



## Visual and Performing Arts Department

Visual Art Course #0191, 0192

# TEACHER GUIDEBOOK ART 1, 2

**Grade Level:** 9-12

**Prerequisites:** None

**Course Duration:** Two Semesters

**Subject area in which graduation credit is given:** Visual and Performing Arts

### **Course Description:**

**College Preparatory Course (P).** This course serves as a basis for general visual art education, providing a foundation for advanced art courses. It integrates production, aesthetics, criticism, and art history through the elements of art and the principles of design.

This introductory two-semester course is offered to students in grades 9-12. Credit for this course counts toward district graduation requirements under Option B: 2 semesters of visual and/or performing arts AND toward University of California and California State University (f) credit.

### **Basic Texts and Teaching Guides:**

- Visual and Performing Arts Framework for California Public Schools, K through 12, available on line at: <http://www.cde.ca.gov/ci/vp/cf/>
- *SDUSD VAPA Core Learnings*, 2005, available on line at: [www.sandi.net/depts/vapa/visual\\_arts.html](http://www.sandi.net/depts/vapa/visual_arts.html)
- Ragans, *ArtTalk*, Glencoe/McGraw-Hill, 2000.
- Gatto, *Exploring Visual Design*, Davis Publications, 2000.
- “Artery: Artistic Literacy” game
- Artist Biography Video Resource Set

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## INTRODUCTION

This *Art 1, 2 Teacher Guidebook* provides San Diego Unified School District (SDUSD) single subject high school visual art teachers and site administrators the concepts and skills that introductory level high school students should know and be able to accomplish at the completion of an Art 1,2 course. In an effort to standardized the content of the course and create consistent instruction from school site to school site within the district, this document should be used as a tool to guide art curriculum, instruction and assessment.

Historically, art education practices consist of demonstration, studio work and critique. Current educational research continues to reinforce the effectiveness of performance- and project-based instruction as methods of teaching and learning. Therefore, Art 1,2 students should be engaged in artistic problem solving and critical thinking through soundly designed learning tasks based on the adopted California Proficient Visual Art Content Standards and the *Visual and Performing Arts Framework for California Public Schools*.

Art 1,2 students need to develop basic understanding of the Elements of Art and the Principles of Design through studying and creating works of art. This course is designed to provide students with studio experiences in a variety of traditional media (e.g., pencil, pen and ink, paint, chalk, pastels, clay) and available electronic media (e.g., film and digital photography, computer animation, web design).

This *Art 1,2 Guidebook* should be used to explore, develop and evaluate foundational high school visual art curriculum and instructional strategies through focus on the Elements of Art during the first semester and on the Principles of Design during the second semester of this course. Students enrolled in Art 1,2 courses will be given a standardized *Art 1,2 End-of-Course Examination* administered at school sites by Art 1,2 teachers. This assessment includes multiple choice questions, written responses and portfolio presentations.

## **COURSE GOALS AND OBJECTIVES**

### **Students will:**

- Identify, describe and apply the elements of art and principles of design
- Experience studio practices that include a variety of traditional media, techniques and processes in two and three dimensions
- Develop basic visual art literacy and vocabulary
- Develop and refine observational drawing skills
- Experience opportunities to apply the constructs of Art Criticism and critique to works of art, including their own
- Compare and contrast universal qualities, function and purpose of visual art in world cultures through research and analyzing significant artists, styles and movements in Art History
- Explore the value of technology and its relationship to visual art
- Research careers in and related to visual art
- Generate portfolios as assessment tools and artistic presentation
- Develop basic creative problem solving skills and refine craftsmanship
- Explore visual avenues to communicate self expression

## **Preparing the Physical Classroom Environment**

- Create an organized, visually rich environment
  - ✓ Post California Proficient Content Standards for Visual Art
  - ✓ Display the instructional goals of current lesson where it is easily accessed by students and teacher
  - ✓ Display daily standard(s) addressed in current lesson, assignment criteria, due dates, etc. in the same area of the classroom
  - ✓ Display instructional posters and charts appropriate to the content being taught
  - ✓ Display reproductions of works by masters
  - ✓ Exhibit exemplary student work on a rotating basis
  - ✓ Have easy access to a variety of interesting objects for still life drawing
- Arrange studio tables or desks and chairs in a deliberate, organized manner for individual success and to facilitate distribution and collection of materials
- Allow 30” to 36” of table or desk space per student
- Provide easily accessible storage areas for art making materials
- Provide easily accessible storage areas for student art work
- Provide a drying rack or protected area for works of art in progress
- Provide clean, organized, easily accessible sink area with hand soap and paper towels
- Acquire a display screen placed in an area visually accessible by all students
- Suggested instructional equipment for presentations and demonstrations:
  - ✓ document camera with projection
  - ✓ computer for Power Point presentations, access to internet
  - ✓ VCR and/or DVD player with television
  - ✓ Promethean Board or i21 White Boards
  - ✓ Other technology as applicable

## COURSE CONTENT

1. The California Proficient Visual Art Content Standards and Framework, Proficient Level
2. The San Diego Unified School District Secondary Proficient Visual Art Content Standards and Core Learnings (see below)
3. Textbooks adopted by the San Diego Unified School District for Art 1,2 (ArtTalk and Exploring Visual Design) to be used as guides and resources

### Secondary Proficient Visual Art Content Standards and Core Learnings

<p><b>1.0 Artistic Perception</b>  <b>Processing, Analyzing and Responding to Sensory Information through the Language and Skills Unique to the Visual Arts</b>  <i>Students perceive and respond to works of art, objects in nature, and the environment. They also use the vocabulary of the visual arts to express their observations.</i></p>	
<p><b>1.1</b>  <b>Art 2</b></p>	<p><b>Identify and use the principles of design to discuss, analyze and write about visual aspects in the environment and in works of art, including their own.</b></p> <ul style="list-style-type: none"> <li>• Identify and define balance, contrast, dominance, emphasis, movements, repetition, rhythm, subordination, variation and unity/harmony in architecture, landscape design, electronic communication, advertising, and works of art by others and one’s self.</li> <li>• Write detailed descriptions of the elements of art, analysis of the organization of the elements through principles of design, interpretation of content meaning and judgment about artistic merits of a chosen environment space, a work of art by a recognized artist, and one of the student’s own works.</li> </ul>
<p><b>1.2</b>  <b>Art 2</b></p>	<p><b>Describe the principles of design as used in works of art, focusing on dominance and subordination.</b></p> <ul style="list-style-type: none"> <li>• Identify and describe how an artist uses principles of design, concentrating on dominance and subordination, in two- and three- dimensional works, including original works.</li> <li>• Identify the focal point in a variety of works, and purposefully use subordination and dominance to create a focal point in original works.</li> </ul>
<p><b>1.3</b>  <b>Art 1</b></p>	<p><b>Research and analyze the work of an artist and write about the artist’s distinctive style and its contribution to the meaning of the work.</b></p> <ul style="list-style-type: none"> <li>• Investigate a master artist of historic significance and write a thorough analysis including: biography, style, expressive characteristics, and the impact of his/her works; and discuss similarities and differences among the research of peers.</li> </ul>
<p><b>1.4</b>  <b>Art 2</b></p>	<p><b>Analyze and describe how the composition of a work of art is affected by the use of a particular principle of design.</b></p> <ul style="list-style-type: none"> <li>• Isolate and describe the function of each of the following principles of design: balance, contrast, dominance, emphasis, movement, repetition, rhythm, subordination, variation, and unity/harmony in a variety of individual works of art.</li> </ul>
<p><b>1.5</b>  <b>Art 1</b></p>	<p><b>Analyze the material used by a given artist and describe how its use influences the meaning of the work.</b></p> <ul style="list-style-type: none"> <li>• Identify the medium(s), elements of art and principles of design and interpret how each affects the intent or meaning of a variety of two- and three-dimensional works.</li> <li>• Discuss how modifying or changing the medium(s) in a given work would change the composition, visual impact and/or intent.</li> </ul>

<b>1.6</b> <b>Art 2</b>	<p><b>Compare and contrast similar styles of works of art done in electronic media with those done with materials traditionally used in visual arts.</b></p> <ul style="list-style-type: none"> <li>Explore how principles of design are used in electronic media: photography, video, digital photography, computer graphic design, web design and filmmaking.</li> </ul>
<p><b>2.0 Creative Expression</b></p> <p><b>Creating, Performing and Participating in the Visual Arts</b></p> <p><i>Students apply artistic processes and skills, using a variety of media to communicate meaning and intent in original works of art.</i></p>	
<b>2.1</b> <b>Art 1, 2</b>	<p><b>Solve a visual arts problem that involves the effective use of elements of art and the principles of design.</b></p> <ul style="list-style-type: none"> <li>Plan and create a work of art that emphasizing a single element of art and a single element of design exclusively.</li> <li>Develop a visual art question (e.g., how do I create the illusion of depth?)</li> </ul>
<b>2.2</b> <b>Art 1, 2</b>	<p><b>Prepare a portfolio of original two- and three-dimensional works of art that reflects refined craftsmanship and technical skills.</b></p> <ul style="list-style-type: none"> <li>Create an original body of work (process portfolio) based on a central theme to include drawings, paintings, and additive or subtractive sculpture.</li> <li>Record processes, techniques, approaches and evidence of improvement to reflect growth in a journal/sketchbook.</li> </ul>
<b>2.3</b> <b>Art 2</b>	<p><b>Develop and refine skill in the manipulation of digital imagery (either still or video).</b></p> <ul style="list-style-type: none"> <li>Demonstrate increased knowledge and skill in framing, depth of field, use of lighting, capturing action, panning, and close-up using available digital technology.</li> <li>Use a photo-editing program to manipulate a digital composition</li> </ul>
<b>2.4</b> <b>Art 1</b>	<p><b>Review and refine observational drawing skills.</b></p> <ul style="list-style-type: none"> <li>Expand observation, perception and visual memory skills.</li> <li>Develop contour, gesture and representational drawing skills including shading, hatching, crosshatching, blending, stippling, perspective, proportion and use of positive, negative space.</li> <li>Create an observational drawing process portfolio including preliminary sketches and final drafts of contour, gesture, and representational drawings.</li> </ul>
<b>2.5</b> <b>Art 2</b>	<p><b>Create an expressive composition, focusing on dominance and subordination.</b></p> <ul style="list-style-type: none"> <li>Create works of art that communicate an idea or emotion using a single element of art in a significantly less important role (subordination) while using in an exaggerated manner (dominance) incorporating focal points purposefully.</li> </ul>
<b>2.6</b> <b>Art 1</b>	<p><b>Create a two- or three-dimensional work of art that addresses a social issue.</b></p> <ul style="list-style-type: none"> <li>Research a local, national and /or global social issue of personal interest and create a two- or three-dimensional work of art that communicates personal beliefs or attitudes regarding the issue.</li> </ul>
<p><b>3.0 Historical and Cultural Context</b></p> <p><b>Understanding the Historical Contribution and Cultural Dimensions of the Visual Arts</b></p> <p><i>Students analyze role and development of the visual arts in past and present cultures throughout the world, noting human diversity as it relates to the visual arts and artists.</i></p>	
<b>3.1</b> <b>Art 1</b>	<p><b>Identify similarities and differences in the purpose of art created in selected cultures.</b></p> <ul style="list-style-type: none"> <li>Research and describe function and intent of works of art and artifacts from diverse cultural, geographic areas and historic periods.</li> <li>Explore universal design qualities and hypothesize possible explanations for similarities.</li> </ul>
<b>3.2</b> <b>Art 2</b>	<p><b>Identify and describe the role and influence of new technologies on contemporary works of art.</b></p> <ul style="list-style-type: none"> <li>Identify and describe computer graphic, digital and video images and discuss the similarities and differences in the production and appearance of each.</li> <li>Research and describe how and why electronic media symbols and icons influence visual</li> </ul>

	art being created in traditional media currently.
<b>3.3</b> <b>Art 2</b>	<p><b>Identify and describe trends in the visual arts and discuss how the issues of time, place and cultural influence are reflected in selected works of art.</b></p> <ul style="list-style-type: none"> <li>Identify and describe significant works of art, representing important movements in visual art around the world, including paintings, sculptures and architecture from various cultures.</li> <li>Research why selected works of art are considered significant through thorough investigation of artists' background, personal writings, and the socio-economic, geographic and political environment in which the work was created.</li> </ul>
<b>3.4</b> <b>Art 1</b>	<p><b>Discuss the purposes of art in selected contemporary cultures.</b></p> <ul style="list-style-type: none"> <li>Identify and research contemporary artists from diverse cultural backgrounds in regions across America and around the world.</li> <li>Discuss contemporary use of symbols in technological works emphasizing universal recognition and meaning (e.g., computer icons, logos, images)</li> <li>Discuss the function and intent of contemporary art in current society across age, gender, socio/economic and cultural boundaries.</li> </ul>
<p><b>4.0 Aesthetic Valuing</b>  <b>Responding to, Analyzing and Making Judgments About Works in the Visual Arts</b>  <i>Students analyze, assess and derive meaning from works of art, including their own, according to the elements of art, the principles of design and aesthetic qualities.</i></p>	
<b>4.1</b> <b>Art 1</b>	<p><b>Articulate how personal beliefs, cultural traditions and current social, economic and political contexts influence the interpretation of the meaning or message in a work of art.</b></p> <ul style="list-style-type: none"> <li>Interpret the intent in a significant work of art from a personal point of view using critical analysis and one's own life experiences.</li> <li>Compare personal interpretation of a significant work of art to that of an art critic, art historian or the artist's own point of view.</li> <li>Interview a working local artist about their motivation and intention when making art.</li> </ul>
<b>4.2</b> <b>Art 2</b>	<p><b>Compare the ways in which the meaning of a specific work of art has been affected over time because of changes in interpretation and context.</b></p> <ul style="list-style-type: none"> <li>Investigate a significant work of art, explain why it is significant, research the meaning or intent of the artist and the social, economic and political atmosphere of the time and place in which the work was created.</li> <li>Trace the history of how a chosen work of art was interpreted through time and compare and contrast how the work is interpreted today.</li> </ul>
<b>4.3</b> <b>Art 2</b>	<p><b>Formulate and support a position regarding the aesthetic value of a specific work of art and change or defend that position after considering the view of others.</b></p> <ul style="list-style-type: none"> <li>Investigate and debate controversial historic or contemporary works of art and formulate an opinion about the aesthetic value based on critical analysis.</li> <li>Journal reflections and opinions concerning works of art of others in a sketchbook/journal and note changes throughout the learning process.</li> </ul>
<b>4.4</b> <b>Art 2</b>	<p><b>Articulate the process and rationale for refining and reworking one of a student's own works of art.</b></p> <ul style="list-style-type: none"> <li>Record and discuss thought processes, ideas for improvement, solutions to problems and self-analysis of original artwork in a journal/sketchbook and change or recreate works where appropriate.</li> </ul>
<b>4.5</b> <b>Art 1</b>	<p><b>Employ the conventions of art criticism in writing and speaking about works of art.</b></p> <ul style="list-style-type: none"> <li>Describe, analyze, interpret and make judgments (conventions) about works of art based on the elements of art, principles of design, historical and cultural context and the meaning of the work.</li> </ul>
<p><b>5.0 Connections, Relationships, Application</b>  <b>Connecting and Applying What is Learned in the Visual Arts to Other Art Forms and Subject Areas</b></p>	



**and to Careers**

*Students apply what they learned in the visual arts across subject areas. They develop competencies and creative skills in problem solving, communication, and management of time and resources that contribute to lifelong learning and career skills. They also learn about careers in and related to the visual arts.*

<b>5.1</b> <b>Art</b> <b>1, 2</b>	<b>Design an advertising campaign for a theatre or dance production held at a school, creating images that represents characters and major events in the production.</b> <ul style="list-style-type: none"><li>• Illustrate understanding of advertising concepts and strategies by creating at least one poster, one flyer or brochure, one playbill, program or ticket using appropriate symbols, images, font style and size, and purposeful use of the elements of art to communicate information about a real or fictitious production.</li></ul>
<b>5.2</b> <b>Art 1</b>	<b>Create a work of art that communicates a cross-cultural or universal theme taken from literature or history.</b> <ul style="list-style-type: none"><li>• Create works of art that express commonly held values, human emotion, the battle between good and evil, personal and social responsibility, love, friendship, war and power from events in history or situations represented in literature.</li></ul>
<b>5.3</b> <b>Art 2</b>	<b>Compare and contrast the ways in which different media (television, newspapers, magazines) cover the same art exhibition.</b> <ul style="list-style-type: none"><li>• Investigate how at least one exhibition is represented in written text in comparison to electronic media.</li><li>• Discuss similarities and differences between two critical reviews of the same art exhibition.</li><li>• Explore the benefits and limitations of text vs. media coverage of art exhibitions.</li></ul>
<b>5.4</b> <b>Art</b> <b>1,2</b>	<b>Demonstrate an understanding of the various skills of an artist, art critic, art historian, art collector, art gallery owner, and philosopher of art (aesthetician).</b> <ul style="list-style-type: none"><li>• Research the skill necessary for success as an artist, art critic, historian, and collector or gallery owner and include an interview of a working professional in one of the fields.</li><li>• Investigate the skill, education, and salary of art teachers, curators, architects, interior designers and visual entertainment artists and include an interview of a working professional in one of the fields.</li></ul>

## INSTRUCTIONAL STRATEGIES

- ✓ Establish daily routines
  - Student readiness (e.g., individual work area cleared and ready for instruction or work, pencil, student work, sketchbook/journal out)
  - Warm Up Activities
  - Timed clean up with established criteria (e.g., tables cleared, all works of art stored, floors cleared of refuse)
  - Dismissal policy
  
- ✓ Build safety procedures into established routines
  - One person at the sink at a time
  - Use, maintain and store tools according to classroom guidelines (e.g., brushes, pencils, sharpeners, x-acto knives, etc.)
  
- ✓ Present clear procedures and techniques for each medium including clean up and storage
  
- ✓ Individual sketchbook suggested for each student
  
- ✓ Individual portfolio required for each student
  
- ✓ Individual, small group or class reflection or debrief after completion of each work of art and/or unit of study
  
- ✓ Assessment of each assignment or performance task by teacher and student(s)

## **California Teaching Standards Intended for Art 1,2**

### **1.0 Engages and supports all students in learning.**

- 1.1 Assesses prior knowledge through pre-tests, learning surveys, sharing previously completed student artwork and written reflection.
- 1.2 Employs demonstration, available technology (e.g., overhead and slide projectors, document camera, Power Point) and printed instructional materials (e.g., posters, reproductions, student work).
- 1.3 Provides individual, small group and large group opportunities to learn concepts and skills.
- 1.4 Proposes discussion questions, journal/sketchbook prompts and art projects, journal/sketchbook prompts and art projects that are related to content standards and allow for student expression.
- 1.5 Frequently provides students with opportunities to work independently while planning in sketchbooks, creating works of art, and reflecting in journals.

### **2.0 Creates and maintains effective environments for student learning.**

- 2.1 Thoughtful and effective arrangements of classroom furniture, instructional materials, art supplies and storage.
- 2.2 Classroom rules or expectations are posted and referred to appropriately.
- 2.3 Each class period begins and ends with students taking responsibility for cleanliness, proper care of media and tools, works of art in progress or completed and established routines.
- 2.4 Classroom rules and assignment criteria are consistently and fairly enforced.
- 2.5 Routines for attendance, classroom management, supply/equipment use/storage and clean up procedures are effectively established and maintained.
- 2.6 Classroom procedures and routines are timed to allow 80 % or more of the allotted class period for instruction, modeling and guided practice.

### **3.0 Understands and organizes subject matter for student learning.**

- 3.1 Presents instruction of appropriate content standards, skills and media.
- 3.2 Elements of Art (line, shape/form, color, texture, space and value) explored deeply during first semester. Principles of Design (balance, contrast, dominance, emphasis, movement, repetition, rhythm, subordination, variation, unity/harmony) explored deeply during second semester.
- 3.3 References to art history and the science of media and media techniques, application of mathematic formulas in the planning and construction of works of art, application of correct grammar and spelling in journals are evident throughout.
- 3.4 Thoroughly demonstrates media techniques, use of individual, small group and large group class discussion, reflection and critique.
- 3.5 Variety of traditional (e.g., pencil, pen, ink, paint, marker, clay, printmaking) and electronic (digital, computer graphic, streaming video) available to all students.
- 3.6 Evidence of Proficient Secondary Visual Art Content Standards and San Diego Unified School District Art 1,2 Instructional Guide in use at all times.

### **4.0 Plans instruction and designs learning experiences for all students.**

- 4.1 Creates atmosphere of respect, considers theme, media, expressive content, length and appropriate criteria of assignments to reflect student needs.
- 4.2 Displays criteria and visual examples of assignments or works of art.
- 4.3 Creates units of study beginning with introductory, building to more complex and ending

<p>with culminating activities or projects in content and media technique.</p> <p><b>4.4</b> Plans curriculum to include daily learning activities, short and long-term projects.</p> <p><b>4.5</b> Develops contracts or learning plans for individuals when needed.</p>
<p><b>5.0 Assesses student learning.</b></p> <p><b>5.1</b> Establishes and communicates instructional goals of current lesson, appropriate Proficient Secondary Visual Art Content Standards, assignment criteria and due dates for all students.</p> <p><b>5.2</b> Uses skill checklists, portfolios, sketchbook/journals, formal and informal critiques, rubrics, and summative assessments where appropriate.</p> <p><b>5.3</b> Offers opportunities to all students to reflect on, edit and rework pieces of art based on content standards based criteria, personal expression and growth as an artist.</p> <p><b>5.4</b> Frequently checks student learning and individual progress and applies results to teacher guidance.</p> <p><b>5.5</b> Writes newsletters, classroom updates, e-mails, maintains website, places phone calls, and/or sends progress reports throughout the course.</p> <p><b>5.6</b> Displays student work in the classroom, school site or community accompanied by written reflections consistently.</p>
<p><b>6.0 Develops as a professional educator.</b></p> <p><b>6.1</b> Teacher displays own works of art, university degrees, certificates and awards in classroom.</p> <p><b>6.2</b> Communicates and interacts with other Art 1,2 teachers on campus or within the district to improve efficiency and become inspired.</p> <p><b>6.3</b> Establishes daily or weekly opportunities for individualized or small group guidance for students (extra studio time); offers conference opportunities for parents when needed; works with colleagues on campus to create learning opportunities unique to the needs of individual students or class periods.</p> <p><b>6.4</b> Exhibits consistent enforcement of district, school and classroom rules and policies.</p> <p><b>6.5</b> Returns artwork, written assignments, reports, and homework in a reasonable amount of time to all students. Submits attendance, progress reports, semester grades and any required forms or documents on time.</p> <p><b>6.6</b> Demonstrates punctuality on campus and in the classroom. Attends and participates effectively in staff, department and committee meetings.</p>

# Sample Syllabus

*This is a sample syllabus that incorporates the Elements of Art and the Principles of Design with the Proficient Level California Visual Art Content Standards.*

*It would be impossible to complete all **Suggested Studio Performance Tasks** listed in this syllabus. Choose or develop lessons that fulfill the needs of your students.*

## **Art 1**

### Semester Content Focus: Elements of Art

#### **CA Visual Art Content Standards supported throughout the semester:**

- 2.2** Prepare a portfolio of original two- and three-dimensional works of art that reflects refined craftsmanship and technical skills.
- 5.1** Design an advertising campaign for a theatre or dance production held at a school creating images that represent characters and major events in the production.
- 5.4** Demonstrate an understanding of the various skills of an artist, art critic, art historian, art collector, art gallery Owner, and philosopher of art (aesthetician).

### **First Quarter: Drawing Unit**

#### Week One and Two

Concept focus: *LINE*

ArtTalk: Chapter 4

Exploring Visual Design: Part 1, Section 1

#### **CA Visual Art Content Standards:**

- 2,1** Solve a visual arts problem that involves the effective use of elements of art and the principles of design
- 2.4** Review and refine observational drawing skills.

**Vocabulary Words:** sketchbook, curved, straight, outline, structural, implied, vertical, horizontal, diagonal, line quality, contour, gesture, sketch, implied line, line of sight, thumbnail sketch, figure

**Suggested Studio Performance Tasks:** Contour Line Drawing, Gesture Drawing, Contour Wire Sculpture, Sketching, Thumbnail Sketching, Line Collage

**Artist Connection:** Alexander Calder, Albrecht Durer, Joseph Stella, Drawings or sketches of the masters

#### Week Three and Four

Concept Focus: *SHAPE/FORM*

ArtTalk: Chapter 5, Lesson 1

Exploring Visual Design: Part 1, Section 2

**CA Visual Art Content Standards:**

- 2.1 Solve a visual arts problem that involves the effective use of elements of art and the principles of design.
- 2.4 Review and refine observational drawing skills.

**Vocabulary Words:** two-dimensional, three-dimensional, geometric, natural/organic, free, qualities of shape, static, dynamic, figure

**Suggested Studio Performance Tasks:** Figure drawing, Still Life and/or Landscape Free hand sketch, Self-Portrait: Hands, pointillism

**Artist Connection:** Henri Matisse, Juan Miro, Egyptian pyramids, Kandinski

**Research Performance Task:** Write a research paper comparing and contrasting the purpose of visual art in two distinct cultures. (e.g., prehistoric and contemporary)

**Week Five and Six**

Concept focus: *VALUE*

ArtTalk Chapter 6, pages 139-142

Exploring Visual Design: Part 1, Section 3

**CA Visual Art Content Standards:**

- 2.1 Solve a visual arts problem that involves the effective use of elements of art and the principles of design
- 2.4 Review and refine observational drawing skills.

**Vocabulary Words:** value scale, shading, still life, charcoal, pen and ink, graphite, conte, stump, tortillon, kneaded eraser, stippling, crosshatch, shadows, blending, hatching, crosshatching, broadside,

**Suggested Studio Performance Tasks:** 10 Level Value Scale, Draw Basic Geometric and Organic Forms, Still Life Drawing, Pointillism, Value Step Collage,

**Artist Connection:** Caravaggio, Edward Hopper, Helen Frankenthaler

**Week Seven**

Concept focus: *SPACE*

ArtTalk: Chapter 5, Lesson 2 & 3

Exploring Visual Design: Part 1, Section 5

**CA Visual Art Content Standards:**

- 3.1 Identify similarities and differences in the purpose of art created in selected cultures.
- 3.4 Discuss the purposes of art in selected contemporary cultures

**Vocabulary Words:** positive space, negative space, picture plane, point of view, foreground, middle ground, background, overlapping, placement, detail, size variation, atmospheric perspective, art criticism

**Suggested Studio Performance Tasks:** Sun Sensitive Paper Nature Print, Compare and contrast depiction of depth between Middle Ages and Renaissance, grid enlargement

**Artist Connection:** M.C. Escher, Henry Moore, Salvador Dali

**Career Spotlight:** Art Critic

### **Week Eight and Nine**

Concept focus: *ILLUSION OF DEPTH: LINEAR PERSPECTIVE*

ArtTalk: Chapter 5, Lesson 4, pages 113-116

Exploring Visual Design: Part 1, Section 5, pages 104-109

#### **CA Visual Art Content Standards:**

- 2.1 Solve a visual arts problem that involves the effective use of elements of art and the principles of design
- 2.4 Review and refine observational drawing skills.

**Vocabulary Words:** linear perspective, single-point perspective, horizon line, vanishing point, converging lines, orthogonal lines, two-point perspective, parallel lines

**Suggested Studio Performance Tasks:** Single Point Perspective Cityscape, Two Point Perspective Geometric Forms Suspended in Space, Interior Architectural Space

**Artist Connection:** Sandro Botticelli, Masolino, Raphael and DaVinci

## **Second Quarter: Painting Unit**

### **Week Ten, Eleven and Twelve**

Concept focus: *COLOR*

ArtTalk: Chapter 6

Exploring Visual Design: Part 1, Section 4

#### **CA Visual Art Content Standards:**

- 2.1 Solve a visual arts problem that involves the effective use of elements of art and the principles of design
- 2.6 Create a two- or three-dimensional work of art that addresses a social issue.
- 4.5 Employ the conventions of art criticism in writing and speaking about works of art

**Vocabulary Words:** Critique, Description, Analysis, Interpretation, Judgment, primary, secondary, tertiary or intermediate, neutral, color-wheel, warm and cool, value, tint, shade, monochromatic, complementary colors, split complements, analogous, hue, intensity, tone, color scheme, spectrum, pigment, arbitrary, triad, expressive elements of color, tonality, palette, pigment

**Suggested Studio Performance Tasks:** Introduce the Four Step Art Criticism Procedure (see Ragans, *ArtTalk*, pages 26 through 30), Tertiary or Intermediate Color Wheel,

Primary Design, Secondary Design, Tertiary or Intermediate Design, Monochromatic Painting,

**Artist Connection:** Georgia O'Keefe, Pablo Picasso, Piet Mondrian, Marc Chagall, Paul Cezanne, Andy Warhol

### **Week Thirteen and Fourteen**

Concept focus: *TEXTURE AND PATTERN*

ArtTalk: Chapter 7

Exploring Visual Design: Part 1, Section 6

#### **CA Visual Art Content Standards:**

- 2.1 Solve a visual arts problem that involves the effective use of elements of art and the principles of design
- 2.6 Create a two- or three-dimensional work of art that addresses a social issue.

**Vocabulary Words:** actual texture, implied texture, surface quality, textiles, metamorphosis, infinity, paint application techniques

**Suggested Studio Performance Tasks:** practice paint application techniques: brush strokes: glazing, smooth, parallel, semi-circular; dry brush, stippling, wash, wet-into-wet, grattage; still life using items that evoke response from viewer focusing on a chosen social issue

**Artist Connection:** Vincent Van Gogh, Jan Vermeer, John Audubon, Albrecht Durer

### **Week Fifteen and Sixteen**

Concept focus: *COMPOSITION*

ArtTalk: pages 18-19

Exploring Visual Design: page 102

#### **CA Visual Art Content Standards:**

- 1.3 Research and analyze the work of an artist and write about the artist's distinctive style and its contribution to the meaning of the work.
- 1.5 Analyze the material used by a given artist and describe how its use influences the meaning of the work.

**Vocabulary Words:** subject, content, credit line, aesthetics, literal qualities, expressive qualities, design qualities, individual style

**Suggested Studio Performance Tasks:** Review Four Step Art Criticism Procedure as related to the work of a master artist, create a composition based on the artist's style

**Artist Connection:** any artist

**Research Performance Task:** Research paper on a chosen artist



**\*Consider creating a really engaging and meaningful performance task as a culminating assignment for the end of Art 1.**

**Week Seventeen and Eighteen:**

Concept focus: *ABSTRACT AND NON-REPRESENTATIONAL ART*

ArtTalk:

Exploring Visual Design: pages 114-115

**CA Visual Art Content Standards:**

- 4.1** Articulate how personal beliefs, cultural traditions and current social, economic and political contexts influence the interpretation of the meaning or message in a work of art.
- 5.2** Create a work of art that communicates a cross-cultural or universal theme taken from literature or history.

**Vocabulary Words:** abstract art, non-representational, non-objective, universal theme, simplify, exaggerate,

**Suggested Studio Performance Tasks:** Abstract Painting (Cubism, Abstract Expression), Non-representational Painting

**Artist Connection:** Pablo Picasso, George Braque, Piet Mondrian, Mark Rothko, Jackson Pollock

**Career Spotlight:** Art Historian

# Art 2

## Semester Content Focus: Principles of Design

### **On Going CA Visual Art Content Standards:**

- 1.1 Identify and use the principles of design to discuss, analyze and write about the visual aspects in the environment and in works of art, including their own.
- 2.1 Solve a visual arts problem that involves the effective use of elements of art and the principles of design.
- 2.2 Prepare a portfolio of original two- and three-dimensional works of art that reflects refined craftsmanship and technical skills.

## **Third Quarter: Multi-Medium Unit**

### **Week One and Two:**

Concept focus: *BALANCE*

ArtTalk: Chapter 9

Exploring Visual Design: Part 2, Section 7

### **CA Visual Art Content Standards:**

- 3.3 Identify and describe trends in the visual arts and discuss how issues of time place and culture influence are reflected in selected works of art.

**Vocabulary Words:** visual balance, formal, symmetrical, radial, informal, asymmetrical, central axis, natural balance

**Suggested Studio Performance Tasks:** Painted or Drawn Portrait, Mobile, Mandala

**Artist Connection:** Diego Rivera, Gainesborough

### **Week Three and Four:**

Concept focus: *CONTRAST*

ArtTalk: page 291

Exploring Visual Design: Part 2, Section 9

### **CA Visual Art Content Standards:**

- 4.3 Formulate and support a position regarding the aesthetic value of a specific work of art and change or defend that position after considering the view of others.

**Vocabulary Words:** contrast in color, value, texture, shape, size, materials, light and dark; focal point, opposing ideas, scale

**Suggested Studio Performance Tasks:** Drawing with white pencil on black paper, Soft Sculpture of Concrete Objects, Found Object Sculpture, Drawing or design in half colored pencil, half black and white, drawing that combines animal and machine shapes and characteristics

**Artist Connection:** Marcel Duchamp, El Greco, Caravaggio

**Career Spotlight:** Art Collector

### **Week Five and Six**

Concept focus: *UNITY/HARMONY*

ArtTalk: pages 295-298

Exploring Visual Design: pages 154-155

#### **CA Visual Art Content Standards:**

**1.4** Analyze and describe how the composition of a work of art is affected by the use of a particular principle of design.

**Vocabulary Words:** unity, harmony, media related words (architecture: arch, arcade, atrium, balcony, façade, buttress, column colonnade, dome, lintel, gable, quoins), interior design

**Studio Performance Tasks:** architectural study of separate parts (e.g., rooms, hallways, windows) that make a whole (building); autobiographical or biographical collage about a selected artist, interior design project

**Artist Connection:** Frank Lloyd Wright, Auguste Rodin, Jasper Johns

### **Week Seven and Eight**

Concept focus: *DOMINANCE/SUBORDINATION*

ArtTalk: page 290, 293

Exploring Visual Design: page 156

#### **CA Visual Art Content Standards:**

**1.2** Describe the principles of design as used in works of art, focusing on dominance and subordination.

**2.5** Create an expressive composition, focusing on dominance and subordination

**Vocabulary Words:** dominance, subordination, focal point, Rule of Thirds, leading the eye, convergence

**Studio Performance Tasks:** still life, landscape, portrait or geometric design using Rule of Thirds and an emphasized focal point; any type of work done using contrasting colors exclusively with one color dominant, the other subordinate;

**Artist Connection:** Henri Rousseau, Keith Haring, Henri Toulouse-Lautrec

### **Week Nine**

Concept focus: *REPETITION*

ArtTalk: page 300

Exploring Visual Design: pages 158-159 and 200

**CA Visual Art Content Standards:**

5.3 Compare and contrast the ways in which different media (television, newspapers, magazines) cover the same art exhibition.

**Vocabulary Words:** visual motif, visual units, media words, (weaving: warp, weft, loom, fiber, heddle, selvedge, frame, tapestry, spinning)

**Studio Performance Tasks:** create a weaving, geometric non-objective design,

**Artist Connection:** Kente cloth, Navajo blankets, Frank Stella, Louise Nevelson

## Fourth Quarter: New Media Unit

### Week Ten

Concept focus: *EMPHASIS*

ArtTalk: pages 289-290, 923

Exploring Visual Design: Chapter 10, pages 188 to 205

**CA Visual Art Content Standards:**

4.4 Articulate the process and rationale for refining and reworking one of a student's own works of art.

**Vocabulary Words:** emphasis, dominance, subordination, focal point, convergence, caricature, scale, diorama, manga, anima, photomontage

**Studio Performance Tasks:** study and create caricature and/or editorial cartoons, manga and anime, photomontage, photography

**Artist Connection:** Alberto Giacometti, David Levine (caricature), Mike Peters and Bill Mauldin (editorial cartoonists), Akira Toriyama, Osama Tezuka (manga artists), David Hockney, and Robert Rauschenberg (photomontage).

### Week Eleven

Concept focus: *VARIATION*

ArtTalk: pages 288-289; 302-303

**CA Visual Art Content Standards:**

4.2 Compare the ways in which the meaning of a specific work of art has been affected over time because of changes in interpretation and context.

**Vocabulary Words:** contrasting element, variety, diversity

**Studio Performance Tasks:** create a mixed media collage; sculpture or bas relief sculpture using at least 4 different mediums; design original comic strip

**Artist Connection:** Romare Bearden, Joan Miro, bas relief sculptures of ancient civilizations, Jim Davis (Garfield), Charles Schulz (Peanuts)

**Career Spotlight:** Gallery Owner

### **Week Twelve and Thirteen**

Concept focus: *RHYTHM/MOVEMENT*

ArtTalk: pages 200-202; 211-213

Exploring Visual Design: pages 234-236

#### **CA Visual Art Content Standards:**

**1.4** Analyze and describe how the composition of a work of art is affected by the use of a particular principle of design.

**Vocabulary Words:** data, graphic device or symbol, icon, logo, fonts, Text, Sub-text, Headings, Sub-headings, hyperlink, download, upload, layout, vector graphics

**Studio Performance Tasks:** web page design demonstrating understanding of one chosen Element of Art, create logo representing a local business, school club or other organization, design an icon for a web or computer function, typography

**Artist Connection:** Giambattista Bodini, Ron Arad, Neville Brody, David Carson

**Career Spotlight:** Textile designer, magazine layout artist

### **Week Fourteen, Fifteen, and Sixteen**

Concept focus: *ELECTRONIC MEDIA*

ArtTalk:

Exploring Visual Design:

#### **CA Visual Art Content Standards:**

**1.6** Compare and contrast similar styles of works of art done in electronic media with those done with materials traditionally used in visual arts.

**2.3** Develop and refine skill in the manipulation of digital imagery (either still or video).

**3.2** Identify and describe the role and influence of new technologies on contemporary works of art.

**Vocabulary Words:** pixels, simulation of movement, frame, video, traditional animation, cel or stop motion animation, computer animation, optical illusion, persistence of vision

**Studio Performance Tasks:** digital animation; packaging and advertisement for a chosen product; flip book or kineograph, Claymation, Power Point animation, drawn on film,

**Artist connection:** Walt Disney, William Hanna and Joseph Barbera, Walter Lantz, Chuck Jones (*The Dot and the Line*)

**Digital animation references:** [webreference.com](http://webreference.com)

**Week Seventeen and Eighteen**

Concept focus: *TRADITIONAL MEDIA VS. NEW MEDIA*

**CA Visual Art Content Standards:**

- 1.6** Compare and contrast similar styles of works of art done in electronic media with those done with materials traditionally used in visual art.
- 3.2** Identify and describe the role and influence of new technologies on contemporary works of art.

**Vocabulary Words:** traditional media, new media,

**Studio Performance Tasks:** Design contemporary cave art with a selected new media, identify and research new technology and its' influence on art in San Diego

**Artist Connection:** contemporary artists working in new mediums from San Diego

**Career Spotlight:** Philosopher of Art (Aesthetician)

## Art History for Art 1,2

The study of Art History in Art 1,2 is a brief overview of the history of mankind. At the minimum students should be familiarized with basic concepts about Prehistoric, Egyptian, Classical Greek/Roman, Renaissance, Modern and Contemporary art and know these eras in chronologic order. Where applicable, Art 1,2 students should know great master artists, explore their important masterpieces, know the era in which they lived and why their work is regarded as significant.

### Prehistoric

- “Pre” historic refers to the time in earth history before written records
- Man made objects and cave illustrations tell the story of ancient people
- Oldest Art Studio, South Africa's Blombos Cave, approximately 100,000 years ago, excavation began in 1991
- Chauvet Cave in the valley of the Ardèche River in France, approximately 30,000 years ago, discovered in 1944

### Ancient Civilizations

- **Mesopotamia:** the region between the Tigris and Euphrates rivers
  - Considered birthplace of civilization
  - Sumerians created a writing system using symbols to represent spoken language (Cuneiform) on clay tablets
  - Depicted human figures in a realistic manner
  - Constructed step temples with exterior staircases
- **Egypt:** along the banks of the Nile River
  - Decorated temples and tombs
  - Each part of the body was depicted in the most visible angle
  - Figures were most often depicted in profile
  - Elaborate scene from Egyptian life were left on tomb walls to tell about the life of the occupant
  - The Great Pyramid built in Giza by King Khufu in 2500 b.c.
  - Treasures of Tutankhamun discovered in 1922
  - Hieroglyphics: Formal writing system using phonetic pictographs
  - Used papyrus
- **India:** Indus River Valley
  - Clay fired bricks for building in 2500 b.c.
  - Multi storied houses, city designed in blocks with wide streets
  - Harappan writing system also called Indus script of pictorial and linear symbols
- **China:** Yellow River Valley
  - Invented paper, refined porcelain and wood block printing
  - Used abstract motifs and spirals to cover vessels
  - Carved jade, stone sculptures mostly about nature
  - Thousands of characters in the writing system
  - Traditionally use the same brushes and ink to write and illustrate

## Classical Greek/Roman

- Considered the birthplace of Western Civilization
- Architecture
  - Parthenon in Athens
  - Colosseum in Rome
  - Mathematical proportions reflect seeking perfection
  - Use of columns, arches and domes
- Sculpture
  - Produced statues that represented the ideal or perfect human body
  - Concerned with proportion and athletic musculature
  - Many sculptures were colored with paint, but time has worn it away
- Rome conquered Greece in 146 B.C and adopted the modified Greek culture
  - Created elaborate road systems and aqueducts

## Renaissance

- Means “rebirth” and refers to the period of time at the end of the Middle Ages when artists, writers and philosophers were “re-awakened” to ideas from ancient Greece and Rome
- Started in Italy and spread through Europe, therefore is divided into regions and time periods (e.g., Italian Renaissance, French Renaissance, English Renaissance)
- Linear perspective was developed providing guidelines to depict the illusion of space on a two-dimensional surface
- Michelangelo famous for the Sistine Chapel in the Vatican, but considered himself a sculptor
- Leonardo da Vinci famous for his work in mathematics, science and inventions and is known for the Mona Lisa
- Women started to be known as accomplished artists

## Modern

- Began in the mid 1850s
- **Impressionism:** everyday subjects and emphasized the momentary effects of light and color
  - Pierre-Auguste Renoir, Claude Monet, Eugene Delacroix,
- **Post-Impressionism:** Impressionism but emphasized geometric forms
  - Vincent Van Gogh, Paul Cezanne, Paul Gauguin, Georges Seurat, Henri Rousseau
- **Expressionism:** distortion for emotional effect to evoke moods or ideas
  - Wassily Kandinsky, Marc Chagall, Paul Klee
- **Cubism:** images or objects are broken, analyzed and reassembled in abstracted form, included sculpture
  - Pablo Picasso, George Braque
- **Surrealism:** unexpected juxtapositions, bizarre incongruous and irrational
  - Salvador Dali, Rene Magritte

## Contemporary

- Works of art created after World War II
- Abstract Expressionism: First major American art movement, characterized by a desire to convey powerful emotions through paint on huge canvases



- Jackson Pollock, Wilhelm de Kooning, Mark Rothko
- Pop: uses aspect of mass culture like comic books, advertising and cultural objects
  - Roy Lichtenstein Jasper Johns, Robert Rauschenberg
- Op Art: uses optical illusions
  - Bridget Riley, Victor Vasarely,
- Minimalism: extreme simplicity of form and deliberate lack of emotion
  - Frank Stella, Ellsworth Kelly, Kenneth Noland
- Post Modern: present period

“Art History” compiled from ArtTalk by Rosalind Ragans pages 320 through 387

## **Art Criticism for Art 1,2**

Art Criticism should consist of verbal discussions and written reflections by individual students. Partner projects where students present another student's work to the class can be motivating and fun. Small group critique projects with specific, clearly stated goals provide a method of interaction that can encourage students who are reticent to share ideas in large groups.

Visual Thinking Skills (VTS) and the four-step Art Critique process from the adopted textbook, ArtTalk, are primary methods used in Art 1,2 to produce thoughtful, well-balanced critiques.

Students should critique master works, then their own works of art before they begin to critique fellow students. All critiques, whether given by teacher or classmates, should be crafted to produce insightful, helpful and, wherever possible, positive statements meant to encourage and deepen the understanding and success of the student artist.

## Visual Thinking Strategies (VTS)

(a research-based teaching method that improves critical thinking and language skills through discussions of visual images)

**Observation:** Always give students time to look silently at a work of art (at least 60 seconds) before they discuss it.

**Asking Questions:** After they examine the image, ask this question:

- ***What's going on in this picture?*** When a student makes a comment that involves an interpretation ask the next question:
- ***What do you see that makes you say that?*** In order to keep students searching for further observations ask the next question:
- ***What else can you find?*** Variations of these questions are useful once students are familiar with the point of the questions.

**Responding to Student Comments:**

- ***Listen*** carefully to student comments, making sure all that they say is clearly understood.
- ***Point*** to what they mention in the work of art.
- ***Paraphrase*** each comment. Use rich vocabulary and proper sentence construction to assist students with language.
- ***Accept*** each comment neutrally. This process emphasizes useful patterns of thinking, not the “right” answers.
- ***Link*** answers that relate, even when there are disagreements.
- ***Thank*** students for their participation.

This page comes from “*Basic VTS at a Glance*” by Abigail Housen and Philip Yenawine, Visual Understanding in Education, 119 West 23<sup>rd</sup> Street, Suite 905, New York, NY 10011, [www.vue.org](http://www.vue.org)

## Art Critique

Use “Art Criticism” procedures from ArtTalk by Rosalind Ragans, Glencoe/McGraw-Hill, 3<sup>rd</sup> Edition, pages 26 through 20.

- **Step One: Description (What do I see?)**
  - Objectively describe all that is actually seen in the work of art
  - Note size, medium and processes used
  - Subject, object and details
  - Elements of art used in the work
  
- **Step Two: Analysis (How is the work organized?)**
  - Discover how the principles of art are used to organize the art elements of line, shape/form, color, texture, space and value
  - Still collecting facts about the work of art
  
- **Step Three: Interpretation (What is the artist trying to communicate?)**
  - Explain or tell the meaning or mood of the work of art
  - Interpretations must be founded on visual facts observed in the work of art
  
- **Step Four: Judgment (Is this a successful work of art?)**
  - Determine the degree of artistic merit
  - First level of judgment: personal reaction to the work of art
  - Second level of judgment: over all aesthetic quality

This page comes from ArtTalk by Rosalind Ragans, Glencoe/McGraw-Hill, 3<sup>rd</sup> Edition, pages 26 through 30.

## **Elements Of Effective Lesson Planning**

- ✓ Assess student needs
- ✓ Identify content standard to be addressed
- ✓ Determine measurement or assessment of the standard
- ✓ Design active learning experience and learning tasks
- ✓ Practice learning task before it is presented to the class to determine feasibility
- ✓ Acquire resources and materials
- ✓ Introduce lesson by grabbing students' attention
- ✓ Give clear directions and expectations for learning task(s)
- ✓ Provide directed and independent practice
- ✓ Review, reflect and share aspects of the creative process from lesson
- ✓ Assess student learning and effectiveness of instruction
- ✓ Extend concepts and skills into next lesson creating sequential learning

## Example Lesson Plan Format

### **CONTENT STANDARDS:** *(Secondary California Visual Art Content Standards: Proficient Level)*

- Each lesson should be designed to address no more than ONE OR TWO standards at a time.
- This forces each lesson to be focused on the specific concept and/or skill and measurable.

### **OBJECTIVES AND STUDENT OUTCOMES**

- Objectives/student outcomes give teachers an instructional focus and students a target for learning.
- All objectives and student outcomes should be measurable.
- Students' level of success in meeting objectives should be measured in the assessment section of the lesson.

### **ASSESSMENT** *(Strategies to evaluate effectiveness of instruction and student learning)*

Assessments should include formal and informal, formative and summative assessments to be used as feedback for both teacher and student.

- **Formal assessment:** provides data which supports conclusions made from a test often referred to as standardized
- **Informal assessment:** content and performance driven assessment
- **Formative assessment:** given at regular intervals as part of the instructional process to exhibit student's progress with accompanying feedback in order to help to improve the student's performance
- **Summative assessment:** given at a particular point in time to measure what a student knows or does not know.

### **VOCABULARY**

List all visual art vocabulary words and their definitions that students will be responsible for knowing during and after the lesson.

Extensive Visual Art glossaries are provided in course textbooks; [ArtTalk](#) and [Exploring Visual Design](#).

### **MATERIALS AND PREPARATION**

List ALL materials and preparation processes needed for the lesson to be successful. Make this an exhaustive list as it will allow you to be well prepared to execute the lesson.

### **REFERENCES**

- List reference pages in [ArtTalk](#) and [Exploring Visual Design](#) that will support the lesson.
- List websites, periodicals, library books, current exhibits or permanent installations that will support the lesson.

### **PROCEDURE** *(Presentation of new material, demonstration of processes, direct instruction)*

- Use prior student knowledge and skills to design scaffolded lesson
- Describe in detail how you plan on presenting the lesson to the students.
- Consider a "Warm Up" activity to get students curious or excited about the lesson.

- Provide direct instruction of visual art concepts/standards
- Demonstrate appropriate media techniques
- Discuss ways to develop skills associated with the standard(s)
- Present and post assignment and assessment criteria (including due dates)

**GUIDED PRACTICE** (*Application of knowledge, demonstration of problem solving skills and corrective feedback*)

- Describe in detail what expectations you have of students as they work independently to solve problems presented by the learning task (assignment).
- Establish a lesson timeline.
- Prepare clean up strategies and storage procedures.

**DEBRIEF AND EVALUATE** (*Identify problems encountered, ask and answer questions, propose solutions, discuss learning, reflect and review*)

- Describe group critique experiences appropriate to the lesson.
  - Address Four Steps of Art Criticism (describe, analyze, interpret and judge)
  - Visual Thinking Strategies (VST)
- Describe individual reflection
  - Create prompts for verbal or written reflection based on the students own work or series of works

**Art 1**  
**Drawing Unit**  
Weeks One/Two

**Gesture Drawings**

**CONTENT STANDARDS** (*Secondary California Visual Art Content Standards: Proficient*)  
2.4 Review and refine observational drawing skills.

**OBJECTIVES & STUDENT OUTCOMES**

- Describe an observational drawing.
- Identify and define gesture drawing.
- Create at least 10 different gesture drawings.

**ASSESSMENT** (*Strategies to evaluate effectiveness of instruction and student learning*)

**Feedback for Teachers**

- Informal assessment from class discussion
- Informal observation of gesture drawings
- Gesture Drawing Rubric

**Feedback for Students**

- Gesture Drawing Rubric
- Informal assessment or comments from teacher

**VOCABULARY**

- **observational drawing:** drawing done while looking at an object, figure or scene
- **inanimate object:** not alive, showing no signs of life
- **figure drawing:** drawing of the human figure
- **gesture drawing:** drawing lines quickly and loosely to show movement of the subject
- **essence:** the intrinsic nature or quality of something

**MATERIALS & PREPARATION**

- drawings of the masters that depict movement of the human body
- chart paper, 24" x 36" piece of construction paper OR newsprint
- 1 permanent medium or wide tip marker for demonstration
- student sketchbook/journal
- medium or fine tip markers, one per student
- 12" x 18" or 9" x 12" drawing paper
- arrange a visit to the physical education or dance class on campus or secure a video of sports or dance activities

**REFERENCES**

- Ragans, *ArtTalk*, Glencoe/McGraw-Hill, 2000
  - Page 82
- IMC: 2441 Cardinal Lane, San Diego, CA. 92123-3799
- IMC: InfoLine, (858) 496-8122
- Internet links to works of art by masters
  - <http://portrait-artist.org/misc/gesture-drawings.html>
  - <http://www.mangarevolution.com/tutorials.php?rp=61&r=0>
  - <http://www.fryeart.org/pages/documents/Line.pdf>

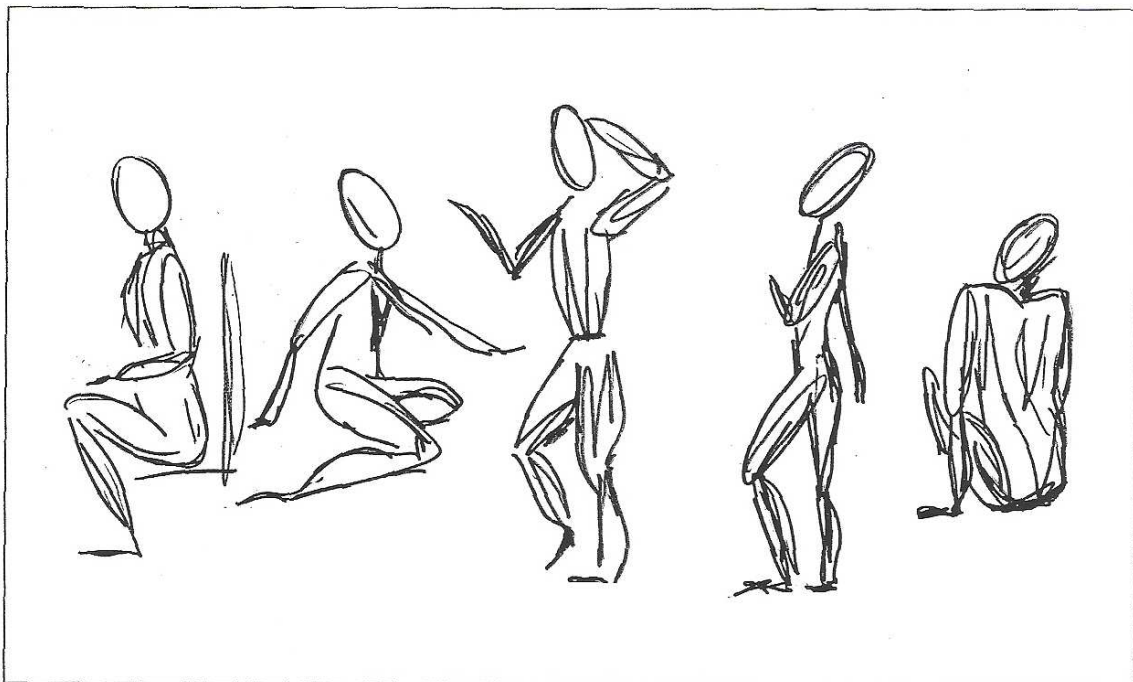
**PROCEDURE** (*Presentation of new material, demonstration of the process, direct instruction*)

- Display at least three drawings of the masters that capture movement of the human body.



- **Discussion Questions:**

- “Explain what you know about an **observational drawing**.”
- “How is an observational drawing of an **inanimate** object different from an observational drawing of a moving object?”
- “What problems might an artist encounter when drawing a moving object or moving human figure?”
- “What kinds of things might an artist do to solve these problems?”
- Place a piece of chart paper, 24” x 36” piece of drawing paper or newsprint under a document camera in an area of the classroom easily seen by all students and have a marker ready to demonstrate gesture drawing.
- Choose a student volunteer as a model for demonstrating gesture drawing.
- Ask the student model to position his/her body in an action pose (e.g., throwing a football, picking up a package from the floor, walking, etc.) in an area easily seen by the students and you.
- Choose a different student to be the timekeeper.
- When the timekeeper says, “Begin”, demonstrate for the students how to quickly draw the posing student. Use simple fluid lines with your marker. No facial features or details of any kind should appear in this gesture drawing.



- The timekeeper says, “Stop,” when 30 seconds have passed.
- Stop the gesture drawing and ask the posing student to join the rest of the class.
- List the following characteristics of your gesture drawing on chart paper to keep displayed in the classroom for the rest of the drawing unit.
  - Quick, fluid lines
  - Show the movement or gesture of the figure
  - Catch the “**essence**” of the gesture, not the details
- Discuss the meaning of *essence*, the intrinsic nature or value of something
- Good examples of the essence of a gesture drawing are as follows:
  - Consider a figure in a running position.
  - A gesture drawing of a dancer or a football player **both in the same running position** should differ to reveal their essence. The dancer might have hand gestures different than the football player holding a football.
  - Details such as clothing or items carried by the subject reveal the essence of the gesture drawing.



- Distribute sketchbook/journals and pencils to each student. Ask students to write the characteristics of a gesture drawing in their sketchbook/journals.
- Collect or instruct students to put away the pencils, not the sketchbook/journals.
- Distribute a fine or medium tipped black marker to each student.
- Choose a different student to strike an action pose in an area easily seen by all students.
- Remind students they will have 30 seconds to practice drawing each gesture in their sketchbook/journal using the marker.
- Be the timekeeper and announce, “Start” when ready.
- Walk around the room and guide students as necessary while they draw the gesture.
- Remind students:
  - to work quickly
  - that this is practice
  - starting over on the same page of the sketchbook/journal is encouraged
- Give a verbal warning when 15 seconds has elapsed.
- Say, “Stop” when 30 seconds has elapsed.
- Continue to rotate students as class models and set up new gestures at least three times or until most or all students have achieved success capturing movement in their drawings.
- Students should draw several gesture drawings on a single page in the sketchbook/journal.

**GUIDED PRACTICE** (*Application of knowledge, problem solving, corrective feedback*)

- Prepare students to draw gesture and movement on location, going to the multipurpose room, library, playground, etc. by gathering the sketchbook/journals and the black tipped markers.
- **Option:** Instead of moving to a separate location you can show a video or DVD of people in action participating in a variety of activities, including sports, dance, music, etc.
- Brainstorm and review appropriate student behavior for this task.
- List should include ideas similar to these:
  - We are there to watch, not participate.
  - Never talk, interrupt or get the attention of the people you are observing.
  - These people will not be posing, so draw quickly to catch the movement.
  - Gesture drawings made in this environment will be less detailed.
  - Try to capture the essence of the movement.
- Direct students to create at least 10 different gesture drawings in the sketchbook/journal that depict the movements demonstrated when they get to the location.
- Place students in unobtrusive areas of the location.

- Students will create at least 10 gesture drawings capturing movement of human bodies in space.

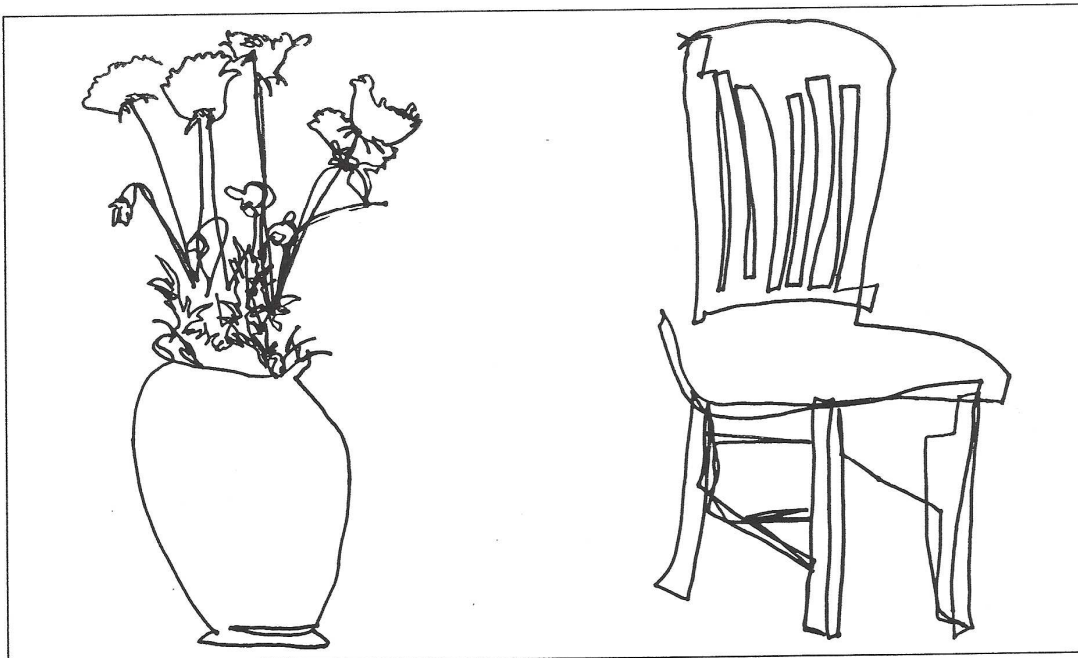
**DEBRIEF & EVALUATE** (*Identify problems encountered, ask and answer questions, propose solutions, discuss learning and review*)

- Place students in small groups to discuss the gesture drawing experience.
- Each group should make a list of “tips” for future gesture drawing success.
- Have students share and discuss their “tips” and suggestions in a large group.
- Have students share at least 3 similarities and 3 differences encountered between capturing continuous movement vs. capturing poses of movement.
- Provide students the opportunity to write their reflections in the sketchbook/journals.

**Art 1**  
**Drawing Unit**  
Weeks One/Two

<b>Contour Line Drawing</b>
<b>CONTENT STANDARDS</b> <i>(Secondary California Visual Art Content Standards: Proficient)</i> 2.4 Review and refine observational drawing skills.
<b>OBJECTIVES &amp; STUDENT OUTCOMES</b> <ul style="list-style-type: none"><li>• Describe an observational drawing.</li><li>• Identify and define contour line drawing.</li><li>• Create at least 4 different contour line drawings.</li></ul>
<b>ASSESSMENT</b> <i>(Various strategies to evaluate instruction and student learning)</i> <ul style="list-style-type: none"><li>• <b>Feedback for Teacher</b><ul style="list-style-type: none"><li>○ Informal assessment from class discussions</li><li>○ Informal observation of contour line drawings</li><li>○ Contour Line drawing Rubric</li></ul></li><li>• <b>Feedback for Student</b><ul style="list-style-type: none"><li>○ Contour Line Drawing Rubric</li><li>○ Informal assessments or comments from teacher</li></ul></li></ul>
<b>VOCABULARY</b> <ul style="list-style-type: none"><li>• <b>contour:</b> an outline, especially one representing or bounding the shape or form of something</li><li>• <b>contour line drawing:</b> drawing done in one continuous line representing the outline of an object, sometimes called a “blind” contour drawing</li><li>• <b>observational drawing:</b> drawing done while looking at an object, figure or scene</li></ul>
<b>MATERIALS &amp; PREPARATION</b> <ul style="list-style-type: none"><li>• sketchbook/journals, one per student</li><li>• plastic coated wire, one-24” to 36” piece per student</li><li>• 12” x 18” drawing paper, one per student</li><li>• medium point, black felt tip marker, one per student</li><li>• student portfolios, one per student</li></ul>
<b>REFERENCES</b> <ul style="list-style-type: none"><li>• Ragans, <i>ArtTalk</i>, Glencoe/McGraw-Hill, 2000<ul style="list-style-type: none"><li>○ Page 81, 84-85</li></ul></li><li>• IMC: 2441 Cardinal Lane, San Diego, CA. 92123-3799</li><li>• IMC: InfoLine, (858) 496-8122</li><li>• Internet links:<ul style="list-style-type: none"><li>○ AP 2-D Contour Line Self Portrait: <a href="http://apcentral.collegeboard.com/apc/members/courses/teachers_corner/49261.html">http://apcentral.collegeboard.com/apc/members/courses/teachers_corner/49261.html</a></li><li>○ Drawings by Matisse: <a href="http://www.henri-matisse.net/drawings.html">http://www.henri-matisse.net/drawings.html</a></li><li>○ Continuous Line Drawing by Paul Klee: <a href="http://startstudioarts.si.edu/2010/10/continuous-line-drawing.html">http://startstudioarts.si.edu/2010/10/continuous-line-drawing.html</a></li></ul></li></ul>
<b>PROCEDURE</b> <i>(Presentation of new material, demonstration of the process, direct instruction)</i> <ul style="list-style-type: none"><li>• Ask each student to think of a single object. You can create a list of appropriate objects and post it, brainstorm a list with the students or have students choose an object that is in the classroom.</li><li>• Distribute one piece of plastic coated wire to each student.</li></ul>

- Instruct the students to use the wire to create the outline or **contour** of the object.
- Share the resulting “wire drawings” with partners, small groups or the whole class.
- **Discussion Questions:**
  - “What object is the wire drawing depicting?”
  - “What was the most difficult part of the object to represent in the wire drawing?”
- Instruct students to write the term **contour** and its definition in their sketchbook/journal.
- Attach the wire drawing to a piece of construction paper, tag or poster board using a contrasting color or tie them to string and hang them like mobiles in the classroom.
- Choose a large common object (e.g., backpack, plant, stuffed animal, lamp, chair, guitar, etc.) and place it in a central area of the classroom. It is best to place the object in the middle of the room with students around it on 3 or 4 sides.
- Display two pieces of unlined chart paper or 2- 12” x 18” (or larger) pieces of drawing paper, in a place that can be easily seen by all students.
- Explain that the type of drawings the students are about to create is called a **contour line drawing**. This type of drawing is sometimes called “blind” contour line drawing.
- Write the following rules on the board or one of the chart papers while students copy them into their sketchbook/journals.
  - Do not look at your paper.
  - Look at the object only, NEVER at the paper.
  - Keep the marker on the paper at all times creating one **continuous line**.
  - No pencils.
  - No erasures.
- Demonstrate how to do a contour line drawing on paper that all students can see.
- Demonstrate turning your head (and body if possible) away from the chart paper or drawing paper, and face the object as you draw.
- Place the marker on the paper and slowly move your eyes over the edges of the object.
- As your eyes move, move the marker creating a line that matches the edges or contour of the object.
- Do not look at the paper, only at the object.
- Do not remove the marker from the surface of the paper. Keep one continuous line during this process.
- Draw for no more than 1 to 2 minutes.
- Lift your marker only when you look at the drawing you created.



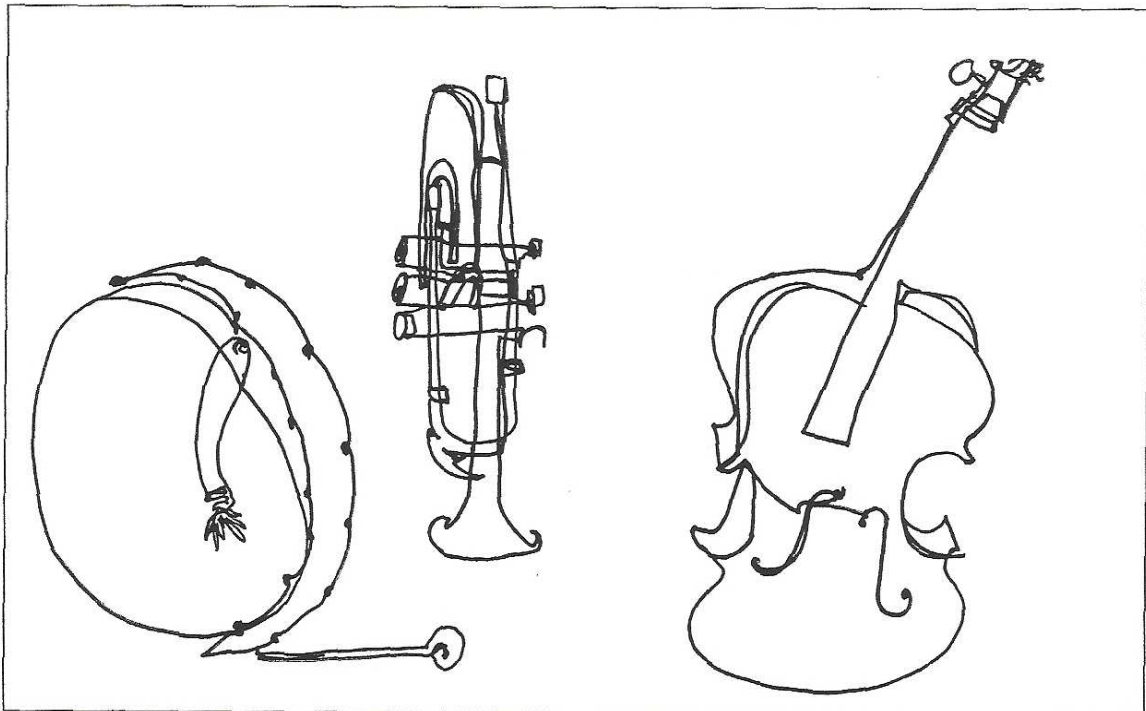
- Ask the class if they can identify what parts of the object you were drawing.
- Place the marker at the spot where you ended and continue the demonstration, reinforcing the continuous line and slow observation procedure.
- When you are confident that the students know how to begin this exercise, stop the demonstration.
- Explain that contour line drawing is an exercise that forces the artist to visually examine an object and draw only what is actually seen. This procedure builds observational skills.

**GUIDED PRACTICE** (*Application of knowledge, problem solving, corrective feedback*)

- Distribute one 12" x 18" piece of drawing paper and one marker to each student.
- Sit students in such a way that their heads and bodies are facing the object and the drawing paper is behind them or away from their line of vision so that they must turn away from their paper as they draw.
- Allow students 2 minutes to begin a contour line drawing of the displayed object.
- While students are drawing, watch the students' eyes and remind them to look only at the object.
- Repeat this exercise several times on the same drawing paper, either continuing their original drawing or completing additional attempts.
- Attach this exercise to the sketchbook/journal or place it in the students' portfolios.

**DEBRIEF & EVALUATE** (*Identify problems encountered, ask and answer questions, propose solutions, discuss and review*)

- At the end of the lesson, compare and contrast the "wire drawing" and contour line drawing.
- **Class Discussion Questions:**
  - "How are the wire drawings and the contour line drawings the same?"
  - "How are they different?"
  - "Which technique was easiest? Why?"
  - "Which technique best built your visual knowledge of the object?"
- Students write reflections in their sketchbook/journals recording their thoughts during the "blind" contour line drawing.



# CLASSROOM MANAGEMENT

## Creating A Positive Learning Environment

- Create a physically and emotionally safe environment where ALL students, their ideas and works are honored
  - Establish no more than four general classroom rules
  - Establish clear consequences
  - Develop student created /teacher guided social rules regarding personal interaction
- Establish routines and employ them consistently
  - Entrance Strategies
    - ◆ Greet students at the door at the beginning of each class period
    - ◆ Establish procedures for recording attendance
    - ◆ Establish warm up activities
  - Class Time Strategies
    - ◆ Establish hall pass/bathroom procedures
    - ◆ Delegate responsibilities for distribution and collection of instructional materials, media
    - ◆ Use signed contracts of agreement
    - ◆ Create an opportunity to allow students to participate in a periodic deep clean of the art studio
  - Clean Up Strategies
    - ◆ Timing
    - ◆ Sink
    - ◆ Media storage
    - ◆ Label all artwork with name and period on back of work, not in marker
    - ◆ Student work submission and storage
    - ◆ Demonstrate clear clean up procedures for each medium
  - Exit Strategies
    - ◆ Students seated in assigned seat 1 minute before the bell rings
    - ◆ Stand by the exit door and bid students a good day
- Use sketchbook/journals for ideas, sketching and planning of works
- Encourage students to solve art problems uniquely and individually
- Consistently provide feedback in a positive manner
- Honor student work by displaying completed pieces in an attractive, organized manner
- Develop understanding of Art Criticism as a way of thinking critically, not as an expression of disapproval or negativity
- Students creating art appropriate to criteria of displayed assignment
- Individual conferencing between student and teacher

## **Mandated Administrative School Site Procedures**

### **Emergency procedures:**

- In case of EVACUATION: Keep the *current class period attendance roster* ready at all times.
- In case of LOCKDOWN; Lock your classroom door, close the blinds, move away from windows and stay quiet in the classroom. Do not leave the classroom for any reason. Wait for further instructions.

### **Personal property:**

- Cell phones, pagers and other electronic devices: “These devices must be kept out of sight and turned off during the instructional program. Unauthorized use of such devices disrupts the instructional program and distracts from the learning environment. Therefore unauthorized use is grounds for confiscation of the device by school officials, including classroom teachers. Repeated unauthorized use of such devices may lead to disciplinary action.” (District Policy Related Procedures 6270; Emergency Procedure 15)
- Backpacks, iPods, CD players: These items are not specifically addressed in San Diego Unified Board of Education policy, but are under the jurisdiction of school site policy.



## ASSESSMENT

*“At its best, classroom assessment blends seamlessly with teaching for the purpose of learning. It neither disrupts nor disjoins the instructional process. If likened to weaving, then knowledge of world and self is the warp through which various fibers of teaching and assessing, the weft, are tightly woven. The result is learning—a work of art with rich colors, textures, and patterns unique to each student. The teacher structures the weaving process, views the work as it evolves, collaborates in the final design, and assesses the finished piece.”*

from: Beattie, D.K. (1997) Assessment in Art Education. Davis Publications

### **Formative Assessment**

Formative assessment takes place during the teaching and learning process, provides feedback to students and teacher and meant to guide progress toward identified goals and objectives.

- One Minute Note Cards: Quick Write
  - Stating what the student learned during the class period
  - Determining the most difficult or confusing part of assignment during the current class period followed by clarification the next class period
  - Stating what the student needs to successfully complete the assignment
  - Write a question that arose during the creative process
  - List resource needs to complete an assignment
- Record step-by-step process in sketchbook/journal of criteria, planning, execution, medium technique
- Student records thought processes and observations in sketchbook/journal
- Informal discussion of assignment progress with other students and teacher
- Self reflection during the process of completing an assignment
- Presentations by students or groups of students to the class as measures of learning tasks with established criteria

### **Summative Assessment**

Evaluation of a unit, procedure or individual work of art

- Pre- and post-test (multiple choice, essay or medium specific work of art) to assess visual art content knowledge and skills
- Traditional and/ or Digital Portfolio
  - Process: portfolio contains all works created over a period of time
  - Best Works: portfolio contains best works as determined by the student artist usually with criteria determined by the teacher
  - Mini-Portfolio: works included are chosen based on a single theme
- Rubrics
  - Establish a general rubric
    - Craftsmanship
    - Effort
    - Skill concept application
    - Creativity/uniqueness/originality
    - Focus/time on task
  - Create for specific learning tasks

- Present students with the rubric at the onset of the assignment so they are fully aware of specific criteria.
- Rubrics that can be graded at checkpoints throughout the lesson
- Self-assessment or reflection at the end of an assignment or unit of study
- Presentations by students or groups of students to the class as measures of learning tasks with established criteria

### **Grading Strategies**

Criteria for grading Art 1,2 students *should include* assessment of learning tasks, effort and participation during class, timeliness of assignment submissions and attendance. Grades *may include* extra credit, homework or make-up work opportunities and/ or clearly determined and measurable citizenship standards.

- Grading Scale:
  - A= 90 to 100%
  - B=80 to 89%
  - C=70 to 79%
  - D=60 to 69%
  - F= 59% and below

***Consultant Learning*** is an innovative means of evaluating student learning used by some of the Art 1,2 teachers in the district. This grading strategy was designed by Professor Scott Kunkle at University of San Diego. For more information check out [www.consultantlearning.com](http://www.consultantlearning.com)

Each Art 1,2 teacher should carefully determine the criteria for grading and state it in a “Course Contract” or syllabus to be signed by the participating student, their parent(s) and themselves at the beginning of the school year.

### ***Art 1,2 End of Year Examination***

The San Diego Unified School District through the Visual and Performing Arts Department will provide a standardized end of year examination for all Art 1,2 students administered at school sites by the Art 1,2 Art Teacher.

## Art 1,2 Course Contract (Sample)

**School Name:**

**Instructor:**

**Room Number:**

**Phone Number:**

**E-mail:**

### **Course Description:**

Art 1,2 is a high school course designed to introduce students to basic concepts in art education, emphasizing the Elements of Art and the Principles of Design. This course is based on the California Visual Art Visual Art High School Proficient Content Standards. Art 1,2 serves as a basis for general visual art education, providing a foundation for advanced art courses. It integrates art production through studio learning tasks, aesthetics, art criticism, art history and the investigation of careers associated with visual art.

This introductory two-semester course is offered to students in grades 9-12. Credit for this course counts toward district graduation requirements under Option B: 2 semesters of visual and/or performing arts AND toward University of California and California State University.

### **Course Objectives/Student Outcomes:**

- Identify, describe and use the elements of art and principles of design
- Complete studio projects that include a variety of traditional media, techniques and processes in two and three dimensions
- Develop basic visual art literacy and visual art vocabulary
- Develop and refine observational drawing skills
- Apply the constructs of Art Criticism and critique to works of art, including your own
- Research and analyze significant artists, styles and movements in European and non-European Art History
- Compare and contrast universal qualities, function and purpose of visual art in world cultures
- Explore the value of technology and its relationship to visual art
- Research careers in and related to visual art
- Generate portfolios as assessment tools and artistic presentation
- Develop basic creative skills and craftsmanship
- Explore visual avenues to communicate self expression

### **Course Expectations/Classroom Rules/Citizenship:**

- Adhere to all policies in the High School Student Handbook, including the Academic Honesty Policy
- Attend class daily and arrive on time
- Bring only school related items to class
- Be prepared and attentive at all times
- Handle all tools and equipment appropriately
- Be responsible for your own clean up area, including storage of materials and art work

- Complete and submit all assignments on time
- In case of absence: Students have 1 day for every day absent to complete make up work
- Participating in school productions or other activities are not accepted excuses for submission of late assignments

**Consequences for Unacceptable Behavior:**

- Step One: verbal warning
- Step Two: parent is notified, in-room detention
- Step Three: face to face parent/teacher conference
- Step Four: Office Referral: One day suspension
- Step Five: Office Suspension: Two to three days suspension

**Evaluation/Grading Policy:**

Quarter and semester grades are by:

- 60% Assigned art projects
- 20% Sketchbook entries
- 10% Quizzes and semester exams
- 10% Written assignments

Grading Scale of total possible points per grading period:

- A= 90 to 100%
- B=80 to 89%
- C=70 to 79%
- D=60 to 69%
- F= 59% and below

**Suggested Materials:**

To be furnished by the student and brought to class EACH class period:

- Pencils, hand held sharpener
- Erasers
- Sketchbook
- Black ink pens
- Black felt tip pen, fine point
- Glue Sticks
- Folder/binder to store handouts
- Colored pencils, markers

**Student Signature:** \_\_\_\_\_ **Date:** \_\_\_\_\_

**Parent Signature:** \_\_\_\_\_ **Date:** \_\_\_\_\_

## **DIFFERENTIATION FOR SPECIAL POPULATIONS**

*“Differentiation can be defined as a way of teaching in which teachers proactively modify curriculum, teaching methods, resources, learning activities and student products to address the needs of individual students and/or small groups of students to maximize the learning opportunity for each student in the classroom. “*

**From: Tomlinson, C.A. (2001). How to Differentiate Instruction in Mixed Ability Classrooms. Alexandria, VA:ASCD.**

- Present lessons and assignments on Power Point then continually project the information during Guided Practice
- Modify lessons for English Language Learners, Special Ed and Gifted students according to needs
- Allow extended time to complete writing assignments
- Provide “Helper Pals” or student tutors to translate or assist fellow students in staying on task
- Create preferential seating for students according to needs (e.g., individual desks, partner tables)
- Give students options or choice within an assignment while providing clear guidelines
- Allow students to work alone or in small groups when possible

## **Community Resources**

### **Contemporary Museum of Art San Diego**

700 Prospect Street  
La Jolla, CA 92037  
(858-454-3541)  
11am-5pm Thursday-Tues Closed Wednesday

1100 and 1001 Kettner Boulevard  
San Diego, CA 92101  
(858-454-3541)  
11am-5pm Thursday-Tues Closed Wednesday

### **Mingei International Museum (Balboa Park)**

439 El Prado  
San Diego, CA 92101  
(619-239-0003)  
Sun., Tues.- Sat. 10am-4pm, Closed Mondays  
FREE ON THIRD TUESDAY OF THE MONTH

### **Museum of Photographic Arts (Balboa Park)**

1649 El Prado  
San Diego, CA 92101  
(619-238-7559)  
Sun., Tues.- Sat. 10am-5pm, Closed Mondays  
FREE ON SECOND TUESDAY OF THE MONTH

### **San Diego Museum of Art (Balboa Park)**

1450 El Prado  
San Diego, CA 92101  
(619-232-7931)  
Sun. noon-5pm, closed Monday, Tues. -Sat. 10am-5pm  
FREE ON THIRD TUESDAY OF THE MONTH

### **The New Children's Museum**

200 West Island Avenue  
San Diego, CA 92101  
(619-233-8792)  
Sun. noon-4pm, Mon-Tues and Friday-Sat. 10am-4pm  
Closed Wednesday, Thurs 10am-6pm

### **Timken (Balboa Park)**

1500 El Prado  
San Diego, CA 92101  
(619-239-5548)  
Sun. 1:30-4:30pm, Mon closed, Tues-Sat 10am-4:30  
FREE ADMISSION

## Careers in Art

Advertising  
Aerial Photographer  
Aeronautical Designer  
Air Brush Artist  
Anatomical Diagrammer  
Antique Collector  
Animator  
Architect  
Art Critic  
Art Director  
Art Historian  
Art Librarian  
Art Teacher  
Automobile Designer  
Banner Artist  
Book Designer  
Bridge Design Engineer  
Calligrapher  
Caricaturist  
Cartographer  
Cartoonist  
Ceramicist  
Cinematographer  
City Planner  
Color Separator  
Color Specialist  
Commercial Illustrator  
Communication Designer  
Computer Graphics Artist  
Conservator  
Costume Designer  
Culinary Artist  
Curator  
Engraver  
Environmental Designer  
Etcher  
Exhibit Designer  
Fabric Designer Fashion  
Designer  
Fashion Illustrator  
Fiber Artist  
Filmmaker  
Floral Arranger  
Framer  
Furniture Designer  
Game Designer  
Gardner  
Glassblower  
Graphic Designer  
Greeting Card Design  
Hat Maker  
Ice sculptor  
Illuminator  
Illustrator  
Industrial Designer  
Interior Designer  
Jewelry Designer  
Lace Maker  
Landscape Architect  
Layout Artist  
Letter Designer  
Lithograph Artist  
Lithographer  
Machine Designer  
Make-Up Artist  
Mapmaker  
Mask Maker  
Medical Illustrator  
Memorial Designer  
Menu Designer  
Multimedia Designer  
Mosaicist  
Muralist  
Museum Curator  
Museum Director  
Neon Sign Designer  
Newspaper Illustrator  
Origami Artist  
Ornament Designer  
Package Designer  
Painter  
Papermaker  
Parade Float Design  
Paste Up Artist  
Pattern Designer  
Photographer  
Photojournalist  
Police Artist  
Potter  
Printmaker  
Product Designer  
Prop Designer  
Puppet Maker  
Quilt Maker  
Researcher  
Restorer  
Rug Weaver  
Sand-caster  
Sand Castle Design  
Sand painter  
Scenic Artist  
Sculptor  
Set Designer  
Shoe Designer  
Sidewalk Artist  
Sign Painter  
Silversmith  
Special Effect Design  
Stain Glass Designer  
Stamp designer  
Story Boarder  
Textile Designer  
Therapist, Art  
Tile Designer  
Toy Designer  
Urban Planner  
Videographer  
Wallpaper Designer  
Watercolorist  
Weaver  
Web Artist  
Window dresser  
Woodworker  
Xylographer  
Yarn Dyer  
Zincographer

## **RESOURCES**

### **Internet Web Sites:**

- [www.artchive.com](http://www.artchive.com) (great for biographies and images)
- [www.artcyclopedia.com](http://www.artcyclopedia.com)
- <http://www.arteducators.org/olc/pub/NAEA/home/>
- [www.artlex.com](http://www.artlex.com)
- [www.Artsonia.com](http://www.Artsonia.com)
- [www.drawspace.com](http://www.drawspace.com) (students can submit original photography too)
- [www.googleartproject.com](http://www.googleartproject.com)
- <http://www.lascaux.culture.fr/?lng=en#/fr/00.xml> (cave paintings)
- [www.masters-of-photography.com](http://www.masters-of-photography.com) (good black & white photo history)
- [www.vue.org](http://www.vue.org) (Visual Thinking Strategies)

### **Auxiliary materials:**

- Strickland and Boswell, (1997) The Annotated Mona Lisa: A Crash Course in Art History from Prehistoric to Post-Modern. Andrews McMeel Publishing

### **IMC: Instructional Media Center**

2441 Cardinal Lane, San Diego, CA 92123

General Information (858) 496-8438

Circulation Desk (858) 496-8340

- Curriculum and Professional Library
- Multimedia Resources: videos, computer software and CD-ROMS, CDs, art and study prints, as well as exhibits
- Online Resources: Go to <http://destiny.sandi.net>
- Teacher Media Center: provides a wide variety of supplies and equipment for creating teacher made instructional materials

### **Periodicals:**

- *Scholastic Art*, Scholastic, Inc.
- *School Arts*, Davis Publishing, Inc.
- *Arts & Activities*, Publisher's Development Corp.



## Words of Wisdom

*One must from time to time attempt things that are beyond one's capacity.*

-August Renoir

*I want to touch people with my art. I want them to say 'he feels deeply, he feels tenderly'.*

-Vincent VanGogh

*Painting is silent poetry and poetry is a painting that speaks.*

-Simonides

*The aim of art is to represent not the outward appearance of things, but their inwards significance.*

-Aristotle

*There are more valid facts in works of art than there are in history books.*

-Charlie Chaplin

*Art is not what you see but what you make others see.*

-Edgar Degas

*Art like love does not dominate, it cultivates.*

- Goethe

*Nothing that is great is even accomplished without passion.*

-Hebbel

*Art, like morality, consists of drawing the line somewhere.*

- G.K. Chesterton

*Blessed are they who see beautiful things in humble places where other people see nothing.*

-Camille Pissarro

*They thought I was a surrealist, but I wasn't. I never painted dreams, I painted my reality.*

-Frieda Kahlo

*White, a blank page or canvas, so many possibilities.*

- Georges Seurat

*Great art picks up where nature ends.*

-Marc Chagall

## Art 1,2 Glossary

### Elements of Art

**Line:** a point moving in space. Line can vary in width, length, curvature, color or direction.

**Shape:** a two dimensional area or plane that may be open or closed, free-form or geometric. It can be found in nature or is made by humans.

**Form:** a three-dimensional volume or the illusion of three dimensions (related to shape, which is two-dimensional); the particular characteristics of the visual elements of a work of art (as distinguished from its subject matter or content).

**Color:** the visual sensation dependent on the reflection or absorption of light from a given surface. The three characteristics of color are hue, value and intensity.

**Texture:** the surface quality of materials, either actual (tactile) or implied (visual). It is one of the elements of art.

**Space:** the emptiness or area between, around, above, below, or contained within objects. Shapes and forms are defined by the space around and within them.

**Value:** lightness or darkness of a hue or neutral color.

### Principles of Design

**Balance:** the way in which the elements in visual arts are arranged to create a feeling of equilibrium in a work of art. The three types of balance are symmetry, asymmetry and radial.

**Contrast:** difference between two or more elements (e.g., value, color, texture) in a composition; juxtaposition of dissimilar elements in a work of art; also, the degree of difference between the lightest and darkest parts of a picture.

**Dominance:** the importance of the emphasis of one aspect in relation to all other aspects of a design.

**Emphasis:** special stress given to an element to make it stand out.

**Harmony:** the principle of design that combines elements in a work of art to emphasize the similarities of separate but related parts.

**Movement:** the principle of design dealing with the creation of action.

**Repetition:** repeated use of an object or element of design in a work of art.

**Rhythm:** intentional, regular repetition of lines or shapes to achieve a specific repetitious effect or pattern.

**Subordination:** making an element of design hold a secondary or lesser importance within a work of art.

**Unity:** total visual effect in a composition achieved by the careful blending of the elements of art and the other principles of design.

**Variation:** a principle of art concerned with combining one or more elements of art in different ways to create interest.

## Additional Terms

**Abstract:** artwork in which the subject matter is stated in a brief, simplified manner. Little or no attempt is made to represent images realistically, and objects are often simplified or distorted.

**Actual Texture:** the real, tactile surface quality of materials.

**Aerial Perspective:** also known as atmospheric perspective achieved by using bluer, lighter and duller hues for distant objects in a two-dimensional work of art.

**Analogous Colors:** refers to closely related colors; colors that sit side by side on the color wheel and have a common hue.

**Analysis:** In art criticism, the step (#2) in which you discover how principles of art are used to organize the art elements of line, color, shape, forms, space, and texture. In art history, the step in which you determine the style of the work.

**Arch:** curved stone structure supporting weight of material over an open space. Doorways and bridges use arches.

**Architect:** a person who designs buildings that are well constructed, aesthetically pleasing and functional

**Architecture:** an art form of designing and planning construction of buildings, cities and bridges.

**Art Criticism:** an organized approach for studying a work of art; it has four stages: description, analysis, interpretation and judgment.

**Asymmetry:** a balance of parts on opposite sides of a perceived midline, giving the appearance of equal visual weight.

**Atmospheric perspective:** also known as aerial perspective achieved by using bluer, lighter and duller hues for distant objects in a two-dimensional work of art.

**Background:** part of the picture plane that appears farthest from the viewer.

**Bas-relief:** low relief sculpture in which figures protrude slightly from the background.

**Blending:** technique of shading through smooth, gradual application of ink value

**Cast Shadows:** refers to a dark area or shape produced by an object coming between rays of light and a surface

**Cityscape:** the visual appearance of a city in a work of art, a city landscape

**Color Scheme:** Plan for organizing colors. Types of color schemes include monochromatic, analogous, complementary, triad, split complementary, warm, and cool

**Color Spectrum:** the effect that occurs when light passes through a prism; the beam of white light is bent and separated into bands of color. Colors always appear in the same order, by wavelengths, from longest to shortest, red, orange, yellow, green, blue violet. A rainbow displays the spectrum.

**Color Triad:** Three colors spaced an equal distance apart on the color wheel. The primary color triad is red, yellow and blue; the secondary triad is orange, green and violet. A color triad is a type of color scheme.

**Color Wheel:** the color spectrum bent into a circle.

**Complimentary Colors:** colors opposite each other on the color wheel. A complement of a color absorbs all the light waves the color reflects and is the strongest contrast to that color. Red and green are examples of complementary colors.

**Composition:** the way the principles of art are used to organize the elements of art.

**Content:** the message, idea or feelings expressed or communicated in a work of art.

**Contour Line:** a line that defines the edges and surface of an object

**Convergence:** the use of the elements of art to make the viewer's eye come to a particular object or focal point from different directions within the work

**Cool Colors:** blue, green and violet. Cool colors suggest coolness and seem to recede from a viewer. Cool colors can be used as a color scheme. Opposite of *warm colors*.

**Credit Line:** a list of important facts about a work of art. A credit line usually includes the artist's name, the title of the work, year completed, medium used, size (height, width, and depth), location (gallery, museum or collection and city), donors and the date donated.

**Cross-hatching:** the technique of using crossed lines for shading.

**Description:** A list of all things seen in a work of art. The initial process (Step #1) in art criticism.

**Design:** plan, organization or arrangement of elements in a work of art.

**Diagonal:** in a slanted direction

**Dimension:** the amount of space an object takes up in one direction. The three dimensions are height, width and depth.

**Figure:** human form in a work of art.

**Focal Point:** the part of a work of art that attracts attention the attention of the viewer first. Focal points are created by using contrast, location, isolation, convergence and the unusual or unexpected.

**Foreground:** part of the picture plane that appears closest to the viewer. The foreground is usually at the bottom of the picture.

**Formal Balance:** Way of organizing parts of a design so that equal, or very similar, elements are placed on opposite sides of a central axis. Formal balance suggests stability. Symmetry is a type of formal balance. Opposite of *informal balance*.

**Free Form Shapes:** Irregular or uneven shapes. Free-form shapes are often referred to as organic shapes. Opposite of *geometric shapes*.

**Functional Art:** works of art made to be used instead of only viewed. Objects must be judged by how well they function when used.

**Genre Painting:** paintings that depict scenes from everyday life as their subject matter.

**Geometric Shape:** precise shapes that can be described using mathematical formulas. Basic geometric shapes are the circle, square, triangle, and rectangle. Basic geometric forms are the cylinder, cube, and pyramid. Opposite of *free-form shapes*.

**Gesture drawing:** quickly and loosely drawing lines to show movement in a subject.

**Gradation:** a scale or series of successive changes, stages or degrees

**Grattage:** wet paint is scratched with a variety of tools to create implied texture

**Grid:** a pattern of intersecting horizontal and vertical lines.

**Hatching:** technique of shading with a series of the fine parallel lines.

**Highlight:** small areas of white used to show the very brightest spots. Highlights show the surfaces of the subject that reflect the most light. They are used to create the illusion of form. Opposite of *shadows*.

**Horizon:** point at which earth and sky meet visually

**Horizontal:** line that moves parallel to the horizon, across or from left to right.

**Hue:** the name of a color in the color spectrum. Hue is related to the wavelength of reflected light. Hue is one of the three properties of color.

**Implied Lines:** a series of points that the viewer's eyes automatically connect. Implied lines are suggested, not real.

**Implied texture:** a series of lines, shapes, color and/or color patterns that suggested texture when actual texture is not present.

**Informal balance:** a way of organizing parts of a design involving a balance of unlike objects. Asymmetry is another term for informal balance. Opposite of *formal balance*.

**Intensity:** the brightness or dullness of a hue. A pure hue is called a high intensity color. A dulled hue (a color mixed with its complement) is called a low-intensity color. Intensity is one of three properties of color.

**Intermediate Color:** a color made by mixing a primary color and a secondary color. *Intermediate colors* is another name for tertiary colors.

**Interpretation:** in art criticism, the step (#3) that explains or tells something about the meaning or mood of the work of art. In art history, the step in which one does the research about the artist.

**Judgment:** in art criticism, the step (#4) in which artistic merit is determined. In art history, the step in which it is determined whether the work made an important contribution to the history of art.

**Landscape:** painting or drawing in which natural land, scenery, (e.g., mountains, trees, rivers) is the main feature.

**Linear Perspective:** the graphic system that creates the illusion of depth and volume on a flat surface. In one point linear perspective, all receding lines meet at a single point. In two-point linear perspective, different sets of lines meet at two different points.

**Literal qualities:** real or absolute qualities that appear in a work of art.

**Logo:** symbol, design or trademark adopted by an organization to identify its products or service.

**Mat:** to frame a picture or drawing with a cardboard border.

**Media:** plural form of medium.

**Medium:** material used to make art.

**Middle Ground:** area of a picture plane between the foreground and the background.

**Monochromatic:** a color scheme that uses only one hue and the tints and shades of the hue.

**Mosaic:** a picture or pattern produced by arranging small colored pieces of hard material like, ceramic, glass, stone, or marble set into cement.

**Motif:** a unit repeated in a visual pattern that often creates a sense of rhythm.

**Negative Space:** empty spaces surrounding shapes or forms. An area unoccupied with objects

**Neutral Colors:** Black, white, gray and variations of brown. Often these colors are called *earth colors*.

**Non-Objective:** having no recognizable object or subject matter.

**Opaque:** quality of material that does not let any light pass through. Opposite of *transparent*.

**Organic Shapes/Forms:** shapes or forms having irregular edges or made by the forces of nature. Opposite of manufactured shapes/forms.

**Orthogonal Lines:** systematic diagonal lines used in a linear perspective drawing.

**Outline:** a line that shows or creates the outer edge of a shape

**Overlap: to extend over, to partly cover.**

**Palette:** tray for mixing colors of paint or the range of colors used by a particular artist or in a particular picture.

**Parallel Lines:** lines that move in the same direction and always stay the same distance apart.

**Pattern:** an arrangement or sequence repeated in a predictable combination

**Perspective:** a graphic system that creates the illusion of depth and volume on a two-dimensional surface.

**Photography:** the technique of capturing optical images on light-sensitive surfaces.

**Point of View:** angle from which the viewer sees an object or scene.

**Portrait:** image of a person, especially the face and upper body.

**Positive Space:** shapes or spaces that represent solid objects

**Primary Colors:** refers to the colors red, yellow and blue. From these three colors all other colors can be created.

**Proportion:** principle of art concerned with the size relationships of one part to another.

**Radial:** arrangement of elements that appear to come from a central point, circular

**Representational:** relating to art that aims to depict the physical appearance of objects or scenes.

**Rule of thirds:** divide two-dimensional work of art in thirds both vertically and horizontally, place the focus of the work in an area either one-third across or one-third up or down, not dead center. When used, this theory allows the eye to find the focal point, then move across the surface of the work.

**Sculpture:** three-dimensional work of art to be viewed from all sides or in bas-relief.

**Seascape:** painting or drawing in which the sea is the main subject.

**Secondary Colors:** colors that are mixtures of two primaries; orange, green and violet.

**Self-Portrait:** an image of a person created by the artist him or herself.

**Sgraffito:** a form of decoration made by scratching through a surface to reveal a lower layer of a contrasting color, typically done in plaster or stucco on walls, or in slip on ceramics before firing

**Shade:** a dark value of a hue made by mixing the hue with black. Opposite of *tint*.

**Shading:** the use of light and dark to give a feeling of depth and texture.

**Shadows:** shaded areas in a drawing or painting. Shadows show the surfaces of the objects that reflect the least amount of light to create the illusion of form. Opposite of *highlights*.

**Single Point Perspective:** the graphic system that creates the illusion of depth and volume on a flat surface using one vanishing point.

**Sketch:** quick rough drawing without much detail that can be used as a plan or reference when creating later works of art.

**Split Complimentary:** one hue and the hues on each side of its complement on the color wheel. Red-orange and blue and green are split complementary colors.

**Still Life:** painting, drawing or arrangement of inanimate or unmoving objects.

**Stippling:** technique of shading using numerous dots or specs

**Structural lines:** lines that hold a design together.

**Symbol:** something that stands for or represents something else.

**Symmetry:** a type of formal balance in which two halves of an object or composition are identical, mirror images.

**Tertiary Colors:** a color made by mixing a primary color and a secondary color. Also known as *intermediate colors*.

**Texture:** the surface quality of materials. The element of art that refers to how something feels (actual texture) or looks like it feels (implied texture) to the touch.

**Three-Dimensional:** having height, width and depth.

**Tint:** a light value of a hue made by mixing the hue with white. Opposite of *shade*.

**Tone:** color or hue shaded or darkened with gray (both black and white).

**Transparent:** quality of material that allows light to pass through. Opposite of *opaque*.

**Two-Dimensional:** having height and width but not depth, flat.

**Two Point Perspective:** the graphic system that creates the illusion of depth and volume on a flat surface using two vanishing points.

**Unity:** the quality wholeness or oneness achieved through the effective use of the elements and principles of art. Unity is created by simplicity, repetition and proximity.

**Value:** the element of art that describes the darkness or lightness of a color or object.

**Value Scale:** a scale showing the range of values from black to white and light to dark.

**Vanishing Point:** a point on the horizon where receding parallel lines seem to meet or converge and disappear visually.

**Vertical:** at right angles to the horizon, referring to straight up and down.

**Warm Colors:** Red, orange and yellow. Warm colors suggest warmth and seem to move toward the viewer. Warm colors can be used as a color scheme. Opposite of *cool colors*.