

MIDDLE SCHOOL ART EDUCATION

PROGRAM DESCRIPTION

The art education experiences available to the middle school student are as unique and diverse as the students themselves. Middle school is a period of exploration in applying knowledge and skills acquired in elementary school, experiencing new studio processes and engaging in thoughtful discussions about art while preparing for more sophisticated experiences in later years.

At the middle school level each student is encouraged to develop skills and knowledge about art, powers of observation, perceptual and analytical skills, creativity, technical skills and problem-solving abilities. Through interactive experiences the student becomes aware of how visual artists record their culture and reflect history while their artwork remains as unique as the individual human experience. From charcoal drawings on cave walls to computer animated imagery, art has been a part of daily life since the beginning of recorded time. Within each middle school course, students are encouraged to make connections to studies in other curricular areas and understand the relationships between art and society, as well as increase their awareness of art in their personal life.

Middle school art classes meet every day for nine consecutive weeks compared to one period a week in the elementary program. The daily contact time exposes the student to art as a subject area instead of a weekly experience. Thematic and media-oriented courses are offered, beginning with a sixth grade exploratory art class. Courses such as *Design in Nature* and *Art in The Environment* are elective courses for seventh and eighth graders who prefer to experience a variety of media with a thematic focus. These courses are designed to correlate with other curricular areas for an interdisciplinary experience. Media-oriented elective courses such as *Ceramics and Sculpture*, *Applied Arts*, *Drawing and Printmaking* or *Painting and Composition* provide opportunities to work with specific media.

The courses indicated on the following pages provide a framework for the student to develop a well-rounded education in art. Presently, all students are required to take a nine week, sixth grade *Exploratory Art* Course, while the remaining courses are available on an elective basis. In order to demonstrate mastery of the State Core Curriculum Requirements and District Exit Outcomes, it is highly recommended that each student continue to be involved in arts education and have varied creative and aesthetic opportunities throughout their K-12 experience.

MIDDLE SCHOOL ART COURSE OUTCOMES

Course Name: **701 Exploratory Art**

Length of Course: nine weeks

Grade Offered: 6th

This class builds upon the foundation provided in the elementary art program. Students will have opportunities to expand their understanding of art concepts and processes, providing direction for future art experiences. Assignments will focus on learning how artists throughout time have expressed ideas, values and beliefs, discovering ideas for personal expressions and on developing the confidence to express their imagination. Experiences in drawing, painting, sculpture and/or ceramics will be selected.

I. COMPONENT: HISTORICAL, CULTURAL, AND SOCIAL CONTEXTS

CONTENT AREA	<i>Exploratory Art</i> OUTCOMES		OBJECTIVES	SAMPLE ASSESSMENT
	Focus on Development and Growth	Focus on Attainment		
ARTISTS IN CULTURE AND SOCIETY		<ul style="list-style-type: none"> Recognize and explain the significance of selected artworks. 	<ul style="list-style-type: none"> Generate questions to ask artists that would help determine facts about processes, special training, meaning, etc., e.g., I would ask the carvers of the Northwest totems... Observe and identify specific works of art and explain their significance. 	<ul style="list-style-type: none"> Explain the significance of selected artworks in written or oral form.
		<ul style="list-style-type: none"> Identify specific works of art as belonging to a particular culture or era based on visual characteristics. 	<ul style="list-style-type: none"> Observe artworks from different cultures and eras to determine what subjects and themes seem to be universal. “Read” artwork from another era to see how artists have recorded the interests of people of that time and place. 	<ul style="list-style-type: none"> Observe and discuss or write about the relationships between reproductions of art from different cultures and eras. Organize a variety of works in a general relationship to one another based on their visual characteristics.
	<ul style="list-style-type: none"> Explain relationships between the values and beliefs of a society and the artworks created. 		<ul style="list-style-type: none"> Observe various works of art and identify different symbols and the meaning conveyed. Discuss relationships between cultural values and beliefs in artwork when applicable. Use own artwork to explain personal beliefs and values in relation to today’s society. 	<ul style="list-style-type: none"> Cite examples orally or in writing of how the values and beliefs of a society are related to the artworks created.

See Appendix I for related instructional resources.

I. COMPONENT: HISTORICAL, CULTURAL, AND SOCIAL CONTEXTS (continued)

CONTENT AREA	<i>Exploratory Art</i> OUTCOMES		OBJECTIVES	SAMPLE ASSESSMENT
	Focus on Development and Growth	Focus on Attainment		
INTER-DISCIPLINARY CONNECTIONS	<ul style="list-style-type: none"> Make connections between language, art, and life. 		<ul style="list-style-type: none"> Explain how art is a record of human achievements and commonalities. Make connections between art and other subject areas, e.g., social studies, science, mathematics. 	<ul style="list-style-type: none"> Cite examples of ways language, art and life are connected.
	<ul style="list-style-type: none"> Explain the influence and effects of culture and technology on artworks in society. 		<ul style="list-style-type: none"> Discuss changes that occur regarding the value of a medium/style over time (watercolor and pastel used to be only for sketching, not finished works). Discuss how archaeologists and historians authenticate and date discoveries 	<ul style="list-style-type: none"> Cite examples of how culture and technology can influence the artworks created by an artist in a society.
	<ul style="list-style-type: none"> Describe and discuss the process by which artists create art products in varied avocations and careers, e.g., fashion designer, packaging designer, architect, medical illustrator, etc. 		<ul style="list-style-type: none"> Generate list of art related careers which require and/or benefit from artistic skills, (archaeologist, filmmaker, set designer, museum curator, etc.) and explain why art skills are needed. Identify people in the community who create art products. Model the task of a designer or illustrator in the creation of artwork. 	<ul style="list-style-type: none"> Describe in written, oral or pictorial form the process associated with different art careers and avocations.
		<ul style="list-style-type: none"> Identify aesthetic personal experiences with objects, events or environments from society. 	<ul style="list-style-type: none"> Explain that an individual’s response is based upon prior knowledge and experiences. Discuss individual perceptions. 	<ul style="list-style-type: none"> Talk/write about aesthetic experiences which influence them from a personal perspective. Talk/write about aesthetic experiences from an aesthetic stance other than their own.

II. COMPONENT: CREATING AND PRODUCING ART

CONTENT AREA	<i>Exploratory Art</i> OUTCOMES		OBJECTIVES	SAMPLE ASSESSMENT
	Focus on Development and Growth	Focus on Attainment		
DESIGN CONCEPTS		<ul style="list-style-type: none"> Selectively use the elements of art and principles of organization in the creation of personal works of art. 	<ul style="list-style-type: none"> Demonstrate variations of the elements of art and principles of organization to express an idea in visual form. Work from previously made sketches, still lifes, natural objects or landscapes visible from the classroom to create personal works of art. 	<ul style="list-style-type: none"> Use the elements of art and principles of organization in the creation of personal works of art.
	<ul style="list-style-type: none"> Identify how different artists have varied and used the elements of art and principles of organization to create their personal style. 		<ul style="list-style-type: none"> Identify differences and similarities between cultures, artists and their use of design concepts. 	<ul style="list-style-type: none"> Observe and identify how different artists have varied and used the elements of art and principles of organization to create their personal style.
MEDIA SKILLS AND PROCESSES		<ul style="list-style-type: none"> Use different art mediums and processes to create two-dimensional and three-dimensional artworks. 	<ul style="list-style-type: none"> Explore and experiment with different art mediums to gain control of the medium. Use different tools and materials to acquire and refine skills. 	<ul style="list-style-type: none"> Create two-dimensional and three-dimensional artworks using different mediums. Create artwork which demonstrates acquired technical skills.
	<ul style="list-style-type: none"> Analyze the results of explorations with media and processes to utilize their expressive possibilities and limitations in the production of artwork. 		<ul style="list-style-type: none"> Explore and experiment with different art mediums to discover possibilities and limitations. Select between art mediums and processes to achieve a desired result. Examine objects in the classroom to determine the processes used to create them. 	<ul style="list-style-type: none"> Record explorations with media in a sketchbook and observations in a journal noting the expressive possibilities and limitations.
		<ul style="list-style-type: none"> Produce artwork that shows patience, care and pride. 	<ul style="list-style-type: none"> Apply acquired skills in the use and control of art tools and materials. 	<ul style="list-style-type: none"> Engage in class critique or peer evaluation of own work to discuss evidence of patience, care and pride.

II. COMPONENT: CREATING AND PRODUCING ART (continued)

CONTENT AREA	<i>Exploratory Art</i> OUTCOMES		OBJECTIVES	SAMPLE ASSESSMENT
	Focus on Development and Growth	Focus on Attainment		
IMAGINATIVE AND CREATIVE APPLICATIONS		<ul style="list-style-type: none"> Apply historical and cultural knowledge in the development of ideas for personal expression. 	<ul style="list-style-type: none"> Evaluate how artists have used their imagination or creativity to give visual form to ideas or beliefs. 	<ul style="list-style-type: none"> Produce artworks which reflect historical or cultural influences.
		<ul style="list-style-type: none"> Use imaginative and creative thinking skills to transform ideas into visual form. 	<ul style="list-style-type: none"> Apply creative thinking process steps in the development of ideas, e.g., observation, analysis, selection, composition, evaluation and refinement. Use imaginative thinking to create visual symbols and metaphors. Use inventive thinking to list “what if” questions that could be translated into a visual form. 	<ul style="list-style-type: none"> Use imaginative and creative thinking skills to transform ideas into visual form.

III. COMPONENT: CRITICAL ANALYSIS AND AESTHETIC RESPONSE

CONTENT AREA	<i>Exploratory Art</i> OUTCOMES		OBJECTIVES	SAMPLE ASSESSMENT
	Focus on Development and Growth	Focus on Attainment		
CRITICAL ANALYSIS AND AESTHETIC RESPONSE		<ul style="list-style-type: none"> Demonstrate critical thinking skills in the discussion and evaluation of artwork. 	<ul style="list-style-type: none"> Describe in detail a work of art while others make drawings from the “dictation.” Identify visual literacy skills used by an art critic. Talk/write about art using the aesthetic scanning technique. Analyze an art critic’s review of an exhibit or work of art noting the descriptive language. 	<ul style="list-style-type: none"> Talk/write about art using critical thinking skills, e.g., aesthetic scanning technique, group critiques. Choose a favorite work of art and write a description of it or write a poem that fits with its mood.
		<ul style="list-style-type: none"> Respond in an informed, responsible manner to determine the criteria for worth of an object. 	<ul style="list-style-type: none"> Participate in discussions about treasured, ordinary and discarded objects. Discuss ways in which certain buildings, objects, fashions, etc. are examples of visual beauty and unity. 	<ul style="list-style-type: none"> Engage in formal aesthetic discussions to list the criteria for determining an objects worth, e.g. panel discussions, debates, play token response or other art perception games.
	<ul style="list-style-type: none"> Express and support their personal ideas about art in relation to the ideas and works of others. 		<ul style="list-style-type: none"> Demonstrate acceptance of the creative contributions, reactions and differing opinions of others. Ask for other interpretations of an artwork to compare ideas. 	<ul style="list-style-type: none"> Express and support personal ideas about art in written or oral form.

MIDDLE SCHOOL ART COURSE OUTCOMES

Course Name: **702 Drawing & Printmaking**

Length of Course: nine weeks

Grade Offered: 7th and 8th

Students who elect this course will incorporate thinking skills, use the elements of art and principles of organization to create art and explore the characteristics of drawing and graphics throughout history. A variety of drawing and printmaking materials such as pen and ink, charcoal, stencils and linoleum will be used. Through class discussions, creative exercises, planned projects and self-evaluation students will experience the challenges and rewards of learning about art. This class may be taken more than once.

I. COMPONENT: HISTORICAL, CULTURAL, AND SOCIAL CONTEXTS

CONTENT AREA	<i>Drawing & Printmaking</i> OUTCOMES		OBJECTIVES	SAMPLE ASSESSMENT
	Focus on Development and Growth	Focus on Attainment		
ARTISTS IN CULTURE AND SOCIETY		<ul style="list-style-type: none"> Point out ways that various cultures have recorded history through their drawings, e.g., cave walls, Greek vases, Native American bark drawings, Japanese drawings on cloth. 	<ul style="list-style-type: none"> Participate in the aesthetic scanning process discussing drawings and reproductions to identify ways that various artists have recorded their history. 	<ul style="list-style-type: none"> Write or discuss how artist(s) have communicated ideas, preserved history and/or expressed their ideas through their artworks.
	<ul style="list-style-type: none"> Recognize and explain the invention of printmaking as a means to communicate ideas on a mass scale. 		<ul style="list-style-type: none"> Examine reproductions of drawings and prints to understand the role reproduced images have played in history. 	<ul style="list-style-type: none"> Participate in aesthetic scanning process, games or class discussions on the impact of printmaking in history.
INTER-DISCIPLINARY CONNECTIONS		<ul style="list-style-type: none"> Make connections between the social, economic and educational impact of the invention of the printing process. 	<ul style="list-style-type: none"> Research specific topics related to the history of drawing and printmaking. 	<ul style="list-style-type: none"> Create a timeline that illustrates the history of printmaking.

See Appendix II for related instructional resources.

II. COMPONENT: CREATING AND PRODUCING ART

CONTENT AREA	<i>Drawing & Printmaking</i> OUTCOMES		OBJECTIVES	SAMPLE ASSESSMENT
	Focus on Development and Growth	Focus on Attainment		
DESIGN CONCEPTS		<ul style="list-style-type: none"> Use the elements of art and principles of organization to express emotional/aesthetic effects in own artwork. 	<ul style="list-style-type: none"> Demonstrate variations of the elements of art and principles of organization to express an idea. 	<ul style="list-style-type: none"> Selectively use the elements of art and principles of organization to express desired effects in drawings and prints.
MEDIA SKILLS AND PROCESSES		<ul style="list-style-type: none"> Examine prints and reproductions to identify techniques specific to media. 	<ul style="list-style-type: none"> Identify various media to create desired technical effects, e.g., in drawing: pen & ink, charcoal, pencil, in printmaking: linocuts, stencil prints. 	<ul style="list-style-type: none"> Draw artworks and identify media and technique used.
	<ul style="list-style-type: none"> Select media tools and techniques to express desired visual effects. 		<ul style="list-style-type: none"> Create desired visual effects by selecting appropriate media and techniques. 	<ul style="list-style-type: none"> Select appropriate media and technique to express a desired effect.
		<ul style="list-style-type: none"> Produce artwork that shows patience, care and pride. 	<ul style="list-style-type: none"> Apply acquired skills in the use and control of art tools and materials. 	<ul style="list-style-type: none"> Engage in class critique or peer evaluation of own work to discuss evidence of patience, care and pride.
IMAGINATIVE AND CREATIVE APPLICATIONS		<ul style="list-style-type: none"> Engage in self-directed explorations of an idea from conception to completion. 	<ul style="list-style-type: none"> Create artworks which expresses a personal message, idea or theme. Draw ideas from imagination and observation that can be transferred into prints. 	<ul style="list-style-type: none"> Keep a visual/written record of self-directed studies, e.g., journal, portfolio, sketchbook.
	<ul style="list-style-type: none"> Demonstrate ability to use a variety of techniques and approaches to express ideas (gesture, contour, and shading). 		<ul style="list-style-type: none"> Create works of art using various drawing techniques and approaches. 	<ul style="list-style-type: none"> Keep a visual/written record of techniques and approaches.

III. COMPONENT: CRITICAL ANALYSIS AND AESTHETIC RESPONSE

CONTENT AREA	<i>Drawing & Printmaking</i> OUTCOMES		OBJECTIVES	SAMPLE ASSESSMENT
	Focus on Development and Growth	Focus on Attainment		
CRITICAL ANALYSIS AND AESTHETIC RESPONSE		<ul style="list-style-type: none"> Describe, analyze, interpret and judge selected drawings and prints. 	<ul style="list-style-type: none"> Practice aesthetic scanning techniques in small and large group settings. 	<ul style="list-style-type: none"> Talk/write about drawings and prints using oral critiques and aesthetic scanning technique.
		<ul style="list-style-type: none"> Articulate the differences and similarities between drawing and printmaking. 	<ul style="list-style-type: none"> Analyze the differences and similarities between drawings and prints done in a variety of techniques. 	<ul style="list-style-type: none"> Talk/write about the technical differences and similarities between drawings and prints.
		<ul style="list-style-type: none"> Analyze drawings and prints of different styles and techniques that convey different emotional responses. 	<ul style="list-style-type: none"> Analyze their own artwork with regard to how the medium, technique and style are used to evoke a desired emotional/aesthetic response. 	<ul style="list-style-type: none"> Analyze drawings and prints of different styles and techniques that convey different emotional responses.
	<ul style="list-style-type: none"> Discuss aesthetic and ethical issues related to drawing and printmaking offering reasons for their judgments 		<ul style="list-style-type: none"> Take an aesthetic stance to discuss the merits of a work of art, e.g., realistic, formalist, expressionistic. Discuss copyright issues, public domain rules and responsibility for visual propaganda. 	<ul style="list-style-type: none"> Respond to aesthetic and ethical questions related to drawing and printmaking in small or large group discussions.
	<ul style="list-style-type: none"> Articulate their own aesthetic response to drawings and prints. 		<ul style="list-style-type: none"> Discuss and share aesthetic experiences related to drawings and prints. 	<ul style="list-style-type: none"> Talk/write about own aesthetic stance in responding to drawings and prints.

MIDDLE SCHOOL ART COURSE OUTCOMES

Course Name: **703 Painting & Composition**

Length of Course: nine weeks

Grade Offered: 7th and 8th

The fundamentals of composition, color theory and painting processes will be studied in this class. Original and creative approaches will be stressed while learning to use pastels, watercolors, tempera paint, pen and ink, charcoal and pencil. Experiences will be planned to improve technical skills, develop self-confidence and make informed judgments about the merits of artworks. Studying the works of famous artists provides a basis for developing personal expressions and understanding individual styles. Progress will be assessed according to the student's understanding of concepts, quality of work and class participation. This class may be taken more than once.

I. COMPONENT: HISTORICAL, CULTURAL, AND SOCIAL CONTEXTS

CONTENT AREA	<i>Painting & Composition</i> OUTCOMES		OBJECTIVES	SAMPLE ASSESSMENT
	Focus on Development and Growth	Focus on Attainment		
ARTISTS IN CULTURE AND SOCIETY		<ul style="list-style-type: none"> Identify and explain the significance of artworks by selected artists from past and present societies. 	<ul style="list-style-type: none"> Create a time line with selected paintings individually or in small group settings. 	<ul style="list-style-type: none"> Create a time line with selected paintings noting their importance in the history of art.
		<ul style="list-style-type: none"> Discuss selected artist's visual interpretation of his/her time. 	<ul style="list-style-type: none"> Write/talk about interpretations of a single theme of selected different artists noting differences in style, technique and time. 	<ul style="list-style-type: none"> Write/talk about how artists have interpreted their time noting differences in subject matter and techniques, e.g., still life, portrait, and pointillism.
	<ul style="list-style-type: none"> Explain the social and cultural influences on an artist's style, color selection, technique and subject matter. 		<ul style="list-style-type: none"> Classify selected paintings according to era, style, technique and subject matter. 	<ul style="list-style-type: none"> Write/talk about cultural influences evident in paintings of selected artists.*
INTER-DISCIPLINARY CONNECTIONS	<ul style="list-style-type: none"> Recognize paintings as a reflection of culture, time and geographic region. 		<ul style="list-style-type: none"> Sort selected paintings by cultural attributes, time period or geographical region in small or large group settings. 	<ul style="list-style-type: none"> Classify selected paintings by culture, time and/or geographic region.

See Appendix III for related instructional resources.

II. COMPONENT: CREATING AND PRODUCING ART

CONTENT AREA	<i>Painting & Composition</i> OUTCOMES		OBJECTIVES	SAMPLE ASSESSMENT
	Focus on Development and Growth	Focus on Attainment		
DESIGN CONCEPTS		<ul style="list-style-type: none"> Identify variations of selected elements of art and principles of organization used in paintings and compositions. 	<ul style="list-style-type: none"> Observe and identify the elements of art and principles of organization used in their own art. 	<ul style="list-style-type: none"> Select and use the elements of art and principles of organization in the creation of paintings and compositions.
	<ul style="list-style-type: none"> Select the appropriate lines, shapes and color combinations to achieve a planned effect. 		<ul style="list-style-type: none"> Use variations of color, shape and line to change the mood or appearance of visual forms and to direct the viewer's attention. 	<ul style="list-style-type: none"> Describe (orally or in writing) how different artists use color, shape and line to control the composition in works of art.
MEDIA SKILLS AND PROCESSES		<ul style="list-style-type: none"> Apply and develop technical skills using a variety of painting media. 	<ul style="list-style-type: none"> Practice with a variety of media to increase technical skills. 	<ul style="list-style-type: none"> Select appropriate technique to produce a desired result.
		<ul style="list-style-type: none"> Distinguish media in paintings and describe the method of application. 	<ul style="list-style-type: none"> Compare and contrast various kinds of painting media and application procedures. 	<ul style="list-style-type: none"> Select appropriate paint media and application to achieve desired effect.
		<ul style="list-style-type: none"> Produce artwork that shows patience, care and pride. 	<ul style="list-style-type: none"> Apply acquired skills in the use and control of art tools and materials. 	<ul style="list-style-type: none"> Engage in class critique or peer evaluation of own work to discuss evidence of patience, care and pride.
IMAGINATIVE AND CREATIVE APPLICATIONS		<ul style="list-style-type: none"> Use observation and imagination to create compositions and paintings. 	<ul style="list-style-type: none"> Compose personal ideas in visual form. 	<ul style="list-style-type: none"> Paint from observation and imagination to compose an idea in visual form.
	<ul style="list-style-type: none"> Use discoveries made in explorations as resources for imaginative solutions. 		<ul style="list-style-type: none"> Explore methods for applying different painting mediums. 	<ul style="list-style-type: none"> Compile and evaluate various examples of painting mediums and techniques.

III. COMPONENT: CRITICAL ANALYSIS AND AESTHETIC RESPONSE

CONTENT AREA	<i>Painting & Composition</i> OUTCOMES		OBJECTIVES	SAMPLE ASSESSMENT
	Focus on Development and Growth	Focus on Attainment		
CRITICAL ANALYSIS AND AESTHETIC RESPONSE		<ul style="list-style-type: none"> Describe, analyze and interpret paintings using a rich descriptive vocabulary. 	<ul style="list-style-type: none"> Practice aesthetic scanning techniques in small and large groups using appropriate vocabulary. 	<ul style="list-style-type: none"> Talk/write about paintings using critical thinking skills and the aesthetic scanning process.
		<ul style="list-style-type: none"> Evaluate selected paintings and give reason for judgments. 	<ul style="list-style-type: none"> Play “token response,” participate in critiques, engage in cooperative learning games, etc. 	<ul style="list-style-type: none"> Evaluate selected paintings and give reason for judgments (discussion, individual interview, games, etc.).
	<ul style="list-style-type: none"> Express and support personal ideas about art in relation to aesthetic experience and perceptions. 		<ul style="list-style-type: none"> Demonstrate acceptance of differing opinions and reactions to selected paintings during class discussions. Discuss what qualifies an experience as aesthetic. 	<ul style="list-style-type: none"> Participate in large and small group discussions to share personal opinions and reactions about own paintings and paintings of others.
	<ul style="list-style-type: none"> Discuss reasons for human creativity in art citing examples from cave dwellings to contemporary times. 		<ul style="list-style-type: none"> Discuss reasons for human creativity in art throughout history. 	<ul style="list-style-type: none"> Talk/write about reasons for human creativity in art throughout history.

MIDDLE SCHOOL ART COURSE OUTCOMES

Course Name: **704 Design in Nature**

Length of Course: nine weeks

Grade Offered: 7th

In this class, students will discover how the patterns, colors, lines, textures and shapes seen in nature can be a source and inspiration for design. Artists' works from past and present societies will be studied to learn how others have interpreted their visual world. Assignments will be selected to develop self-confidence. Student progress will be evaluated individually according to thinking skills, quality of work and understanding of the design concepts. This class is designed to correlate with the 7th grade curriculum.

I. COMPONENT: HISTORICAL, CULTURAL, AND SOCIAL CONTEXTS

CONTENT AREA	<i>Design in Nature</i> OUTCOMES		OBJECTIVES	SAMPLE ASSESSMENT
	Focus on Development and Growth	Focus on Attainment		
ARTISTS IN CULTURE AND SOCIETY		<ul style="list-style-type: none"> Identify and explain the symbolic use of nature as a source of inspiration in different cultures, e.g., water, the sun, etc. 	<ul style="list-style-type: none"> Compare and analyze the use of nature as cultural symbols by artists of past and present societies. 	<ul style="list-style-type: none"> Compare and analyze the use of nature as cultural symbols in selected artworks by artists of past and present societies.
	<ul style="list-style-type: none"> Recognize and use the visual characteristics of the design systems as used by various cultures. 		<ul style="list-style-type: none"> Study the use natural design systems in motifs and decorations in the art of various cultures. 	<ul style="list-style-type: none"> Recognize the use of the design systems as used by various cultures in selected artworks.
INTER-DISCIPLINARY CONNECTIONS	<ul style="list-style-type: none"> Make connections to other subject areas, e.g., natural science, social studies. 		<ul style="list-style-type: none"> Examine photographs, maps and illustrations in textbooks/resources from other content areas. 	<ul style="list-style-type: none"> Observe and record cell structures, veins of leaves and insects with the aid of microscopes and magnifying glasses. Observe and record design motifs of various cultures and plot them on a geographical map.
	<ul style="list-style-type: none"> Make connections to nature and technology. 		<ul style="list-style-type: none"> Discuss the relationship of form and function on the creation of technological inventions, e.g. hexagonal formations, interlocking patterns. 	<ul style="list-style-type: none"> Discuss relationship of nature to technology.

See Appendix IV for related instructional resources.

II. COMPONENT: CREATING AND PRODUCING ART

CONTENT AREA	<i>Design in Nature</i> OUTCOMES		OBJECTIVES	SAMPLE ASSESSMENT
	Focus on Development and Growth	Focus on Attainment		
DESIGN CONCEPTS		<ul style="list-style-type: none"> Observe and talk about the elements of art and principles of organization inherent in natural forms. 	<ul style="list-style-type: none"> Observe, discuss and relate spirals, helix, radial, hexagon, explosive, branching and meandering systems to nature and art. 	<ul style="list-style-type: none"> Observe and talk about the elements of art and principles of organization inherent in natural forms.
MEDIA SKILLS AND PROCESSES		<ul style="list-style-type: none"> Use different media to depict the natural design systems in the creation of personal artworks. 	<ul style="list-style-type: none"> Use design systems listed above and create examples in different media. 	<ul style="list-style-type: none"> Use different media to depict the natural design systems in the creation of personal artworks.
	<ul style="list-style-type: none"> Select tools and materials that help express own ideas in visual form. 		<ul style="list-style-type: none"> Use a variety of tools and materials, noting their individual characteristics, prior to selecting those to be used in a finished work. 	<ul style="list-style-type: none"> Select tools and materials that help express own ideas in visual form.
		<ul style="list-style-type: none"> Produce artwork that shows patience, care and pride. 	<ul style="list-style-type: none"> Apply acquired skills in the use and control of art tools and materials. 	<ul style="list-style-type: none"> Engage in class critique or peer evaluation of own work to discuss evidence of patience, care and pride.
IMAGINATIVE AND CREATIVE APPLICATIONS		<ul style="list-style-type: none"> Utilize the design systems inherent in nature as a source and inspiration for the creation of own artwork. 	<ul style="list-style-type: none"> Combine design systems in new ways. Create imaginary natural formations after learning about fields of illustration (medical, botanical). 	<ul style="list-style-type: none"> Utilize natural design systems in new ways to create personal artworks.

III. COMPONENT: CRITICAL ANALYSIS AND AESTHETIC RESPONSE

CONTENT AREA	<i>Design in Nature</i> OUTCOMES		OBJECTIVES	SAMPLE ASSESSMENT
	Focus on Development and Growth	Focus on Attainment		
CRITICAL ANALYSIS AND AESTHETIC RESPONSE		<ul style="list-style-type: none"> Point out similarities and differences between artists' interpretations of nature and their use of the natural design systems. 	<ul style="list-style-type: none"> Discuss how designers use natural motifs and patterns in the creation of everyday objects, wall covering, etc. 	<ul style="list-style-type: none"> Point out and talk about design systems, patterns and lines visible in everyday objects, wall coverings, etc.
	<ul style="list-style-type: none"> Distinguish the difference between observing and comprehending what is seen. 		<ul style="list-style-type: none"> Draw from observation to distinguish the difference between seeing and looking. 	<ul style="list-style-type: none"> Examine own artwork to distinguish the difference between observing and comprehending what is seen.
		<ul style="list-style-type: none"> Relate personal opinions about design in nature with descriptive vocabulary and appropriate art terminology. 	<ul style="list-style-type: none"> Practice using descriptive vocabulary and appropriate art terms by interpreting and discussing design in nature. 	<ul style="list-style-type: none"> Relate personal opinions about design in nature using a descriptive vocabulary and appropriate art terminology.
	<ul style="list-style-type: none"> Give examples of how and why certain visual arrangements by different artists evoke different responses. 		<ul style="list-style-type: none"> Discuss works by Christo, O'Keefe, Wright, Audubon, etc. regarding the different responses to natural formations. 	<ul style="list-style-type: none"> Discuss how and why certain visual arrangements by different artists evoke different responses.

MIDDLE SCHOOL ART COURSE OUTCOMES

Course Name: **705 Art in the Environment**

Length of Course: nine weeks

Grade Offered: 8th

This class will focus on the design of interior spaces, environmental structures, architectural forms, advertisements and consumer products. Careers in design and the cultural influences of art in the environment will be discussed. Paint, pencil clay, wood and cardboard, as well as the computer and/or camera may be used to execute design ideas. Evaluation will be based upon problem-solving skills, critical thinking, and use of the material, attitude and quality of workmanship. This class may be repeated.

I. COMPONENT: HISTORICAL, CULTURAL, AND SOCIAL CONTEXTS

CONTENT AREA	<i>Art in the Environment</i> OUTCOMES		OBJECTIVES	SAMPLE ASSESSMENT
	Focus on Development and Growth	Focus on Attainment		
ARTISTS IN CULTURE AND SOCIETY	<ul style="list-style-type: none"> Apply knowledge of historical/cultural influences to select appropriate environmental art forms to reflect a particular time or culture. 	<ul style="list-style-type: none"> Identify some of the historical and cultural influences on the design of environmental structures, buildings and interior spaces. 	<ul style="list-style-type: none"> Discuss the meaning of environment. Cite examples of environmental structures throughout history. 	<ul style="list-style-type: none"> Talk/write about the cultural influence or significance in the design of environmental structures, buildings and interior spaces.
		<ul style="list-style-type: none"> Identify some of the technological factors and cultural values that influence the design of consumer products and advertisements. 	<ul style="list-style-type: none"> Discuss factors that influence the design of consumer products, e.g., availability of materials, needs of society. 	<ul style="list-style-type: none"> Talk/write about some of the technological factors and cultural values that influence the design of consumer products and advertisements.
INTER-DISCIPLINARY CONNECTIONS	<ul style="list-style-type: none"> Identify future design careers for themselves based upon personal interests and skills. 	<ul style="list-style-type: none"> Identify design skills for careers that impact our visual and physical environment. 	<ul style="list-style-type: none"> Role-play the various jobs associated with interior or landscape design companies, e.g., interior design, landscape design and architecture. 	<ul style="list-style-type: none"> Describe design skills that would be used by interior, landscape and architectural designers.
		<ul style="list-style-type: none"> Identify artistic skills for careers in photographic and electronic media that impact our visual and physical environment. 	<ul style="list-style-type: none"> Discuss skills specific to photographers, film producers and designers of video games, etc. 	<ul style="list-style-type: none"> Describe artistic skills necessary for careers in photographic and electronic media.
	<ul style="list-style-type: none"> Identify roles of various design team members in creation of commercial and consumer products. 	<ul style="list-style-type: none"> Identify careers responsible for the design of commercial and consumer products for everyday use. 	<ul style="list-style-type: none"> Gather examples of commercial and consumer products and classify the selections according to use style, target audience, e.g., advertising and fashion, industrial, and packaging design. 	<ul style="list-style-type: none"> Describe careers responsible for the design of commercial and consumer products.

See Appendix V for related instructional resources.

II. COMPONENT: CREATING AND PRODUCING ART

CONTENT AREA	<i>Art in the Environment</i> OUTCOMES		OBJECTIVES	SAMPLE ASSESSMENT
	Focus on Development and Growth	Focus on Attainment		
DESIGN CONCEPTS		<ul style="list-style-type: none"> Identify how the elements of art and principles of organization in art are used in environmental structures. 	<ul style="list-style-type: none"> Discuss interrelationship of design elements and spatial qualities/needs. 	<ul style="list-style-type: none"> Write/talk about the use of elements of art and principles of organization in environmental structures.
	<ul style="list-style-type: none"> Articulate how function dictates form in well-designed environmental structures. 			<ul style="list-style-type: none"> Draw or write about the relationship of form and function in the design of environmental structures.
MEDIA SKILLS AND PROCESSES	<ul style="list-style-type: none"> Use electronic media, computers or cameras to generate images that express personal ideas. 		<ul style="list-style-type: none"> Use current technological tools to produce images that express personal ideas, e.g., animated cartoons, paper flip books, videos or drawings on film/slides. 	<ul style="list-style-type: none"> Use electronic media to convey personal ideas in visual form.
	<ul style="list-style-type: none"> Use art materials to create three-dimensional models of environmental structures. 		<ul style="list-style-type: none"> Construct three-dimensional models of environmental structures, e.g., cardboard, clay, recycled junk. 	<ul style="list-style-type: none"> Create three-dimensional models of environmental structures.
		<ul style="list-style-type: none"> Design an original consumer product and/or advertisement individually or in a design team. 	<ul style="list-style-type: none"> Draw preliminary sketches and presentation drawings of plans for original consumer products, packages or illustrations. 	<ul style="list-style-type: none"> Design an original consumer product and/or advertisement individually or in a design team.
		<ul style="list-style-type: none"> Produce artwork that shows patience, care and pride. 	<ul style="list-style-type: none"> Apply acquired skills in the use and control of art tools and materials. 	<ul style="list-style-type: none"> Engage in class critique or peer evaluation of own work to discuss evidence of patience, care and pride.
IMAGINATIVE AND CREATIVE APPLICATIONS		<ul style="list-style-type: none"> Plan and create architectural forms, structures and murals designed for a specific physical/emotional environment individually or in a group. 		<ul style="list-style-type: none"> Plan and create an architectural form, structure and mural designed for a specific environment individually or in a group.

III. COMPONENT: CRITICAL ANALYSIS AND AESTHETIC RESPONSE

CONTENT AREA	<i>Art in the Environment</i> OUTCOMES		OBJECTIVES	SAMPLE ASSESSMENT
	Focus on Development and Growth	Focus on Attainment		
CRITICAL ANALYSIS AND AESTHETIC RESPONSE		<ul style="list-style-type: none"> Describe how designers use the elements of art and principles of organization to create environmental forms and consumer products. 	<ul style="list-style-type: none"> Use terminology such as visual and physical environment in discussions about artworks. Participate in aesthetic scanning processes and group critiques. 	<ul style="list-style-type: none"> Talk/write/print out how elements of art and principles of organization are evident in environmental forms and consumer products.
		<ul style="list-style-type: none"> Describe the mood or feeling created in various buildings, rooms and settings, e.g., gardens, playgrounds, homes, churches, restaurants. 	<ul style="list-style-type: none"> Talk about how color and lighting contribute to mood of interior spaces. Talk about the surface quality and “feeling” of outdoor structures. 	<ul style="list-style-type: none"> Talk/write about moods or feelings created in various environmental settings.
		<ul style="list-style-type: none"> Point out techniques used to influence one’s physical/psychological reaction to environmental structures, consumer products and electronic media. 	<ul style="list-style-type: none"> Talk about techniques used to manipulate perceptions and reactions. Discuss how space is used to evoke aesthetic feelings. 	<ul style="list-style-type: none"> Point out techniques used to influence one’s physical/psychological reaction to environmental structures, consumer products and electronic media.
		<ul style="list-style-type: none"> Make reasoned judgments about aesthetic criteria for architecture, industrial design, photography, etc. 	<ul style="list-style-type: none"> Role-play using different aesthetic theories to evaluate the design success of packages, structures, media, etc. 	<ul style="list-style-type: none"> Engage in formal aesthetic discussion to list criteria for determining the aesthetic value of architectural forms, industrial products, etc.
	<ul style="list-style-type: none"> Discuss reasons for artists and designers to be sensitive to environmental and ethical concerns. 		<ul style="list-style-type: none"> Discuss the term “visual pollution.” Discuss ecological issues. 	<ul style="list-style-type: none"> Engage in discussion to list reasons for artists and consumers to be sensitive to environmental and ethical concerns.

MIDDLE SCHOOL ART COURSE OUTCOMES

Course Name: **706 Applied Arts**

Length of Course: nine weeks

Grade Offered: 7th

The students who elect this class will create decorative, functional and non-functional works of art. Crafts from various cultures will be studied to focus on the purpose and role of applied arts in society. Students will learn that the design, selection of materials and quality craftsmanship are important criteria in the creation of functional and decorative art forms. Evaluation will be based on class participation, evidence of creative thought and understanding of concepts. This class may be taken more than once.

I. COMPONENT: HISTORICAL, CULTURAL, AND SOCIAL CONTEXTS

CONTENT AREA	<i>Applied Arts</i> OUTCOMES		OBJECTIVES	SAMPLE ASSESSMENT
	Focus on Development and Growth	Focus on Attainment		
ARTISTS IN CULTURE AND SOCIETY	<ul style="list-style-type: none"> Classify various forms of crafts that are produced by crafts people according to their use. 	<ul style="list-style-type: none"> Identify various forms of crafts (applied arts) that are produced by crafts people, e.g., weaving, pottery, basketry, jewelry, fiberarts. 	<ul style="list-style-type: none"> List forms of crafts. Gather examples of different applied arts noting their decorative qualities and everyday use. 	<ul style="list-style-type: none"> List various forms of crafts that are produced by crafts people.
	<ul style="list-style-type: none"> Classify different craft works according to their time, culture and purpose. 	<ul style="list-style-type: none"> Point out similarities and differences among craft works produced by various cultures during different periods of time. 	<ul style="list-style-type: none"> Make cross-cultural comparisons between the materials, tools and design of works created for similar purposes. 	<ul style="list-style-type: none"> Illustrate similarities and differences among craft works produced by various cultures, during different periods of time.

See Appendix VI for related instructional resources.

I. COMPONENT: HISTORICAL, CULTURAL, AND SOCIAL CONTEXTS (continued)

CONTENT AREA	<i>Applied Arts</i> OUTCOMES		OBJECTIVES	SAMPLE ASSESSMENT
	Focus on Development and Growth	Focus on Attainment		
INTER-DISCIPLINARY CONNECTIONS		<ul style="list-style-type: none"> Cite examples of ways people use crafts for creative expression and personal fulfillment outside of professional life. 	<ul style="list-style-type: none"> List examples of crafts that people make for leisure activities. 	<ul style="list-style-type: none"> Gather examples of crafts created for personal expression and personal fulfillment.
		<ul style="list-style-type: none"> Cite examples of various design careers which employ crafts people, e.g., fabric and jewelry design, woodworking, glass making. 	<ul style="list-style-type: none"> List examples of design careers which use the skills of a crafts person. 	<ul style="list-style-type: none"> Talk/write/illustrate examples of design careers which employ crafts people.
	<ul style="list-style-type: none"> Classify works of art in various media, making connections between the materials available and the technological advantages of the culture. 		<ul style="list-style-type: none"> Trace the design and development of a specific craft form over time, e.g., weapons, chairs, bowls. Discuss the role of the archaeologist and artifacts of a culture. 	<ul style="list-style-type: none"> Talk/write about the evolution of crafts (applied arts) to present production processes.

II. COMPONENT: CREATING AND PRODUCING ART

CONTENT AREA	<i>Applied Arts</i> OUTCOMES		OBJECTIVES	SAMPLE ASSESSMENT
	Focus on Development and Growth	Focus on Attainment		
DESIGN CONCEPTS		<ul style="list-style-type: none"> Identify the elements of art and principles of organization used in the creation of functional and/or non-functional applied art forms. 	<ul style="list-style-type: none"> Gather examples of applied art forms and discuss elements of art and principles of organization evident in each. 	<ul style="list-style-type: none"> Observe and identify the elements of art and principles of organization in functional and/or non-functional applied art forms.
	<ul style="list-style-type: none"> Point out how different cultures have used the elements of art and principles of organization to embellish and give meaning to their craft work. 		<ul style="list-style-type: none"> Gather examples of applied arts from different cultures and discuss techniques used to embellish and give meaning to the work. 	<ul style="list-style-type: none"> Observe and point out how cultures have used the elements of art and the principles of organization to embellish and give meaning to their craft work.
MEDIA SKILLS AND PROCESSES		<ul style="list-style-type: none"> Use various tools associated with the different areas of applied arts, e.g., looms, potters wheels, kilns. 	<ul style="list-style-type: none"> Identify various tools associated with applied art. Practice using the different tools. 	<ul style="list-style-type: none"> Use various tools associated with the different areas of applied arts, e.g., looms, potters wheels, kilns.
		<ul style="list-style-type: none"> Use appropriate media and processes to plan and execute functional and/or non-functional art forms. 	<ul style="list-style-type: none"> Design plans for and create functional and non-functional art forms. 	<ul style="list-style-type: none"> Use appropriate media and processes to plan and execute functional and/or non-functional art forms.
		<ul style="list-style-type: none"> Produce artwork that shows patience, care and pride. 	<ul style="list-style-type: none"> Apply acquired skills in the use and control of art tools and materials 	<ul style="list-style-type: none"> Engage in class critique or peer evaluation of own work to discuss evidence of patience, care and pride.
IMAGINATIVE AND CREATIVE APPLICATIONS		<ul style="list-style-type: none"> Apply cultural knowledge in the development of ideas for personal expression. 	<ul style="list-style-type: none"> Create plans for artworks which show ideas from various cultures. Discuss possibilities for art expressions of cultural ideas or beliefs 	<ul style="list-style-type: none"> Produce applied arts that reflect cultural influences.
	<ul style="list-style-type: none"> Use inner resources (emotion, intellect, fantasy, past experiences) to create meaningful artwork that reflects personal values and culture. 		<ul style="list-style-type: none"> Discuss how art reflects personal values or culture. 	<ul style="list-style-type: none"> Create meaningful artwork that reflects personal values and culture.

III. COMPONENT: CRITICAL ANALYSIS AND AESTHETIC RESPONSE

CONTENT AREA	<i>Applied Arts</i> OUTCOMES		OBJECTIVES	SAMPLE ASSESSMENT
	Focus on Development and Growth	Focus on Attainment		
CRITICAL ANALYSIS AND AESTHETIC RESPONSE		<ul style="list-style-type: none"> Analyze visual characteristics of functional and non-functional art produced by various cultures. 	<ul style="list-style-type: none"> Discuss, draw/write about visual characteristics of art from various cultures. 	<ul style="list-style-type: none"> Analyze visual characteristics of functional and non-functional applied art forms.
		<ul style="list-style-type: none"> Compare the difference between objects created by a crafts person and those manufactured by a machine. 	<ul style="list-style-type: none"> Examine the differences between handcrafted and mass-produced items, e.g., mugs or drinking glasses. 	<ul style="list-style-type: none"> Evaluate/critique objects created by a crafts person and those manufactured by a machine.
	<ul style="list-style-type: none"> Explain the difference between functional objects used by a culture and those that were preserved as an image of society (objects buried with the dead, cultural artifacts exhibited in museums, enshrined in tombs, etc.). 		<ul style="list-style-type: none"> Discuss and analyze the differences between functional objects used by a culture and those preserved by a society. 	<ul style="list-style-type: none"> Talk/write about the difference between functional objects used by a culture and those with personal value preserved by a society.

MIDDLE SCHOOL ART COURSE OUTCOMES

Course Name: **707 Ceramics & Sculpture**

Length of Course: nine weeks

Grade Offered: 7th & 8th

In this class students will explore various ways to create and respond to three-dimensional art. Life-like, imaginary and abstract representation will be used in the creation of vessels, symbolic forms and human and animal figures. Clay forms and sculptures from paper mache, plaster, wood and wire will be assigned. The role of sculptural and ceramic forms, both functional and non-functional, throughout history, including contemporary society, will be studied. Student progress will be evaluated by evidence of creative thought, understanding of the concepts, communication of ideas and skill in handling materials. This class may be taken more than once.

I. COMPONENT: HISTORICAL, CULTURAL, AND SOCIAL CONTEXTS

CONTENT AREA	<i>Ceramics & Sculpture</i> OUTCOMES		OBJECTIVES	SAMPLE ASSESSMENT
	Focus on Development and Growth	Focus on Attainment		
ARTISTS IN CULTURE AND SOCIETY		<ul style="list-style-type: none"> Distinguish specific examples of three-dimensional forms produced by varied cultures. 	<ul style="list-style-type: none"> Observe and discuss the characteristics of a variety of three-dimensional forms produced by people from different eras and regions. 	<ul style="list-style-type: none"> Write/talk about the characteristics of three-dimensional forms produced by different cultures.
		<ul style="list-style-type: none"> Identify some of the major subjects, purposes and varieties of sculptures in history. 	<ul style="list-style-type: none"> Observe and discuss the subject and purpose of a variety of sculptures produced by people from different eras and regions. 	<ul style="list-style-type: none"> Talk/write about the subject and purpose of three-dimensional objects by people of different eras and regions.
	<ul style="list-style-type: none"> Explain the symbolic meaning of selected three-dimensional forms that are produced by varied cultures both past and present. 		<ul style="list-style-type: none"> Discuss stylization. Compare symbols from different cultures. 	<ul style="list-style-type: none"> Explain the symbolism conveyed through the design of three-dimensional forms produced by past and present cultures.
INTER-DISCIPLINARY CONNECTIONS		<ul style="list-style-type: none"> Articulate that design, form and function are integral to all three-dimensional objects. 	<ul style="list-style-type: none"> Recognize the process and steps involved in the design and production of three-dimensional objects. 	<ul style="list-style-type: none"> Discuss/write about the conception, design and production of various three-dimensional objects throughout time.

See Appendix VII for related instructional resources.

II. COMPONENT: CREATING AND PRODUCING ART

CONTENT AREA	<i>Ceramics & Sculpture</i> OUTCOMES		OBJECTIVES	SAMPLE ASSESSMENT
	Focus on Development and Growth	Focus on Attainment		
DESIGN CONCEPTS		<ul style="list-style-type: none"> Apply knowledge of elements of art and principles of organization to identify or create visual unity in a three-dimensional form. 	<ul style="list-style-type: none"> Observe different three-dimensional forms and discuss how visual unity has been conveyed. 	<ul style="list-style-type: none"> Identify or create unity in a three-dimensional form using the elements of art and principles of organization.
		<ul style="list-style-type: none"> Articulate how three-dimensional forms occupy space, are seen in the round, are free-standing, suspended or project outward from a surface. 	<ul style="list-style-type: none"> Distinguish the differences in three-dimensional forms and how they occupy space. 	<ul style="list-style-type: none"> Draw/write about the different types of three-dimensional forms.
MEDIA SKILLS AND PROCESSES		<ul style="list-style-type: none"> Apply technical and physical skill using sculptural media, tools and processes to construct three-dimensional art forms. 	<ul style="list-style-type: none"> Model, carve, cast or assemble three-dimensional art forms using appropriate tools and techniques. Construct clay forms using coil, slab and pinch methods. 	<ul style="list-style-type: none"> Use sculptural media, tools and processes to complete a three-dimensional art form according to specified criteria.
		<ul style="list-style-type: none"> Produce artwork that shows patience, care and pride. 	<ul style="list-style-type: none"> Apply acquired skills in the use and control of art tools and materials. 	<ul style="list-style-type: none"> Engage in class critique or peer evaluation of own work to discuss evidence of patience, care and pride.
IMAGINATIVE AND CREATIVE APPLICATIONS	<ul style="list-style-type: none"> Create imaginative or representational forms that convey a personal mood or idea. 		<ul style="list-style-type: none"> Visually describe a personal mood or idea by creating a sculptural form. Select and combine from a range of sculptural materials to create imaginative and representational forms. 	<ul style="list-style-type: none"> Select and combine materials to create imaginative or representative three-dimensional forms.
		<ul style="list-style-type: none"> Use imagination to create planned, spontaneous and expressive forms in various media. 	<ul style="list-style-type: none"> Create original expressive forms using a variety of media. 	<ul style="list-style-type: none"> Use imagination and media to transform ideas into three-dimensional form.

III. COMPONENT: CRITICAL ANALYSIS AND AESTHETIC RESPONSE

CONTENT AREA	<i>Ceramics & Sculpture</i> OUTCOMES		OBJECTIVES	SAMPLE ASSESSMENT
	Focus on Development and Growth	Focus on Attainment		
CRITICAL ANALYSIS AND AESTHETIC RESPONSE		<ul style="list-style-type: none"> Use vocabulary to demonstrate knowledge of sculptural processes, e.g., additive, subtractive, relief, armature, space. 	<ul style="list-style-type: none"> Observe and describe the procedure used to create different sculptures. 	<ul style="list-style-type: none"> Talk/write about sculptural processes used to create different sculptures.
		<ul style="list-style-type: none"> Use vocabulary to demonstrate knowledge of various sculpture media, e.g., paper mache, metal, clay, stone, plaster. 	<ul style="list-style-type: none"> Observe and classify slides/reproductions of different sculptures according to the media used. 	<ul style="list-style-type: none"> Talk/write about characteristics of different media used in slides/reproductions or originals observed.
		<ul style="list-style-type: none"> Discuss the effect of elements of art and principles of organization evident in three-dimensional forms, e.g., pleasing effects, visual unity, visual tension. 	<ul style="list-style-type: none"> Use descriptive vocabulary and knowledge of elements of art and principles of organization related to the creation of three-dimensional forms. 	<ul style="list-style-type: none"> Talk/write about the visual effect created by selected elements of art and principles of organization in a three-dimensional form.
		<ul style="list-style-type: none"> Discuss the aesthetic qualities of three-dimensional art forms to determine their worth in a social context, e.g., Duchamp's "R Mutt". 	<ul style="list-style-type: none"> Discuss aesthetic qualities of three-dimensional art forms with teacher and peers. 	<ul style="list-style-type: none"> Engage in formal aesthetic discussions to list the criteria for determining a three-dimensional art form's worth.
	<ul style="list-style-type: none"> Discuss the relationship between form, function and meaning in three-dimensional art in own work and the work of others. 		<ul style="list-style-type: none"> Observe and discuss the function and meaning conveyed in a variety of three-dimensional forms. 	<ul style="list-style-type: none"> Talk/write about the relationship between form, function and meaning in three-dimensional artwork.

Appendix I
Instructional Resources: Exploratory Art

Middle School

	World of Images	Art & Man Magazine	Reproductions & Transparencies*
GENERAL INFORMATION		Maurice Sendak (illustration), Vol. 21 No. 6 Rousseau, Vol. 23 No. 1	T.H. Benton, "The Wreak of Old '97," AAI Bingham, "The Jolly Float Boatman," AAI
HISTORICAL/ CULTURAL	Chapter 5: Art History before 1900, pp. 83-104 Chapter 6: Art History in the 20 th Century, pp. 100-126 Chapter 7: Art, A Global View, pp. 127-148	Egyptian Art, Vol. 20 No. 3 Chinese Art, Vol. 23 No. 4 Impressionists, Vol. 20 No. 4 Carrivaggio, Vol. 20 No. 2 African Art, Vol. 22 No. 2 Native American Art, Vol. 21, No. 3	Cassatt, "Children Playing on the Beach," AAI Hokusai, "The Great Wave," AAI Kandinsky, "Improvisation 31 (Sea Battle)," AAI Miro, "Head of a Woman," AAI Moore, "Rocking Chair," AAI Picasso, "Three Musicians," AAI
INTER-DISCIPLINARY	Chapter 2: Careers in Art, pp. 25-39	Art of the Americas, Vol. 24 No. 2 Egyptian Art, Vol. 20 No. 3	Raphael, "The Small Couper Madonna," AAI Vermeer, "Artist in His Studio," AAI
CREATING & PRODUCING	Chapters 8 – 13, pp. 149-289	Van Gogh (feelings and color), Vol. 21 No. 1 Gaughan (creating with color), Vol. 20 No. 1 African Art (creating masks for today), Vol. 22 No. 2	Iroquois, "False Face Mask," AAI Audubon, "Gyrfalcon," AAI Dali, "The Elephant," AAI
ANALYSIS & AESTHETICS		Gaughan (colors of emotion), Vol. 20 No. 1 African Art (power of the mask), Vol. 22 No. 2	M.C. Escher, "Relativity," AAI Dorthea Lange, "Migrant Mother California '36," AAI J. Leyster, "Self Portrait," AAI Magritte, "Time Transfixed," AAI Marc, "Large Blue Horses," AAI Monet, "Water Lilies," AAI Picasso, "Girl Before a Mirror," AAI Seurat, "The Circus," AAI Van Gogh, "Starry Night," AAI Frances Flemish, "The Unicorn in Captivity," AAI David Hammons, "The Door," AAA Charles Burchfield, "An April Mood," text Frida Kahlo, "Diego y Yo" (Diego and I), text Christo, "Running Fence," text Peter Paul Rubens, "Lion" text Kenny Scharf, "Opulado Teevona," text Leo Sewell, "Penguin," text Charles Sheeler, "Feline Felicity," text Siva, "King of the Dancers, Performing the Nataraja," text Alma Thomas, "Iris, Tulips, Jonqils and Crocuses," text
			<u>Transparencies</u> Edward Munch, "The Scream" Ifugao, "Offertory Bowl" (Philippines) Matisse, "The Green Stripe" Alfred Pellan, "Mascarade" Jaune Quick to See Smith, "Jumper" Andrew Tsnahjinnie, "Pastoral Scene"

* AAI = Art in Action I; AAI = Art in Action II; text = series accompanying textbooks;
PAA = Pacific Asian Art Series; AAA = African-American Art Series

Appendix II
Instructional Resources: Drawing & Printmaking

Middle School

	Art, Images & Ideas	World of Images	Art & Man Magazine	Reproductions & Transparencies*
GENERAL INFORMATION	Chapter 7: Drawing, pp. 132-154 Chapter 9: Printmaking, pp. 179-200 Chapter 10: Graphic Design Chapter 2: Design – The Language of Art, pp. 21-40	Chapter 8: Drawing, pp. 149-179 Chapter 10: Printmaking, pp. 200-220 Chapter 11: Graphic Design, pp. 221-240 Chapter 3: Design – The Language of Art, pp. 41-61	M.C. Escher, Vol. 22 No. 3 Surrealism, Vol. 22 No. 4 Photography, Vol. 20 No. 5 Illustration, Vol. 21 No. 6	Marie Johnson-Calloway, “Church Mothers: Hope Street,” AAA Unknown, “Lohan and Attendant,” PAA Hokusai, “The Great Wave,” AAI Albrecht Durer, “Rhinoceros,” AAI Peter Hurd, “Eve of St. John,” AAI John Marin, “Circus Elephants,” AAI Fritz Scholder, “Indian Portrait with Tomahawk,” AAI Henri de Toulouse-Lautrec, “Divan Japonais,” AAI J.J. Audubon, “Gyr Falcon,” AAI Salvador Dali, “The Elephants,” AAI Philip Evergood, “Sunny Side of the Street,” AAI
HISTORICAL/ CULTURAL	Meet the Artist: Hokusai, pp. 132-133 Chapter 5: Early Art in North America, pp. 83-105 Chapter 6: North American Art – 20th Century, pp. 107-127 Introduction to Printing, p. 179 Meet the Artist: Koilwitz, pp. 182-183 Graphic Design, pp. 201-203	Meet the Artist: da Vinci, p. 152 Introduction to Printmaking, p. 199 Meet the Artist: Durer, pp. 202-203 Gallery, p. 122 Chapter 5: Art History Before 1900, pp. 83-103 Chapter 6: Art History – 20th Century, pp. 105-125 Chapter 7: Global View, pp. 127-141	Illustration, Vol. 21 No. 6 Creating with Light (Photography), Vol. 21 No. 3	Kavase Hasui, “Hinomisaki in Moonlight in Izumo Province,” AAI Dorothea Lange, “Migrant Mother, California 1936,” AAI Peter Paul Rubens, “Lion,” AAI Beverly Buchanan, “Summer Hot,” text Frida Kahlo, “Diego y Yo” (Diego and I), Text Ma Yuan, “Bare Willows and Distant Mountains.” Text Peter Paul Rubens, “Lion,” text Charles Sheeler, “Feline Felicity,” text
INTER-DISCIPLINARY	Chapter 1: Careers in Art, pp. 13-19 Photography 1900-Present, pp. 124-125 Meet the Artist: B. Thompson, pp. 204-205 See “Historical/Cultural” block above	Graphic Design Careers, pp. 32-35 Career Awareness, p. 173 Graphic Design, p. 221 See “Historical/Cultural” block above	Creating with Light, Vol. 21 No. 3 David Hockney, Vol. 20 No. 6	
CREATING & PRODUCING	Chapter 2: Elements of Design, pp. 22-33 Chapter 2: Principles of Design, pp. 34-41 Using Design Concepts for Drawing, pp. 138-151 Ideas for Drawing, pp. 134-137 Print Gallery, pp. 180-181 Ideas for Prints, pp. 184-185 Ideas for Graphic Arts, pp. 206-217	Ideas for Drawing: Media, pp. 154-172 Methods, pp. 204-215 Sources of Ideas for Prints, pp. 226-237	Van Gogh (portraits), Vol. 21 No.1 Picasso (portraits), Vol. 21 No. 4 Michaelangelo (figure drawing), Vol. 22 No. 1 David Hockney (transfers), Vol. 20 No. 6 Carrivaggio (portraits), Vol. 20 No. 2	
ANALYSIS & AESTHETICS	Drawing – Gallery, pp. 130-131 Using What You Learned – Aesthetics and Critiques, p. 153 New Directions in Printmaking and Critical Thinking, pp. 196-199 Summary/Using What You Learned About Graphic Arts, p. 219 Chapter 3: Aesthetic Perception and Art Criticism, pp. 43-61	Drawing Gallery, pp. 150-151 Printmaking Gallery, pp. 200-201 Printmaking and Other Media, p. 216 Meet the Artist – Critical Thinking, p. 225 Using What You Learned, p. 239 Chapter 4: Seeing and Discussing Art, pp. 41-61	Illustration, Vol. 21 No. 6 David Hockney, Vol. 20 No. 6 A Different Way of Looking and The California Story	<u>Transparencies</u> David Siqueiros, “The Challenge” Katsushika Hokusai, “Six Master Poets” Jeff Long, “Flotsam and Jetsam” Henri Matisse, “The Green Stripe” Jaune Quick to See Smith, “Jumper”

* AAI = Art in Action I; AAI = Art in Action II; text = series accompanying textbooks;
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Appendix III
 Instructional Resources: Painting & Composition

Middle School

	Art, Images & Ideas	World of Images	Art & Man Magazine	Reproductions & Transparencies*
GENERAL INFORMATION	Chapter 2: Design – The Language of Art, pp. 21-40 Chapter 8: Painting, pp. 155-178 Chapter 3: Aesthetic Perception and Art Criticism, pp. 43-62	Chapter 9: Painting, pp. 175-199 Chapter 3: Design – The Language of Art, pp. 41-61	René Magritte, Vol. 24, No. 1 American Impressionists, Vol. 20, No. 4 Diego Rivera, Vol. 23, No. 5 Gauguin, Vol. 20, No. 1 Winslow Homer, Vol. 23, No. 3	John Biggers, “The Upper Room” (African), AAA Monet, “Water Lilies,” AAI Picasso, “Girl before a Mirror,” AAI Rivera, “Agrarian Leader Zapata” AAI Rouault, “Profile of a Clown,” AAI Van Gogh, “Starry Night,” AAI Vasarely, “Vega Nor,” AAI Hopper, “Night Hawks,” AAI Benton, “The Wreck of the Old ’97,” AAI Cassatt, “Children Playing on Beach,” AAI Homer, “Bermuda Sloop,” AAI Peter Hurd, “Eve of St. John,” AAI Kandinsky, “Improvisation 31 (Sea Battle),” AAI Matisse, “Beasts of the Sea,” AAI Charles Burchfield, “An April Mood,” text Georgia O’Keeffe, “Sky Above Clouds IV,” text Hasegawa Tohaku, “Pine Wood,” text
HISTORICAL/ CULTURAL	Chapter 4: Early Art in North America, pp. 83-105; Painting, pp. 100-101 Chapter 6: 20th Century North American Art, pp. 107-127; Painting 1900-1950, pp. 114-119 Meet the Artist: Monet, pp. 158-159	The Renaissance, pp. 92-95 Modern Era (Impressionism), pp. 96-101 Chapter 6: Art History of the 20th Century, pp. 105-125 Chapter 7: A Global View, pp.127-147	Picasso, Vol. 21, No. 4 Michaelangelo, Vol. 22, No. 1 Bosch, Vol. 23, No. 2 Magritte, Vol. 22, No. 1 Carrivaggio, Vol. 20, No. 1	
INTER-DISCIPLINARY	A World View – Indian Art, pp. 70-71 Chapter 1: Careers in Art, pp. 13-19 Early Art in North America, Colonial Period 1500-1700. pp. 90-93; Painting p. 96 See “Historical/Cultural” block above	See “Historical/Cultural” block above	Carrivaggio, Vol. 20, No. 2 Light and Shadow in Public Spaces	
CREATING & PRODUCING	Elements of Design, pp. 22-23 Principles of Design, pp. 34-41 Visual Elements of Painting, p. 160 Ways to Design Paintings, p. 161 Exercises, pp. 162-174	Still Life, p. 190 Fantasy, p. 193 Painting in 3-D, pp. 195-196	Picasso, Vol. 21, No. 4 Magritte, Vol. 22, No. 1 Hopper, Vol. 22, No. 5	<u>Transparencies</u> Jacob Lawrence, “Cabnet Maker” Jeff Long, “Flotsam and Jetsam” Edward Munch, “The Scream”
ANALYSIS & AESTHETICS	Chapter 3: Aesthetic Perception & Art Criticism, pp. 43-61 Painting Gallery, pp. 156-157	Art as Expression, p. 76 Chapter : Seeing and Discussing Art, pp. 41-61	Michaelangelo, Vol. 22, No. 1 Creating a Masterpiece Bosch, Vol. 23, No. 2	

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Appendix IV
Instructional Resources: Design in Nature

Middle School

	Art, Images & Ideas	World of Images	Art & Man Magazine	Reproductions*
GENERAL INFORMATION	Chapter 2: Design The Language of Art, pp. 21-41	Chapter 1: Basic Art Concepts, pp. 5-23 Chapter 3: Design the Language of Art, pp. 41-61 Chapter 4: Seeing and Discussing Art, pp. 63-81		Hokusai, "Eagle in a Snowstorm," PAA Cummings, "Springtime in Memphis: At Night, 1979," AAA "Tlinglit Indian Blanket with Bear Design," AAI Hokusai, "The Great Wave," AAI
HISTORICAL/ CULTURAL	Chapter 4: Art: A World View, pp. 63-81 Chapter 5: Early Art in North America, pp. 83-105 Chapter 6: North American Art 20th Century, pp. 107-127 Timeline, p. 126	Chapter 5: Art History Before 1900, pp. 83-103 Chapter 6: Art History – The 20th Century, pp. 105-125 Chapter 7: A Global View, pp. 127-147	African Art, Vol. 21, March 91 Art of The Americans, Vol. 24, Nov. 93 Native American Art, Vol. 21, Jan. 91 M.C. Escher, Vol. 22, Jan. 92	Winslow Homer, "Bermuda Sloop," AAI Henri Homer, "Beasts of the Sea," AAI Horace Pippin, "Holy Mountain III," AAI Henri Rousseau, "The Jungle," AAI Grant Wood, "Stone City, Iowa," AAI Georgia O'Keeffe, "Whit Trumpet Flower," AAI
INTER-DISCIPLINARY	Careers in Art, pp. 5-20 See "Historical/Cultural" block above	See "Historical/Cultural" block above		Pierre Renoir, "Monet Painting in His Garden at Argenteuil," AAI
CREATING & PRODUCING	Chapter 5: Native North American Art, pp. 84-85 Chapter 7: Drawing Katuusuhika Hokusai, pp. 132-133, 140-141, 150-152 Chapter 6: Claude Monet, pp. 158-161, 163, 166, 167 Chapter 9: Printing, pp. 188-189 Chapter 11: Tiffany, pp. 270-271	Chapter 8: Drawing – da Vinci, pp. 152-153, 164-165 Chapter 9: Painting, p. 176 O'Keeffe, pp. 178-179, 184-189 Chapter 10: Printmaking Durer, pp. 202-215 Crafts, Martinez, p. 269	Mexican Art, Krida Kahlo, Vol. 21 Chinese Art Sculpturing Natural Forms, Vol. 23, Feb. 93 Gauguin, Creating With Color, Vol. 20, Sept.-Oct., 89 Henry Rousseau, Vol.23, Sept.-Oct., 92 Vincent Van Gogh, Vol. 21, Sept.-Oct. 90	Albert Durer, "Rhinoceros," AAI Paul Gauguin, "Tahitian Landscape," AAI John James Audubon, "Gyrfalcon," AAI Kawase Hasui, "Hinomisali in Moonlight in Izumo Province," AAI Claude Monet, "Water Lilies," AAI Charles Birchfield, "Childhood Garden," AAI El Greco, "View of Toledo," AAI Frans Mark, "The Large Blue Horses," AAI Sir Peter Paul Rubins, "Lions," AAI Vincent van Gogh, "The Starry Night Cave Paintings," AAI Franco-Flemish, "The Unicorn in Captivity," AAI Alma Thomas, "Iris, Tulips, Jonquils, and Crocuses," text Hasegawa Tohku, "Pine Wood," text Charles Burchfield, "An April Mood," text Ma Yuan, "Bare Willows and Distant Mountains," text Georgia O'Keeffe, "Sky Above Clouds IV," text Peter Paul Rubins, "Lion," text Charles Scheeler, "Feline Felicity," text
ANALYSIS & AESTHETICS	Chapter 2: Design The Language of Art, pp. 21-41 Chapter 3: Aesthetic Perception and Art Criticism, pp. 43-61 Using What You Learned	Chapter 4: Seeing and Discussing Art, pp. 41-61 Using What You Learned		

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Appendix V
Instructional Resources: Art in the Environment

Middle School

	Art, Images & Ideas	World of Images	Art & Man Magazine	Reproductions*
GENERAL INFORMATION	Chapter 1: The Creative Process and Careers in Art, pp. 5-20 Chapter 2: Design The Language of Art, pp. 21-40	Chapter 2: Environmental Design, pp. 26-39 Chapter 3: Design the Language of Art, pp. 41-61	Creating With Light (special photography edition), Vol. 21, Jan. 92 Photography (featuring Imogen Cunningham), Vol. 20, March 90	“Enthroned Buddha” (Indian), PAA “Lei Niho Palaoa” (necklace, Polynesian, Hawaii), PAA “Lohan and Attendant” (China), PAA “Wedding Ensemble” (China), PAA
HISTORICAL/ CULTURAL	Chapter 4: Art – A World View, pp. 63-81 Chapter 5: Early Art in North America, pp. 83-105 Chapter 6: North American Art – 20th Century, pp. 107-127 Timeline, p. 126 Chapter 10: Graphic Design Bradbury Thompson, p. 204	Chapter 5: Art History Before 1900, pp. 83-105 Chapter 6: Art History – The 20th Century, pp. 105-125 Chapter 7: Art A Global View, pp. 127-147 Meet the Artist: Michaelangelo Buonarroti, p. 244	Native American Art, Vol. 21, Dec.-Jan.93 African Art, Vol. 22, Nov. 91 Egyptian Art, Vol. 20, Dec.-Jan. 90 Michaelangelo, Vol. 2, Sept.-Oct. 91 Edward Hopper, Vol. 22, March 92 Diego Rivera, Polital Art, Vol. 23, March 93 David Hockney, Vol. 20, Apr.-May 93	John Outterbridge, “Ethnic Heritage Series: California Crosswalk,” AAA Marie Johnson-Calloway, “Hope Street: Church Mothers,” AAA David Hammons, “The Door,” AAA Moore, “Rocking Chair No. 2,” AAI “Chinese Dragon Robe,” AAI “Iroquois False Face Mask and African Bakuba Dance Mask,” AAI “Tlingit Indian Chilkat Blanket with Bear Design,” AAI George Caleb Bingham, “The Jolly Flat Boatman,” AAI Wayne Thiebaud, “Pie Counter,” AAI M.C. Escher, “Relativity,” AAI John Marin, “Circus Elephants,” AAI El Greco, “View of Toledo,” AAI René Margritte, “Time Transfixed,” AAI
INTER-DISCIPLINARY	Chapter 1: The Creative Process and Careers in Art, pp. 5-20 Chapter 4: Art – A World View, pp. 63-81 Chapter 5: Early Art in North America, pp. 83-105 Chapter 6: North American Art – 20th Century, pp. 107-127	Chapter 2: Environmental Design, pp. 26-39 Chapter 4: Seeing and Discussing Art, pp. 63-81 Chapter 5: Art History Before 1900, pp. 83-103 Chapter 6: Art History – The 20th Century, pp. 105-125 Chapter 7: Art A Global View, pp. 127-147		Piere Renoit, “Monet Painting in His Garden at Argenteuil,” AAI Diego Rivera, “Agrarian Leader Zappta.” AAI Cristo, “Running Fence” (Grecian Textile Bag Collar and Bracelet), text Marilyn Levine, “H.R.H. Briefcase,” text Kenny Scharf, “Opulado TeeVeona,” text Leo Sewell, “Penguin,” text Silva, “King of the Dancers,” text
CREATING & PRODUCING	Chapter 5: Architecture, pp. 90-104 Chapter 6: Architecture, 1990-1950; 1950 – Present, pp. 107-110 Design, pp. 112-113 Sculpture, pp. 120-123 Photography, pp. 124-125 Chapter 7: Drawing Space and Perspective, pp. 144-150 Chapter 11: Camera and Electronic Art, pp. 221-241	Chapter 2: Careers in Art, pp. 25-39 Chapter 3: Drawing, pp. 52-53 Environmental Art, p. 120 Chapter 11: Graphic Design, pp.221-241 Chapter 13: Crafts, pp. 265-289	Working with Shapes, Miriam Shapiro, Vol. 23, Apr.-May 93 Collage, Salvador Dali, Surrealism, Vol. 22, Feb. 92 Rene Margritte, Vol. 24, Sept.-Oct. 93	
ANALYSIS & AESTHETICS	Chapter 3: Aesthetic Perception and Art Criticism, pp. 43-61 Vocabulary and Terms, p. 40	Chapter 4: Seeing and Discussing Art, pp. 63-81 Vocabulary and Terms, p. 60	See “Historical/Cultural” block above	

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Appendix VI
Instructional Resources: Applied Arts

Middle School

	Art, Images & Ideas	World of Images	Art & Man Magazine	Reproductions & Transparencies*
GENERAL INFORMATION	Chapter 13: Crafts, pp. 267-291 Chapter 2: The Language of Art, pp. 21-40	Chapter 13: Crafts, pp. 265-289 Chapter 2: The Language of Art, pp. 41-61		Pablo Picasso, AAI: 23, 39, 46 African/Iroquois (masks), AAI: 34, 43 Tlingit Blanket, AAI: 35, 39, 45
HISTORICAL/CULTURAL	Meet the Artist: Tiffany, pp. 270-271 Native American, pp. 64-65 African Art, pp. 66-67 Oceanic Art, pp. 68-69 Indian Art, pp. 70-71 Southeast Asian, pp. 72-73 Chinese, pp. 74-75 Japanese, pp. 76-77 Korean, p. 78 Islamic, p.79 Chapter 5: Early Art in North America, pp. 82-89	Meet the Artist: Maria Martinez, pp. 268-269 Native American, pp. 128-131 African Art, pp. 132-133 Oceanic Art, pp. 134-135 Indian Art, pp. 136-137 Southeast Asian, pp. 138-139 Chinese, pp. 140-141 Japanese, pp. 142-143 Korean, p. 144 Islamic, p. 145 Heritage-Based Art, p. 146 Chapter 5: Art Before 1900, pp. 82-103	Egyptian Art, Vol. 20, No. 3 Native American Art, Vol. 21, No. 3 African Art, Vol. 22, No. 2 Maria Martinez, Vol. 22, No. 6 Chinese Art, Vol. 23, No. 4 Art of the Americas, Vol. 24, No. 2 Miriam Schapiro, Vol. 23, No. 6 Magdalena Abakanowitz (felt work), Vol. 23, No. 4 Jacob Lawrence, Vol. 20, No. 6	Henri Matisse (collage), AAI: 19, 39, 42, 44 Juan Miro (collage), AAI: 20, 39, 47 Chinese Dragon Robe, AAI: 33, 38, 45 Romare Beardon, AAI: 7, 39, 42, 44 Marc Chagall (stained glass), AAI: 9, 38, 42, 48 Egyptian/Eskimo (masks), AAI: 34, 41 Flemish Tapestry, AAI: 35, 41, 42, 45 Victor Vasarely, AAI: 32, 39, 48 African Dance Mask, text African Make Mask, text Grecian Bag (textiles), text Herbst, Collar & Bracelet (metals), text Pomo Indian, (feather basket), text Faith Ringgold, (African-American dolls), text
INTER-DISCIPLINARY	Chapter 1: Careers in Art, pp. 9-19 See “Historical/Cultural” block above	Chapter 2: Careers in Art, pp. 25-39 See “Historical/Cultural” block above	See “Historical/Cultural” block above	Sage, “Triune Helix VI” (textiles), text Sauer, “Implications” (textiles), text Sewell, “Penguin” (assemblage), text
CREATING & PRODUCING	Finding Ideas & Design, p. 272 Fiber Arts, p. 278 Jewelry, p. 284 Mosaics, p. 286 Student Gallery, p. 289 Papermaking, p. 288 Chapter 2: The Language of Art, pp. 21-40	Finding Ideas & Design, p. 270 Fiber Arts, p. 280 Jewelry, p. 278 Mosaics, p. 274 Student Gallery, p. 287 Mask Making, p. 276 Chapter 3: The Language of Art, pp. 41-61	Egyptian Jewelry, Vol. 20, No. 3 Creating Masks, Vol. 21, No. 2; Vol. 24, No. 2 World of Shapes, Vol. 23, No. 5 Creating Patterns (beadwork), Vol. 21, No. 3 Creating Fantasies (Bosch), Vol. 23, No. 2 From Still Life to Jungle – Rousseau, Vol. 23, No. 1 Visualizing Fantasy (Dali), Vol. 22, No. 4 Creating Double Images (VaSarely), “Quilts that Move,” Vol. 22, No. 3	<u>Transparencies</u> African Beaded Mask, pp. 2-3 Federighi, “Landscape Chair,” pp. 6-7 Kente Cloth, pp. 18-19 Jacob Lawrence, “Cabinet Maker” (collage), pp. 20-21 Mochica Vessel – Peru 500-800 A.D. (pre-Columbian), pp. 26-27 Harriet Powers, “Story Quilt” (African-American), pp. 36-37
ANALYSIS & AESTHETICS	Used What You Learned, p. 291 Chapter 3: Aesthetic Perception & Art Criticism, pp. 43-61	Used What You Learned, p. 289 Chapter 4: Seeing & Discussing Art, pp. 63-81	See “Historical/Cultural” block above	

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Appendix VII
 Instructional Resources: Ceramics & Sculpture

Middle School

	Art, Images & Ideas	World of Images	Art & Man Magazine	Reproductions & Transparencies*
GENERAL INFORMATION	Chapter 12: Sculpture, pp. 242-265 Chapter 13: Crafts: Ceramics, pp. 273-278 Chapter 2: Language & Art, pp. 21-40	Chapter 12: Sculpture, pp. 240-263 Chapter 13: Crafts: Ceramics, pp. 271-274 Chapter 2: The Language of Art, pp. 41-61		<u>Reproductions</u> Henry Moore, AAI: 21, 38, 42, 47 African/Iroquois (masks), AAI: 34, 43 Egyptian/Eskimo (masks), AAII: 34, 41 African Dance Mask, text African Make Mask, text Christo, "Running Fence," text Escobedo, "Steel I," text Levine, "Briefcase," text Sauer, "Implications," text Scharf, "Opulada Teeveona," text Sewell, "Penguin," text
HISTORICAL/ CULTURAL	Meet the Artist: Nevelson, pp. 246-247 20th Century, pp. 120-123 Native American, pp. 64-65 African Art, pp. 66-67 Oceanic Art, pp. 68-69 Indian Art, pp. 70-71 Southeast Asian, pp. 72-73 Chinese, pp. 74-75 Japanese, pp. 76-77 Korean, p. 78 Chapter 5: Early Art in North America, pp. 83-105	Meet the Artist: Michaelangelo, pp. 244-245 Meet the Artist: Maria Martinez, pp. 246-247 20th Century, pp. 105-125 Native American, pp. 128-131 African Art, pp. 132-133 Oceanic Art, pp. 134-135 Indian Art, pp. 136-137 Southeast Asian, pp. 138-139 Chinese, pp. 140-141 Japanese, pp. 142-143 Korean, p. 144 Chapter 5: Art Before 1900, pp. 83-103	Egyptian Art, Vol. 20, No. 3 Auguste Rodin, Vol. 21, No. 2 Native American Art, Vol. 21, No. 3 African Art, Vol. 22, No. 2 Maria Martinez, Vol. 22, No. 6 Chinese Art, Vol. 23, No. 4 Art of the Americas, Vol. 24, No. 2	<u>Transparencies</u> Siva, Indian, 10th Century, text Catlett (African American), pp. 4-5 Nancy Graves, pp. 8-9 Barbara Hepworth, pp. 10-11 Mochica (Pre-Columbian), pp. 26-27 Philippines Art, pp. 14-15 African, pp. 30-31 Japanese Ewer with Dragons (porcelain), pp. 16-17
INTER-DISCIPLINARY	Chapter 1: Careers in Art, pp. 9-19 See "Historical/Cultural" block above	Chapter 2: Careers in Art, pp. 25-39 See "Historical/Cultural" block above	See "Historical/Cultural" block above	
CREATING & PRODUCING	Chapter 12: Sculpture (media-processes), pp. 248-263 Ceramics (media-processes), pp. 270-274 Chapter 2: The Language of Art, pp. 21-40	Chapter 12: Sculpture (media-processes), pp. 248-263 Ceramics (media-processes), pp. 270-274 Chapter 3: The Language of Art, pp. 41-61	Egyptian Jewelry, Vol. 21, No. 3 Creating Hands of Clay, Vol. 21, No. 2 Creating Masks, Vol. 22, No. 2; Vol. 24, No. 2 Working in Clay, Vol. 22, No. 6 Sculpting in Plaster, Vol. 23, No. 4	
ANALYSIS & AESTHETICS	Using What You Learned (Sculpture), p. 265 Using What You Learned (Ceramics), p. 291 Chapter 3: Aesthetic Perception & Art Criticism, pp. 43-61	Using What You Learned (Sculpture), p. 263 Using What You Learned (Ceramics), p. 289 Chapter 4: Seeing & Discussing Art, pp. 63-81	See "Historical/Cultural" block above	

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 PAA = Pacific Asian Art Series; AAA = African-American Art Series

Name _____ Class _____ Date _____

PORTFOLIO SELF EVALUATION

General directions: You will be organizing your portfolio and evaluating your own art work. This will require critical thinking. Carefully empty your portfolio and place all work in a neat pile to the side of your portfolio. Not all of the works will be placed back in the portfolio, only what you select based on the questions below. Remaining work may be taken home or recycled. The work you select and your answers to the questions below will be used to determine your understanding of the techniques and concepts. Please use complete sentences and clear explanations.

1. Gather all of your gesture drawings. Select three drawings which best capture the action of the model. In the space below, write your reasons for selecting these particular works.
2. Next, gather the works which began as gesture drawings in light marker and then were developed in contour with black marker. Select your most successful to place in the portfolio. Is there a difference in the type of line created with the light marker and the type of line you drew with the black marker? Clearly explain your answer.
3. Next, organize all your contour drawings from most successful to least successful. With light pencil and small numbers, number your works in the lower right hand corner with (1) being the most successful and the highest number being the least successful. Did you draw what you saw or a “symbol” of the object or a tracing of the object? Explain.

Which drawing(s) show(s) that you concentrated and drew the changes along the inner and outer edges rather than drawing a symbol for the object?

4. Identify the following in your transformation assignment:

Subject:

Form:

Message, theme, or idea:

If you were to do this assignment again, what would you do to improve your drawing technically and express your idea more clearly?

Name _____ Group members _____ Date _____

The “You’d Be Surprised How Much You Already Know” Art Test

The most important part of this test is not the answer, but the reason you choose that particular art work as your answer.

Except for the first question, there are several different responses that would be “right” if you can back your answer with a clear observational reason. (That means that you can point to something that we all can see and tell why you think it answers the question.)

Talk your answers over with your group and pick answers everyone can live with. If there is an absolute difference of opinion, give both answers and the reasons.

1. Looking at the display board, write down the numbers of the prints from most ancient to most modern and why you think so on a separate answer sheet. This first question will have 12 print numbers and 12 reasons.
2. Which print has the most intense or dramatic use of color? Why?
3. Which print has the most intense or dramatic use of line? Why?
4. Which print shows the most motion or action movement? Why?
5. Which print seems the most boring or quiet? Why?
6. Which print has the most repetition? Why?
7. Which print seems to be the most complex? Why?
8. Excluding number 1, which print is the most realistically rendered? Why?
9. Which print has the most depth? Write down exactly what tricks the artist used to create this illusion. I can think of seven.
10. Which print has the most dramatic use of negative space? Why?
11. List the numbers of all the landscapes. Why?
12. List the numbers of all the formal portraits. Why?
13. List the numbers of all the still lifes. Why?
14. Find one print where everyone looks at the same place when you first look at this print. List all the tricks the artist used to make you look there first. I can think of seven. You may be able to think of more!