techniques and available technology. They understand how to use art elements, principles and images to communicate their ideas in a variety of visual forms.

Benchmark B Create expressive artworks that demonstrate a sense of purpose and understanding of the relationship among materials, techniques and subject matter.

GLI 3 Trace the origin of symbolism, imagery and metaphor in art and demonstrate the use of these visual devices in their artworks. **A102B3**

Lesson Assessment

- Students create a scratchboard design that includes personal symbolic images.
- Students complete the *Self Assessment Worksheet* to show an understanding of symbolism and metaphor in art.

Pre-Assessment

- Students view symbolic imagery by artists of the 19th century Symbolist movement.
- They answer the *Discussion Questions*. (SHORT ANSWER RESPONSE)
- Class discusses answers and compares at least three artworks.

Vocabulary

Symbolism – An art movement in the 19th century that rejected the purely visual realism of the Impressionists, and the rationality of the Industrial age, in order to depict the symbols of ideas.

Symbols – A form, image, or subject representing a meaning other than the one with which it is usually associated.

Metaphor – A situation in which a word or thing that ordinarily designates one thing is used to designate another, thus making an implicit [comparison](#). One thing conceived as [representing](#) another; a [symbol](#).

Instructional Strategies

Day 1 Complete Pre-assessment activities. Students begin preliminary sketches on 8½" x 11" sketch paper, imagery will include symbolism based on student's choices. (FORMATIVE ASSESSMENT)

Day 2 Students transfer approved sketches to scratchboard by tracing over sketch with a pencil onto the scratchboard surface. See studio lesson "Three-Dimensional Relief Portrait" in *Art in Focus*, page 573, for additional techniques or to make scratchboards.

Days 3-5 Students use a stylus, nail or sharp pointed tool to scratch away desired black areas leaving a colored surface of lines, textures and imagery. Students answer *Self-Assessment Questions*. (SUMMATIVE ASSESSMENT)

District Adopted Textbook/Supplemental Materials

Art in Focus

Materials/Resources

Symbolism-

<http://www.artcyclopedia.com/history/symbolism.html>

<http://www.huntfor.com/arthistory/c19th/symbolism.htm>

[http://en.wikipedia.org/wiki/Symbolism_\(arts\)](http://en.wikipedia.org/wiki/Symbolism_(arts))

Artists:

Odilon Redon-

http://www.metmuseum.org/toah/hi/hi_redonodilon.htm

Paul Gauguin-

http://www.moma.org/collection/browse_results.php?criteria=O:AD:E:2098&page_number=1&template_id=6&sort_order=1

Gustave Moreau-

http://www.artcyclopedia.com/artists/moreau_gustave.html

http://www.artcyclopedia.com/artists/detail/Detail_moreau_gustave.html

Edvard Munch-

http://www.artcyclopedia.com/artists/munch_edvard.html

http://www.moma.org/collection/browse_results.php?criteria=O:AD:E:4164&page_number=1&template_id=6&sort_order=1

Sketch paper, pencils, 8½" x 11" scratchboard

Stylus pens or sharp tools

Discussion Questions Worksheet

Self-Assessment Questions

Re-Teach

Students review expressive line qualities.

Extension

Students create a symbolist artwork in an additional media.

Linked Materials

Discussion Questions Worksheet

Self-Assessment Questions

Writing Connections

Short Answer Response, Graphic Organizer

Organizers

<p>Teaching Methods</p> <ul style="list-style-type: none"> • Advanced Organizers • Brainstorming • Demonstrations • Discussions • Experiential Learning • Hands-on Learning • Multiple Activities • Museum Education • Multimedia Instruction • Thematic Approach • Visual Instruction • Groupings • Class • Cross Age Teaching • Grade • Individualized Instruction <p>Assessment</p> <ul style="list-style-type: none"> • Alternative Assessment • Authentic Assessment • Informal Assessment • Observation • Portfolio Assessment • Self Evaluation 	<p>Bloom' Taxonomy of Cognitive Objectives</p> <ul style="list-style-type: none"> • I Knowledge • II Comprehension • III Application • IV Analysis • V Synthesis • VI Evaluation <p>Gardner's Multiple Intelligences: Learning Styles</p> <ul style="list-style-type: none"> • Bodily Kinesthetic • Interpersonal • Intrapersonal • Spatial <p>Instructional Strategies</p> <ul style="list-style-type: none"> • Nonlinguistic • Reinforcing Effort and Providing Recognition • Setting Objectives and Providing Feedback <p>SIOP – ESL</p> <ul style="list-style-type: none"> • Building Background • Feedback • Guided Practice • Hands-on Activities • Modeling
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Discussion Questions

Name: _____

ARTWORK 1		
Title		Artist
What types of symbols do you see in the painting?		
What do these symbols imply to you?		
What is your opinion of the artwork, and why do you have that opinion?		

ARTWORK 2		
Title		Artist
What types of symbols do you see in the painting?		
What do these symbols imply to you?		
What is your opinion of the artwork, and why do you have that opinion?		

ARTWORK 3		
Title		Artist
What types of symbols do you see in the painting?		
What do these symbols imply to you?		
What is your opinion of the artwork, and why do you have that opinion?		

Self Assessment Questions

Name: _____

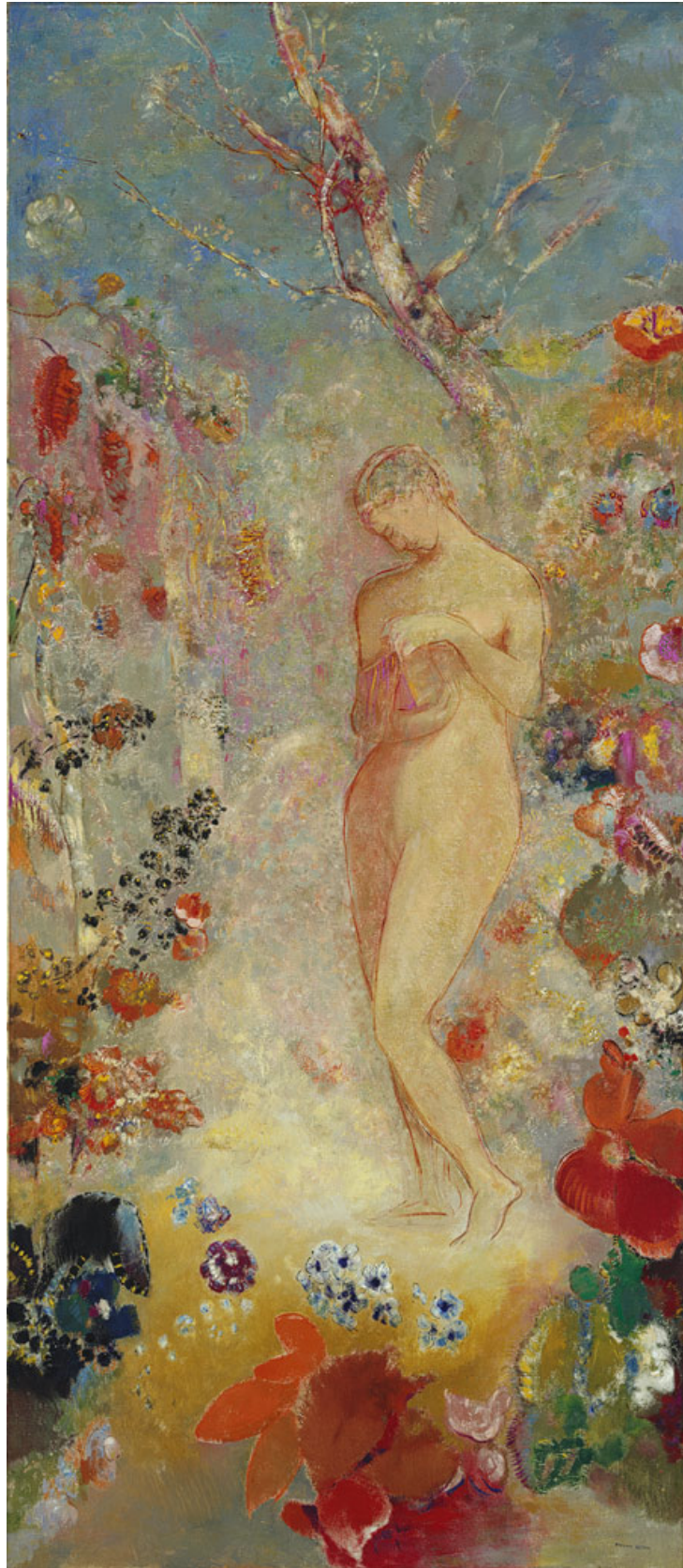
Title of Artwork: _____

1. What types of symbols did you use in your project? _____

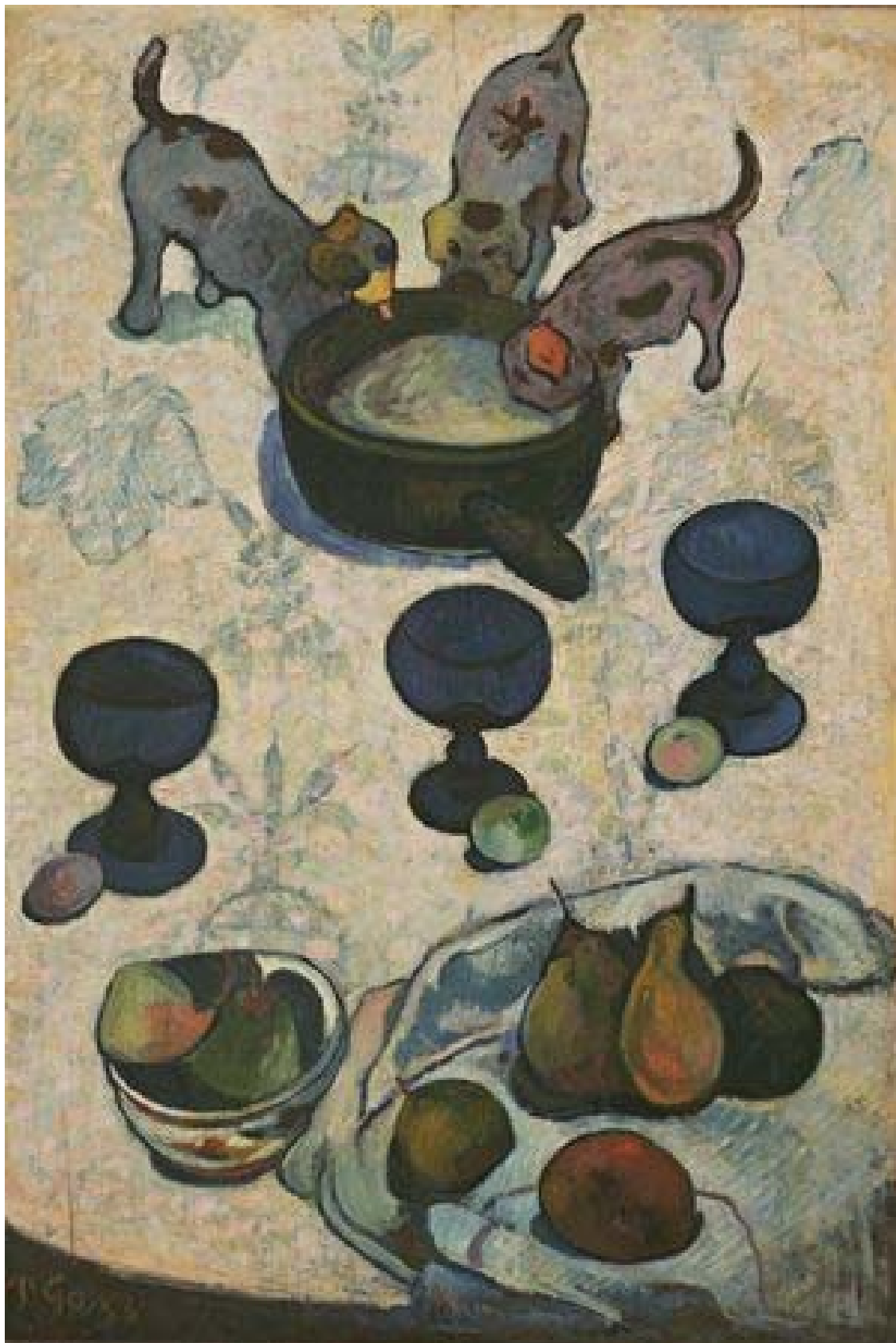
2. What do these symbols mean to you? _____

3. How might others interpret your symbols? _____

4. How could you improve your project? _____



Odilon Redon, *Pandora*



Paul Gauguin, *Still Life with Three Puppies*



Gustave Moreau, *Phaeton*



Edvard Munch, *The Storm*



COLUMBUS CITY SCHOOLS ART II CURRICULUM



Instructional Unit	PAINTING
Title:	Surreal Portraits
Subject:	Art II
Grade Range:	9-12
Description:	Students discover surrealism through the portraits of Frida Kahlo. Students stretch a canvas for painting and create a self portrait using surrealism.
Duration:	6 Weeks, (week 11-16)
Author:	Rachel C. Oakley
Publisher:	Columbus City Schools
Keywords:	Portrait, Surrealism, Frida Kahlo, Canvas, Style, Contemporary Art, Influence, Meaning Theories.

Content Standards

Content Standard 5 Connections, Relationships and Applications Students connect and apply their learning of visual art to the study of other arts areas and disciplines outside the arts. They understand relationships between and among concepts and ideas that are common across subjects in the curriculum. Students recognize the importance of lifelong learning and experience in visual art.

Benchmark A Summarize and explain the impact of a historical event or movement (e.g., realism, feminism, modernism, postmodernism) on the development of visual art.

GLI 1 Identify the philosophical beliefs, social systems and movements that influence the function and role of art in people's lives. **A105A1**

Content Standard 1 Historical, Cultural and Social Contexts Students understand the impact of visual art on the history, culture and society from which it emanates. They understand the cultural, social and political forces that, in turn, shape visual art communications and expression. Students identify the significant contributions of visual artists to cultural heritage. They analyze the historical, social and political contexts that influence the function and role of visual art in the lives of people.

Benchmark C Explain ways in which selected, contemporary works of art relate to the themes, issues and events of their contexts.

- GLI 4 Investigate the recurrence of a particular style or technique (e.g., pointillism and realism) in a contemporary art movement. **A101C4**
- GLI 5 Compare the artistic styles and subject matter in artworks by contemporary artists of different cultures. **A101C5**

Content Standard 2 Creative Expression and Communication Students create artworks that demonstrate understanding of materials, processes, tools, media, techniques and available technology. They understand how to use art elements, principles and images to communicate their ideas in a variety of visual forms.

Benchmark A Demonstrate mastery of materials, concepts and personal concentration when creating original artworks.

- GLI 1 Create original artworks in at least two three-dimensional media and several two-dimensional media that show the development of a personal style. **A102A1**

Content Standard 4 Valuing the Arts/Aesthetic Reflection Students understand why people value visual art. They present their beliefs about the nature and significance of selected artworks and the reasons for holding these beliefs. Students reflect on and respect diverse point of view about artworks and artifacts.

Benchmark A Communicate how aesthetic point of view contributes to the ideas, emotions and overall impact of personal artworks and the works of others.

- GLI 1 Articulate how individual beliefs, cultural traditions and current social contexts influence response to the meanings in works of art. **A104A1**

Benchmark B Identify and analyze a variety of viewpoints on aesthetic issues and themes in visual art and develop a personal point of view.

- GLI 4 Justify the merits of specific works of art using theories that may be different from their own conceptions of art. **A104B4**

Lesson Assessment

- Students research and write a response paper on surrealism and identify the philosophical beliefs, social systems and movements that influence the function and role of art in their lives. (FORMATIVE ASSESSMENT)
- Students investigate and respond to the recurrence of surrealism in contemporary art using *Scholastic Art* magazines. (SUMMATIVE ASSESSMENT)
- Students compare the artistic styles and subject matter in artworks by contemporary artists of different cultures, specifically Dali and Kahlo. (SUMMATIVE ASSESSMENT)

- Students create a surreal portrait on a stretched canvas. (FORMATIVE)
- Through a final class critique, students articulate how individual beliefs, cultural traditions and current social contexts influence the meanings of their own and their classmates works of art. Student use this critique to justify the merits of classmates works of art using theories that may be different from their own conceptions of art. (FORMATIVE)

Pre-Assessment

Teacher states that students will be playing “***Surrealism Bingo***.” Teacher tells class only one bit of information concerning the word surrealism:

“Whether this is a word you know or if it is a word you’ve never heard, all you need to do/ or know to play Bingo is that the term SURREAL is the opposite of real. Surrealism is the breaking of reality. As you play Surrealism Bingo be observant and listen to each question carefully.”

Students play surrealism bingo.

Before class ends students answer a ***Quick Write: Surrealism Question***.

Vocabulary

See attached worksheet for vocabulary for this lesson, ***Surrealism Defined***.

Instructional Strategies

Week One

- Day 1** Students complete the pre-assessment, using ***Surreal Bingo handouts and Quick Write***. (SUMMATIVE ASSESSMENT)
- Day 2** Teacher shares lecture on Surrealism, ***Surrealism Notes***, students conduct the Surreal Magazine Search, ***Surrealism Defined***. (SUMMATIVE ASSESSMENT)
- Day 3** Students start/complete surreal research via *Scholastic Art Magazines*. ***Compare/Contrast*** using *Scholastic Art Magazines*. (FORMATIVE ASSESSMENT)
- Day 4** Teacher conducts a demonstration on stretching a canvas. Teacher gives students directions for research/response paper. (***Surreal Essay***) (SUMMATIVE ASSESSMENT)
- Day 5** Students start to stretch canvas. (***How to Stretch a Canvas***) Students complete any research for Surreal Essay as homework. (SUMMATIVE ASSESSMENT)

Week Two

- Day 6** Students work on rough drafts of Surreal Essays and continue to prepare their canvas. (SUMMATIVE ASSESSMENT)

- Days 7 and 8** Students work in computer lab to type surreal essay. (SUMMATIVE ASSESSMENT)
- Days 9 and 10** Students conclude the process of stretching their canvas. Students continue Surreal Essay as homework. (FORMATIVE ASSESSMENT)
- Week Three**
- Day 11** Students finish anything else remaining in the process of stretching their canvas. Students begin finished sketches for surreal portraits. (***Surreal Portrait Check- List***) (SUMMATIVE ASSESSMENT)
- Days 12-14** Students continue two finished sketches for their Surrealist Portrait, noting the directions in the ***Surrealist Portrait Checklist***. By the conclusion of day 14 students present their finished sketchedes to teacher through one-on-one review and decide on which sketch to transfer to canvas. (FORMATIVE ASSESSMENT)
- Days 15-16** Students transfer drawings to canvas. (SUMMATIVE ASSESSMENT)
- Week Four**
- Days 17-20** Begin painting portrait (SUMMATIVE ASSESSMENT)
- Weeks Five and Six**
- Days 21-28** Students paint their surreal portraits. (SUMMATIVE ASSESSMENT)
- Week Six**
- Days 29-30** Students complete ***Class Critique*** and turn in Surreal Essay. (SUMMATIVE ASSESSMENT)

District Adopted Textbook/Supplemental Materials

Art in Focus

Imagine That; Activities and Adventures in Surrealism, Joyce Raimondo.

Frida Kahlo; The Brush of Anguish, Martha Zamora.

Scholastic Art Magazines, class sets available at the Unified Arts Resource Center:

- “Surrealism; Featuring Salvador Dali,” February 1992
- “Women Surrealists; Working with Fantasy.” December 2001/ January 2002.

Materials/Resources

Bingo Cards

Bingo Chips

Pencils

Magazines

Paper

Markers

Glue

Scholastic Art magazines

Canvas Stretching Supplies:

- Stretcher Bars
- Wood Chips
- Staple gun/ staples
- Gesso
- Canvas Pliers
- Hammer
- Paintbrush
- Ruler

- Scissors
- Canvas

Computers/computer lab
Printers
Printer Paper
Drawing Paper

Brushes
Acrylic or Oil paints
Cleaning materials for your type of paint
Sink/access to water
Paper towels

Surreal Bingo handouts, Bingo Template, Bingo Example, Bingo Instructions.

Quick Write.

Surrealism Notes

Surrealism Defined

Compare/ Contrast using Scholastic Art Magazines

Surreal Essay

How to Stretch a Canvas

Surrealist Portrait Check-List

Class Critique

Re-Teach

If self-portraiture is not a plausible topic for the students try the “Surreal Sandwich” Lesson found in *Art In Focus*, page 82.

Extension

Rene Magritte and Salvador Dali, as well as many other surrealists, are great artists to supplement this unit.

Linked Materials

<http://www.apartmenttherapy.com/la/how-to/how-tostretch-a-canvas-044539>

<http://www.artsparx.com/canvasstretching.asp>

<http://www.fridakahlo.com>

Surreal Bingo handouts, Bingo Template, Bingo Example, Bingo Instructions.

Quick Write.

Surrealism Notes

Surrealism Defined

Compare/ Contrast using Scholastic Art Magazines

Surreal Essay

How to Stretch a Canvas

Surreal Portrait Check-List

Class Critique

Writing Connections

Quick write, Essay.

Organizers

<p>Teaching Methods</p> <ul style="list-style-type: none"> • Brainstorming • Cooperative Learning • Demonstrations • Discussions • Experiential Learning • Hands-on Learning • Integrated Instruction • Lecture • Multiple Activities • Multimedia Instruction • Programmed Instruction • Project-based Learning • Self-Paced Learning Modules • Simulations and Games • Teaching Guides • Thematic Approach • Visual Instruction • Whole Language Approach <p>Groupings</p> <ul style="list-style-type: none"> • Class • Cross Age Teaching • Grade • Individualized Instruction • Large Group Instruction • Multiple Class • Non-Graded Instructional Grouping <p>Assessment</p> <ul style="list-style-type: none"> • Alternative Assessment • Authentic Assessment • Curriculum Based Assessment • Informal Assessment • Observation • Peer Evaluation • Portfolio Assessment • Self Evaluation 	<p>Bloom's Taxonomy of Cognitive Objectives</p> <ul style="list-style-type: none"> • I Knowledge • II Comprehension • III Application • IV Analysis • V Synthesis • VI Evaluation <p>Gardner's Multiple Intelligences: Learning Styles</p> <ul style="list-style-type: none"> • Bodily Kinesthetic • Interpersonal • Intrapersonal • Linguistic • Spatial <p>Instructional Strategies</p> <ul style="list-style-type: none"> • Homework and Practice • Identifying Similarities and Differences • Nonlinguistic • Questions, cues and Advanced Organizers • Reinforcing Effort and Providing • Recognition • Setting Objectives and Providing Feedback • Summarizing and Notetaking <p>SIOP – ESL</p> <ul style="list-style-type: none"> • Building Background • Differentiated Instruction • Feedback • Guided Practice • Hands-on Activities • Integration of reading, Writing, Speaking and Listening Skills • Independent Study/Research • Interaction • Meaningful Content and Language Activities • Modeling • Pronunciation/Speech • Techniques to Make Concepts Clear
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Bingo Instructions

Making Boards:

Use the blank bingo template to create more boards.
See the sample board for ideas.

Taking the blank template save pictures and print them small. Tape the pictures to the blank bingo template. (If you are working online, simply copy images online [right click on the image then click on “copy”]; move to a cell in the Bingo-template, click in the cell and tap Ctrl-v]). Photocopy [or print] that specific bingo board and then rearrange the pictures on the board. Copy that specific board. Repeat this process to create variety in boards as needed.

The sample board contains surreal pictures as well as traditional artists not using surrealism.

Game Instructions:

This game is not played like your typical “B-39” calls. This game is played more like a trivia game.

Teacher hands out the Bingo cards to students. Teacher explains to students that they will play bingo in a different way than normal. The students must listen for clues or trivia questions pertaining to specific pictures on their bingo cards. Teacher makes answers specific to one picture on board.

Example questions for the board included in this lesson:

Q: Find one example that does not meet the definition of surrealism?

A: Multiple answers, Mona Lisa, O’Keefe *Flower*, Soup Can, *Starry Night*, Monet’s *Camille*.

Q: Which picture shows the surreal term of transformation?

A. Magritte’s woman turning into a fish.

Q: Which picture shows the surreal term of levitation?

A: Okeefe’s Skull over the desert.

Teacher continues questions pertaining to the pictures placed on the board. Teacher should have one answer per picture.

Since this is pre-assessment, questions should be observational.

The first student to cover the correct pictures in a certain way, as determined by teacher, wins.

Ways to Win:

4 Corners, Horizontal Row, Vertical Row, Postage Stamp (4 in a corner), Central 4, Diagonal, or Full Card. For Full Card Bingo, make sure that the Bingo cards you make have more than the same 16 pictures, otherwise if all the cards had the exact same 16 pictures, just mixed up, potentially all students will win at the same time.

Name: _____

SURREALISM BINGO!

SURREALISM BINGO!



How to Stretch a Canvas

Things You'll Need

stretcher bars

raw painter's canvas

canvas pliers

staple gun and staples

hammer

wood shims or wedges

ruler

gesso

paint brush

Start Here

1. Using your stretcher bars, fit the corresponding bars together to make a frame.
2. Make sure your stretcher bars form right angles. For extra stability, some artists staple two or three staples into the corners. Tap these staples in with a hammer.
3. Cut your piece of canvas at least 4-6 inches wider than the dimensions of the stretcher bars (taking into account the frame's depth). You'll need this extra canvas to have something to get a grip on to be able to pull and stretch it.
4. Lay your frame centered on top of the canvas you've cut; make sure that the grain of the canvas is lined up straight with the stretcher bars.
5. Starting with the longest side of the canvas. Fold it over, and drive one staple near the center of that stretcher bar.
6. Rotate the canvas to the opposite side and pull tight, fold the canvas over the frame, and drive one staple near the center of that stretcher bar(exactly like the first side).
7. Go to one of the unstapled sides and give the canvas a good solid pull, fold it over, and staple, again near the center.
8. Go to the opposite and last unstapled side and pull the canvas very tight, fold it over the frame, and staple, once again near the center.
9. Go back to the first side and using the canvas pliers, work out from the center to the corner, pull a piece of the loose canvas over the stretcher bar and secure with a staple; Go to the opposite side of the canvas and repeat the previous step.
10. Continue pulling with the pliers and stapling pieces of the canvas, tacking all the canvas to the stretcher, working from the center out toward the corners.
11. Continue until you have about four inches of unstapled space from the corners. Then you'll have to fold the corners as neatly as you can and staple. This is the final tightening you give the canvas.
12. Once you're finished, flip the whole canvas over and tap it with your finger. It should sound like a drum. It should be very, very taut. If there is any creasing or pulling, you'll be able to see it from here. If you mis-stapled or don't have the canvas particularly taut, pull the staples and fix it. The canvas will sag far worse once it is painted.
13. From the back side, in the corners, pound in the small shims with a hammer to fully tighten the canvas.
14. Pound in each staple with a hammer until it is flush with the wood.
15. Paint with gesso in smooth strokes. Allow to dry and apply a second coat.

How to Stretch a Canvas



5. Starting with the longest side of the canvas. Fold it over, and drive one staple near the center of that stretcher bar.



6. Rotate the canvas to the opposite side and pull tight, fold the canvas over the frame, and drive one staple near the center of that stretcher bar (exactly like the first side).



8. Go to the opposite and last unstapled side and pull the canvas very tight, fold it over the frame, and staple, once again near the center.



9. Go back to the first side and using the canvas pliers, work out from the center to the corner, pull a piece of the loose canvas over the stretcher bar and secure with a staple; Go to the opposite side of the canvas and repeat the previous step.



11. Continue until you have about four inches of unstapled space from the corners...



... Then you'll have to fold the corners as neatly as you can and staple. This is the final tightening you give the canvas.

Type 2 Quick Write

Name: _____

Directions: Looking at your bingo card and knowing the basic definition for the word SURREAL (breaking reality), list all the ways that you see reality being broken within your bingo card.

X _____

X _____

X _____

X _____

X _____

X _____

X _____

X _____

X _____

X _____

Surrealism Notes

Name: _____

Define the following definitions during the lecture.

1. Dramatic Scale Change

2. Incongruence

3. Levitation

4. Dislocation

5. Replacement

6. Transformation

7. Surrealism

Surrealism Defined

Surrealism techniques are often used in advertising, especially in magazines. Below, you will find some such advertisements. After viewing these definitions visually and defining the words during the lecture, find your own examples in magazines. It is easier than you think.

INCONGRUENCE: Something being used for something other than its purpose

(here: turf being used as a dinner plate)



REPLACEMENT: Replacing only one part of something with a part from something else.

(in the Bingo card above, the deer with Frida Khalo's head)

TRANSFORMATION: Something in the process of becoming something else.

(for example Girl becoming a perfume bottle.)

DRAMATIC SCALE CHANGE: Something that is larger than it is in real life.

(here, a fist larger than the person beside it)



LEVITATION: Something flying or floating that does not normally have the ability to float or fly.

(a skull floating over the mountains, for example)

DISLOCATION: Placing something in a location in which it does not belong.

(here, these heads in the sand, in an interior room)



Compare/Contrast using Scholastic Art Magazines

Name _____

Read:

- *Scholastic Art Magazines*, “Surrealism; Featuring Salvador Dali,” (February 1992) and
- “Women Surrealists; Working with Fantasy,” (December 2001/ January 2002.)

1. Choose one artwork showcased by Frida Kahlo

Title:

Year Made:

Location:

2. Choose one artwork showcased by Salvador Dali

Title:

Year Made:

Location:

3. List three ways they are the same and three ways that the paintings are different.

4. Interpret the meaning in both artworks.

Dali:

Kahlo:

5. Invent new titles for each of these artworks and explain why.

Kahlo:

New Title:

Why:

Dali:

New Title:

Why:

- August 2009

Surrealism Essay

Write an essay which can include factual information and your opinions. You will have 5 days in class to work on this essay. Two Days will be in the computer lab. All work that does not get done during these in-class sessions will be completed as homework. Your final essay must be 3 pages long, typed, double spaced, font size 12 Times New Roman.

Surrealism Essay is due on _____, the last day we will be studying Surrealism.

Your Essay Must Include The Following:

1. Select one surrealist artist and provide a brief background on his or her life, inspirations, career, and impact on society;
 - Include ideas on how this artist identified his or her philosophical beliefs;
 - Explain how the social systems and movements of the time influenced the function and role of art in this artist's life.
2. Select one artwork from the artist in the first half of you paper and compare them to the artistic styles and subject matter in artworks by contemporary artists from different cultures, specifically, compare him or her to Salvador Dali or Frida Kahlo.
 - To complete this question provide one artwork by Salvador Dali and one from Frida Kahlo, as well as one from your initial surreal artist.
3. Conclude your paper by providing a statement of intent for a surrealist portrait inspired from the research you've gained through writing this essay.

Surrealist Portrait Checklist

Please attach your two rough drafts to this checklist.

Check off each item below to indicate you have completed the assigned tasks:

- ☐ A portrait that resembles the artist making the painting (you).
- ☐ The use of two or more of the surreal terms.

Check below, the terms you used and justify how you used them.

- ☐ Levitation:
 - ☐ Dramatic Scale Change:
 - ☐ Incongruence:
 - ☐ Replacement:
 - ☐ Transformation:
 - ☐ Dislocation:
-
- ☐ Properly prepared canvas.
 - ☐ Clear and defined brush strokes.
 - ☐ Quality rendering and completion.
 - ☐ Little to no canvas showing through.
 - ☐ Overall powerful personal meaning.
 - ☐ Proper use of painting techniques.
 - ☐ List and include in your painting some individual beliefs, cultural traditions and current social contexts. Use the back of this page.
 - ☐ Explain below your theory for this painting.... Or the processes you took while your were completing the painting. Use the back of this page.

Class Critique

Name _____

(Everyone is asked to place artwork in one location. All students sit close to the artworks and receive one of these handouts.)

Do the first part of this critique quietly and then we'll share answers.

1. Breakdown and list the individual beliefs, cultural traditions and current social contexts included in your artwork and defend why each were important to the piece.
2. Without these crucial components to your art explain the paintings impact?
3. State the methods/ theories you used to complete this artwork?
4. Choose one other student's artwork, and classify your classmate's work of art according to the theories that may have been used.
5. If you could change one thing about your portrait what would it be?
6. Title your artwork.
7. Explain the reasoning behind this title.

Students share answers from this sheet and read 4 sentences from their essay.



COLUMBUS CITY SCHOOLS ART II CURRICULUM



Instructional Unit	PRINTMAKING
Title:	Etching
Subject:	Art II
Grade Range:	10-12
Description:	Students respond to the printmaking media as inspiration to create an edition of dry point or intaglio prints to become part of a class collection of prints.
Duration:	1 1/2 weeks (weeks 17 and 18)
Author:	Jill Hurley
Publisher:	Columbus City Schools
Keywords:	Etching, Dry point, Intaglio

Content Standards

Content Standard 4 Valuing the Arts/Aesthetic Reflection Students understand why people value visual art. They present their beliefs about the nature and significance of selected artworks and the reasons for holding these beliefs. Students reflect on and respect diverse point of view about artworks and artifacts.

Benchmark A Communicate how aesthetic point of view contributes to the ideas, emotions and overall impact of personal artworks and the works of others.

GLI 2 Formulate generalizations about the value of art from their experiences making and responding to art. **A104A2**

Lesson Assessment

- Students value their artwork and that of fellow students by viewing and responding to the artistic styles of a variety of printmakers and their media
- Students create a class collection of prints using the styles of established artists for inspiration.

Pre-Assessment

- Students list the 4 major methods of printmaking and how each process works. Answers should include: Relief printing, intaglio, serigraph or silkscreen and lithography. (QUICK WRITE, TYPE 2)

Vocabulary

Artist's Proof – Proofs of work in progress, or a few finished proofs reserved for use by the artist.

Dry point – A technique of scratching directly into the plate with a needle; may be added after a plate is completely etched.

Embossing – Damp paper is run through a press on an unlinked plate, creating impressions in the paper, but no color.

Edition – A set of identical prints, sometimes numbered and signed, pulled by, or under the supervision of the artist.

Etching – A drawing is scratched through a wax covered plate which is then placed in acid that eats into the scratched area.

Intaglio printing – The ink is deposited below the surface of the plate which has been corroded, scratched, or incised, and the surface wiped clean; a damp paper forced into the surface is printed.

Plate – The basis for a print- can be wooden or linoleum block, cardboard collagraph, or metal.

Proofing – After a change is made on a plate, it is necessary to see what has been done before going to the next step.

Registration – Correctly aligning a printing plate when printing successive colors.

Instructional Strategies

- Day 1**
1. Pre-Assessment activity.
 2. Students review printmaking processes by reading, "Printmaking, Photography, Video and Digital Media," from *Art in Focus*, pages 59-65.
 3. Students view a variety of printmakers and discuss the art works.
 4. Teacher leads class discussion asking:
 - How does printmaking compare to painting?
 - Which do you prefer?
 - Why?
 - The printmaking process allows the artist to make a larger quantity of the same piece, while a painter makes only one painting; How does this affect the value or worth of the pieces?
 - Which appeals to you: painting or printmaking ? (FORMATIVE ASSESSMENT)

Day 2 Students chose subject matter for a group book project and begin rough drafts. Subject ideas include; portraits, still life, landscapes, fantasy. Teacher encourages students to focus on line qualities and value in their drafts.

Days 3-4 Students trace their approved drafts onto the plastic using a 4B or 5B drawing pencil or a fine tip felt pen. With a sharp metal stylus, students recreate their drawing into the plastic.

Days 5-8 1. Teacher demonstrates dry point printmaking technique to the class. Use paper cut 2" or 3" larger than the print block and soak in a tray of water for 5 minutes. Blot the excess water off the paper with paper towels. Cover the work surface with newspaper and use a brayer to roll ink onto the print block, leaving the carved lines free from ink. Center the paper over the print block and cover with a protective layer of paper. Press the ink to the paper by rolling with a clean brayer or run through a printing press with correct pressure. An alternative method (intaglio) is to force the ink into the crevices using a dauber, brush or wad of cloth and wiping the ink from the surface before printing.

2. Students print an edition of prints (10-20) to share with the class.
(FORMATIVE ASSESSMENT)

Day 9 Students sign, title and number their editions of prints. They exchange with others to bind together or include in a class collection of prints.
(SUMMATIVE ASSESSMENT)

District Adopted Textbook/Supplemental Materials

Art in Focus

Materials/Resources

Type 2 Quickwrite

A Survival Guide for the Secondary School Art Teacher, by Helen Hume

The Art Teacher's Book of Lists, by Helen Hume

4-Step Printmaking Projects, by Mike Bathum

1/8" or 1/16" heavy acetate or plastic sheets, Stylus, 4B or 5B pencils or fine tip permanent markers, Water-soluble printing inks, Brayers, Printing paper (larger than plastic sheet), Tray for soaking paper, Blotter paper or paper towels, Printing press (optional)

<http://www.moma.org/exhibitions/2001/whatisaprint/print.html>

Albrecht Durer

<http://www.wga.hu/frames-e.html?/html/d/durer/2/13/4/071.html>

<http://images.google.com/imgres?imgurl=http://www.dl.ket.org/webmuseum/wm/paint/auth/durer/engravings/birth-virgin.jpg&imgrefurl=http://www.dl.ket.org/webmuseum/wm/paint/auth/durer/engravings/index.htm&h=600&w=422&sz=96&hl=en&start=46&um=1&tbnid=aVF-vZbMcjryGM:&tbnh=135&tbnw=95&prev=/images%3Fq%3Dalbrecht%2Bdurer%2Betchings%26start%3D40%26ndsp%3D20%26um%3D1%26hl%3Den%26sa%3DN>

Rembrandt van Rijn

<http://www.mfah.org/artsearch.asp?par1=1&par2=Rembrandt%20Rijn%20%20%20%20%20%20&par3=1&par4=954&par5=1&par6=1&par7=&lgc=4&eid=¤tPage=1>

Goya Etchings

<http://www.wga.hu/frames-e.html?/html/g/goya/index.html>



Re-Teach

- Students print a smaller edition of prints.

Extension

- Students create a 2nd color using an additional or altered print block.
- Students design round prints using old CD's.



Linked Materials

Quickwrite Type 2



Writing Connections

Quickwrite Type 2

Organizers

<p>Teaching Methods</p> <ul style="list-style-type: none"> • Advanced Organizers • Brainstorming • Cooperative Learning • Demonstrations • Discussions • Experiential Learning • Hands-on Learning • Interdisciplinary • Multiple Activities • Museum Education • Multimedia Instruction • Project-based Learning • Visual Instruction <p>Groupings</p> <ul style="list-style-type: none"> • Class • Cross Age Teaching • Grade • Individualized Instruction • Large Group Instruction <p>Assessment</p> <ul style="list-style-type: none"> • Alternative Assessment • Authentic Assessment • Informal Assessment • Observation • Peer Evaluation • Portfolio Assessment • Self Evaluation 	<p>Bloom' Taxonomy of Cognitive Objectives</p> <ul style="list-style-type: none"> • I Knowledge • II Comprehension • III Application • IV Analysis • V Synthesis • VI Evaluation <p>Gardner's Multiple Intelligences: Learning Styles</p> <ul style="list-style-type: none"> • Bodily Kinesthetic • Interpersonal • Intrapersonal • Spatial <p>Instructional Strategies</p> <ul style="list-style-type: none"> • Cooperative Learning • Identifying Similarities and Differences • Nonlinguistic • Questions, cues and Advanced Organizers • Reinforcing Effort and Providing • Recognition • Setting Objectives and Providing Feedback <p>SIOP – ESL</p> <ul style="list-style-type: none"> • Building Background • Differentiated Instruction • Feedback • Guided Practice • Hands-on Activities • Independent Study/Research • Interaction • Modeling Techniques to Make Concepts Clear
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Type II Quick Write

Name: _____

Directions: List the four major methods of printmaking and explain how each process works.

X _____

X _____

X _____

X _____

X _____

X _____

X _____

X _____

X _____

X _____



Knight, Death and the Devil, Albrecht Durer



Angel with a Key to the Bottomless Pit, Albrecht Durer



The Sleep of Reason Produces Monsters, Francisco Goya



Rise and Fall, Francisco Goya



COLUMBUS CITY SCHOOLS ART II CURRICULUM



Instructional Unit	PRINTMAKING
Title:	Silkscreen
Subject:	Art II
Grade Range:	10-12
Description:	Students view examples of graphic design to implement criteria for their own school logo design to be silk screened to tee shirts.
Duration:	1½ weeks (weeks 18 and 19)
Author:	Jill Hurley
Publisher:	Columbus City Schools
Keywords:	Graphic Design

Content Standards

Content Standard 5 Connections, Relationships and Applications Students connect and apply their learning of visual art to the study of other arts areas and disciplines outside the arts. They understand relationships between and among concepts and ideas that are common across subjects in the curriculum. Students recognize the importance of lifelong learning and experience in visual art.

Benchmark B Formulate and solve a visual art problem using strategies and perspectives from other disciplines.

GLI 3 Explain commonalities between visual art and other disciplines. **A105B3**

Content Standard 2 Creative Expression and Communication Students create artworks that demonstrate understanding of materials, processes, tools, media, techniques and available technology. They understand how to use art elements, principles and images to communicate their ideas in a variety of visual forms.

Benchmark C Engage in ongoing assessment to revise and improve artworks and to produce a portfolio of works.

GLI 4 Use criteria to revise works-in-progress and describe changes made and what was learned in the process. **A102C4**

Lesson Assessment

- Students utilize graphic design criteria to design, revise and produce a school logo tee shirt.

- Students explain commonalities between graphic arts and other disciplines by utilizing:
 - Mathematical skills to build a silk screen to size with parallel sides
 - Technology to create a positive image for transferring to the silk screen
 - The photographic process (science) to prepare the image for printing
 - The process of producing multiple images

Pre-Assessment

- Students use the Internet to view a variety of school and university logos.
- Students list all the images they can that would represent their school and why.
(*Quick Write Type II*)

Instructional Strategies

Day 1 Pre assessment activities.

Teacher explains that the printmaking process is about producing multiple images, which makes them more consumable, or available to the mass public. Both artists and commercial printing companies use similar printing techniques to mass-produce works. Artists might make an edition of 20-100, while companies could make thousands or millions. Students view works of Roy Lichtenstein and Andy Warhol.

Days 2-4 Students design a new logo to represent their school following *Graphic Design Criteria*. (FORMATIVE ASSESSMENT)

Day 4 Students use *Graphic Design Criteria* to evaluate and revise their work. (SUMMATIVE ASSESSMENT)

Day 5 Class displays artwork for a logo competition. Students vote and choose their favorite 3 or 4 designs to print on tee shirts.

Students build silk screens by measuring 2 12-inch and 2 14-inch segments on 2" x2" wood strips for each. Saw at mitered 45-degree angles.

Lightly sand edges and glue with Elmer's wood glue. Nail a 2" casting nail into each corner so the nails cross at right angles, placing one nail high and the other low so they do not strike each other.

Lay 12xx silk over the frame and cut 2" larger than the frame. With a staple gun carefully stretch the silk to the side of the frame and staple in the center of each of the 4 sides. Continue stretching and stapling from the center and finishing with the corners. Tuck in any extra fabric to the corner. Use brown-gummed tape over the staples and around the baseboard, inside and out.

Students next work in groups to cover silk screens with Photo emulsion. Dry horizontally in a completely dark room, overnight.

Students scan designs to computer and print on Clear film. Images are burned into the screen by using a 150 watt light bulb in a spot lamp placed directly over the design which is attached to the back of the silkscreen with a piece of glass. See Emulsion package for times and further instructions. Emulsion is washed from the screen, leaving an image for printing. (SUMMATIVE ASSESSMENT)

Days 6-9 Students print on poster paper or tee shirts. Any corrections can be made after proofing by using screen filler or masking tape on the back-side of the screen. When dry, shirts must be heat-set with an iron for three minutes, before washing.

District Adopted Textbook/Supplemental Materials

Art in Focus

Materials/Resources

A Survival Guide for the Secondary Art Teacher, by Helen Hume

4-Step Printmaking Projects, by Mike Bathum

Drawing paper

Pencils

Sharpie markers

Transparency Film for Printers

Squeegees

Speedball Photo emulsion kit

Spot lamp w/150 watt bulb

Fabric ink

Iron

3 or 4 silk screens:

12xx silk

2" x 2" wood strips

Elmer's wood glue

2" casting nails

Staple Gun

Gummed brown tape

Logo Design Criteria

Andy Warhol Museum- <http://www.warhol.org/>
http://www.artcyclopedia.com/artists/warhol_andy.html
http://www.artcyclopedia.com/artists/lichtenstein_roy.html
<http://www.moma.org/exhibitions/2001/whatisaprint/print.html>



Re-Teach

- Students may need 2 or more weeks to complete.

Extension

- Students create a 2-color design and print using a tissue block out stencil
- Students design a logo using their name or initials.

Linked Materials

Logo Design Criteria

Quick Write 2

Writing Connections

Quick Write 2

Short Answer Response

Organizers

Teaching Methods <ul style="list-style-type: none">• Advanced Organizers• Brainstorming• Cooperative Learning• Demonstrations• Discussions• Experiential Learning• Hands-on Learning• Interdisciplinary• Multiple Activities• Multimedia Instruction• Project-based Learning• Visual Instruction Groupings <ul style="list-style-type: none">• Class• Grade• Large Group Instruction Assessment <ul style="list-style-type: none">• Alternative Assessment• Authentic Assessment• Informal Assessment• Observation• Peer Evaluation• Portfolio Assessment• Self Evaluation	Bloom's Taxonomy of Cognitive Objectives <ul style="list-style-type: none">• I Knowledge• II Comprehension• III Application• IV Analysis• V Synthesis• VI Evaluation Gardner's Multiple Intelligences: Learning Styles <ul style="list-style-type: none">• Bodily Kinesthetic• Interpersonal• Intrapersonal• Spatial Instructional Strategies <ul style="list-style-type: none">• Cooperative Learning• Identifying Similarities and Differences• Nonlinguistic• Questions, cues and Advanced Organizers• Reinforcing Effort and Providing• Recognition• Setting Objectives and Providing Feedback SIOP – ESL <ul style="list-style-type: none">• Building Background• Differentiated Instruction• Feedback• Guided Practice• Hands-on Activities• Interaction• Scaffolding• Techniques to Make Concepts Clear
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TYPE 2 QUICK WRITE

Name: _____

Directions: List all the images you can think of that represent our school, *and* explain why you think so.

X _____

X _____

X _____

X _____

X _____

X _____

X _____

X _____

X _____

X _____

Logo Design Criteria

Name:

Is your design:	YES	NO
8½" x 11" or smaller?	<input type="checkbox"/>	<input type="checkbox"/>
Black and White (only)?	<input type="checkbox"/>	<input type="checkbox"/>
Balanced with positive & negative space?	<input type="checkbox"/>	<input type="checkbox"/>
Does it have a focal point?	<input type="checkbox"/>	<input type="checkbox"/>
Does it use a variety of line qualities?	<input type="checkbox"/>	<input type="checkbox"/>
Does it show readable and neat lettering?	<input type="checkbox"/>	<input type="checkbox"/>
Does your logo represent the school?	<input type="checkbox"/>	<input type="checkbox"/>
Did you use imaginative and creative ideas?	<input type="checkbox"/>	<input type="checkbox"/>

Revise your design if necessary and complete the following questions.

What did you change?

What did you learn in the design process?

How would you improve your work the next time?



COLUMBUS CITY SCHOOLS ART II CURRICULUM



Instructional Unit	SCULPTURE/3-D
Title:	Tape Your Life
Subject:	Art II
Grade Range:	9-12
Description:	Students learn about sculpture methods inspired by Duane Hanson. In groups of 4, students create a sculpture of a human form using packaging tape.
Duration:	(3 -4 weeks) Week 20-21-22-23
Author:	Rachel C. Oakley
Publisher:	Columbus City Schools
Keywords:	Sculpture, Duane Hanson, In the Round, Realistic, Portrait, Site specific monuments, personal style, revisions based on criteria, creating meaning

Content Standards

Content Standard 1 Historical, Cultural and Social Contexts Students understand the impact of visual art on the history, culture and society from which it emanates. They understand the cultural, social and political forces that, in turn, shape visual art communications and expression. Students identify the significant contributions of visual artists to cultural heritage. They analyze the historical, social and political contexts that influence the function and role of visual art in the lives of people.

Benchmark B Compare works of art to one another in terms of the historical, cultural, social and political influences evident in the works.

GLI 3 Explain the circumstances and events that influence artists to create monuments and site-specific works. **A101B3**

Content Standard 2 Creative Expression and Communication Students create artworks that demonstrate understanding of materials, processes, tools, media, techniques and available technology. They understand how to use art elements, principles and images to communicate their ideas in a variety of visual forms.

Benchmark A Demonstrate mastery of materials, concepts and personal concentration when creating original artworks.

GLI 1 Create original artworks in at least two three-dimensional media and several two-dimensional media that show the development of a personal style.
A102A1

Benchmark C Engage in ongoing assessment to revise and improve artworks and to produce a portfolio of works.

GLI 4 Use criteria to revise works-in-progress and describe changes made and what was learned in the process. **A102C4**

Content Standard 3 Analyzing and Responding Students identify and discriminate themes, media, subject matter and formal technical and expressive aspects in works of art. They understand and use the vocabulary of art criticism to describe visual features, analyze relationships and interpret meanings in works of art. Students make judgments about the quality of works of art using the appropriate criteria.

Benchmark A Apply the knowledge and skills of art criticism to conduct in-depth analyses of works of art.

GLI 1 Analyze the way media, technique, compositional elements and subject matter work together to create meaning in selected artworks. **A103A1**

Lesson Assessment

- Through discussion, students compare the circumstances and events that influenced Duane Hanson's work with events and circumstances that inspire their own artwork.
- Students work in groups to create 3D tape sculptures.
- Students use *Peer Assessment Worksheets* to assess and revise their work while building their sculptures.
- Students use formula writing to critique how media, technique, compositional elements and subject matter work together in completed sculptures.
- Students compare their 3-D sculptures with other 2-D artwork that was completed during the first part of the year.

Pre-Assessment

Students answer the following questions through discussion and writing.

1. How many of you have seen a sculpture that would be considered realistic?
2. What clues about the sculpture told you it was realistic? List 4, explain. (FORMULA WRITING)
3. What are some differences between a sculpture and a 2-dimensional work of art for example, a painting? Describe at least 3. (FORMULA WRITING)

4. Have you ever worked in a group to make a work of art? If yes, what was the project? Did you enjoy the process? If no, imagine what it would feel like to work on a group art project. Describe two benefits and two drawbacks.
5. What kinds of sculpture have you made or have you seen? What was the best part of making or seeing that sculpture?

For the following questions, students look at the *Duane Hanson Image Gallery* to answer questions.

6. As you view the images of Hanson's sculptures, imagine you are walking up to life-size, realistic sculptures. Describe the feelings or emotions as you view these humans frozen in life? How would you respond to someone who criticized Hanson's work as being "too realistic"? (Page 567 in *Art in Focus*) (FORMULA WRITING)

Vocabulary

Realism – The representation in art or literature of objects, actions, or social conditions as they actually are, without idealization or presentation in abstract form.

In the Round – The term used to view a sculpture from all angles, sides, top and or bottom.

Mold – A hollow form or matrix for shaping a fluid or plastic substance. A frame or model around, or on which something is formed or shaped.

Cast – An impression formed in a mold or matrix; a mold: *a cast of her face made in plaster.*

Portrait – A likeness of a person, especially one showing the face, that is created by a painter or photographer, for example.

Instructional Strategies

Day 1 Class discusses the Pre-Assessment activities, allow for ample discussion time for both. Students choose one of the three formula writing questions. Teacher introduces the packaging tape sculptures. (FORMATIVE ASSESSMENT)

Day 2 Students form into groups of 4. Teacher passes out the *Art & Man* magazine and the *Influences worksheet*. Students answer the worksheet individually and discuss and brainstorm answers in a small group setting. Discussion forms some ideas for their sculptures. (SUMMATIVE ASSESSMENT)

Day 3 Using information from timelines, students draw and debate ideas for their sculptures. Students also view the *Tape Sculpture worksheet*, and do some web surfing of the sites included in *LINKS* and other sites they may seek. (SUMMATIVE ASSESSMENT)

Day 4 Students use this day to complete 2 final drafts and the *Proposal worksheet*. At the conclusion of this class students have a proposed sculpture to begin working on. (FORMATIVE ASSESSMENT)

Day 5 All groups building. (FORMATIVE ASSESSMENT)

Days 6-10 All groups are building. (FORMATIVE ASSESSMENT)

Day 8 *Peer Assessments*, see worksheet. (FORMATIVE ASSESSMENT)

Days 9-10 Students continue to build incorporating revisions. (FORMATIVE ASSESSMENT)

Days 11-14 Continue to build. (FORMATIVE ASSESSMENT)

Day 15 Conclude building of the sculpture and conduct critique. This lesson may extend into week 23.

Background Information/Adaptations and Safety

- Teacher should discuss “appropriate touch” as the students wrap their student model. Student model should be prepared to be wrapped and touched by the team members in only appropriate places and under their own personal comfort zones.
- All subject matter should maintain district policies on no drug, alcohol or sexual contexts.
- Teacher should never use X-acto knives or sharp scissors during this lesson. Each model should be well hydrated and wear long protective clothing to protect the skin. For wrapping the head it is recommended that you wrap half the head at a time on the vertical.
- Another adaptation is to wrap the students in a protective layer of saran/ plastic wrap to protect the skin.

District Adopted Textbook/Supplemental Materials

Art In Focus text

Art and Man magazine, “Working with Satire,” April/May 1987 Vol. 17, Number 6. (a class set of 30 is available from the Unified Arts Resource Center)

Materials/Resources

Packaging Tape

Formula Writings

Scissors- Blunt or round nose

Bandage scissors, borrow from your school nurse. NO X-acto Knives

Long Sleeves/Pants

Clothes for the sculpture

Plastic Wrap

Computers with Internet

Paper

Pencils

Duane Hanson Image Gallery

Duane Hanson Influences Worksheet

Tape Sculpture Worksheet

Proposal Worksheet

Peer Assessments

Critique

Re-Teach

Students may have difficulty with the group process or the touching of another/being touched by others. Should this happen allow students to provide and wrap an inanimate object.

Extension

This lesson could be performed for the student body. The performance aspect of still sculptures within your school has a strong presence, but having an art showcase where the student body is able to view the sculptures makes for a great finale to this project. This lesson could be done as a team-teach approach with your Drama and/or English Departments where the sculptures come to life through movement and sound.

Linked Materials

<http://www.art-rageous.net/PackingTapeSculpture.html>

<http://www.tapesculpture.org>

http://www.tapesculptures.com/The_Artist.html

<http://www.xmarkjenkinsx.com>

<http://www.kunsthaus.ch/ausstellungen/2003/hanson/biography.html>

<http://www.answers.com/topic/duane-hanson?cat=entertainment>

<http://www.storymakersinc.com>

Worksheets

Duane Hanson Image Gallery

Duane Hanson

Influences Worksheet

Tape Sculpture Worksheet

Proposal Worksheet

Peer Assessments

Critique

Formula Writings

Interdisciplinary Connections

This lesson could involve acting and or speech aspects.

Writing Connections/Formula Writing

Subject	English Language Arts
Standard	Communication: Oral and Visual Students learn to communicate effectively through exposure to good models and opportunities for practice. By speaking, listening and providing and interpreting visual images, they learn to apply their communication skills in increasingly sophisticated ways. Students learn to deliver presentations that effectively convey information and persuade or entertain audiences. Proficient speakers control language and deliberately

choose vocabulary to clarify points and adjust presentations according to audience and purpose.

Grade

10

Area

Speaking Skills and Strategies

GLI 6

Adjust volume, phrasing, enunciation, voice modulation and inflection to stress important ideas and impact audience response.

Organizers

<p>Teaching Methods</p> <ul style="list-style-type: none"> • Brainstorming • Cooperative Learning • Demonstrations • Discussions • Hands-on Learning • Interdisciplinary • Integrated Instruction • Lecture • Multiple Activities • Peer Tutoring • Programmed Instruction • Project-based Learning • Self Directed Groups • Self-Paced Learning Modules • Thematic Approach • Visual Instruction <p>Groupings</p> <ul style="list-style-type: none"> • Class • Cross Age Teaching • Grade • Heterogeneous Grouping • Homogeneous Grouping • Individualized Instruction • Large Group Instruction • Multiple Class • Non-Graded Instructional Grouping • Small Group Instruction <p>Instructional Strategies</p> <ul style="list-style-type: none"> • Cooperative Learning • Generating and testing • Hypotheses • Identifying Similarities and Differences • Nonlinguistic • Questions, cues and Advanced Organizers • Reinforcing Effort & Providing Recognition • Setting Objectives and Providing Feedback • Peer Evaluation • Self Evaluation 	<p>Assessment</p> <ul style="list-style-type: none"> • Alternative Assessment • Authentic Assessment • Curriculum Based Assessment • Informal Assessment • Observation <p>Bloom' Taxonomy of Cognitive Objectives</p> <ul style="list-style-type: none"> • I Knowledge • II Comprehension • III Application • IV Analysis • V Synthesis • VI Evaluation <p><i>Gardner' Multiple Intelligences: Learning Styles</i></p> <ul style="list-style-type: none"> • Bodily Kinesthetic • Interpersonal • Intrapersonal • Linguistic • Logical-Mathematical • Spatial <p>SIOP – ESL</p> <ul style="list-style-type: none"> • Building Background • Differentiated Instruction • Feedback • Guided Practice • Hands-on Activities • Integration of reading, Writing, Speaking & Listening Skills • Independent Study/Research • Interaction • Meaningful Content & Language Activities • Modeling • Pronunciation/Speech • Scaffolding • Techniques to Make Concepts Clear
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Duane Hanson Image Gallery



Tourists, 1988



Queenie II, 1988



Traveler, 1988



Sunbather with Black Bikini

Duane Hanson

(1925 - 1996)

Nationality: American

Movement: Photorealism

Media: Sculpture

Duane Hanson was the most successful sculptor of the Superrealist movement. He used his fiberglass figures dressed in real clothes to make commentary on the faults of the American way of life.

The American sculptor Duane Hanson was one of the leading sculptors working in a super-realist, or *Verist*, style. His work is highly illusionistic, but also has a social content. While his early works dealt with physical violence or social issues, his later work seems to portray passive, isolated figures as victims of society and negative values.

Duane Hanson was born January 17, 1925, in Alexandria, Minnesota. After attendance at Luther College and the University of Washington, he graduated from Macalaster College in 1946. Following a period teaching high school art, he received a Master of Fine Arts degree from the Cranbrook Academy in 1951.

Around 1966 Hanson began making figural casts using [fiberglass](#) and vinyl. Works that first brought him notice were of figures grouped in tableaux, usually of brutal and violent subjects, somewhat similar to the work of Edward Keinholz. Hanson's *Abortion* (1966) was inspired by the horrors of a backroom procedure; *Accident* (1967) showed a motorcycle crash; and *Race Riot* (1969-1971) included among its seven figures a white [policeman](#) terrorizing a African American man as well as a African American rioter attacking the policeman. Other works which dealt with physical violence or other explosive social issues of the 1960s were *Riot* (1967), *Football Players* (1969), and *Vietnam Scene* (1969). These works, cast from actual people, were made of fiberglass reinforced with fiber [resin](#), then painted to make the revealed skin look realistic with veins and blemishes. Hanson then clothed the figures with garments from second-hand clothing stores and then theatrically arranged the action. Clearly these works contained strong social comment and can be seen as modern parallels to the concerns of 19th-century French Realists such as Honore Daumier and Jean Francois Millet, artists Hanson admired.

Around 1970 Hanson abandoned such gut-wrenching subjects for more subtle though no less [vivid](#) ones. In that year he made the Supermarket Shopper, Hardhat, and Tourists; *Woman Eating* was completed in 1971. These were also life-sized, clothed, fiberglass figures. Unlike the earlier works, however, these were single or paired figures, not overtly in a violent activity. Furthermore, whereas the earlier works tended to be more contained spatially, the later figures had no boundaries from the viewer. They quite literally *inhabited* the viewer's space - with amusing results at times, as in the cases of *Reading Man* (1977) or the *Photographer* (1978). Although detractors may [liken](#) his work to figures in a wax museum, the content of his sculptures is more complex and expressive than that normally found in waxworks.

The momentary confusion that Hanson's sculptures were real people sometimes shocked the viewer and put too much attention on the technique, although Hanson argued that the technique was a means to an end. That end is an intense look at less [exalted](#) aspects of the world around the viewer. *Couple with Shopping Bags* (1976) shows two over-weight people, wearing mismatched [polyester](#) clothes, carrying full bags. The woman's [hairdo](#) is complicated and her nails are

painted. These certainly are not "beautiful" human figures in the traditional artistic sense, but they are without question typical of how many "average" middle-or lower-class Americans looked in the 1970s. Although for most sophisticated art viewers a work such as *Couple with Shopping Bags* has a pointed humor to it, poking fun at the poor taste so many Americans show in their dress and [grooming](#), these works also have a more [somber](#) quality. The particularities make the figures vivid archetypes of American consumers and [remind](#) viewers that all people possess some unusual characteristics.

Individual works are made even more realistic because of the eccentricities Hanson chose to show, and his output may be seen as paying homage to common humanity. *Queenie* (1980) shows a dignified African American cleaning lady pushing a [cart](#) filled with mops, buckets, and cleaning compounds. Hanson, as is typical, searched for the right model, so that the figure is both distinctive but "average." This work, *Hardhat* (1971), and *Delivery Man* (1980) are especially good examples of Hanson's sympathy with workers, whose loss of independence to societal and governmental pressures is captured in their faces, postures, and clothing. Other examples of Hanson's work include *The Jogger* (1983-84), *Camper* (1987), and *Salesman* (1992).

Like his contemporary John de Andrea, Hanson's work is highly illusionistic, in the tradition of *trompe d'oeil* painting and sculpture. However, unlike Andrea, who stressed pose and attitude in his real-looking nude figures, or George Segal, who relied on surface expressiveness in his cast figures, Hanson placed much emphasis on [paraphernalia](#) and clothing and on body types. His work of the 1960s clearly had a social content, and, though it is more subtle, this interest in content continued in the work of the 1970s and 1980s. American greed, materialism, tastelessness, and narrow-mindedness seem to be a part of the later work. The characters within the art are passive, isolated beings, presented as victims of American society and negative values as much as the cause of them. In the 1990s Hanson created figures that challenged people's ideas about [prejudice](#) and social class.

Hanson experienced both criticism and praise during his lifetime. In addition to receiving numerous awards, Duane Hanson was honored with the proclamation of Duane Hanson day, by Broward County Florida in 1987, and in 1992 he was inducted into the Florida Hall of Fame.

Encountering a Hanson piece in a museum can be a shock because of the high degree of illusionism. That shock is in part due to the artist's impressive technique, but is also based on the recognition that the figure accurately mirrors us and the society of which we are a part. It reflects and informs. As Hanson once said, "Realism is best suited to convey the [frightening](#) idiosyncrasies of our time." (*Art News*, March 1996)

Hanson was 70 when he died in [Boca Raton](#), Florida, on January 6, 1996, of non-Hodgkin's [lymphoma](#).

Information courtesy of: <http://www.answers.com/topic/duane-hanson?cat=entertainment>

Influences Worksheet

Name: _____

After viewing and reading about Duane Hanson's artwork, let's get motivated to start our own work.

1. What do Hanson's artworks tell you about life?
2. What do you think Hanson's working/ living environment,

Looked like?

Smelled like?

Sounded like?

3. Describe what your daily life...

Looks like

Smells like

Sounds like

5. Make a time line of important facts from your date of birth to today.

Tape Sculpture Worksheet

1. Form into groups of four.
2. Each group must use information from their timelines.
3. Each group will create a tape sculpture.
4. Each group may pick one student in the group to use as a model or you may make a hybrid (combo) of the group.... Leg from one, arm from another, head from someone else... etc.
5. Each sculpture must be clothed by your group in relation to the influences you have declared on your proposal.
6. As a part of your proposal you will answer a series of questions and draw two rough drafts.
7. At the conclusion of the sculpture building you will answer a written critique.

Tape Casting Made Easy

- Pick your subject: A person, a thing....
- Wrap the tape sticky side out around your subject.
- Once coated, double back sticky side down to the sticky side out.
- Once thick, carefully remove the cast by cutting one seam. Cut carefully if you have a human subject!
- Once you have removed the cast from the subject, (the human!), seal the seam with more clear packaging tape.
- Assemble all the body parts and then place them together to form a full human made from tape!
- For safety reasons teachers please read safety and adaptations section in the Instructional Strategies. Student need to careful to do half of the head at a time on the vertical. Be very carefully not to tape too tightly. Carefully removing the casts using using bandage scissors or blunt or rounded scissors is a necessity.







Proposal Worksheet

Group Name (one worksheet per group: _____)

1. State two influences you would like to achieve through the making of your artwork. Answer the question, “What do you want your viewers to know about your lives by viewing your sculpture?”

2. We propose making a sculpture that is: MALE FEMALE COMBO

3. We will achieve this by making casts of _____, person/s in our group.
(number)

4. Our clothes will be : (description of clothes that will be provided)

5. The thing we will do to our sculpture that will make it unique will be to

6. We have attached two rough-draft drawings to this worksheet.

7. We will assign the jobs weekly while maintaining all our goals.
Jobs: Building “Lead” – Keep the building on task and meeting goals
Supply Provider- Get supplies, make sure all supplies are provided
Time Keeper- Keep the group on task and goal oriented.
Revisions Editor- Maintain the revisions.

8. State goals for each of the three weeks. Think of all the components to this assignment, building, clothing, teamwork.

Our goal for week 1:

Our goal for week 2:

Our goal for week 3:

Peer Assessments: Tape Sculpture

Step 1

Pair up with another group to answer the questions below.

Names of Group Members:

1

2

3

4

Names of Group Assessing:

1

2

3

4

1. Describe what the group has completed:

2. Describe the best part of their work:

3. What 3 things can this group improve upon? Explain why:

1.

2.

3.

Step 2

Give this back to the group and discuss and exchange answers.

Step 3

After you have exchanged answers, discuss the feedback as a group.

Come up with two goals for improvement. State them below. Execute them and attach this peer critique to your final critique.

Goals for revision:

1.

2.

Critique
Duane Hanson Tape Sculptures

Name (One Critique per *person*): _____

1. What was your group's initial influence? Did you achieve that goal, why or why not?

2. How did the peer assessment assist you in revising and improving your sculpture?

3. As others view your artwork what are you hoping they will walk away thinking?

4. Why are technique, balance, emphasis and unity important to your sculpture?

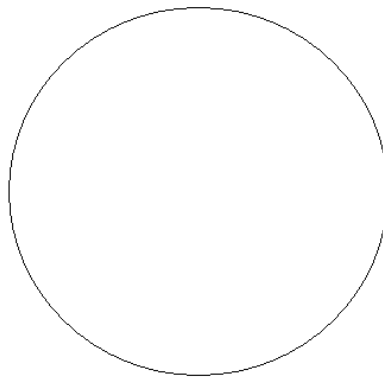
5. Compare your group sculpture to your Frida Kahlo-inspired portrait.(Week 14, 15 and 16)
Include 5 details.

Formula Writing

Name: _____

Question: What clues about the sculpture told you it was realistic? List 4, explain.

Formula: TS-4EX. (Topic Sentence, 4 examples, summary sentence.)

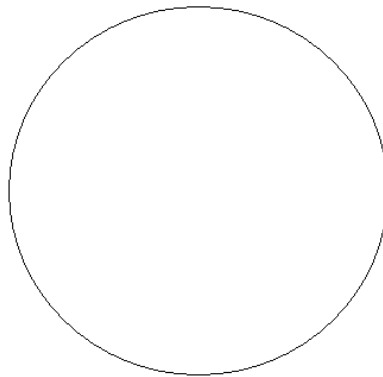


Formula Writing

Name: _____

Question: What are some differences between sculpture and 2 dimensional works of art, i.e. a painting? Describe at least three.

Formula: TS-3EX. (Topic Sentence, 3 examples, summary sentence.)

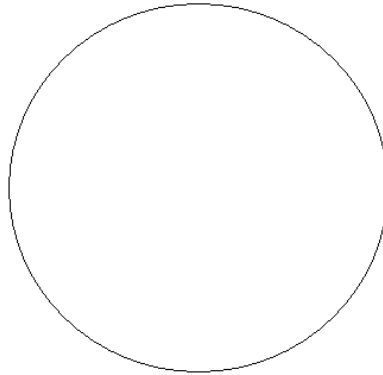


Formula Writing

Name: _____

Question: As you view the images of Hanson's sculptures, imagine you are walking up to life-size, realistic sculptures. Describe the feelings or emotions as you view these humans frozen in life? How would you respond to someone who criticized Hanson's work as being "too realistic"?

Formula: TS-4 EX. (Topic Sentence, 4 examples, summary sentence.)





COLUMBUS CITY SCHOOLS ART II CURRICULUM



Instructional Unit	Sculpture/3-D
Title:	Package it Up
Subject:	Art II
Grade Range:	9-12
Description:	Students create packaging designs. Students study the potential for lifelong involvement in the arts.
Duration:	1 Week (Week 23)
Author:	Rachel C. Oakley
Publisher:	Columbus City Schools
Keywords:	Package design, design, involvement in the arts.

Content Standards

Content Standard 2 Creative Expression and Communication Students create artworks that demonstrate understanding of materials, processes, tools, media, techniques and available technology. They understand how to use art elements, principles and images to communicate their ideas in a variety of visual forms.

Benchmark A Demonstrate mastery of materials, concepts and personal concentration when creating original artworks.

GLI 1 Create original artworks in at least two three-dimensional media and several two-dimensional media that show the development of a personal style.
A102A1

Content Standard 5 Connections, Relationships and Applications Students connect and apply their learning of visual art to the study of other arts areas and disciplines outside the arts. They understand relationships between and among concepts and ideas that are common across subjects in the curriculum. Students recognize the importance of lifelong learning and experience in visual art.

Benchmark C List and explain opportunities for lifelong involvement in the visual arts.

GLI 5 Investigate opportunities for lifelong involvement in the arts and arts-related careers. **A105C5**

Lesson Assessment

- Students recreate a packaging design for a product of their choice to enhance purchase and showcase personal style.
- Students hypothesize their future involvement in the arts and arts-related careers.

Pre-Assessment

- Students bring in some sort of packaging material. Students answer questions on *What if...* handout. (FORMULA WRITING)

Instructional Strategies

- Day 1** Students complete pre-assessment. *What if.... Formula Writing* Students may start package design drawings. *Package Design Directions*
- Day 2** Students draw 4 potential designs.
- Days 3-4** Students produce presentation board showcasing 4 angles on the package. If time allows student actually produce the packaging.
- Day 5** Conclude presentation boards and complete *Quick-write on Arts Involvement*.

*Note: a version of this lesson can be located in the **Art in Focus** text on page 392.*

District Adopted Textbook/Supplemental Materials

Art in Focus

Materials/Resources

What if.... Formula Writing

Package Design Directions

Quick-write on Arts Involvement

Creative Package Design

Packaging examples

Pencils

Permanent or drawing pens/markers

White paper (4 designs)

18X24 white drawing paper

Mounting Board

Adhesive, tape, glue, spray adhesive

Re-Teach

- Students can complete 2 potential designs for their presentation boards if time does not allow for 4.
- If students get finished with presentation board early or if time permits students can actually make their package design.

Extension

- This lesson could become an introduction to, or supplement instruction on the topic of symbolism in art.
- This lesson would also work well with logo design and screen printing.

Linked Materials

<http://www.packagedesignmag.com>

<http://blog.brainstormbrand.com/design/2007/04/xm-satellite-radio-a-packaging-process-overview>

Interdisciplinary Connections

Careers, The Arts.

Writing Connections

Quick Write Type 2 and Formula Writing.

Organizers

<p>Teaching Methods</p> <ul style="list-style-type: none"> • Brainstorming • Demonstrations • Experiential Learning • Hands-on Learning • Interdisciplinary • Multiple Activities • Multimedia Instruction • Programmed Instruction • Project-based Learning • Self-Paced Learning Modules • Thematic Approach • Visual Instruction <p>Groupings</p> <ul style="list-style-type: none"> • Class • Individualized Instruction • Large Group Instruction <p>Assessment</p> <ul style="list-style-type: none"> • Alternative Assessment • Authentic Assessment • Curriculum Based Assessment • Informal Assessment • Observation • Self Evaluation 	<p>Bloom's Taxonomy of Cognitive Objectives</p> <ul style="list-style-type: none"> • I Knowledge • II Comprehension • III Application • IV Analysis • V Synthesis • VI Evaluation <p>Gardner's Multiple Intelligences: Learning Styles</p> <ul style="list-style-type: none"> • Bodily Kinesthetic • Interpersonal • Intrapersonal • Linguistic • Logical-Mathematical • Spatial <p>Instructional Strategies</p> <ul style="list-style-type: none"> • Generating and testing Hypotheses • Identifying Similarities and Differences • Nonlinguistic • Reinforcing Effort and Providing Recognition • Setting Objectives and Providing Feedback <p>SIOP – ESL</p> <ul style="list-style-type: none"> • Building Background • Differentiated Instruction • Feedback • Hands-on Activities • Integration of reading, Writing, Speaking and Listening Skills • Independent Study/Research • Modeling techniques to Make Concepts Clear
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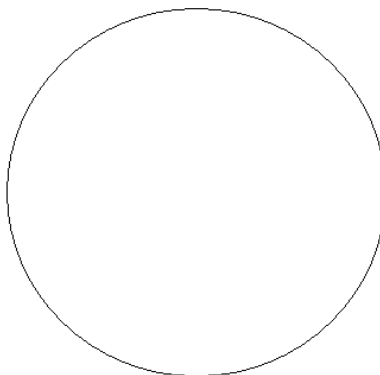
Formula Writing: What if . . .

Name: _____

Question: While looking at the packaging you have brought in, pick one question from the bank below and answer the hypothetical question using the formula TS-2EX.

1. Imagine the package is in black and white coloring. Would this change your drive to purchase this product? Give 2 reasons.
2. If the package were shaped like the product found inside, would the package be easy to open? Explain 2 reasons.
3. If the typeface on the package was too small would you be able to know what was inside? Give 2 answers to support your reasoning.
4. What do you think the designer of this package wanted the buyer to notice first? What was done to *make* you notice? Give two answers.

Formula: TS-2EX. (Topic Sentence, 2 examples, summary sentence.)



Type 2 Quick Write

Name: _____

Directions: As we find ourselves mid year in art class, think about the arts goals and aspirations you have for this year as well as for years outside of High School. List 5 ways you plan on staying involved in the arts during High School, and 5 ways in which you plan on remaining involved in the arts/ arts related careers after High School. Explain on the line below the X why you are interested in this particular way of staying involved in the arts/ arts related careers.

X _____

X _____

X _____

X _____

X _____

X _____

X _____

X _____

X _____

Creative Package Design



www.irinaivanova.com/images/preppa1.jpg





http://wordfeeder.typepad.com/blog/2006/11/cool_packaging_.html

Package Design Directions

Task 1: Completing this task will assist students with task #2. Students pick at least two products or items and imagine they have been hired by that company to create and draw new versions of the packaging.

The company's goals for the redesign are as follows. Use these as goals.

- They wish to make their product appeal to a new, more vibrant and young buyer.
- They want their product to be the first thing you see when it is displayed on the store shelves.
- They want people to love it and talk about it.

Potential changes students can make are unlimited but a few suggestions would be:

- Many of our products are packaged in squares/ rectangular shapes, create a new individualized shape for this product.
- The packaging could change emphasis through color, font, and size.
- The packaging could utilize propaganda techniques.
- Using surrealism could add to the allure of the packaging and purchase potential.

As stated above, draw two new package design ideas for 2 separate products. Students have 2 days to create sketched designs showcasing color.

Task 2: Upon completion of task 1, students will be well prepared for task 2. In task two, students now create a display board for one of the items they have created packaging design for. This display board should include the following:

- 4 drawings of the packaging.
- Each drawing should be from a different view point; worms eye, birds eye, front, back, side, etc.
- The display board should reflect on the product.
- The display board should be in color.
- The display board should be organized and speak silently to the client.

Students have 3 days to complete the display board. If time permits after the display board has been completed, students can continue making additional graphics and/or advertisement artworks for this product and company. It may also be possible for students to create the actual packaging featured on the display board.



Note: Samples of package and labeling design by Reed Visual for the Vicar Sauce gourmet foods company. More samples can be found on the Vicar Sauce website which was also designed by Reed Visual and is located at: www.vicarsauce.com





COLUMBUS CITY SCHOOLS ART II CURRICULUM



Instructional Unit	SCULPTURE/ 3-D
Title:	Stories in Clay
Subject:	ART II
Grade Range:	9-12
Description:	Students make clay coiled vessels. Students paint stories depicting everyday life on the sides of the vessel. Students portray these stories through acting.
Duration:	2 weeks (Weeks 24-25)
Author:	Rachel C. Oakley
Publisher:	Columbus City Schools
Keywords:	Ceramics, Clay, Acting, Egyptian, Greek, Chinese, Native American, Pottery, 3-D artworks, drama, social studies, art historian, curator, anthropologist, philosopher

Content Standards

Content Standard 2 Creative Expression and Communication Students create artworks that demonstrate understanding of materials, processes, tools, media, techniques and available technology. They understand how to use art elements, principles and images to communicate their ideas in a variety of visual forms.

Benchmark A Demonstrate mastery of materials, concepts and personal concentration when creating original artworks.

GLI 1 Create original artworks in at least two three-dimensional media and several two-dimensional media that show the development of a personal style.

A102A1

Content Standard 5 Connections, Relationships and Applications Students connect and apply their learning of visual art to the study of other arts areas and disciplines outside the arts. They understand relationships between and among concepts and ideas that are common across subjects in the curriculum. Students recognize the importance of lifelong learning and experience in visual art.

Benchmark B Formulate and solve a visual art problem using strategies and perspectives from other disciplines.

- GLI 2 Compare the media, materials and processes (e.g.,perceiving, responding, creating and communicating) used in visual art with those used in other arts disciplines. **A105B2**

Content Standard 1 Historical, Cultural and Social Contexts Students understand the impact of visual art on the history, culture and society from which it emanates. They understand the cultural, social and political forces that, in turn, shape visual art communications and expression. Students identify the significant contributions of visual artists to cultural heritage. They analyze the historical, social and political contexts that influence the function and role of visual art in the lives of people.

Benchmark A Explain how and why visual art forms develop in the contexts (e.g. cultural, social, historical and political) in which they were made.

- GLI 1 Explain how art historians, curators, anthropologists and philosophers contribute to our understanding of art history. **A101A1**

Lesson Assessment

- Students create a 12 inch vessel which includes a design of everyday life actions.
- Students develop and justify artistic depictions on their vessels and invent the actions into a pantomime.
- Students hypothesize the impact of art knowledge attributed to art historians, curators, anthropologists, and philosophers through a museum visit and reaction paper.

Pre-Assessment

- Through discussion and a *consensogram*, the students answer the following questions. (Teacher must make a large posters of the *consensogram* prior to class – sample is included at the end of this lesson.)
- How many people know the difference between hand-building and wheel-thrown ceramics? Describe as many differences as you can. Complete the quick write. (QUICK WRITE)
- Students view the *Historic Ceramic Vessel* worksheet, then answer the following question using the *Formula Writing* worksheet: Compare the imagery of the included vessels. Give 3 answers. (FORMULA WRITING)

Content Vocabulary

Vessel – Something that can hold an object or a liquid.

Amphora – A very large vase/ vessel, usually with two handles.

Handbuilding – Building ceramic wares by method of tools and hands.

Wheel throwing – Building ceramic wares by the aid of a machine using sentrifical force.

Glaze – The glossy surface on a ceramic ware.

Kiln – The device used to fire a ceramic ware.

Coils – The ceramic building method of using long snake-like pieces of clay to create a ware.

Ceramics Tools – Various tools can be used by a ceramic artist, sponges, rolling pins, knives, spoons, spatulas etc.

Slip – Watered down clay used as a glue or for a decorating process.

Score – Creating a tooth/seam for two ceramic pieces to be joined together.

Pantomime – A silent form of acting or portraying a script or idea.

Depiction – A way of portraying a story through your own interpretation.

Art Historian – A profession whom studies the history of art and art making.

Curator – A profession whom studies the quality of the art and sometimes makes accurate and historical corrections to damaged artworks.

Anthropologist – A profession whom studies the cultures behind ancient civilizations.

Philosopher – A profession whom studies different camps of thought.

Carving – Taking away the substance and drawing imagery or designs into an artworks surface.

Openwork – Removing a substance to create a design from the artworks surface.

Burnishing – The process of smoothing and shining a leatherhard ceramic ware.

Organic – Coming from nature, soft lines.

Geometric – Coming from angular lines, typically manmade.

Leather hard – Clay that is not pliable but not bone dry, easily carvable.

Fire – To expose the ware to heat and make permanent.

Ware – A ceramic item that has a general purpose.

Bone Dry – Ceramic item that is totally free of all moisture and is ready to be fired.

Instructional Strategies

Day 1 Students complete the pre-assessment through discussion and *consensogram* methods. Assign the formula writing component for homework. Teacher should archive the *consensograms* for review at the conclusion of the project. Student use the ***Historic Ceramic Vessel*** Handout.

Days 2 and 3 Students view the ***Coiled Vessel handout***. Teacher introduces the project (***Check list handout***) and completes a demo of coil building including the scoring and slipping technique. Teacher takes students of a field trip to the art museum to view ceramic vessels. On museum visit student use the ***Museum Handout*** to complete homework assignments. If this is not possible, teacher shares lecture on the importance of professions such as art historians, anthropologists, philosophers, and curators in regards to pottery and ceramic wares.

Days 3 and 4 Students are allowed time to practice scoring and slipping and the process of coil building. Students draw 4 shapes for their vessel. Homework: Students draw two designs (organic or geometric) for their decoration of their vessel and create two drawings of depictions of daily life for the possible use in decoration for their vessel. This homework is due on Day 6.

Days 4 and 5 Students begin the building of their 12 inch vessel.

- Day 6** Students continue building vessels and have a one on one meeting with teacher to collect and review the homework.
- Days 7 and 8** Students conclude the building of the vessel and may start to carve, burnish, or develop openwork design/ depictions. Students complete the *Pantomime worksheet*.
- Day 9** Students share their pantomimes.
- Day 10** Students share their pantomimes.
Teacher waits a week to bisque fire the vessels. Continue with week 26. Once all vessels have been bisque fired introduce the *Glaze worksheet* during week 27. Allow students to continue the planned work for week 27 and offer them time to glaze their vessels. Once all vessels have been glazed, glaze fire and conduct a final critique of the works using the same *consensograms* from the pre-assessment and a *Plus/Delta Chart*. Teacher states, “Now that we have completed the project lets go back with a new sticker and chart our progress on the *consensograms*.” For the Plus/Delta the teacher asks students to reflect and write answers on sticky notes... Plus “How do you feel your project has turned out?” Delta “How may your project be different if you had not seen/ reviewed the ceramic vessel artifacts found, analyzed and repaired by curators, art historians, anthropologists and philosophers?”

Background/Adaptations

Consensograms are great tools for the teacher to receive feedback prior to a lesson as well as at the conclusion of a lesson. Teacher makes large charts stating the question and the points of understanding/comprehension. Students then can place a color sticker in the section of understanding where they fall. Teacher should use one color sticker for the pre-assessment and a new color during the critique at the conclusion of learning. This helps students and teacher to chart the progress and comprehension.

Plus/Delta charts do a similar feedback but with more detail. Plus stands for the things the students managed well and feel they have mastered. Delta is the spot for them to explain areas they have not mastered or feel they need more information. For the plus/delta chart, teacher makes a large chart stating the question(s). Students use sticky notes to describe their reactions to the question and then stick them to the appropriate side, plus or delta.

The museum visit is a magnificent opportunity, there are many online museums. Don't hesitate to take a virtual field trip. Teacher should use information provided to assist the docent in topics to cover during the tour or for the lecture.

District Adopted Textbook/Supplemental Materials

- *Art in Focus* textbook
- *Talking with Clay*, Stephen Trimble (Unified Arts Resource Center)
- *Transcending Traditions, Ohio Artists in Clay + Fiber*, Ohio Arts Council (Unified Arts Resource Center)
- *Ceramics Class: Hand-Building Techniques*, Chavarria (Unified Arts Resource Center)
- *Ceramics Class: Decorating Techniques*, Chavarria (Unified Arts Resource Center)

Materials/Resources

Consensogram charts
Stickers for consensogram
Pencils
Slip
Clay
Sticky notes
Glazes
Ceramics supplies/ tools
Kiln
Cones for Firing
Paper

Plus/Delta Chart
Glaze Worksheet
Pantomime worksheet
Sink
Coiled Vessel Handout
Checklist Handout
Historic Ceramic Vessel Handout
Quick Write Type 2 Handout
Formula Writing Handout
Museum Handout
12 inch rulers

Re-Teach

If the students are absent often this project will be difficult to complete on time. Clay cannot be transported home safely. Should a student have habitual absences the size of the vessel may need to be reduced.

Extension

This lesson will require some time to complete the glazing portion of the lesson during week 27. The pantomime may need more time to properly develop and share/ perform. This lesson offers great views into the importance of many art related careers such as curators, anthropologists, etc. This is a great lesson to try some team teaching within the Social Studies Department.

Linked Materials

Consensogram posters
Plus/Delta Chart
Glaze Worksheet
Pantomime worksheet
Coiled Vessel Handout
Checklist Handout
Historic Ceramic Vessel Handout
Quick Write Type 2 Handout
Formula Writing Handout
Museum Handout
<http://www.princetonol.com/groups/iad/artroom/Vivian/Vivian4.htm>
www.laputan.blogspot.com
www.etsy.com
www.flickr.com

Interdisciplinary Connections

Social Studies

Standard People in Societies

Students use knowledge of perspectives, practices and products of cultural, ethnic and social groups to analyze the impact of their commonality and diversity within local, national, regional and global settings.

Grade 11

Area Diffusion

GLI 4 Explain how the United States has been affected politically, economically, and socially by its multicultural diversity (e.g., work force, new ideas and perspectives, and modifications to culture).

Drama/Theater

Standard Creative Expression and Communication- Students improvise, create, produce and perform dramatic/theatrical works. Students experiment with dramatic/theatrical processes, develop dramatic/theatrical skills and participate in drama/theatre.

Grade 10

Benchmark C Create an imaginative and complex script using historical, cultural and/or symbolic information and refine it so that story and meaning are conveyed to an audience.

GLI 9 Write a dramatic or tragic one-act play, screenplay or short radio play incorporating elements of drama.

Writing Connections

Quick Write Type 2

Formula Writing

Museum Response Paper

Standard Writing Processes

Students' writing develops when they regularly engage in the major phases of the writing process. The writing process includes the phases of prewriting, drafting, revising and editing and publishing. They learn to plan their writing for different purposes and audiences. They learn to apply their writing skills in increasingly sophisticated ways to create and produce compositions that reflect effective word and grammatical choices. Students develop revision strategies to improve the content, organization and language of their writing. Students also develop editing skills to improve writing conventions.

Grade 10

Area Prewriting

GLI 1 Generate writing ideas through discussions with others and from printed material, and keep a list of writing ideas.

GLI 3 Establish and develop a clear thesis statement for informational writing or a clear plan or outline for narrative writing.

GLI 5 Use organizational strategies (e.g., notes, outlines) to plan writing.

Organizers

<p>Teaching Methods</p> <ul style="list-style-type: none"> • Brainstorming • Demonstrations • Discussions • Dramatic Play Drills • Experiential Learning • Hands-on Learning • Interdisciplinary • Integrated Instruction • Lecture • Multiple Activities • Museum Education • Multimedia Instruction • Programmed Instruction • Project-based Learning • Role-Playing • Self-Paced Learning Modules • Simulations and Games • Team Teaching • Thematic Approach • Visual Instruction <p>Groupings</p> <ul style="list-style-type: none"> • Class • Individualized Instruction • Large Group Instruction <p>Assessment</p> <ul style="list-style-type: none"> • Alternative Assessment • Authentic Assessment • Curriculum Based Assessment • Informal Assessment • Observation • Self Evaluation 	<p>Bloom's Taxonomy of Cognitive Objectives</p> <ul style="list-style-type: none"> • I Knowledge • II Comprehension • III Application • IV Analysis • V Synthesis • VI Evaluation <p><i>Gardner's Multiple Intelligences: Learning Styles</i></p> <ul style="list-style-type: none"> • Bodily Kinesthetic • Interpersonal • Intrapersonal • Naturalist • Spatial <p>Instructional Strategies</p> <ul style="list-style-type: none"> • Generating and testing Hypotheses • Homework and Practice • Identifying Similarities and Differences • Nonlinguistic • Questions, cues and Advanced Organizers • Reinforcing Effort and Providing • Recognition • Setting Objectives and Providing Feedback <p>SIOP – ESL</p> <ul style="list-style-type: none"> • Building Background • Differentiated Instruction • Feedback • Guided Practice • Hands-on Activities • Integration of reading, Writing, Speaking and Listening Skills • Independent Study/Research • Interaction • Meaningful Content and Language Activities • Modeling Techniques to Make Concepts Clear
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Consensogram

Place your sticker where it applies.

How familiar are you with clay/ ceramics?			
Very Familiar	Somewhat Familiar	Not Familiar	

Have you seen a clay vessel in a museum?	
Yes	No

What is the size of the largest clay <i>anything</i> you have made in the past?			
beyond 12 inches	6 inches	3-4 inches	Never worked with clay

Type 2 Quick Write

Name: _____

Directions: Describe as many differences as you can between hand-built and wheel-thrown ceramics.

X _____

X _____

X _____

X _____

X _____

X _____

X _____

X _____

X _____

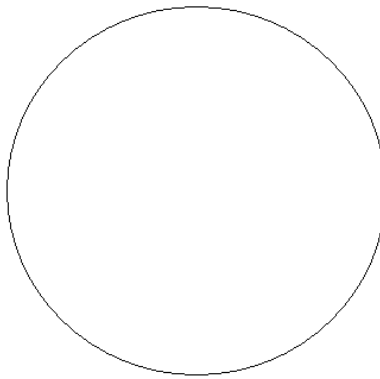
X _____

Formula Writing

Name: _____

Question: Compare the imagery of the included vessels. Give 3 answers.

Formula: TS-3EX. (Topic Sentence, 3 examples, summary sentence.)



Historic Ceramic Vessels

Name: _____

Use these images and the reproductions found on pages 174, 175 215, 231, and 251 in your *Art in Focus* textbook. Compare the imagery of the included vessels. Give 3 answers.



<http://www.kam.uiuc.edu/images/collection/asia/66-14-001.jpg>



http://lakecounty.typepad.com/life_in_lake_county/images/2007/07/28/h48.jpg



<http://smalltowncharm2.tripod.com>



<http://www.touregypt.net/featurestories/pottery3.jpg>

Coiled Vessels



Coiled Vessels



Museum Worksheet

Name: _____

Take notes during the lecture/museum visit. This will be very valuable to your response paper.

1. State the Role of the Art Historian:
2. State the Role of the museum curator:
3. State the Role of the anthropologist:
4. State the Role of the philosopher:
5. Describe the reasons people of various cultures created clay vessels.
6. Draw one of the vessels seen on your museum visit.
7. As you view and read the statement about this vessel, hypothesize this:

Without the Art Historian we wouldn't know _____
about this vessel.

Without the skill of the curator this vessel might look like _____.

The philosopher helped me to determine _____, when I
look at this vessel.

The anthropologist determined _____ about this vessel.

8. Find one other artwork, painting, drawing, 3D, etc.

State, Artist:

Year Made:

Size:

Media:

Describe what at least one of the art professions told you or helped you to understand
about this artwork.

The curator ...

Vessel Check-list

Name: _____

- ☐ My Vessel is within the 10-12 inch range in height.
- ☐ I included a design motif or daily life depiction on the sides of my vessel.
- ☐ I used scoring and slipping to create a solid coiled vessel.
- ☐ My initials and class period are located on the bottom of the vessel.
- ☐ I completed the 4 vessel shapes homework.
- ☐ I completed 4 drawings for possible placement onto my vessel.
- ☐ I completed the Museum and Reaction Papers.
- ☐ I completed the Pantomime Handout.
- ☐ I prepared a planned and choreographed pantomime.
- ☐ I performed this pantomime for my classmates.

Pantomime Worksheet

Name: _____

Pantomime is a solo act or play performed silently or to sung or played music. It usually depicts a story told by expressive bodily or facial movements of the performers.

At the conclusion of this vessel making process you will conclude this project by performing a pantomime depicting the imagery placed on your vessel. Use the questions below to assist you in performing your pantomime.

1. In the space below draw the imagery you decided to place on your vessel.
2. Is your design a depiction of daily life or a design motif, organic/ geometric?
Describe why it fits into this category.
3. Describe the emotion your imagery from the vessel portrays.
Why does this emotion strike at the viewer?
4. Describe the kinds of movements you plan on using while performing your pantomime?

Glaze Worksheet

- ✓ Once the ware is fired, rinse it in water to get any dust off.
- ✓ If any of the coils have separated you will glaze them together.
- ✓ Pick your glazes from the chart. Remember the colors on the chart are the way they appear after firing.
- ✓ Do not use the glazes to paint small details.
- ✓ For small details use the underglazes.
- ✓ Do not glaze the bottom. Never glaze the bottom.
- ✓ Glaze the ware with two heavy coats. It should be the consistency of yogurt.
- ✓ Place the ware as instructed.
- ✓ Wait for it to be fired again.
- ✓ Once fired we will display them while we perform the pantomimes.
- ✓ Once done, we will take them home.

Plus/Delta Chart

(Make an enlarged version for class use.)

For the Plus + state on your sticky note your feelings of accomplishment towards your vessel.

For the Delta (triangle), state how your project might be different if you had not seen or reviewed the ceramic vessel artifacts found, analyzed and repaired by curators, art historians, anthropologists and philosophers.

Review sticky note answers as a class.

+	△



COLUMBUS CITY SCHOOLS ART II CURRICULUM



Instructional Unit	TEXTILES
Title:	Batik
Subject:	Art II
Grade Range:	9-12
Description:	Students create batik designs based on their exploration of Java, Indonesia.
Duration:	3 weeks
Author:	Vicki Hatfield
Publisher:	Columbus City Schools
Keywords:	batik, water, resist, dye

Content Standards

Content Standard 1 Historical, Cultural and Social Contexts Students understand the impact of visual art on the history, culture and society from which it emanates. They understand the cultural, social and political forces that, in turn, shape visual art communications and expression. Students identify the significant contributions of visual artists to cultural heritage. They analyze the historical, social and political contexts that influence the function and role of visual art in the lives of people.

Benchmark A Explain how and why visual art forms develop in the contexts (e.g. cultural, social, historical and political) in which they were made.

GLI 1 Explain how art historians, curators, anthropologists and philosophers contribute to our understanding of art history. **A101A1**

Content Standard 2 Creative Expression and Communication Students create artworks that demonstrate understanding of materials, processes, tools, media, techniques and available technology. They understand how to use art elements, principles and images to communicate their ideas in a variety of visual forms.

Benchmark B Create expressive artworks that demonstrate a sense of purpose and understanding of the relationship among materials, techniques and subject matter.

GLI 3 Trace the origin of symbolism, imagery and metaphor in art and demonstrate the use of these visual devices in their artworks. **A102B3**

Content Standard 4 Valuing the Arts/Aesthetic Reflection Students understand why people value visual art. They present their beliefs about the nature and significance of selected artworks and the reasons for holding these beliefs. Students reflect on and respect diverse point of view about artworks and artifacts.

Benchmark A Communicate how aesthetic point of view contributes to the ideas, emotions and overall impact of personal artworks and the works of others.

GLI 1 Articulate how individual beliefs, cultural traditions and current social contexts influence response to the meanings in works of art. **A104A1**

Lesson Assessment

- Students design and create a batik wall hanging or mat using Javanese techniques and compositional styles.
- Using **Formula Writing: Batik** worksheet, students write a paragraph explaining how their beliefs, traditions and personal imagery are represented in their batik composition.
- Students use **Batik Scoring Rubric** to demonstrate the use of symbolism, imagery and metaphor.

Pre-Assessment

- Using an unlit candle to draw on paper and then painting with an ink wash, students explore the batik process where wax resists water.
- Students discuss findings.

Background Information

Batik, a spontaneous, exciting medium, has been both an art and a craft for centuries. The most exciting part of the designs can be the crackle effect caused by dye seeping through the cracks in the wax. These random hairline details are unique to batik and are considered part of the beauty of the medium. **Batik** is created when melted wax is applied in a pattern to cloth before dyeing begins. The wax can be applied with a tjanting tool, a wooden handled tool with a tiny spout for hot wax, pouring the liquid wax, painting the melted wax, or applying the wax to blocks and stamping. Some designs may require multiple colors with a series of dyeing, drying and waxing steps.

Typically dyeing begins with the lightest color and progresses to darkest, although reverse processes do exist. After the last dye, the wax is removed by dipping into a solvent that dissolves it or it is ironed between newspapers.

In Java, Indonesia batik is a national art form using geometric forms and inspiration from nature, such as flower motifs, twining plants, leaves, buds, birds, butterflies, fish, and insects. The designs are completed with traditional indigo blue and soga browns.

Safety Note: Working with melted wax can be dangerous, so students should be well versed on safety precautions that are necessary. Keeping the melted wax in an area away from classroom movement and posting warnings are imperative. Dyes can discolor skin and damage clothing, counters, floors, etc.

Vocabulary

Batik – a wax-resist dyeing technique used on textile. Indonesia considers batik a national art form.

Resist – where ever wax is applied dye will not affect the fabric. The wax protects (does not permit the dye to seep into) the fabric.

Dye – A dye can generally be described as a [colored](#) substance that has an [affinity](#) to the [substrate](#) to which it is being applied. The dye is generally applied in an [aqueous solution](#), and may require a [mordant](#) to improve the fastness of the dye on the fiber.

Tjanting – a wooden handled tool with a tiny metal cup with a spout for applying the wax.

Pysanky – the Ukrainian art form of decorating eggs using a wax-resist design and natural dyes to celebrate the festival of spring.

Instructional Strategies

Day 1 Teacher uses Smartboard to introduce Batik to students via selected websites and examples of student artwork:

<http://en.wikipedia.org/wiki/Batik>

<http://www.batiktambal.com/about.html>

<http://www.batiktambal.com/indonesiaabout.html>

Read the following statement to the class, then guide students in discussion with the questions that follow:

The very act of creating batik has strong symbolic meaning for the Javanese. According to the Indonesian tradition, each time the batik artisan executes a particular intricate pattern, the design is not only fixed to the cloth, but the meaning of the design is engraved ever more deeply in the soul of the artisan. In the Kraton, or Javanese court, batik was one of the six priyayi, “high arts” studied by the Javanese gentry. Batik, along with music and dance, was considered to be a way to develop spiritual discipline.

from BATIK by Trish Hodge copyright 1998

In Java, motifs of flowers, twining plants, leaves, buds, birds, butterflies, fish, insects and geometric forms are used. These forms are rich in symbolic association and variety.

Questions:

1. How and why did these visual forms develop in Java?
2. How do art historians contribute to our understanding of batik history?

3. Articulate how Javanese cultural traditions and social contexts influence meanings in the works of art.

Day 2 Pre-assessment activity:

Have students draw on white paper using an unlit candle. At this point they may draw anything; you might ask them to develop a personal symbol or create a simple repeated pattern. Students paint over their candle wax drawings with a light ink wash; they should notice that the wax repels the watery ink. Ask students to discuss findings.

Students draw 5 thumbnail sketches of potential designs for their batik. During individual conferences and with the guidance of the teacher, the student narrows choices to two. For homework, students rework final two designs.

Day3 In progress critique – students display both designs. Class critique helps student reach decision of which design to use for batik. Students should be encouraged to recall the Javanese notion that just as their design will be permanently dyed in the cloth, it will “forever” represent them.

Distribute 12" squares of muslin, transfer designs to fabric using light pencil marks. Students should write name along edge of fabric in heavy pencil or permanent fabric marker.

Day 4 Students begin waxing, dyeing, & drying batiks. Wax any undyed designs first. Then proceed from lightest hue to darkest. (Remember: you can get values of hues by short dying time, dry, wax, then repeat same color dye.)

***Note:** While students are waiting for their material to dye or dry, they can work on portfolio assignments.*

Days 5-10 Batik work time and individual assist.

Day 11 Teacher demonstrates proper technique for scraping wax from batik using metal palette knife and ironing excess wax out using recycled newspapers and an iron set on high heat. Newspapers are thrown away when filled with wax. Continue work on batik.

Days 12-14 Batik work time and individual assist.

Day 15 Finalize batik work. Using digital cameras, students take digital images of their batiks for their portfolios. Students complete ***Batik Scoring Rubric***.

District Adopted Textbook/Supplemental Materials

Art in Focus by Gene A. Mittler

Materials/Resources

Wax candles

Drawing paper

Ink wash
Pencils for preliminary sketches
Equipment for melting wax (double boiler, chafing dish, etc.)
Muslin (cotton or other natural fibers) torn into 12" squares
Metal palette knives
5-gallon buckets for dyes
Assorted sizes of paint brushes
Cold water dyes (3 packages of powdered Rit per 5 gal. give quality colors)
Sink for water and rinsing
Drying racks or clothing racks and hangers
Paper or plastic to cover floor of drying area
Stainless serving tongs available from restaurant supply stores
Disposable gloves to protect hands
Plastic or rubber aprons
Irons
Large quantity of newspapers for ironing out wax
Trash bins

Batik for Beginners by Norma Jameson

<http://en.wikipedia.org/wiki/Batik>

<http://www.serve.com/aberges/batikpag.htm>

www.batikguild.org.uk/history.asp

<http://historyofbatik.com/HistoryofBatikMalaysia.html>

<http://batikfineart.com/quest.html>

<http://www.batikinspirations.com>

<http://www.batiktambal.com/indonesiaabout.html>

<http://www.batiktambal.com/about.html>

Student examples of batik (found at the end of this lesson).

Batik Scoring Rubric

	POOR/EMERGING 60-69 percent	AVERAGE/CAPABLE 70-79 percent	GOOD/PROFICIENT 80-89 percent	EXCELLENT/ADVANCED 90-100 percent	Score
Creativity/ Originality	Batik does not express originality or creative thought	Batik expresses some originality or creative thought, but does not always meet requirements	Batik displays some originality or creative thought while keeping in mind the task at hand	Batik displays a lot of creativity and original thought; keeps in mind task at hand but is not afraid to experiment	
Fundamentals	Has difficulty demonstrating basic line, shape, and design; batik does not demonstrate facility with basic skills	Has some difficulty demonstrating basic line, shape, and design; batik demonstrates some knowledge of basic skills	Demonstrates confidence with line, shape, and basic elements of design; is able to create acceptable batik with this knowledge	Demonstrates mastery of line, shape, and basic elements of design; is able to use this knowledge to create exemplary batik	
Art Literacy	Displays little to no understanding of the batik process	Displays basic understanding of batik through discussion and application	Displays good understanding of batik through discussion, application, and some interpretation	Displays excellent understanding of batik through discussion, application, and sound interpretation	
Applied Knowledge	Is unable to put into practice batik skills and theories based on discussions, readings, and observations	Has little ability to put into practice batik skills and theories based on discussions, readings, and observations	Has some ability to put into practice batik skills and theories based on discussions, readings, and observations	Has excellent ability to put into practice batik skills and theories based on discussions, readings, and observations	
Art History	Displays little to no ability to retain information about the history of batik; little interest and does not participate in class discussion	Displays some ability to retain information about the history of batik; demonstrates some interest and participates in class discussions around topics of interest	Displays solid ability to retain information about history of batik; interested in class discussions and activities that focus on historical knowledge	Displays excellent ability to retain information about history of batik and applies it regularly in class discussion and activities	

Re-Teach

Student creates a rubbing of various textures using paper and a wax candle. When rubbing is complete, the student paints over the textures with an ink wash.

Extension

Create Ukrainian Pysanky eggs using similar techniques used in batik.

Linked Materials

Batik Scoring Rubric

Interdisciplinary Connections

Science

Standard	Scientific Inquiry – Students develop scientific habits of mind as they use the processes of scientific inquiry to ask valid questions and to gather and analyze information. They understand how to develop hypotheses and make predictions. They are able to reflect on scientific practices as they develop plans of action to create and evaluate a variety of conclusions. Students are also able to demonstrate the ability to communicate their findings to others
Grade	10
Benchmark B	Participate in and apply the processes of scientific investigation to create models to design, conduct, evaluate and communicate the results of these investigations.
GLI 4	Work in small groups to complete an investigation and then share findings with others.

Writing Connections

Formula Writing

Organizers

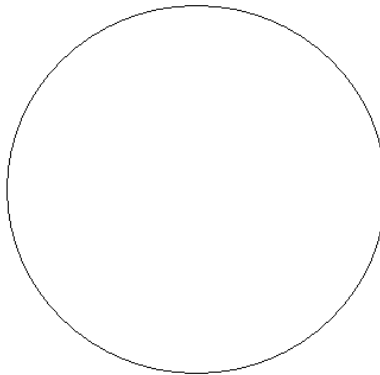
<p>Teaching Methods</p> <ul style="list-style-type: none"> • Advanced Organizers • Brainstorming • Demonstrations • Discussions • Experiential Learning • Hands-on Learning • Interdisciplinary • Lecture • Multiple Activities • Multimedia Instruction • Project-based Learning • Visual Instruction <p>Groupings</p> <ul style="list-style-type: none"> • Class • Individualized Instruction • Large Group Instruction <p>Assessment</p> <ul style="list-style-type: none"> • Critique • Informal Assessment • Observation • Peer Evaluation • Self Evaluation 	<p>Bloom' Taxonomy of Cognitive Objectives</p> <ul style="list-style-type: none"> • I Knowledge • II Comprehension • III Application • IV Analysis • V Synthesis • VI Evaluation <p>Gardner' Multiple Intelligences: Learning Styles</p> <ul style="list-style-type: none"> • Bodily Kinesthetic • Interpersonal • Intrapersonal • Linguistic • Logical-Mathematical • Naturalist • Spatial <p>Instructional Strategies</p> <ul style="list-style-type: none"> • Cooperative Learning • Homework and Practice • Reinforcing Effort and Providing • Recognition • Setting Objectives and Providing Feedback <p>SIOP – ESL</p> <ul style="list-style-type: none"> • Feedback • Guided Practice • Hands-on Activities • Independent Study/Research • Interaction • Modeling Techniques to Make Concepts Clear
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Formula Writing: Batik

Name: _____

Directions: Write a paragraph describing how your batik shows evidence of its Javanese roots, your own compositional plan and how your design represents you personally.

Formula: TS-3EX. (Topic Sentence, 3 examples, summary sentence.)

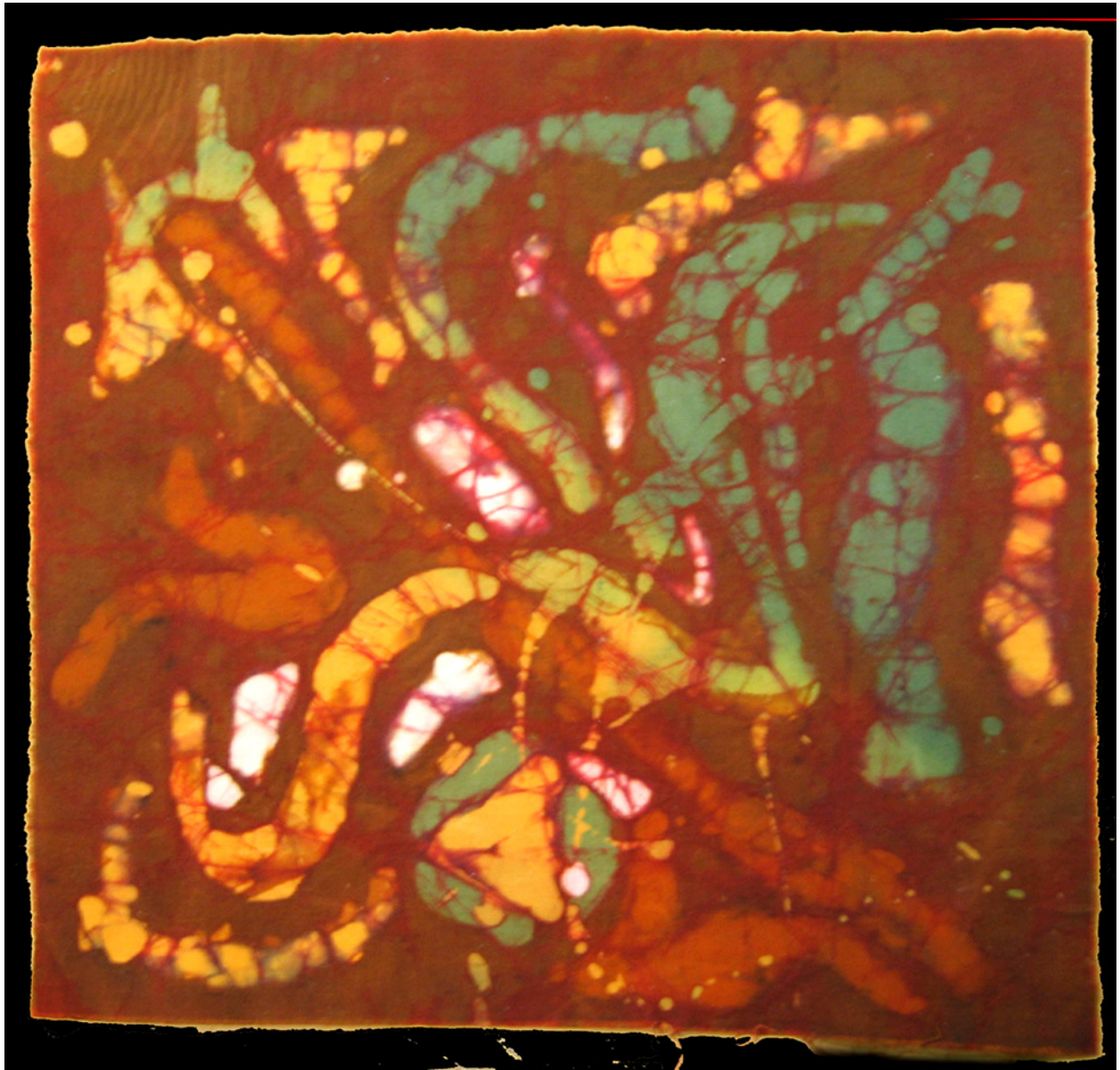


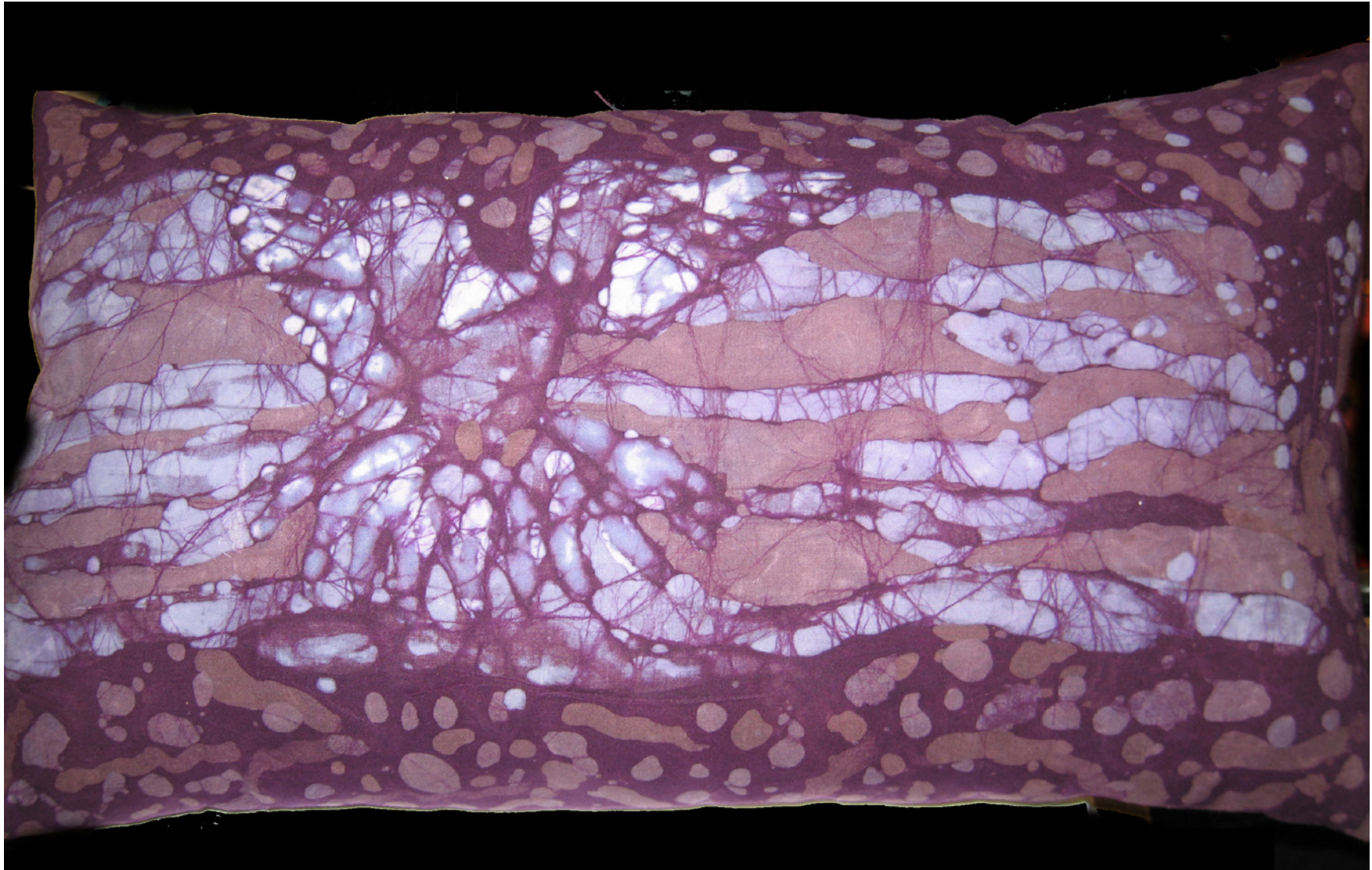


Janae Lawson, Beechcroft High School senior, checks her batik.













COLUMBUS CITY SCHOOLS ART II CURRICULUM



Instructional Unit	TYPOGRAPHY
Title:	A Personal Logo and Web Page (or page for a printed book)
Subject:	Art II
Grade Range:	9-12
Description:	Students explore the history of type, create a personal logo/business card, and create a personal web page.
Duration:	4 weeks
Author:	Mark McGuire
Publisher:	Columbus City Schools
Keywords:	typography, font, visual communication, logo, web design, poetry

Content Standards

Content Standard 1 Historical, Cultural and Social Contexts Students understand the impact of visual art on the history, culture and society from which it emanates. They understand the cultural, social and political forces that, in turn, shape visual art communications and expression. Students identify the significant contributions of visual artists to cultural heritage. They analyze the historical, social and political contexts that influence the function and role of visual art in the lives of people.

Benchmark A Explain how and why visual art forms develop in the contexts (e.g. cultural, social, historical and political) in which they were made.

GLI 2 Make a presentation, using words and images, to show how visual art affects changes in styles, trends, content and expression over time. **A101A2**

Benchmark D Select a culture and create an original work of art that demonstrates understanding of a historical, social or political issue of the culture.

GLI 6 Describe various sources (e.g. personal experience, imagination, interests, everyday events and social issues) visual artists use to generate ideas for artworks. **A101D6**

Content Standard 2 Creative Expression and Communication Students create artworks that demonstrate understanding of materials, processes, tools, media, techniques and available technology. They understand how to use art elements, principles and images to communicate their ideas in a variety of visual forms.

Benchmark B Create expressive artworks that demonstrate a sense of purpose and understanding of the relationship among materials, techniques and subject matter.

GLI 3 Trace the origin of symbolism, imagery and metaphor in art and demonstrate the use of these visual devices in their artworks. **A102B3**

Lesson Assessment

- Students will complete a Quick Write and share their work with the class, to describe sources artists use to generate ideas; they will use words and letterforms to create artworks.
- Students will create a logo that reflects the use of symbolism, imagery and metaphor
- Students will discuss how the evolution of printing and the printing press affected changes in styles and trends through history.
- They will write and illustrate an original poem that may include representation or symbolism.

Pre-Assessment

- Students complete two *Type II Quick Writes*, making lists of: 1.) the sources they might use to generate ideas for artworks, and 2.) symbols they feel might be associated with their personal heritage, beliefs, or interests.

Vocabulary

Ascender – the part of a lower case letter that rises above the x-height (b, k, h...)

Baseline – the imaginary line on which the letters of a typeface sit

Calligraphy – beautiful writing

Cacography – bad, or illegible writing

Descender – the part of a lower case letter that extends below the baseline (p, g, y...)

Ligature – two or more letters tied together into a single letter; ligatures are often found in the combinations of ae and fl (Æ fl)

Micrography – tiny writing, usually used to create images

Sans-serif – sans is the Latin word meaning without; sans-serif typefaces are those without serifs

Serif – the Latin word for feet; the small strokes added to the beginning or end of main strokes of letters

Typography – writing created using mechanical means

x-Height – the distance between the baseline and the midline of the alphabet, usually the approximate height of lower-case letters that do not have extenders (x, a, m...)

Instructional Strategies

Day 1 Pre-assessment *Type II Quick Write: Ideas* activity. (FORMATIVE ASSESSMENT)

Define and show examples of:

Calligraphy – beautiful writing

Cacography – bad, or illegible writing

Micrography – tiny writing, usually used to create images

Typography – writing created using mechanical means

Introduce this lesson by working through the information contained in *The Printing Press and a Changing World*. Facilitate a class discussion about the impact of the printed word. Refer also to the *Art In Focus* text, pages 308, 315-316, and 330, which explores the role of hand-written books (manuscripts) in the pre-print world.

Days 2-4 Briefly review the history and development of type. As a class read through *A Brief History of Type*, noting particularly the five basic type forms: Blackletter, Serif, Sans-serif, Script and Decorative/Display. Ask students if they agree with Carlos Segura’s quote that “Some fonts are so decorative, they almost become ‘visuals’...”

Share a few good examples of children’s Alphabet Books:

- *Alphabet City* by [Stephen T. Johnson](#), illustrated by [Stephen T. Johnson](#)
- *The Z Was Zapped : A Play in Twenty-Six Acts* by Chris Van Allsberg
- *ABC NYC: A Book About Seeing New York*, by [Joanne Dugan](#), [Joanne Dugan](#), photographer
- *The Human Alphabet*, by [Pilobolus](#), [John Kane](#), photographer,

then share the Bembo’s Zoo website, which is essentially a web-based, animated ABC book: <http://www.bemboszoo.com/Bembo.swf> (*Bembo* is a typeface that was issued in 1929, that is regarded by typographers as graceful and particularly legible.)

The next assignment is to complete a single illustration like those on the Bembo’s Zoo site. Students are to illustrate a single word using *only the letters found in that word*. They may use letters cut from magazines, draw the letters, or the “tech-savvy” students can work with computers.

Day 5 Students will participate in a class critique of Bembo’s Zoo work, and individually complete the *Bembo’s Zoo Checklist*. (FORMATIVE ASSESSMENT)

Day 6 Have students complete the *Type II Quick Write: Symbols* activity. This should be stored in their portfolios for future reference (on day 8). (FORMATIVE ASSESSMENT)

As a class, work through “Symbolism in Early Christian Art” on pages 289-290 in the *Art in Focus* text. Have students recall from *A Brief History of Type*, that letterforms are nothing more than an agreed-upon set of symbols.

Distribute copies of *The Anatomy of Type*. Students should have some familiarity with vocabulary associated with letterforms before proceeding. Review especially ascender, descender, Cap-height, x-height and ligature. Also have available images of corporate *logos* (which do not necessarily include letterforms, and *logotypes* (which do include type). Ask the students to work in groups to formulate criteria and categorize the logos; guide the activity to arrive at the distinction between logos and logotypes. (FORMATIVE ASSESSMENT)

Using the computer lab, SmartBoard, or on-screen projection, share the information from the “Artyfactory” website:

http://www.artyfactory.com/graphic_design/typography/typography_1.htm

This site guides the reader through the many facets that should be considered when developing a logotype (legibility, authority, style, purpose, etc.)

- Days 8-12** Explain to students that they are to create a personal logotype—a logo that represents each of them as an individual, but that also *must* be composed from letterforms. Students may wish to review the Artyfactory site or explore other logotype sites. They should refer to *the Type II Quick Write: Symbols* activity they completed on Day 6. (SUMMATIVE ASSESSMENT)

Logotypes may be created from any media: paint, pens, inks, collage, etc., but they are probably best created on a computer; it is far easier to manipulate, adjust, twist, and flip the letters on the computer screen than most any other traditional media. Finalized logotypes should then be formatted for standard business cards (2" x 3 ½") and other appropriate text added—Name, address, email, etc. If your plan for the final step of this lesson is to produce web pages, traditional-media logotypes will need to be scanned or photographed and digitized. Have students complete the *Logo/Logotype Checklist* on Day 12.

- Days 13-14** Explain to your students that they are to spend the next 2 days developing a simple poem. You may want to work ahead with the English teacher for an assist; the poems may already be completed in English class. Poems can be traditional metric verse, open verse, or very contemporary, “dadaesque” sound-poems. (A simple reminder to students might be that poems have a different look from paragraphs—it may be they need to think about rhythm and line breaks.) Encourage students to write a poems that engage the senses... after writing their poem, they will be required to develop a supporting illustration; a very “abstract” poem might be more difficult to illustrate.

- Days 15-18** Students will develop an illustration for their poem. Again, illustrations can be any appropriate media, traditional or electronic. The idea is that students are creating a publication, so in either case, the format is one page, 8 ½" x 11". (Have students make all paper pages in “portrait” format, or all electronic pages in “landscape” format. This way, the

“paper” pages could be bound into a book, or the electronic pages can be easily saved to html or easily used for a PowerPoint presentation.) The final artwork should be composed of the 8 ½" x 11" illustration, with the poem typeset *on top of it*, with each student’s personal logotype “appropriately placed” somewhere within the composition. If you are working with paper, the poem should be typed on the computer, *printed on transparency*, and fixed over top of the illustration.

Days 19-20 *If you created a traditional anthology:* students should first work as a group to develop a book whose pages transition smoothly from one to the next. Bind together using any available means: comb-binder, spiral binder, more traditional hand bookbinding techniques. Have students complete the ***Poetry Page Checklist***. (SUMMATIVE ASSESSMENT)

If you created an electronic anthology: class pages should either be saved as html for viewing in a browser, or copied and pasted onto a PowerPoint slide in order to create a class poetry show. Have students complete the ***Poetry Page Checklist***. (SUMMATIVE ASSESSMENT)

District Adopted Textbook/Supplemental Materials

Art in Focus by Gene A. Mittler

Materials/Resources

Type II Quick Write: Ideas

The Printing Press and a Changing World Handout

A Brief History of Type Handout

Children’s alphabet books from any public library

Bembos Zoo Checklist

Type II Quick Write: Symbols

Logo/Logotype Checklist

Poetry Page Checklist

Media: There are three studio activities in this lesson. All three allow the art teacher/student to select media they feel is appropriate. If equipment and expertise is available, all three are probably most easily done using the computer lab; these lessons are obviously text-heavy! With a little knowledge it is easiest to manipulate text on a computer. Traditional 2-dimensional media are also appropriate, however—pens, markers, paint, collage, etc.

Re-Teach

Students struggling with symbolism should review pages 159 and 412 in the *Art in Focus* text; for help with logo design, look at pages 23 and 263 in the text. Page 23 walks the student through the creation of a personal logo and page 263 explores other forms of symbolism that might clarify these concepts.

Extensions

- Some students may excel creating symbolic logos. Have them re-design logos for familiar products, services or companies.
- Create personal business cards, letterhead, or T-shirt designs.

- Advanced students may wish to create an entire personal anthology, either print or web-based, in addition to submitting a page to the class project.

Linked Materials

<http://www.bemboszoo.com/Bembo.swf>

http://www.artyfactory.com/graphic_design/typography/typography_1.htm

Type II Quick Write: Ideas

The Printing Press and a Changing World Handout

A Brief History of Type Handout

Bembos Zoo Checklist

Type II Quick Write: Symbols

Logo/Logotype Checklist

Poetry Page Checklist

Interdisciplinary Connections

Technology

Standard	Technology and Society Interaction – Students recognize interactions among society, the environment and technology, and understand technology’s relationship with history. Consideration of these concepts forms a foundation for engaging in responsible and ethical use of technology.
Grade	10
Benchmark A	Interpret and evaluate the influence of technology throughout history, and predict its impact on the future.
GLI 1	Examine the social/economic climate for invention and innovation in different periods in history.
GLI 2	Explain how the evolution of civilization has been directly affected by, and has affected, the development and use of tools and materials.

Writing

Standard	Writing Processes – Students’ writing develops when they regularly engage in the major phases of the writing process. The writing process includes the phases of prewriting, drafting, revising and editing and publishing. They learn to apply their writing skills in increasingly sophisticated ways to create and produce compositions that reflect effective word and grammatical choices. Students also develop editing skills to improve writing conventions.
Grade	10
Benchmark C	Use revision strategies to improve the style, variety of sentence structure, clarity of the controlling idea, logic, effectiveness of word choice and transitions between paragraphs, passages or ideas.
GLI	Use a variety of sentence structures and lengths (e.g., simple, compound and complex sentences; parallel or repetitive sentence structure).
Benchmark D	Edit to improve sentence fluency, grammar and usage.

- GLI Use language (including precise language, action verbs, sensory details and colorful modifiers) and style as appropriate to audience and purpose, and use techniques to convey a personal style and voice.
- Benchmark E Apply tools to judge the quality of writing.
- GLI Use available technology to compose text.
- Benchmark F Prepare writing for publication that is legible, follows an appropriate format and uses techniques such as electronic resources and graphics.
- GLI Prepare for publication (e.g., for display or for sharing with others) writing that follows a manuscript form appropriate for the purpose, which could include such techniques as electronic resources, principles of design (e.g., margins, tabs, spacing and columns) and graphics (e.g., drawings, charts and graphs) to enhance the final product.

Organizers

<p>Teaching Methods</p> <ul style="list-style-type: none"> • Brainstorming • Demonstrations • Discussions • Experiential Learning • Hands-on Learning • Interdisciplinary • Lecture • Multiple Activities • Multimedia Instruction • Project-based Learning • Visual Instruction <p>Groupings</p> <ul style="list-style-type: none"> • Class • Individualized Instruction • Large Group Instruction <p>Assessment</p> <ul style="list-style-type: none"> • Critique • Informal Assessment • Observation • Peer Evaluation • Self Evaluation 	<p>Bloom' Taxonomy of Cognitive Objectives</p> <ul style="list-style-type: none"> • I Knowledge • II Comprehension • III Application • IV Analysis • V Synthesis • VI Evaluation <p>Gardner' Multiple Intelligences: Learning Styles</p> <ul style="list-style-type: none"> • Bodily Kinesthetic • Interpersonal • Intrapersonal • Linguistic • Logical-Mathematical • Naturalist • Spatial <p>Instructional Strategies</p> <ul style="list-style-type: none"> • Cooperative Learning • Homework and Practice • Reinforcing Effort and Providing Recognition • Setting Objectives and Providing Feedback <p>SIOP – ESL</p> <ul style="list-style-type: none"> • Feedback • Guided Practice • Hands-on Activities • Independent Study/Research • Interaction • Modeling Techniques to Make Concepts Clear
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Type II Quick Write: Ideas

Name: _____

Directions: List as many sources you can that artists might use to generate ideas for artwork.

X _____

X _____

X _____

X _____

X _____

X _____

X _____

X _____

X _____

X _____

The Printing Press and a Changing World

Four Important Periods in the History of the printed word.

I. 7th to 13th Century

The age of religious “manuscript” book production.

Books in this period were entirely constructed by hand, and were largely religious texts whose creation was meant as an act of worship.

II. 13th to 15th Century

The secularization of book production.

Books were beginning to be produced that did not serve as objects of worship, but that tried to explain something about the observable world. The difficulty with the spread of such knowledge was that production was still taking place via pre-print - *manuscript* - methods.

The production of secular books was driven by two things:

1. The rise of universities in Europe, spreading from Italy.
2. The return of the crusaders in the 13th century, who brought with them texts from Byzantium. These books, written during the Greek and Roman periods in history, focused on “this-world” concerns (not heaven and the afterlife).

III. 15th to 16th Century

Johannes Gutenberg invented a printing press with moveable type (1436-1440)

The first printed books were print versions of traditional works like the Bible, books of hours (prayer books) and the religious calendars.

IV. 16th to 17th Century

New information was put into books that had important consequences for European life and society.

A Brief History of Type

(<http://www.redsun.com/type/abriefhistoryoftype>)

Early Letterforms

Although writing itself can be traced back to several millennia B.C.E., to Egyptian hieroglyphics and Sumerian cuneiform inscriptions, modern letter forms have their most immediate heritage in Roman inscriptions from around 50-120 AD, such as the one on the base of Trajan's Column in the Roman Forum.

Blackletter

The first printed types exemplify what most people think of as medieval or "Old English" lettering, with ornate capitals and thick lines. As a group, these typefaces are called "blackletter." The general sort of blackletter used by [Gutenberg](#) in his first Bible is called textura. Blackletter typefaces seem very hard to read to us today. Studies have shown that people can read blackletter with a speed loss of no more than 15%. However, there is subjectively more effort involved. Blackletter is today most appropriate for display or headline purposes, when one wants to invoke the feeling of a particular era.

Serif Type

During the Renaissance there was an obsession with all things "classical," in the Greco-Roman sense, which had major implications for typography. Serif typefaces (Garamond, Times New Roman, Palatino) are generally considered "warm" or friendly. Serifs are those "finishing strokes" that go off the ending lines of a letter. For example, when an upper case I is drawn with a bar across the top and bottom. Serif typefaces have been proven to be easier to read in blocks of text, such as paragraphs or full pages in books.

Sans-serif Type

Sans-serif letters have no serifs, as the name suggests ("sans" is from a Latin root word, meaning without). Most sans typefaces are harder to follow for general reading. They are fine for a sentence, passable for a paragraph, but are difficult to use well in the text of a book. The best known Sans-serif typefaces are Helvetica, Univers, and Arial.

Script

Script typefaces are based on handwriting; but often this is handwriting with either a flexible steel nib pen, or a broad-edged pen, and is thus unlike modern handwriting. Some common scripts based on steel nib styles include Shelley and Coronet.

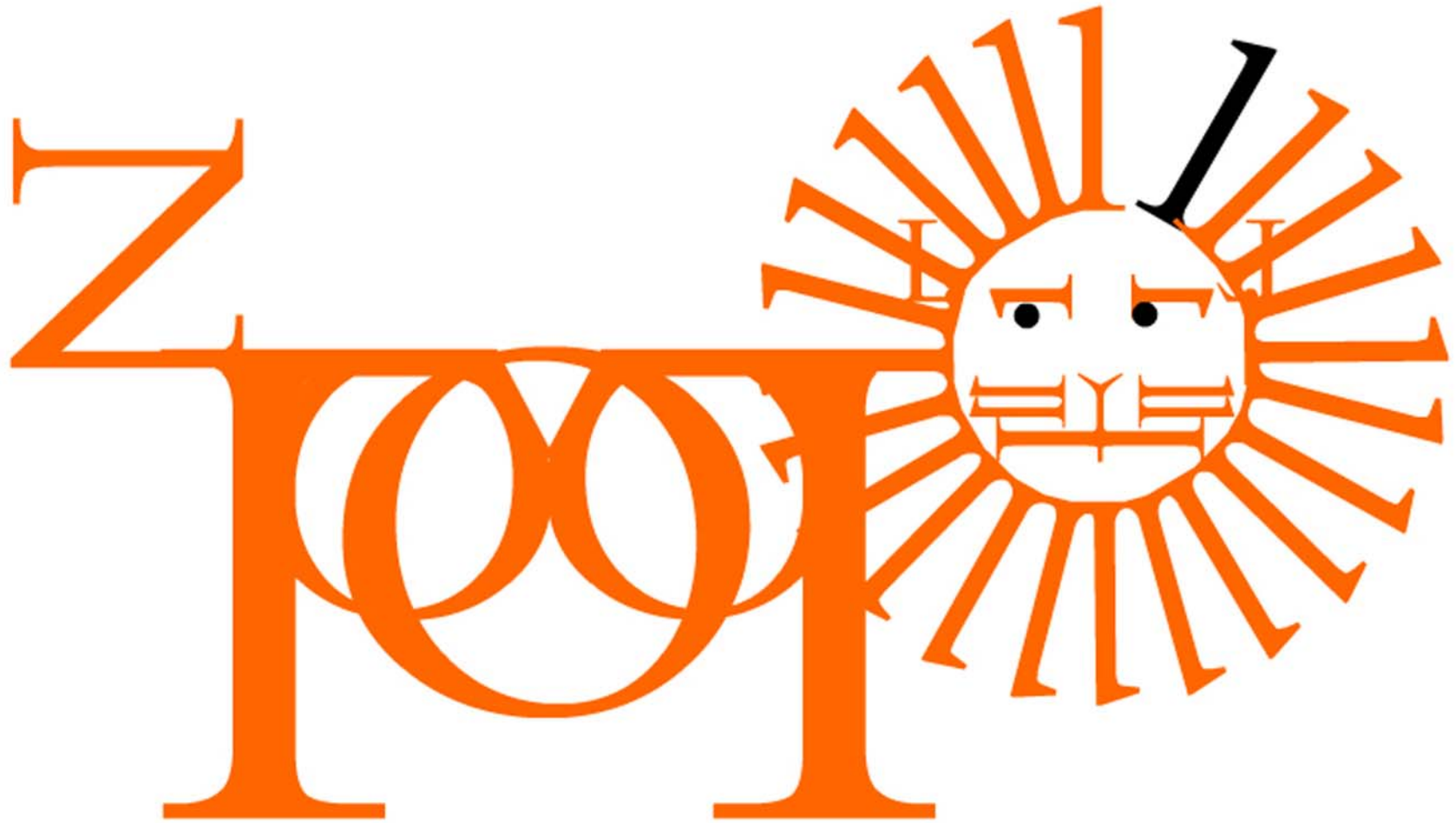
Decorative & Display

Many of the most interesting typefaces of the twentieth century do not fit any of the above categories, or at least not easily. After 1950, many designers began to explore a wide range of starting points mostly for specific purposes; advertising, headlines and other client-specific uses. The most recent typographic wave is one which has sometimes been called grunge typography, after the musical movement originating in Seattle. Grunge type designer [Carlos Segura](#) said "Typography is beyond letters. Some fonts are so decorative, they almost become 'visuals' and when put in text form, they tell a story beyond the words — a canvas is created by the personality of the collection of words on the page."

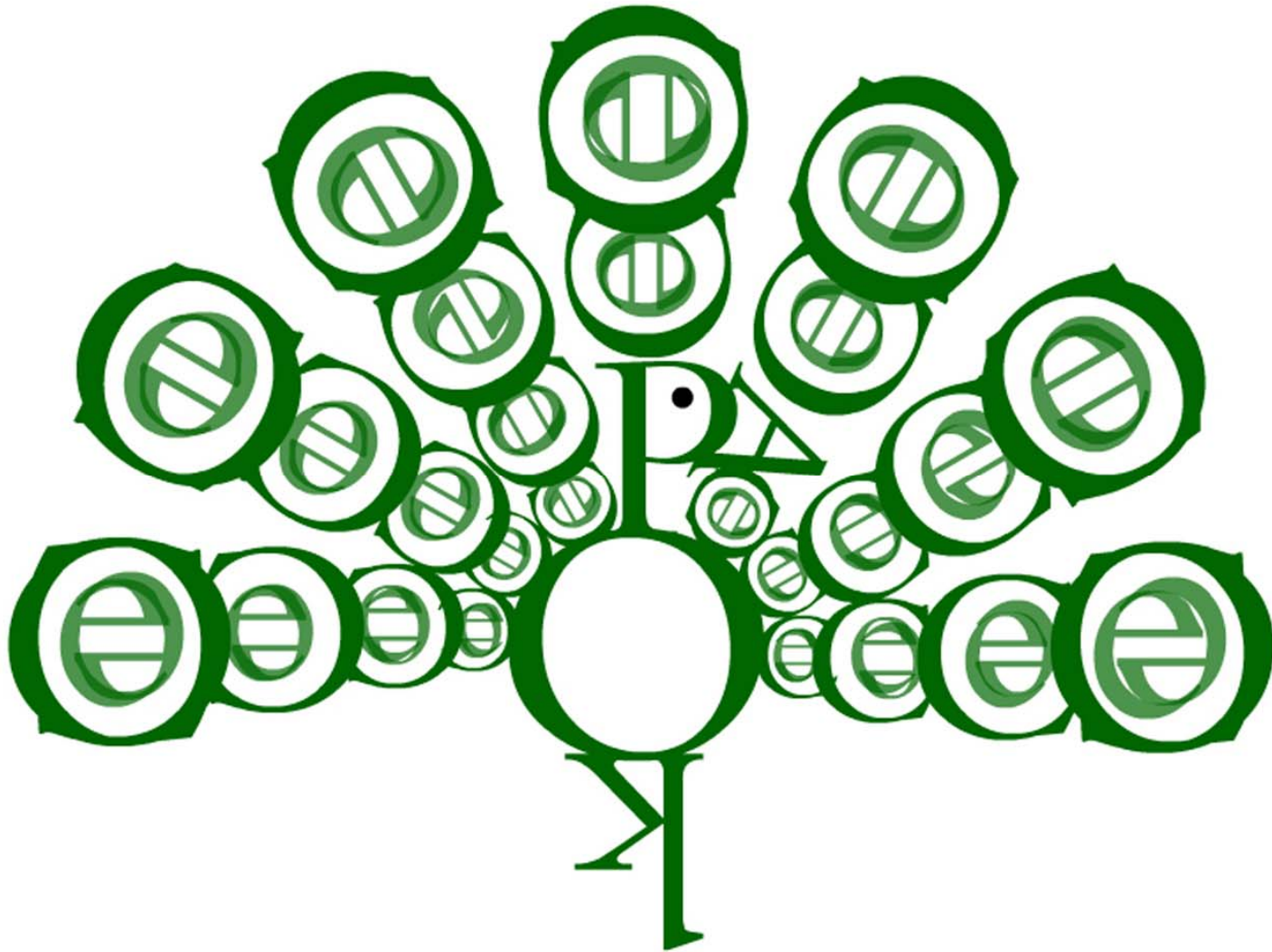


It was with the introduction of personal computers in the 1970s that computer manufacturers began using the term "font" instead of the terms "type" or "typeface," probably to avoid confusion with the keyboarding skills, usually called "typing." Most type designers still prefer the original words; they do not consider themselves to be "font designers" but rather "type designers."

Samples: Typographic Art



Samples: Typographic Art



“Bembos Zoo” Checklist

Name: _____

- ☐ My illustration uses only letterforms
- ☐ I used only the letters found in the word being illustrated.
- ☐ I used both upper and lower case letters, ***OR***
- ☐ I used only upper or only lower case letters because:
- ☐ My idea is original; I did not get my idea from another source.
- ☐ My composition fills the available space, or I thoughtfully used cropping to accomplish proper scale to the page.
- ☐ I varied line quality of the letters (thick/thin; straight/curved; etc.)
- ☐ I repeated letters as necessary.
- ☐ I deliberately used black and white, ***OR***
- ☐ I deliberately chose to use colors. (Explain why you checked this box, or the box above.)
- ☐ Good craftsmanship is evident (erroneous smudges are erased, cut pieces have clean Edges, glued edges are smooth, etc.)

Type II Quick Write: Symbols

Name: _____

Directions: List at least eight symbols associated with your background, family heritage, your personal interests, or goals. Explain how each symbol is an important part of your life.

X _____

X _____

X _____

X _____

X _____

X _____

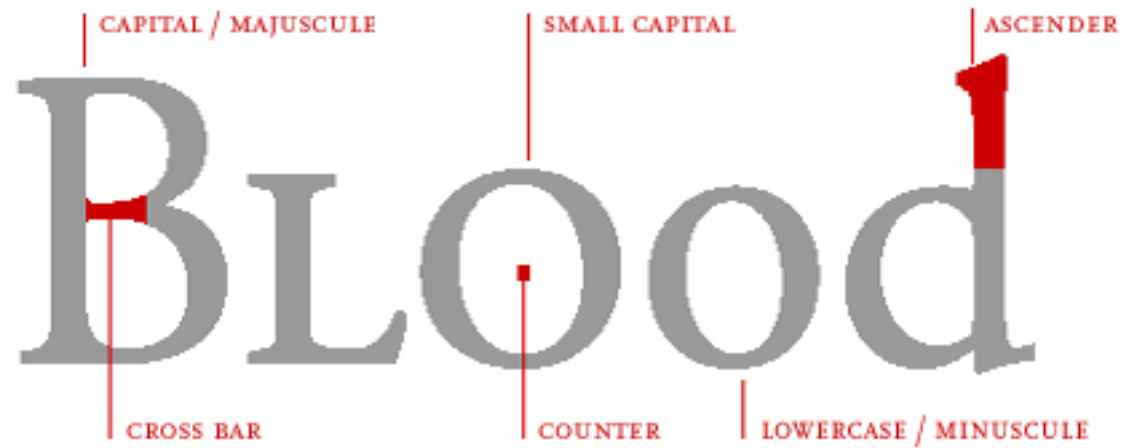
X _____

X _____

X _____

X _____

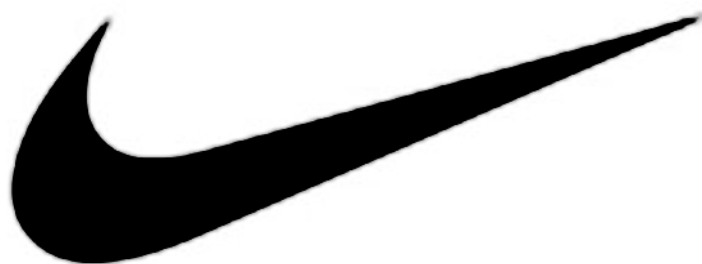
Anatomy of Type



Samples: Logo/Identities that Rely on Typeface



Samples: Logo/Identities that Do Not Rely on Typeface









Logo/Logotype Checklist

Name: _____

Attach this Checklist to your completed Logo. Also attach your preliminary sketches.

- ☐ I “brainstormed” and made at least three preliminary sketches for a logotype.
- ☐ I consulted my *Symbols Quick Write* to align my typeface choices with my logo ideas.

Explain:

- ☐ I selected colors that relate to my personal symbolism.

Explain:

- ☐ My idea is original; I did not get my idea from another source.
- ☐ I have attached my logo in two sizes: one is at least 4” in one dimension, the other has been reduced to 1½”.
- ☐ Good craftsmanship is evident (erroneous smudges are erased, cut pieces have clean edges, glued edges are smooth, etc.)

The background of the page is an abstract composition. On the right side, there is a faint, high-contrast image of a person's face, possibly a woman, looking downwards. The rest of the background is filled with a dense pattern of blue, green, and brown splatters and streaks, resembling a paint splatter or a microscopic view. In the bottom left corner, there is a large, stylized logo consisting of a blue 'C' and 'S' intertwined, with a red swoosh above it.

Worries

I worry about a dream I have.

I worry about gravity.

When I go to brush my teeth

I sing so no one will get me.

I worry about gorillas.

About getting hit by cars.

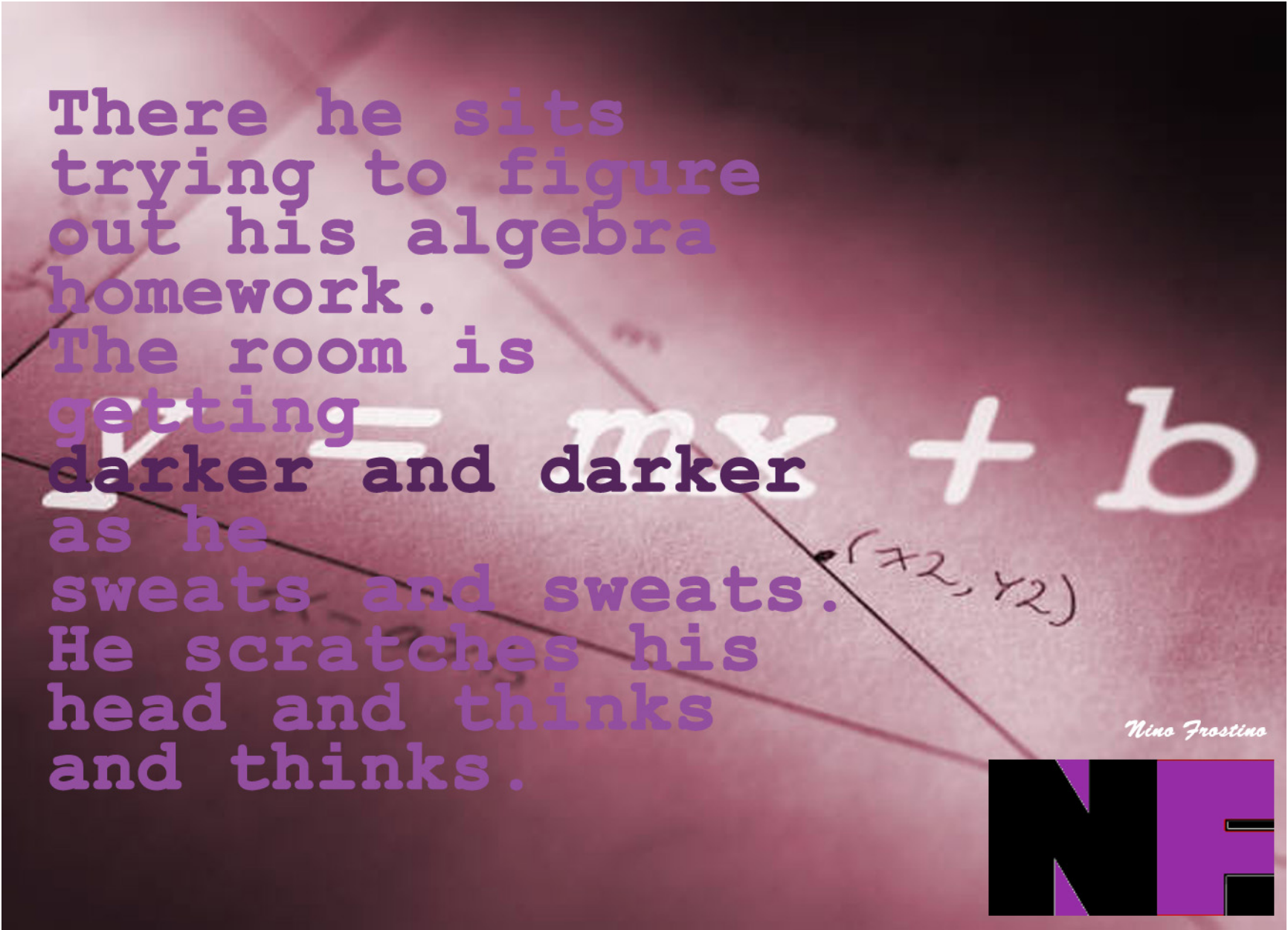
About my dog, that he'll get hurt.

I think monsters are under my bed.

I worry about my cat at the S.P.C.A.

I worry about my liittle brother because
he runs out in the street.

Daniel Lusk



There he sits
trying to figure
out his algebra
homework.
The room is
getting
darker and darker
as he
sweats and sweats.
He scratches his
head and thinks
and thinks.

Nino Frostino



Poetry Page Checklist

Name: _____

- ☐ I wrote an original poem with at least 7 lines of text
- ☐ I created a vertical-format (*portrait*) illustration for my poem on 8½" x 11" paper, ***OR***
- ☐ I created a horizontal-format (*landscape*) illustration for my poem on the computer that can fit an 11" wide by 8½" screen.
- ☐ My finished page includes these three elements:
 - an original poem
 - a supporting illustration
 - my personal logotype
- ☐ My idea is original; I did not get my idea from another source.
- ☐ I have checked my poem for spelling, punctuation, and capitalization

If you have purposely misspelled words, or broken rules of capitalization, please explain:
- ☐ Good craftsmanship is evident (erroneous smudges are erased, cut pieces have clean edges, glued edges are smooth, etc.)



COLUMBUS CITY SCHOOLS ART II CURRICULUM



Instructional Unit	MIXED MEDIA
Title:	“In the Style of...”
Subject:	Art II
Grade Range:	9-12
Description:	In this unit students create and evaluate a PowerPoint presentation and artwork that incorporate library research, writing, oral presentation, use of technology, and studio production.
Duration:	4 weeks
Author:	Vicki Hatfield
Publisher:	Columbus City Schools
Keywords:	Evaluate, analyses, compare, artists, PowerPoint, mixed media, writing

Content Standards

Content Standard 2: Creative Expression and Communication Students create artworks that demonstrate understanding of materials, processes, tools, media, techniques and available technology. They understand how to use art elements, principles and images to communicate their ideas in a variety of visual forms.

Benchmark B Create expressive artworks that demonstrate a sense of purpose and understanding of the relationship among materials, techniques and subject matter.

GLI 2 Evaluate their choices of compositional elements in terms of how those choices affect the subject matter of the work. **A102B2**

Content Standard 3: Analyzing and Responding Students identify and discriminate themes, media, subject matter and formal technical and expressive aspects in works of art. They understand and use the vocabulary of art criticism to describe visual features, analyze relationships and interpret meanings in works of art. Students make judgments about the quality of works of art using the appropriate criteria.

Benchmark A Apply the knowledge and skills of art criticism to conduct in-depth analyses of works of art.

GLI 1 Analyze the way media, technique, compositional elements and subject matter work together to create meaning in selected artworks. **A103A1**

Benchmark B Explain how form, subject matter and context contribute to meanings in works of art.

GLI 3 Understand how the structure and composition of an art form relate to its purpose. **A103B3**

Lesson Assessment

Each student creates an artwork “in the style of” a 20th century artist. Using *In The Style Of* worksheet, they analyze their use of art principals and elements, and how these choices affect their subject matter and how their use of media creates meaning

Pre-Assessment

- The class creates a list of artists of the 20th century.
- In small groups, students select an artist to use for their PowerPoint presentation.
- The small groups critique their selected artist’s work exploring the elements (line, color, value, shape, form, space, texture); and principles (balance, emphasis, harmony, variety, movement, rhythm, proportion, and unity).

Vocabulary

Artist’s style – An artist’s personal way of using the elements and principles of art to reproduce what is seen and to express ideas and feelings.

Storyboard – A series of simple [pictures](#) that depict the important changes of scene and action in a planned film or [video](#) production.

Artwork – A general term referring to any artistic production.

Presentation – an exhibition or performance, as of a play or film.

PowerPoint – A *Microsoft* application for creating presentations, speeches, slides, etc.

Slide – The individual digital screen that can contain text, graphics, charts, and other data types, used to create a PowerPoint presentation.

Instructional Strategies

Note. Research for this unit will need to be done in the school library, public library, and online.

- Day 1** Pre-Assessment activities. Create list of 20th century artists. Divide into small groups.
- Day 2** Pre-Assessment activities. Teacher hands out *Artist PowerPoint Guide sheet* Groups will select an artist of the 20th Century, explore his or her life and artworks, and answer questions on *Artist PowerPoint Guide sheet*.
(FORMATIVE ASSESSMENT)
Using this newfound information, the groups will create PowerPoint presentations they will share with the class on date set by teacher.
- Day 3** Teacher demonstrates PowerPoint presentations using the student examples linked to this lesson. (see links below).

- Days 4-5** Groups continue work on artist PowerPoint presentations. Teacher provides assistance.
- Days 6-7** Students share presentations with class. Class members, who are observing, will complete *Presentation Observation Sheets*.
- Day 8** Students select a style of artwork specific to their artist. Students use this style to originate artwork using their own subject, but “*In the Style of...*” the selected artist.
Students make preliminary sketches which are checked by the teacher.
(FORMATIVE ASSESSMENT)
Students make changes to sketches, decide on media for project, and list media requests which they submit in writing to teacher.
- Days 9-19** Students work on creating “*in the style of*” their selected artist. Teacher and student do oral “in-progress” critiques periodically as work progresses. (FORMATIVE ASSESSMENT)
- Day 20** Each student critiques his or her choices using *In the Style of... Assessment Sheet*. (SUMMATIVE ASSESSMENT)

District Adopted Textbook/Supplemental Materials

Art in Focus textbook, chapters 23-24 pp.514-573

Internet

www.ocw.mit.edu

www.theartists.org

<http://www.ibiblio.org/wm/paint/tl/20th>

<http://www.artcyclopedia.com/artists/women-artists-20th.html>

Student Samples of PowerPoint Presentations

[1920s and 1930s / Chris Columbro and Angela May](#)

[The 1990s / Janaé Lawson and Cassandra Sampeur](#)

[Andy Warol / Christinia Howell](#)

[Walt Disney / George Riffle](#)

[Kehinde Wiley / Bryan A.](#)

[Suz9mm / Ashley Shinn](#)

Materials/Resources

The Art Teachers Book of Lists, by Helen Hume

Art of the Post Modern Era by Irving Sandler

The 20th Century Art Book by Phaidon Press

The American Century by Lisa Phillips

Artist PowerPoint Guide Sheet

Presentation Observation Sheets

“In the Style of...” Assessment Sheet

The materials list will vary according to art styles selected by students, but may include:

Drawing paper
Pens
Ink
Assorted pencils
Assorted erasers
Canvas
Acrylic paints
Oil pastels
Pastels
Markers
Brushes
Palette knives
Glue
Scissors
Paste
Paper for preliminary sketches

Re-Teach

- Student completes PowerPoint Tutorial that is accessed within the software.

Extension

- Set up digital presentations and show them in a loop at open house, lunch periods, parent conferences, school website, etc.

Linked Materials

Artist PowerPoint Guide sheet

Presentation Observation Sheets

“In the Style of...” assessment

Sample PowerPoint presentations (Unified Arts Website):

[1920s and 1930s / Chris Columbro and Angela May](#)

[The 1990s / Janaé Lawson and Cassandra Sampeur](#)

[Andy Warol / Christinia Howell](#)

[Walt Disney / George Riffle](#)

[Kehinde Wiley / Bryan A.](#)

[Suz9mm / Ashley Shinn](#)

Interdisciplinary Connections

Language Arts – Research:

- B. Evaluate the usefulness and credibility of data and sources.
- C. Organize information from various resources and select appropriate sources to support central ideas, concepts and themes.
- E. Communicate findings, reporting on the substance and processes orally, visually and in writing or through multimedia

Social Studies - Benchmark B: Use data to support or refute a thesis

4. Develop and present a research project including:
 - a. Collection of data
 - b. Narrowing and refining the topic
 - c. Construction and support of the thesis

Technology - Standard 3: Technology for Productivity Applications

- B Identify, select and apply appropriate technology tools and resources to produce creative works and to construct technology-enhanced models
 1. Utilize advanced word processing and desktop publishing features and programs.
 2. Use equipment related to computer and multimedia technology imaging.

Writing Connections

Written evaluations

Extended response

Organizers

<p>Teaching Methods</p> <ul style="list-style-type: none"> • Advanced Organizers • Brainstorming • Cooperative Learning • Demonstrations • Discussions • Experiential Learning • Hands-on Learning • Interdisciplinary • Lecture • Multiple Activities • Multimedia Instruction • Peer Tutoring • Project-based Learning • Self Directed Groups • Thematic Approach • Visual Instruction • Whole Language Approach <p>Groupings</p> <ul style="list-style-type: none"> • Class • Cross Age Teaching • Individualized Instruction • Large Group Instruction • Small Group Instruction <p>Assessment</p> <ul style="list-style-type: none"> • Informal Assessment • Observation • Peer Evaluation • Self Evaluation <p>Bloom's Taxonomy of Cognitive Objectives</p> <ul style="list-style-type: none"> • I Knowledge • II Comprehension • III Application • IV Analysis • V Synthesis • VI Evaluation 	<p>Gardner's Multiple Intelligences:</p> <p>Learning Styles</p> <ul style="list-style-type: none"> • Bodily Kinesthetic • Interpersonal • Intrapersonal • Linguistic <p>Instructional Strategies</p> <ul style="list-style-type: none"> • Cooperative Learning • Identifying Similarities and Differences • Nonlinguistic • Questions, cues and Advanced Organizers • Reinforcing Effort and Providing • Recognition • Setting Objectives and Providing Feedback • Summarizing and Note taking <p>SIOP – ESL</p> <ul style="list-style-type: none"> • Building Background • Differentiated Instruction • Feedback • Guided Practice • Hands-on Activities • Integration of reading, Writing, Speaking and Listening Skills • Independent Study/Research • Interaction • Meaningful Content and Language Activities • Modeling • Pronunciation/Speech • Scaffolding • Techniques to Make Concepts Clear
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PowerPoint Artist Guide Sheet

Name: _____

Names of group members: _____

As a group, you will be studying an artist. You will create a PowerPoint presentation of 6-20 slides about that artist and his or her artwork. Your group will share this PowerPoint presentation with the class on _____.
(Fill in date here.)

Include the following information:

1. Name of Artist: _____
2. Did you locate a picture or portrait of selected artist?
3. Biography information:
 - Born?
 - Died?
 - Education?
 - Art School? (How or where did the artist learn to make art ? For example, art college, apprenticeship, self-taught, other?)
 - Art Style?
4. List of works this artist is noted for.

5. Did you locate examples of this artist's work?
6. Group opinion of this artist's work.

Presentation Observation Sheets

Name: _____

Names of group members: _____

1. Name of Artist: _____

2. Did the presenter include a picture or portrait of selected artist? ☐ Yes ☐ No

3. Biography information:

- Born: _____
- Died: _____
- Education: _____
- Art School? (How or where did the artist learn to create art? For example, art college, apprenticeship, self-taught, other?)
- Art Style: _____

4. List of artworks this artist is noted for:

1. _____
2. _____
3. _____

5. Examples of artwork included? ☐ Yes ☐ No

6. Group opinion of work: _____

“In the Style of...” Assessment Sheet

Name: _____

5. Who is your artist? _____

6. What was your subject? _____

7. Describe/Analyze how you used the elements and principles of art. _____

8. How did those choices affect you subject? _____

9. How did your choice of media affect your subject? _____

10. What would happen if you used a different media? _____
