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A COMPARISON OF ART EDUCATION PRACTICES IN BANGLADESH AND IN THE  
UNITED STATES

by

NAFISA ISLAM NOVA

Under the Direction of Melody Milbrandt, Ph.D.

ABSTRACT

The intent of this study is to provide a comparison study of art education philosophies, methods, and practices in Bangladeshi schools to schools in the United States. This is a descriptive study with an intensive examination of curriculum materials and textbooks from the education system in Bangladesh as well as narrative based on my past experiences as a student in Bangladeshi primary schools. After translating and analyzing Bangladeshi middle school curriculum, I compared and contrasted art education philosophies, objectives and practices in Bangladesh with those in the United States.

INDEX WORDS: Art Education, Curriculum, Bangladesh Art Education, Multicultural Art Education

A COMPARISON OF ART EDUCATION PRACTICES IN BANGLADESH AND IN THE  
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NAFISA ISLAM NOVA

A Thesis Submitted in Partial Fulfillment of the Requirements for the Degree of

Masters of Art Education

in the College of Arts and Sciences

Georgia State University

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2016

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## 1 CHAPTER ONE INTRODUCTION

Growing up, I had the experience of going to school in two different countries, Bangladesh and the United States. As I have grown older and become a teacher, I often reflect upon the differences in both education systems specifically concerning art education. In Bangladesh the way artworks are assessed and even the purpose of art education in Bangladesh is very different from U.S. Art Education. I have chosen the Fulton County curriculum as my comparison for U.S. curricula, for grades six through eight due to its high level of detail, which allows for more comparisons to the very specific national middle school art curriculum in Bangladesh. Some of these differences come from the way both countries' school systems are set up. In Bangladesh there is a primary school, which is an equivalent to U.S. elementary school and there is a secondary school, which is equivalent to U.S. middle and high school. The focus of my research is on the art curriculum in Bangladesh for grades six through eight and the U.S. middle school art curriculum. Even though I am currently working as an art teacher at an elementary school, I chose the sixth through eighth grade art curricula because there is not an art curriculum for the Bangladeshi primary school. In primary school art class is held twice a week with the same teacher as other subjects. Most art assignments and studies are assigned to be done at home at the discretion of the teacher because there is no set curriculum. The art curriculum in Bangladesh starts from sixth grade which is why my research specifically focused on the art curriculum in Bangladesh grades six through eight and the same grades in U.S. middle schools. The main differences in the two countries art education programs include teaching philosophies and curricula. The questions I answered in this study are:

- 1) In what ways is the United States Art Education curriculum similar to the Art Education curriculum in Bangladesh and in what ways is it different?

- 2) From reflections of my own experiences as a student in Bangladeshi primary school, how does the classroom environment compare to my own as an elementary art teacher in the United States?

### **1.1 Need for the Study**

Within the U.S., school system there are many different nationalities, ethnicities, and cultures represented. Banks (2016) says that a goal of multicultural education is to equalize opportunities for students of different race, class, and gender. In order for these changes to work Banks asserts that changes must be made to current curriculums and practices.

The face of our nation is changing, and nowhere is the change more evident than in public school classrooms. Just consider this: Compared with the last century, we are increasingly aging and white on the one hand and young and multi-hued on the other. More and more of us were born in other nations, speak different languages, and carry different cultural traditions with us. (Crouch, 2007, p. 1).

As a whole the U.S. is growing more diverse and focusing on the study of other culture's art education practices will benefit the practices of art education in the United States.

This study is needed to introduce different educational philosophies in art education, as well as alternative objectives and practices in the art education field in U.S. schools. The U.S. Art Education curriculum emphasizes an existentialists approach. "In teaching art, existentialism encourages individual creativity and imagination more than copying and imitating established models" (Educational Philosophies Definitions and Comparison Chart, 2006, p.4). In contrast Bangladeshi curricula takes an essentialist, and realistic approach to teaching art. "Schooling should be practical, preparing students to become valuable members of society" (Educational

Philosophies Definitions and Comparison Chart, 2006, p.1). The objectives of U.S. art curricula focus on student creativity and the art making process, which reflects, an art approach of fun and creativity. The Fulton County Schools eighth grade standards state “VA8PR.1 b. Works directly with materials in a variety of ways (e.g., intuitive, spontaneous, and free)” (p.1). The Bangladeshi curricula focus is on the creation of functional art that can be used by students to make a living.

Within U.S. society there are many cultures and ethnic groups from different areas of the world. It is now necessary to take into consideration a wider range of methods and a more thorough understanding of teaching philosophies, including essentialism and existentialism in regards to education, and specifically in this study, art education.

According to Zong and Batalova (2016), the United States immigrant population accounted for 13.3% of the country's population. When factoring in immigrant's U.S. born children they together account for 26% of the population. According to the Pew Research Center (2013) expectations for the U.S. population predict that nearly 34% of U.S. children under the age of seventeen will be either immigrants or the children of immigrants by 2050. Of the many immigrants in the U.S. the top eight countries of origin are China (including Hong Kong), Cuba, El Salvador, India, South Korea, Mexico, The Philippines, and Vietnam (Migration Policy, 2015, p.1).

With such a trend in immigrant demographic percentages expected to continue it is necessary to expand our educational philosophies to a global level. The driving force for this belief of expanding our views to a global scale come from multiculturalism. The National Association for Multicultural Education (2015) defines multicultural education as a “philosophical concept built on the ideals of freedom, justice, equality, equity, and human

dignity” (p.1). The idea of multicultural education is to recognize and encourage cultural differences within students, schools and communities. With this idea, it is important that art educators are familiar with art practices and educational philosophies that expand beyond the U.S. It will be useful to see which methods and information are being taught in systems outside of the United States. According to the National Center for Education Information (2011), approximately 84% of teachers are Caucasian. A concern from this is “that teachers often feel underprepared and uncomfortable about teaching multicultural art, as it is something they know little about” (Chin, 2013, p.1). The findings of most teachers being of Caucasian and European descent demonstrates the need for comparative studies of education curriculums and detailing of their findings. Also an emphasis on multiculturalism within pre-service teaching programs would be useful. Finding a common ground in these comparative studies is a starting point for introducing multicultural practices and teacher self-efficacy.

From the late 1800’s to the 1950’s it was noted by La Pierre (1998) that the dominant culture in America was white, European Americans. Other members of society such as African, Hispanic, and Asian Americans were ignored in regards to education. It was not until the 1960’s, during the Civil Rights movement, that African-Americans began to fight for recognition and equality in society and academics. Prior to the 1960’s schools were segregated with African-Americans only being allowed to attend and teach at all black schools. With projections of immigrant numbers expected to increase, it is now necessary to expand our research to include a world wide view that is not limited to practices of European origin. I believe that focusing on the study of other cultures art education practices will benefit the practices of art education in the United States.

### ***1.1.1 Purpose of the Study***

This study has a personal tie to me, because I attended school in both Bangladesh and the United States. From my experiences, I perceived differences in the education systems of the two countries. These differences extended from not only the core classes i.e. math, science, language arts, but the special area classes as well, including art, music, and physical education. More specifically, in U.S. art classrooms there is very little testing at the primary level and grades are essentially based on participation. In Bangladeshi primary schools' art tests are administered by assigning students a subject to draw. In the lower primary grades, 1<sup>st</sup>-3<sup>rd</sup>, students are assigned to draw a series of fruits and vegetables. The goal was to show realistic accuracy and depiction. Even with art being given less time for instruction it is tested with the same degree of importance as the core subjects in Bangladesh. Students were scored based on a points system, which was combined with the scores from other subjects to determine eligibility to pass to the next grade level and class ranking.

Based on my experience, in Bangladeshi primary school, the art lessons were studio based with little context or historical study. Most of the lessons were designed to improve students' fine art skills such as shading realistically or drawing realistic representations of objects. The idea of creating abstract art was looked at as childish and unskilled in Bangladeshi culture, which contrasts with the U.S. acceptance of abstract art and the freedom for self-expression that it may suggest.

By introducing Bangladeshi art practices, I hope to contribute to teachers' understanding of art education in another culture. This study can be used as resource for those looking to introduce their students or themselves to a new culture while exploring alternative methods for art instruction. I am not necessarily trying to change U.S. Art Education but at the same time, I

believe it will be important for U.S. educators to understand and respect the cultural values being brought to their classrooms by diverse groups of students, such as those from Bangladesh.



## 2 CHAPTER TWO REVIEW OF LITERATURE

In this chapter I examined an overview of the history of Bangladesh. By examining the brief history and development of art education in Bangladesh, I made connections to current, Bangladeshi educational practices. Comparatively, it is also important to examine an overview of art educations past and present in the United States.

### 2.1 Historical Context of Bangladesh

Prior to 1947, the country of India covered modern day Pakistan, India, and Bangladesh. Post 1947, India was divided into subgroups, East Pakistan (current day Bangladesh), West Pakistan (current day Pakistan), and India. Bangladesh became recognized as an independent country in 1971.

Culturally its history cannot be separated from the area in which the majority of the people speak the Bengali language. Bengal was invaded at various times for imperialistic, trading, and proselytizing purposes. In the midst of these varied extraneous influences, various indigenous cultural practices continue in Bengal. (Selim, 2011, p. 180)

Islam has had a profound impact on Bangladesh with Muslims invading the region in the thirteenth century. During this time period India, Pakistan, and Bangladesh were still considered one region. European traders began to frequent the region during the sixteenth century, bringing with them new concepts and ideas.

It was in the 1850's that British Colonialism took place on the Indian Subcontinent. Nearly one hundred years of British Colonialism existed before the division of the subcontinent. Religion played a key role in the division of areas with Hindus concentrating in India and Muslims residing in West Pakistan and East Pakistan i.e. Bangladesh. Before withdrawing its

colonial presence, Great Britain partitioned the Indian subcontinent into three regions; West Pakistan (Present day Pakistan), India, and East Pakistan (Present day Bangladesh). Although geographically separated by India, East and West Pakistan were considered one nation (Selim, 2011, p.8). During this time the ethnic and linguistic majority of people in East Pakistan were Bangladeshi and Bangla speakers, however, it was declared that Urdu, the predominant language of West Pakistan, become the national language. Ethnic Bangladeshi and Bangla speakers were persecuted by ethnic Pakistani's. The declaration of Urdu as the national language was a tipping point for Bangladesh to begin a war for their independence. After a bloody struggle, Bangladesh was granted independence in 1971 (Selim, 2011, p. 10). The impacts of a one-hundred-year occupation, colonization by the British Empire and being the nation of East Pakistan can still be seen today through their influences to the current Bangladeshi school system.

## **2.2 Education In Bangladesh**

The Bangladesh public school system begins with preschool for children age three to five. While preschool is not a formal part of the education system, it is still available in most urban areas. "Pre-primary education has been defined as the developmental and educational support provided to the child in the age range of three to less than six years in order to ensure the child's right to protection, care, survival and preparation for school education" (World Data on Education, 2011, p.1). Following pre-primary school children move to primary school with an age range from six to eleven years old. Access to primary schools depends on geographic location, with rural areas less likely to have a school in their area or even the money to pay the tuition. According to the World Data on Education Report (2011) the subjects that are most focused on for instruction are Bangla, math, English, science and religious studies. Other subjects such as art and music have no national curriculum, yet there is still an expectation that

they will be taught. Once secondary school is reached there is an intense focus on examinations and memorization in learning.

### **2.3 Bangladesh Art Education**

Art education has existed in the Indian subcontinent since the sixteenth century, however, it primarily developed during the later half of British Colonization. Kantawala (2012) says that the aims of the British were to shape an educational policy that would move Indians towards more British customs and beliefs. At the same time the British attempted to preserve some Indian traditions and emphasized an increase in manufacturing capabilities. The Government School of Art and Design in London was the model used to reshape Indian Art Education. Henry Locke was the first director of art at the Calcutta School of Art. After, his death Jobbins Havell was put in charge and it was under him that the first programs were introduced for those interested in teaching art. At the Madras School of Art, the idea of splitting art into two categories arose, with these two areas being artistic and industrial. The artistic approach emphasized drawing, painting, etc. while the industrial approach focused on carpentry, weaving, etc. Generally, art was tailored to please British rulers and create a future working class of Indian exports. It is important to note that while many of the centers for art were located in modern day India the entire region including Bangladesh, India, and Pakistan were under British Colonialism and treated as one. Therefore, the methods of education and art were similar across all three countries (Selim, 2011).

Recalling that the region split along religious lines, many prominent Muslim artists left art school in the new India for Dhaka, Bangladesh where they established the first art school in Bangladesh along a similar model of the Calcutta School of Art. Soon after when the language struggles began, Pakistan declared Urdu the national language, since most people in East Pakistan were Bangla speakers. It was during this bloody struggle for independence and prior

politically motivated parts of history such as the Great Famine of the 1940's that several influential Bangladeshi artists rose to prominence. Zainul Abedin opened the first art school, and he tried to get people to understand the importance of art for their well being. The following artists, alongside Zainul Abedin were very influential in the development of art education in Bangladesh: Kamrul Hassan, Awarul Haque, Safiuddin Ahmed, Shafiqul Amin, Khaza Shifiq, and Habibur Rahman. Within the Bangladeshi curriculum these artists are discussed at length as a tie to traditional Bangladeshi art and they provide a foundation for art education (Selim, 2011).

#### **2.4 Notable Bangladeshi Artists**

In the Bangladeshi secondary school art curriculum, it is noted that there are two artists who are considered the fathers of art education. They are Zainul Abedin and Safiuddin Ahmed. This is because of their leadership and depictions of social events throughout Bangladeshi history, including the formation of the first art school in East Pakistan (Bangladesh) following the independence movement. The Bangladeshi artists rose to prominence and chose to reside in East Pakistan (Bangladesh) due to their Islamic faith and Bangla language. These artists are also highlighted throughout the Bangladeshi art curriculum. There are many contemporary Bangladeshi artists, but they are not mentioned or studied in the Bangladeshi art curriculum.

Zainul Abedin was the founder of the first art school in East Pakistan, The Institute of Fine Art. He rose to fame as an artist with his depictions of the Great Famine in the 1940's and the way he captured the suffering of the people.



*Figure 1 'Famine 1943' by Zainul Abedin*

Note: Retrieved from National Encyclopedia of Bangladesh (2012, October). Zainul Abedin

Safiuddin Ahmed worked alongside Zainul Abedin to establish the first art school in Dhaka. His works consisted predominately of prints and paintings, where he focused on rural areas and landscapes.



*Figure 2 : 'View from Santiniketan, 1945' by Safiuddin Ahmed*

Note: Retrieved from International Center for Arts (2009). Safiuddin Ahmed

### 3 CHAPTER THREE METHODOLOGY

Bangladeshi and U.S. Art Education traditions vary in many ways. Fundamentals that separate the two include different teaching philosophies and curricula. The questions I answered in this study are:

- 1) In what ways is the United States Art Education curriculum similar to the Art Education curriculum in Bangladesh and in what ways is it different?
- 2) From reflections of my own experiences as a student in Bangladeshi primary school, how does the classroom environment compare to my own as an elementary art teacher in the United States?

When examining different United States teaching philosophies, I examined current public school practices and assessments. The United States does not have a mandatory national art curriculum so I will use a Georgia district's curriculum guide to represent middle school curriculum in the United States. Specifically, the Fulton County curriculum for grades sixth through eighth was selected primarily due to its high level of detail that allows for more comparisons to the detailed national middle school curriculum in Bangladesh. Fulton County is also located, geographically in the metro Atlanta area, as is the school system I work in, and analyzing Fulton County can offer insight to my own teaching experience. As a comparison I analyzed the Bangladeshi art curriculum and Standards textbooks.

### 3.1 Analysis and Comparison of Curriculum Materials

When analyzing these curriculum materials, I first mapped out what is taught in equivalent grades i.e. U.S. sixth grade will be compared to Bangladeshi sixth grade and so on. In this data chart of curriculum, I listed which subject is being taught, which skills students are to learn, and which concepts are covered. Once the curricula from each country were mapped out I began an in depth comparison in regards to different subject material, methodologies, and student objectives. With this in mind I hoped to get a sense of each country's overall goals for art education. As a part of the reflection section I reviewed how Bangladeshi Art Education practices might offer insight to future art educators in the United States.

It is important to understand that much of the Bangla language does not translate directly into English. As such the Bangladeshi curriculum was not translated word-by-word but paraphrased to capture the overall ideas. Upon completion of my analysis I conferred with relatives, who are teachers and administrators in the Bangladeshi school system to confirm my interpretations.

#### Step-by-Step Procedures

1. Retrieve United States Art Education standards from the Fulton County School System in Georgia.
2. Map out standards for grades six through eight to see what subject is covered, what skill is required, and what is expected of students.
3. Review Bangladeshi curriculum textbooks from grades six through eight and map out what skill is used, and what is expected of students in each unit.
4. Analyze and compare the two curricula.



5. Reflect upon the differences and similarities and offer strategies for integrating Bangladeshi art teaching practices into art education in the United States.
6. Provide a personal comparison of my experiences as a student in both Bangladeshi and U.S. art programs.
7. Provide a personal comparison of my experiences as a teacher in United States using a district curriculum vs. my research of Bangladeshi curriculum.

### **3.2 Comparison of My Experiences in a Bangladeshi Art Classroom to My Art Classroom**

When comparing a Bangladeshi Art Education classroom to the U.S. classroom, in which I currently teach, I examined the differences in classroom environment, and the differences in teaching philosophies and the overall goals of the course. Specifically, I took note of the instructional strategies used by the teacher and the stated curricular goals.

## 4 CHAPTER FOUR ANALYSIS AND REFLECTION

This section provides an outline of the Bangladeshi art curricula for grades six through eight. This outline is a paraphrased description of the main ideas and skills covered for each chapter. There is one textbook provided to all students and teachers per grade level. This textbook outlines instruction explicitly for teachers and students to follow. Considerable time was spent translating curriculum from the Bangladeshi textbooks. In some instances, there was no direct translation and paraphrasing was necessary. For example, the word creativity does not directly translate into Bangla and the word used instead is idea or thought.

In Bangladeshi secondary school, there is one teacher for all subjects, unlike in the U.S. where in many elementary schools there are teachers who specialize in one subject. Bangladeshi teachers are trained for an educational studies degree in college. In teacher preparation courses, they are trained to cover all school subjects.

### **Sixth Grade Bangladeshi Curriculum Outline**

#### **Chapter 1**

In this chapter students will cover an introduction to Bangladeshi Art Education including:

- Describing and assessing artworks
- Explaining the need and innateness of creating art
- How prehistoric artworks came to be and their importance

#### **Chapter 2**

In this chapter students will learn:

- How the Bangladesh art curriculum came to be
- The names of the founders of art education
- Why is art education important
- How to understand the stories kids are telling through their art

### **Chapter 3**

In this chapter students will learn:

- The definition of traditional artwork
- What are artist's works
- The characteristics of Bangladeshi traditional artwork
- To identify characteristics of Bangladesh artists and artisans

### **Chapter 4**

In this chapter students will learn:

- Simple rules of drawing
- Basic art techniques for doing artworks and the materials needed
- Different ways of doing artwork
- Ways to use pencil and pastel

### **Chapter 5**

In this chapter students will learn:

- How to draw natural or organic objects
- To draw trees, flowers, and leaves
- To draw everyday objects
- To draw landscapes
- To draw of festivals and celebration
- To draw geometrical designs

### **Chapter 6**

In this chapter students will learn:

- Different ways to use paper
- How to decorate your house for different festivals
- Paper cutting techniques and how to create garland
- How to create things out of found objects

- How to create useful things out of useless things

## **Seventh Grade Bangladeshi Curriculum Outline**

### **Chapter 1**

In this chapter students will learn:

- The short history of art education
- Names of Bangladesh artists
- Explanation of why art education is important for a society

### **Chapter 2**

In this chapter students will learn:

- How prehistoric people communicated using pictures
- How students can communicate a message to the whole world using pictures
- About artists from around the world

### **Chapter 3**

In this chapter students will learn:

- Some famous artist using traditional techniques past down from generation to generation
- About well known artist known for their handy works
- About artisan and handy work art and the value of these two things are in our daily lives
- To create a poster using all the useful things

### **Chapter 4**

In this chapter students will learn:

- To use poster paint and understand its uses
- How to use acrylic paint
- How to identify and use watercolor and paint

### **Chapter 5**

In this chapter students will learn:

- Using different Bangla script numbers to create artwork such as a drawing developed form the number

- Shape and size relationship
- Use fish or bird symbols to decorate
- To create original designs and symbols

## **Chapter 6**

In this chapter students will learn:

- To use cotton balls to create toys and decorative objects
- Create different color cushions
- Create banners for celebration by using cotton balls
- Stitching

Using needle and thread to create different stitches

Learn the names of different stitches

Learn to use fabric pieces to create toys

- Found objects

Using useless thing to create art

Using these things students will learn to decorate your house

Why is it necessary to create artwork using useless things

Creating designs out of potato and okra

## **Eighth Grade Bangladeshi Curriculum Outline**

### **Chapter 1**

In this chapter students will learn

- To identify old and historical places and museums in Bangladesh
- How architects created some famous architectures
- Why art and art education are necessities
- The role that art education plays in people's lives
- Names of some contemporary artists

### **Chapter 2**

In this chapter students will learn:

- How does East and West Pakistan culture differ
- The part artists played during the independence war
- How the artists protested during the independence war with west Pakistan

### **Chapter 3**

In this chapter students will learn:

- About some contemporary national artists and well known international artists
- Some famous artist, and their biographies and some of their artworks

### **Chapter 4**

In this chapter students will learn:

- Short history of art
- Be able to classify different types of artwork
- How to make comparison of artists and and fine handy work artists
- Identify generational artists and handy work artists
- A list of all different types of artists

### **Chapter 5**

In this chapter students will learn:

- How to apply and prepare oil paint
- How to use oxide paint
- How to use enamel paint

### **Chapter 6**

In this chapter students will learn:

- Basic rules for drawing animals and humans
- To draw humans or animals without a visual
- To draw designs and patterns independently

### **Chapter 7**

In this chapter students will learn:

- To create artwork using board and paper
- To use wooden tools to create art (saw, hammer, nail, screw drivers, nails, screw)
- To use a block of wood and chisel to create a doll
- To create a horse out of wood
- To carve designs on to wood
- To use basic clay tools
- To use coiling method to create a vase
- To use coiling method to create a smooth dish
- To use clay slab to create a design
- To use the shell of a fruit to create a face
- To create a flower out of feather
- To use their imagination to create something
- How to use a feather flower to decorate your home or use it as a gift
- To create a baby duck using wool or fiber

#### **4.1 Comparison of Curriculum Units**

From examination of each chapter in the Bangladeshi curriculum I was able to get an idea of the format and overall methods of art education instruction. Bangladeshi sixth through eighth art education is textbook based, with scripted and explicit instruction. These textbooks cover art history lessons and follow a sequential layout. Each lesson is built upon the previous lessons skills. For example, in chapter six and seven of the eighth grade curriculum you first learn to draw and understand the parts of an animal. The example, used is a horse. In chapter eight the student uses the knowledge of a horse's parts to create a horse from wood. Objectives are clearly stated with student goals and procedures, along with the media and skills to be taught. In the United States curriculum there are set student objectives, skills, and media to be covered and these standards can be approached and covered in many different ways.

*Table 1 Overview comparison of Bangladeshi and United States curriculums*

	<b>Bangladesh</b>	<b>USA(Fulton County, GA)</b>
<b>Format</b>	Textbook based curriculum that is organized into chapters. Teachers follow the textbook without any variation. The whole country is on the same lesson at the same time.	The curriculum is divided into units. 9 week classes composed of two units. For the two units a general theme is given: two-dimensional art and three-dimensional art.
<b>Skills</b>	Skills are listed specifically in each section along with specific projects. The skills are practice and can be put to use in the real world.	Units are assigned themes, instructional resources are listed. No specific skills.
<b>Objectives</b>	Statement of what students will learn. Explicitly what students will learn and do.	Listed through standards and explored through essential questions. Do not explicitly define project or methods of study.
<b>Medium</b>	There is a variety of media that the textbook makes a point to cover. Use of different types of paint: oxide paint, enamel paint, oil paint, poster paint, acrylic paint, and watercolor. Pencil, cloth, clay, pastel, and wood.	Various materials are used but the students and teachers have an option on what medium to use.
<b>Art History</b>	Separate chapters dedicated to Bangladesh art history and artists in each textbook. Artists covered include Zainul Abedin, Kamrul Hassan, Awarul Haque, , Safiuddin Ahmed, Shafiqul Amin, Khaza Shifiq, and Habibur Rahman throughout grades 6-8. International artists covered include Pablo Picasso, Van Gogh, Leonardo da Vinci, Michelangelo, and Raffaello Sanzio.	Individual artists and time periods are mentioned. Many artist suggestions are given in the curriculum but it is up to the teacher to implement it. The Fulton County standards for sixth grade recommend nine artists be covered though out the two units.

## 4.2 Comparison

There are many aspects of an art curriculum to examine. I have chosen to focus on five of these aspects when comparing Bangladeshi art education to the Fulton County Schools curriculum: format, skills, objectives, media, and art history. These five aspects were based off



of examination of Bangladeshi and Fulton County art objectives within the curricula. Each curricula covers skills, student objectives, and media to be taught. It is the method of instruction and educational philosophy that differs Bangladeshi and United States art education. Art history is a staple in each curriculum, however, what is focused on is different. Bangladeshi art history begins with the earliest findings from the Bengal area and progresses over time, while focusing on the Bengal region. In contrast the U.S. covers art history of many parts of the world, not just its own region.

The format for middle school, or the Bangladeshi equivalent, art is based off of three textbooks. There is one textbook for each grade six through eight. Each of these textbooks begins with a Bangladeshi art history chapter. The lessons are broken down to be sequential and build upon the previous lessons skills. The lessons prescribed in the textbooks are scripted with explicit, step-by-step instructions to be followed. Once these steps are followed, the text even explains how to apply and use what has been created. The main skills and practices taught in the curriculum are meant to be of practical value and can be put to use in life outside of school.

In U.S. curriculum there are set standards that can be approached and covered in many different ways. When examining the Fulton county art curriculum, I noticed that it is not as scripted as the Bangladeshi curriculum and there is much more room for teacher choice.

The selected skills taught in the Bangladeshi curriculum are designed to be use in daily life, outside of the classroom. The lessons begin by describing the skill being taught and giving examples of applying that skill to everyday life. Skills included in the curriculum for grades six through eight include drawing, painting, stitching, hand building, weaving, jewelry making, carpentry, textile work, and paper crafting. The word artist and artisans are used interchangeably

in Bangladesh but fine handiwork artists refer to people who create intricate designs in material such as needlework, wood, glass, and ceramics.

While drawing and painting are a focus in U.S. curriculum, there are other skills taught that are not used in Bangladesh. These skills include photography, technology based designs, digital art and graphic design.

The objectives in the Bangladeshi art curriculum are again, meant to prepare students with a skill set that can be applied to life outside of school. The objective or purpose of each lesson is to create a final product by following step-by-step instructions. The emphasis of a project is the end result. The product closely resembles a model project, so the process is convergent. All students create a product that looks very much the same. Another objective included in the Bangladeshi curriculum is for students to be exposed to new materials and media. The U.S. takes an approach of free time and letting students play with new materials and media but Bangladesh continues to implement a step-by-step introduction to new media. Other objectives mentioned in the Bangladeshi art curriculum include learning about art education, connecting art to social issues, and appreciation of access to art materials. In contrast, the U.S. students are not taught the historical background of art education or discuss any founders of Art Education in the United States.

The U.S. does include a standard asking the students to make connections with what they are studying to the real world through a focus on careers. The sixth grade curriculum “Standard VA6C.3 Expands knowledge of art as a profession and/or avocation” (p.6) covers a unit of student reflection upon connecting art to the real world and professional opportunities. Students examine how what is learned in art class can connect to a future career.

United States objectives have a different focus than Bangladeshi objectives. U.S. objectives

focus on the ideas of creativity, individualism, reflection, and the art making process. “This includes learning to develop and communicate personal ideas in art, observational drawing, color and painting, self-evaluation and habits of mind necessary for success in art production and other areas of life,” as stated in the Fulton County Schools eighth grade course description. The process of creating art and the experience a student has while creating art is highly emphasized. The end product is not the only goal of an art project. Writing is frequently, incorporated into U.S. objectives during critiques and other reflections. It is stated in the objectives and standards that students will use higher order thinking skills when examining artworks.

A similarity between the two curriculums is the idea of exposure to new materials and media throughout the school year. The Bangladeshi curriculum takes a more in depth look at the types of media used to create art. This ties to the education system, in Bangladesh because school is not free and many things such as paint or pastels are hard to come by. Not everyone is able to go to school and some schools receive less funding and materials, which means not everyone is exposed to art, so each medium used is examined and studied. Media seen throughout the curriculum include paper, pencils, fruits, vegetables, wood, cotton, needle, thread, and paints. A similar approach is taken in the U.S. with eighth grade standard VA8PR.1 a. stating that the student “Explores the properties of art materials and various techniques/processes in preparation for art making” (p.1).

Many of the same media are used in U.S. curriculum but technology is specifically included in the standards. Students are to use technology to create artwork with programs like Photoshop and paint. Printmaking is another art form in the U.S. standards that is not covered in Bangladesh.

Art history is covered in grades six through eight in the Bangladeshi curriculum. First, students study the founding artists of art education, Zainul Abedin and Safiuddin Ahmed along with other influential artists including Kamrul Hassan, Awarul Haque, , Shafiqul Amin, Khaza Shifiq, and Habibur Rahman. This contrast with U.S. art education in the fact that art educators are studied in Bangladesh. The students learn how art education began in Bangladesh and examine the work of these artists. Before each lesson, there is a historical tie in that teaches how the skill or medium came to be used. For example, in a pottery lesson there is an overview of how the ancestors created and used pottery for functions such as cooking or storage. In regards to other cultures, there is little mention except for a few well known European artists such as Pablo Picasso and Van Gogh.

In U.S. Art Education the history and cultural aspect of the lesson is very important. Past and present artists, art periods and movements are studied. Artists are studied in the U.S. curriculum but there is little to no mention of the history of art education and art educators. There are projects that can be tied into different regions of the world. At the end of each unit is an instructional resources section for the teacher. In this resources section many text and other teacher resources are recommended. Also, with each unit there are suggested artists to study.

In conclusion, the main difference in the two curriculums is the overall goal of the art making process. In Bangladesh the goal is the end product and a practical use of the product. There is not much examination or creativity in assignments and no flexibility in the curriculum. Comparatively, in U.S. culture the process is heavily emphasized with ties to other subjects and personal reflection. Seventh grade standard VA7C.2 b. states that students should “Integrate information and skills from art into other areas of knowledge and academic disciplines” (2016, p. 6). The end result is not the most important goal, it is the thought process and ability to think

creatively that is emphasized. In regards to art history, Bangladesh focuses primarily on its own cultural history, while U.S. covers a greater number of cultures art history. For the instructors there seems to be much more flexibility in planning and implementing art curricula.

#### **4.3 Personal Comparison of Bangladeshi Art Education and U.S. Art Education**

As a child, I attended primary school in Bangladesh until the age of eight. The art lessons I took followed an essentialists' approach that focused on realistic drawings and paintings. The lessons focused on learning skills that would serve a purpose either in the household or workforce. Roughly, once a week we practiced our realistic drawing skills, which the teacher would then critique. In Bangladesh middle school art classes typically meet twice a week and there is an expectation that students will spend time outside of class completing projects. This contrasts with art education classes in the United States where students in the elementary school typically meet only once a week. In middle school students in the U.S. may meet twice a week but extensive homework is rarely assigned. Throughout the school year during class we practiced our drawing and painting skills and received feedback until the end of the year when there was an exam. The exam was to draw or paint a realistic object, such as a fruit or vegetable. We were required to create these art works from memory and were graded based upon realistic accuracy. This coincides with an essentialists' approach towards education of imitation as a main goal of student work. At the end of each school year each student took tests on all core subjects and the specials one on which is Art. At the end students must pass each test to be promoted to the next grade level. Student's end score determines the class ranking. Even with art class only being held twice a week, art is weighted equally to all other subjects in regards to the final scoring and class ranking.

Comparatively, as a teacher in an U.S. school, students are spending a lot more time in art class. The lessons I teach allow for more student freedom. Students are encouraged to be creative and work from a theme, rather than being all given the same project. Each of my lessons begin with a historical tie in. There is usually an artist that fits into the topic or theme we are studying. From here, I introduce an art medium and idea for project. Students are encouraged to be creative and think of unique ways to create their project, using what I have taught them. It is the idea that each student is unique that truly separates the goals of an U.S. and Bangladeshi art classroom. In Bangladesh, as a child we were all trying to create and replicate the same thing, whereas in the U.S. I recognize each student as an individual and the process is expected to be more divergent.

#### **4.4 Discussions**

The Bangladeshi curriculum is very explicit in its direction, which in turn yields consistent end products. At the same time the text is used to teach technique that can be applied directly to the lesson. A more focused approach on proper technique would be beneficial to young, U.S. students. Once a solid foundation has been created and students are well schooled in the implementation of different artistic skills, then they can begin to make creative artworks of their own design. In turn, it would be helpful to introduce reflection and critique to the Bangladeshi curriculum, as well as stronger studies of different cultures art approaches.

A focus of the Bangladeshi art curriculum is that the skills learned can be applied to the real world and used in the workforce. An example project in the Bangladeshi curriculum would be introducing stitching. Students are taught how to create a simple stitch and then they progress from there to more intricate stitches and learning the names of these stitches which they later apply to making household objects. The final project assigned to eighth grade students is to

create a tapestry using each of the stitching techniques they learned within art class. Outside of school tapestries are in huge demand in Bangladesh. From learning how to create tapestries students could then use it in their homes or apply the skills learned as a trade later in life.

U.S. art education is focused more on creativity and reflection. I would suggest that middle and high school U.S. curricula suggest more projects than can be put into functional use in either the household or as a trade within the workforce. An example project, would be to create a sketch, using a computer, in the sixth grade. A project that would build on to this skill would be editing, and manipulating the sketch digitally. From here students will create digital advertisements or posters using images or text and reflect upon the skills learned and the possibilities of using them to make a living. In sequential school years the lessons taught will continue to build upon one another. There needs to be a focus on creating art to make a living, at least in the high school level. This will help students to see that there is a career in art and it is not just a hobby.

The U.S. offers many projects that can be translated into real world use, however, creating these projects does not seem to be the overall goal. The individual student and their experiences in creating artworks is the focus. In every single Bangladeshi art lesson there are explicit instructions with a specific outcome, whereas in the U.S. students are allowed to be creative and create unique pieces.

## 5 CHAPTER FIVE CONCLUSION & IMPLICATIONS

### 5.1 Conclusions

The first question in this study is how are the U.S. and Bangladeshi curriculums similar and different? Overall, the U.S. and Bangladeshi curricula are similar because some of the same materials, methods, and terms are used to create the artworks. The differences I noticed were the purpose of creating art, the teaching of art history, and the idea of student creativity. All Bangladeshi art lessons were meant to include a meaningful studio activity, with the idea of creating something functional and realistic as an end result. This belief coincides with Aristotle's definition of "art as imitation, given that it imitates reality. Later, Plato in his Republic also states that art must have mimetic properties, because the arts represent or imitate reality," (Definition of Art Essentialism, 2013, p.1). US. standards allow for projects and lessons that are focused on student enjoyment or for the Western idea of creating "art for art's sake." This follows a more student centered or existentialists' approach. In art, existentialism is shown through student choice and the encouragement of creativity. The Bangladeshi curriculum provides art history lessons that cover the history of Bangladesh and the Sub-Indian continent, very rarely do Bangladeshi history lessons cover other cultures. Contrarily to this, U.S. standards cover the artworks of many regions of the world. Finally, the end results of an art project are clearly defined in the Bangladeshi curriculum, while the U.S. curriculum provides a project topic and standards without explicit instruction. The goal of Bangladeshi art lies in a specific end result, while U.S. curriculum generally encourages more divergent creative responses through the artistic process.

It is from examining the purpose of both Bangladeshi and U.S. Art Education, that I was able to see the answer to my second question, which was how do the classroom environments of



the two countries compare? I believe that the purpose of the classroom helps set the tone. In my U.S. classroom, art is project based with me instructing students on art techniques and then releasing them to work creatively to create their own piece. This is a reflection of the U.S. value of the art process and encouraging individual student independence. In Bangladesh students are taught explicitly, step by step, and expected to create very similar end products. Creativity is not emphasized, and student choice is almost nonexistent. The purpose of art is to replicate reality and create a functional piece. Having a classroom environment that pushes students towards these goals represent each each culture's perception of art and the values it transmits.

## **5.2 Implications**

It is important for U.S. educators to note from this study how students are being educated in other countries. Previously identified were the top eight immigrant groups to the United States; China (including Hong Kong), Cuba, El Salvador, India, South Korea, Mexico, The Philippines, and Vietnam. Future studies, such as this one would be invaluable to providing insight as to what prior knowledge students may have and what customs their families are accustomed to in terms of art education. While teachers do not have to model their teaching from other countries curricula, being aware of the differences can lead to a greater understanding of our increasingly diverse set of students. It is from having an understanding of our students that we can truly plan effective lessons.

The way to do this is to modify pre-teaching service teaching programs to cover a wider range of educational philosophies and curriculums, rather than focusing solely on U.S. curriculum. Specifically, for the art classroom I believe a blend of Bangladeshi and U.S. approaches would be appropriate. Earlier, I noted that "In teaching art, existentialism (the U.S.)

encourages individual creativity and imagination more than copying and imitating established models” (Educational Philosophies Definitions and Comparison Chart, 2006, p.4). In contrast Bangladeshi curricula take an essentialist, and realistic approach to teaching art. “Schooling should be practical, preparing students to become valuable members of society” (Educational Philosophies Definitions and Comparison Chart, 2006, p.1). Ideally, a curriculum will blend to consist of assignments that can be implemented into life outside of school, with students able to make decisions on the media or tools used. Students from Bangladesh and other traditional societies may be hesitant to create artwork on their own, since their previous education has been to follow specific instructions. Assisting students in utilizing their own set of skills as well as building confidence in their own creative voices must be a priority for art teachers hoping to support students’ from diverse global backgrounds.

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## APPENDECICES

### Appendix A

#### **CONTENT AREA: ART EDUCATION**

GRADE/LEVEL: **6**

COURSE TITLE:

**Visual Art 6**

COURSE NUMBER:

**50.0110010**

COURSE LENGTH:

**9 weeks**

#### **COURSE DESCRIPTION:**

Art in the middle grades emphasizes the transition from elementary school to high school level approaches to art. This includes learning to develop and communicate personal ideas in art, observational drawing, color and painting, self-evaluation and habits of mind, necessary for success in art production and other areas of life. The course incorporates art history, aesthetics and art criticism into studio-based units.

*Note: Because at the current time, students cannot reliably take 6<sup>th</sup>, 7<sup>th</sup> and 8<sup>th</sup> grade art in sequence, the overall course goals for 6-8<sup>th</sup> grade art are similar. However, approaches to drawing, painting, three-dimensional art and art history content vary at each grade level. Course units and learning activities must be designed to introduce or to expand and deepen overall learning goals; this approach accommodates students who are taking middle school art for the first time or have had the good fortune to take 6-8<sup>th</sup> grade art in sequence.*

Primary Textbook: *Art: A Personal Journey*

**PREREQUISITE(S):** None

#### **MASTER LIST OF STANDARDS AND ELEMENTS:**

##### **PRODUCTION and RESPONSE**

VA6PR.1 Understands and applies media, techniques, and processes.

- a. Produces original two-dimensional artworks using a variety of media.
- b. Develops a variety of drawing skills (e.g., observational, illusion of form, tonal rendering, perspective) to convey meaning and idea.
- c. Produces three-dimensional artworks (e.g. ceramics, assemblage, carving, mask, installation, and other forms) using selected materials (e.g., clay, papier-mâché, cardboard, paper, plaster, wood, wire, found objects, fiber, textile and/or combinations of these media) and techniques.
- d. Develops awareness of the properties of art materials in preparation for art making.
- e. Produces works of art that demonstrate knowledge of various styles of art (e.g., realism, formalism, abstraction).
- f. Uses technology to produce original works of art (e.g., digital photo montage on a personally

or socially compelling theme).

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VA6PR.2 Creates artwork reflecting a range of concepts, ideas, and subject matter.

a. Uses selected sources for artworks (e.g., direct observation, personal experience, self-perception, memory, imagination, fantasy, traditional events, pop culture).  
b. Produces increasingly complex original works of art reflecting personal choices and increased technical skill.

1. Creates harmonious, interesting, meaningful compositions that:

use a balance of repetition and variation to create harmony and interest.

touch all four edges of the picture plane.

activate the negative space.

utilize an off-center area of emphasis.

2. Creates artwork with the illusion of depth on a flat picture plane through use of:

foreground, middle ground, background.

size, detail, placement on the page.

atmospheric perspective.

3. Mixes color and sensitively uses properties of color (hue, value, and intensity), color relationships and color schemes (monochromatic, analogous, and complementary) to create harmony and communicate meaning.

c. Selects specific media and processes to express moods, feelings, themes, or ideas in a work of art.

d. Develops and uses original visual metaphors in artwork to convey meaning.

e. Works directly with materials in a variety of ways (e.g., intuitive, spontaneous, and free; thoughtfully from sketchbook ideas or carefully considered plans).

VA6PR.3 Incorporates an understanding of the language of art (elements and principles of design) to develop and organize own ideas, resolve specific visual arts problems, and create works of art.

a. Organizes art elements (e.g., space, line, shape, form, value, color, texture) using the principles of design (e.g., contrast, repetition and rhythm, variety, movement, proportion, balance, harmony, and unity) to compose artworks.

b. Creates artwork reflecting a range of concepts, ideas, and subject matter by incorporating specific elements or principles.

VA6PR.4 Keeps a visual/verbal sketchbook journal to collect, develop and preserve ideas in order to produce works of art.

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a. Collects and explores inspirational images, words, thoughts and ideas.

b. Maintains instructional information, consults resources, and creates notes.

c. Practices techniques using a variety of media and tools.

d. Composes preliminary sketches and drafts.

e. Revises and reflects on journal content (e.g., ideas, sketches, techniques/skills, notes, media processes).

### **MEANING and CREATIVE THINKING**

VA6MC.1 Engages in the creative process to generate and visualize ideas. a. Visualizes new ideas by using mental and visual imagery.

b. Formulates and composes a series of ideas using a variety of resources (e.g., imagination,



personal experience, social and/or academic interests, books, Internet, popular culture). Evidence may be documented through diagrams, journal-keeping, sketches, brain-storming lists, collections of art resources, and conversation.

c. Explores essential questions, big ideas, or themes in personally relevant ways.

VA6MC.2 Identifies and works to solve visual problems through creative thinking, planning, and/or experimenting with art materials, tools and techniques.

a. Demonstrates problem-solving skills by experimenting with different ideas, materials, or techniques.

b. Discovers and defines visual problems with increasing independence as a result of experimenting with ideas, materials, and techniques.

c. Engages in open-ended discussion and solves artistic problems through group discussion and interaction.

d. Explores and invents artistic conventions (styles, techniques) to connect and express visual ideas.

VA6MC.3 Interprets how artists communicate meaning in their work.

a. Discusses common themes found in a variety of art works of past and/or present artists.

b. Compares and contrasts how factors of time and place influence the development of and meaning in works of art.

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c. Identifies and analyzes the artists' ideas, symbols, values, themes and/or intentions within artworks through spoken, written, or visual form.

d. Participates in open-ended discussion and formulates a position regarding the aesthetic value of a specific artwork.

VA6MC.4 Engages in dialogue about his or her artwork and the artwork of others.

a. Provides personal response (e.g., spoken, written, or visual) to a work of art using the language of art.

b. Participates in open-ended discussion, and supports peers through informal assessment of idea development and works of art in progress.

c. Explores essential questions related to the study of art.

### **ASSESSMENT and REFLECTION**

VA6AR.1 Develops and maintains an individual portfolio of artworks.

a. Distinguishes between complete and incomplete artworks. b. Analyzes projects and revises them as needed.

c. Compiles a collection of finished works that demonstrate competency using a variety of materials and processes, proficiency in craftsmanship and technical skills, and the development of an emerging personal style over time.

VA6AR.2 Critiques personal artworks as well as artwork of others using visual and verbal approaches.

a. Acquires a range of approaches using a variety of thinking strategies to understand and critique works of art using a variety of thinking strategies.

b. Evaluates personal art works using multiple criteria.

c. Develops skills to provide formal or informal feedback to peers on work in process as part of a community of learners.

d. Provides respectful and constructive criticism to peers in informal or formal class critiques.

e. Explains how selected principles of design and elements are used in an artwork to convey meaning and how they affect personal response to that artwork.

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VA6AR.3 Reflects and expands the use of visual language throughout the artistic process.

- a. Writes a personal reflection about a work of art in a journal, essay, or other written response that captures the felt meaning of a work of art.
- b. Reflects upon meaning conveyed by principles of design and elements of art discussing how these contribute to the merit of a work of art.
- c. Uses technology and/or visual organizers during the reflection process.
- d. Analyzes and interprets artworks through thoughtful discussion or written response considering themes, ideas, moods, or intentions presented by the artists.
- e. Revises artwork based on input from the critique process. VA6AR.4 Plans and participates in appropriate exhibition(s) of artworks.
- a. Writes a title that describes his or her finished work of art.
- b. Writes an artist's statement by reflecting on finished artwork.
- c. Chooses artwork to be displayed.
- d. Participates in art exhibits in the school and/or local community.

### **CONTEXTUAL UNDERSTANDING**

VA6CU.1 Discovers how the creative process relates to art history.

- a. Recognizes the unique contributions of past and present artists, art periods, and movements.
- b. Identifies and analyzes images which showcase universal themes, symbols, and ideas from diverse past and present cultures.
- c. Uses a variety of resources (including technology) to investigate artists and artwork from many cultures and time periods as a source of inspiration and in the development of one's own vision.
- d. Recognizes varied reasons for making art throughout history, how history and culture have influenced art, and how art has shaped culture and history.

VA6CU.2 Investigates and discovers personal relationship to community, culture, and the world through making and studying art.

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- a. Examines how forms and styles of visual and/or media arts are found in own community. b. Articulates ideas and themes from diverse cultures of the past and/or present.
- c. Recognizes the relationship between personal artistic contributions and one's own relationship to the world at large.
- d. Participates in activities (e.g., discussion, reading, writing, art making, art events) that promote personal engagement in the community and/or study of art history.

### **CONNECTIONS**

VA6C.1 Applies information from other disciplines to enhance the understanding and production of artworks.

- a. Makes interdisciplinary connections expanding upon and applying art skills and knowledge to enhance personal learning.
- b. Investigates and articulates how personal beliefs, cultural traditions, and current social, economic, and political contexts influence the interpretation and creation of artworks.
- c. Integrates themes, ideas and concepts from variety of disciplines. VA6C.2 Develops fluency in visual communication.
- a. Reads, writes, listens to, responds to, speaks about and views information related to art (e.g., reading across the curriculum).
- b. Integrates information and skills from art into other areas of knowledge and academic disciplines, (e.g., math, reading, English Language Arts, social studies, science, performing arts, physical education, technology, connections, and other programs within and beyond the middle

school environment), using art to enhance other areas of learning.

c. Identifies and describes trends in the visual arts and communicates how the issues of time, place, and culture are reflected in selected artworks.

d. Utilizes informational text (e.g., online journals, periodicals) to communicate art ideas.

VA6C.3 Expands knowledge of art as a profession and/or avocation.

a. Identifies and discusses design in daily life (e.g., buildings, clothing, furniture, automobiles, advertising).

b. Identifies skills and educational requirements necessary to pursue visual arts professions (e.g., fine artists, designers, art educators, architects, animators).

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c. Discusses how study in art benefits one's future as a vocation: (e.g., making, collecting, and volunteering); art-related careers; and/or non-art careers and life skills.

d. Identifies and builds art skills and habits of mind that support a variety of careers (e.g., higher order thinking skills, tolerance for ambiguity, judgment in the absence of rule, finding structure in apparent disorder, problem-solving skills, perseverance, and creativity).

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## Grade 6

### Unit 1: Two Dimensional Art

#### PACING:

5 weeks

#### STANDARDS AND ELEMENTS:

#### PRODUCTION and RESPONSE

VA6PR.1 Understands and applies media, techniques, and processes.

a. Produces original two-dimensional artworks using a variety of media.

b. Develops a variety of drawing skills (e.g., observational, illusion of form, tonal rendering, perspective) to convey meaning and idea.

c. Develops awareness of the properties of art materials in preparation for art making.

d. Produces works of art that demonstrate knowledge of various styles of art (e.g., realism, formalism, abstraction).

e. Uses technology to produce original works of art.

f. Uses tools and materials with craftsmanship (e.g., with care in a safe and appropriate manner).

VA6PR.2 Creates artwork reflecting a range of concepts, ideas, and subject matter.

a. Uses selected sources for artworks (e.g., direct observation, personal experience, self-perception, memory, imagination, fantasy, traditional events, pop culture).

b. Produces increasingly complex original works of art reflecting personal choices and increased technical skill.

1. Creates

2. Creates

harmonious, interesting, meaningful compositions that:

use a balance of repetition and variation to create harmony and interest. touch all four edges of the picture plane.

activate the negative space.

utilize an off-center area of emphasis.

artwork with the illusion of depth on a flat picture plane through use of: foreground, middle

ground, background.

size, detail, placement on the page.

atmospheric perspective.

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3. Mixes color and sensitively uses properties of color (hue, value, and intensity), color relationships and color schemes (monochromatic, analogous, and complementary) to create harmony and communicate meaning.

c. Selects specific media and processes to express moods, feelings, themes, or ideas in a work of art.

d. Develops and uses original visual metaphors in artwork to convey meaning.

e. Works directly with materials in a variety of ways (e.g., intuitive, spontaneous, and free; thoughtfully from sketchbook ideas or carefully considered plans).

VA6PR.3 Incorporates an understanding of the language of art (elements and principles of design) to develop and organize own ideas, resolve specific visual arts problems, and create works of art.

a. Organizes art elements (e.g., space, line, shape, form, value, color, texture) using the principles of design (e.g., contrast, repetition and rhythm, variety, movement, proportion, balance, harmony, and unity) to compose artworks.

b. Creates artwork reflecting a range of concepts, ideas, and subject matter by incorporating specific elements or principles.

VA6PR.4 Keeps a visual/verbal sketchbook journal to collect, develop and preserve ideas in order to produce works of art.

a. Collects and explores inspirational images, words, thoughts and ideas.

b. Maintains instructional information, consults resources, and creates notes.

c. Practices techniques using a variety of media and tools.

d. Composes preliminary sketches and drafts.

e. Revises and reflects on journal content (e.g., ideas, sketches, techniques/skills, notes, media processes).

### **MEANING and CREATIVE THINKING**

VA6MC.1 Engages in the creative process to generate and visualize ideas. a. Visualizes new ideas by using mental and visual imagery.

b. Formulates and composes a series of ideas using a variety of resources (e.g., imagination, personal experience, social and/or academic interests, books, Internet, popular culture). Evidence may be documented through diagrams, journal-keeping, sketches, brain-storming lists, collections

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of art resources, and conversation.

c. Explores essential questions, big ideas, or themes in personally relevant ways.

VA6MC.2 Identifies and works to solve visual problems through creative thinking, planning, and/or experimenting with art materials, tools and techniques.

a. Demonstrates problem-solving skills by experimenting with different ideas, materials, or techniques.

b. Discovers and defines visual problems with increasing independence as a result of experimenting with ideas, materials, and techniques.

c. Engages in open-ended discussion and solves artistic problems through group discussion and interaction.

d. Explores and invents artistic conventions (styles, techniques) to connect and express visual

ideas.

VA6MC.3 Interprets how artists communicate meaning in their work.

- a. Discusses common themes found in a variety of art works of past and/or present artists.
- b. Compares and contrasts how factors of time and place influence the development of and meaning in works of art.
- c. Identifies and analyzes the artists' ideas, symbols, values, themes and/or intentions within artworks through spoken, written, or visual form.
- d. Participates in open-ended discussion and formulates a position regarding the aesthetic value of a specific artwork.

VA6MC.4 Engages in dialogue about his or her artwork and the artwork of others.

- a. Provides personal response (e.g., spoken, written, or visual) to a work of art using the language of art.
- b. Participates in open-ended discussion, and supports peers through informal assessment of idea development and works of art in progress.
- c. Explores essential questions related to the study of art.

### **ASSESSMENT and REFLECTION**

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VA6AR.1 Develops and maintains an individual portfolio of artworks. a. Distinguishes between complete and incomplete artworks.

- b. Analyzes projects and revises them as needed.
- c. Compiles a collection of finished works that demonstrate competency using a variety of materials and processes, proficiency in craftsmanship and technical skills, and the development of an emerging personal style over time.

VA6AR.2 Critiques personal artworks as well as artwork of others using visual and verbal approaches.

- a. Acquires a range of approaches using a variety of thinking strategies to understand and critique works of art using a variety of thinking strategies.
- b. Evaluates personal art works using multiple criteria.
- c. Develops skills to provide formal or informal feedback to peers on work in process as part of a community of learners.
- d. Provides respectful and constructive criticism to peers in informal or formal class critiques.
- e. Explains how selected principles of design and elements are used in an artwork to convey meaning and how they affect personal response to that artwork.

VA6AR.3 Reflects and expands the use of visual language throughout the artistic process.

- a. Writes a personal reflection about a work of art in a journal, essay, or other written response that captures the felt meaning of a work of art.
- b. Reflects upon meaning conveyed by principles of design and elements of art discussing how these contribute to the merit of a work of art.
- c. Uses technology and/or visual organizers during the reflection process.
- d. Analyzes and interprets artworks through thoughtful discussion or written response considering themes, ideas, moods, or intentions presented by the artists.
- e. Revises artwork based on input from the critique process.

VA6AR.4 Plans and participates in appropriate exhibition(s) of artworks. a. Writes a title that describes his or her finished work of art.

- b. Writes an artist's statement by reflecting on finished artwork.
- c. Chooses artwork to be displayed.
- d. Participates in art exhibits in the school and/or local community.

**CONTEXTUAL UNDERSTANDING**

VA6CU.1 Discovers how the creative process relates to art history.

- a. Recognizes the unique contributions of past and present artists, art periods, and movements.
- b. Identifies and analyzes images which showcase universal themes, symbols, and ideas from diverse and present cultures.
- c. Uses a variety of resources (including technology) to investigate artists and artwork from many cultures and time periods as a source of inspiration and in the development of one's own vision.
- d. Recognizes varied reasons for making art throughout history, how history and culture have influenced art, and how art has shaped culture and history.

VA6CU.2 Investigates and discovers personal relationship to community, culture, and the world through making and studying art.

- a. Examines how forms and styles of visual and/or media arts are found in own community. b. Articulates ideas and themes from diverse cultures of the past and/or present.
- c. Recognizes the relationship between personal artistic contributions and one's own relationship to the world at large.
- d. Participates in activities (e.g., discussion, reading, writing, art making, art events) that promote personal engagement in the community and/or study of art history.

**CONNECTIONS**

VA6C.1 Applies information from other disciplines to enhance the understanding and production of artworks.

- a. Makes interdisciplinary connections expanding upon and applying art skills and knowledge to enhance personal learning.
- b. Investigates and articulates how personal beliefs, cultural traditions, and current social, economic, and political contexts influence the interpretation and creation of artworks.
- c. Integrates themes, ideas and concepts from variety of disciplines. VA6C.2 Develops fluency in visual communication.

- a. Reads, writes, listens to, responds to, speaks about and views information related to art (e.g., reading across the curriculum).
- b. Integrates information and skills from art into other areas of knowledge and academic disciplines, (e.g., math, reading, English Language Arts, social studies, science, performing arts, physical education, technology, connections, and other programs within and beyond the middle school environment), using art to enhance other areas of learning.

- c. Identifies and describes trends in the visual arts and communicates how the issues of time, place, and culture are reflected in selected artworks.
- d. Utilizes informational text (e.g., online journals, periodicals) to communicate art ideas.

VA6C.3 Expands knowledge of art as a profession and/or avocation.

- a. Identifies and discusses design in daily life (e.g., buildings, clothing, furniture, automobiles, advertising).
- b. Identifies skills and educational requirements necessary to pursue visual arts professions (e.g., fine artists, designers, art educators, architects, animators).
- c. Discusses how study in art benefits one's future as a vocation: (e.g., making, collecting, and volunteering); art-related careers; and/or non-art careers and life skills.
- d. Identifies and builds art skills and habits of mind that support a variety of careers (e.g., higher order thinking skills, tolerance for ambiguity, judgment in the absence of rule, finding structure

in apparent disorder, problem-solving skills, perseverance, and creativity).

### **INSTRUCTIONAL RESOURCES:**

**Student Text:** Art: A Personal Journey

**Teacher Resource Binder:** *Art: A Personal Journey* **Teacher Resources:** Books and DVDs

*New Drawing on the Right Side of the Brain*, Betty Edwards, Jeremy Archer

*Drawing for Older Children and Teens*, Mona Brooks

*Sketching School*, Judy Martin

*Keys to Drawing with Imagination Book*, Bert Dodson

*Color*, Betty Edwards

*Painting School, The Complete Course*, Ian Simpson

*An Introduction to Drawing*, James Horton

*Introduction to Freehand Drawing Basic Drawing Techniques for the Beginner*, Randy

Asprodites

*Drawing in Pen & Ink, First Step Series Book*, Claudia Nice

*Art Effects*, Jean Drysdale Geen

*Art is... Experimental Water Media Single Concepts in Art*, Stephen Quiller

*Exploring Watercolor*, Elizabeth Groves

*1000 Artist Journal Pages*, Dawn DeVries Sokol

*Drawing on the Artist Within*, Betty Edwards

*Drawing From Life, The Journal as Art*, Jennifer New

*The Complete Guide to Altered Images*, Karen Michel

*Keys to Drawing*, Bert Dodson

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*The Pen and Ink Book Materials and Techniques for Today's Artists*, Jos. A. Smith

*The Decorated Journal, Creating Beautifully Expressive Journal Pages*, Gwen Diehn

*Art is...Drawing* (with artist Gail Price) , Crystal Art Resources, DVD

*Collage Source Book, Exploring the Art and Techniques of Collage*, Quarry Books

**Teacher Resource: Magazines, Scholastic**

Feb 2004 Harlem Renaissance: Working with Pattern

Sept/Oct 2006 The Fauves: Working with Color

Dec/Jan 2006 Islamic Art: working with Pattern

Mar 2007 Jasper Johns: Working with Symbols

Nov 2007 Leonardo da Vinci: Working with Line

March 2008 Mexican Muralists: Narrative Art

**Suggested Artists:**

Kara Walker

Charles Sheeler

**SUGGESTED INSTRUCTIONAL STRATEGIES:**

**Example Essential Questions for 6<sup>th</sup> Grade:**

**PRODUCTION and RESPONSE**

VA6PR.1 Understands and applies media, techniques, and processes.

What specific knowledge would be necessary to create any abstract work of art?

Why is so much emphasis placed on craftsmanship?

How can technology be used as a tool to create art?

How does an artist manipulate art materials to achieve a desired effect?

VA6PR.2 Creates artwork reflecting a range of concepts, ideas and subject matter.

What are “visual metaphors”?

VA6PR.3 Incorporates an understanding of the language of art (elements and principles of design) to develop and organize own ideas, resolve specific visual arts problems, and create works of art.

How are the element and principles of art used to develop and organize ideas, resolve visual art problems and create works of art?

VA6PR.4 Keeps a visual/verbal sketchbook journal to collect, develop and preserve ideas in order to produce works of art.

What is the purpose of the visual/verbal sketchbook journal?

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### **MEANING and CREATIVE THINKING**

VA6MC.1 Engages in the creative process to generate and visualize ideas.

How is brain-storming used in the creative process to generate and visualize ideas?

VA6MC.2 Identifies and works to solve visual problems through creative thinking, planning, and/or experimenting with art materials, tools and techniques.

Why is it important to involve creative thinking, planning and experimenting with art materials, tools and techniques to solve visual problems?

VA6MC.3 Interprets how artists communicate meaning in their work. How do artists communicate meaning in their work?

VA6MC.4 Engages in dialogue about his or her artwork and the artwork of others.

Why is it important to engage in dialogue about your artwork and the artwork of others?

### **ASSESSMENT AND REFLECTION**

VA6AR.1 Develops and maintains an individual portfolio of artwork.

How does and artist develop and maintain an individual portfolio of artwork.

VA6AR.2 Critiques personal artworks as well as artwork of others using visual and verbal approaches.

What is the purpose of a critique?

VA6AR.3 Reflects and expands the use of visual language throughout the artistic process.

Why is it important to use the “visual language” when reflecting upon works of art?

Why do artists write “artist statements”?

VA6AR.4 Plans and participates in appropriate exhibition(s) of artworks.

What is involved in planning and participating in an art exhibit?

### **CONTEXTUAL UNDERSTANDING**

VA6CU.1 Discovers how the creative process relates to art history.

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How is the creative process related to art history?

VA6CU.2 Investigates and discovers personal relationships to community, culture, and the world through making and studying art.

What might be some similarities and differences between two culture’s art themes and ideas?

### **CONNECTIONS**

VA6C.1 Applies information from other disciplines to enhance the understanding and production of artworks.

How has politics of the past, or present, influenced art? VA6C.2 Develops fluency in visual communication.

How have you used art skills in school and in everyday life? VA6C.3 Expands knowledge of



art as a profession and/or avocation.

What is designed by an artist in our daily life?

How does knowledge of art support a variety of careers?

### **Suggested Teaching Strategies and Activities:**

Look at and discuss journal/sketchbooks as a way of developing and recording ideas, a tool for thinking and self – reflection.

Construct a journal/sketchbook. Each student maintains an ongoing collection of sketches, diagrams, brainstorming lists, visual metaphors, reflections, inspirational images, instructional information and journal entries to develop and preserve ideas in order to produce works of art.

Create a drawing lesson based on learning to see as an artist sees. Draw objects from observation and use drawing skills in a well-designed drawing. Choose subjects that are simple enough to insure success but are of interest.

Develop self-confidence and skill in drawing through series of drawing “mini labs”. These should be one to two day lessons designed to teach skills and understandings necessary for the final art work in which students can see immediate progress in their skills.

Examples of sequential drawing “mini-labs”:

1. Contour drawings of objects. (faux food glued to a white piece of cardboard one per table)

2. One graphite pencil and a separate color pencil value scale

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2. One graphite pencil and a separate color pencil shaded sphere with cast shadow

3. Two thumbnail sketch boxes with a set ground in each

4. Two different thumbnail sketches of (individual table still life mentioned above)

Apply the knowledge from the drawing lesson (mentioned above) to create a painting lesson with water color pencils from one of the two thumbnail sketches. Graph the drawing to water color paper with light pencil lines.

Conduct color “mini lab” to:

1. build on color mixing skills learning in elementary art

2. develop sensitivity to color relationships

3. develop sensitivity to color value

Develop a “word wall”. Have students identify vocabulary used in each unit.

Prepare graphic organizers for the students to use to keep up with each project, unit, lesson, or concept.

Write the GPS and Essential Question on the board of each class and discuss. Refer to both often during class. Make sure the students understand the GPS and can answer the essential question before they leave the classroom.

As you introduce media and technique, include specific technical goals. Warn students about common mistakes. To help students set high standards for personal work, display successful student samples.

Keep work in a “mini-portfolio” that will show progress in learning throughout the unit.

Design experiences where students are successful and can see their progress in meeting high standards. When given the opportunity, guide motivated students in formative and summative review of learning and progress through portfolio-based evaluations of progress to date. This will help them see their progress and maintain excitement about their growth as artists.

Incorporate writing and reflection opportunities that require students to adjust writing about art for purpose and audience and to capture feeling in artwork in words. Stress the similarity

between planning and revising artwork and the writing process-develop, evaluate, revise, evaluate. Work to develop both art and descriptive vocabulary.

Link art terms and production with math, language arts, social studies, and science curriculum.

Incorporate personal goal setting and self-evaluation throughout “mini-labs” and lessons.

During all student work sessions, circulate among students to watch for misunderstandings. Reinforce appropriate process, quality and work habits and facilitate one-on-one and small-group instruction related to the days learning goals. Don’t let students settle for low-quality work or the easy way out; this takes continuous, individual

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coaching from the teacher.

Set clear expectations for student behavior regarding materials, methods, information and technology to ensure safety and high ethical standards. Ask students share examples of what might happen in the absence of safety rules.

Discuss how the art making process relates to real life problem-solving processes. Give school appropriate examples from your own life experiences.

Include an introduction to art at the high school level. Show examples of student work from your cluster high school. Discuss the need to schedule art classes all or most semesters if interested in AP art.

### **SUGGESTED ASSESSMENTS:**

#### **Types of Assessment:**

- Observations
- Essays
- Leading questions
- Performance tasks
- “Mini lab” practice
- Portfolio
- Rubrics
- Teacher created tests
- Self evaluations
- Sketchbook/journals
- Class critiques
- Written art criticism
- Graphic organizers
- Summarizing

#### **Formative Assessments:**

Observation: Can be used for individual clarification or for gathering evidence to aide in instructional planning.

“The Ticket Out the Door”: Use to determine the student’s understanding of the days lesson.

Daily Goals: Set a daily goal to meet toward completion of performance tasks.

Class Critique: Applies analysis and interpretation to student’s own artwork and the artwork of others through thoughtful discussion and constructive criticism using the “visual language”.

Sketchbook/Journal Record Keeping: Students keep a record of the steps involved and the progress of their work.

Portfolio of Student Work: A collection of finished work shows competency and development of skill in using materials, technical skill, and craftsmanship. The student's portfolio also creates the ability to reanalyze and revise projects.

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Evaluation of "Mini-Lab": Components based on effort, growth and understanding of concepts – use criteria-based evaluations and reinforce understanding of criteria (expectations) at the beginning, during, and at the end of each activity.

**Summative Assessments:**

Expository essay: (How To)

Written art critique using the "language" of art

Student writing about an artist, or movement, at the end of a unit

Vocabulary assessments

Unit tests

Evaluation of the "mini labs"

Rubric-based evaluation that accompanies every project

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**GRADE 6**

**Unit 2: Three-Dimensional Art**

4 weeks

**PACING:**

**STANDARDS AND ELEMENTS:**

**PRODUCTION and RESPONSE**

VA6PR.1 Understands and applies media, techniques, and processes.

a. Produces three-dimensional artworks using selected materials and techniques.

b. Develops awareness of the properties of art materials in preparation for art making.

c. Produces works of art that demonstrate knowledge of various styles of art (e.g., realism, formalism, abstraction).

d. Uses tools and materials with craftsmanship (e.g., with care in a safe and appropriate manner).

VA6PR.2 Creates artwork reflecting a range of concepts, ideas, and subject matter.

a. Uses selected sources for artworks (e.g., direct observation, personal experience, self-perception, memory, imagination, fantasy, traditional events, pop culture.).

b. Produces increasingly complex original works of art reflecting personal choices and increased technical skill.

c. Selects specific media and processes to express moods, feelings, themes, or ideas in a work of art.

d. Develops and uses original visual metaphors in artwork to convey meaning.

e. Works directly with materials in a variety of ways (e.g., intuitive, spontaneous, and free; thoughtfully from sketchbook ideas for carefully considered plans).

VA6PR.3 Incorporates an understanding of the language of art (elements and principles of design) to develop and organize own ideas, resolve specific visual arts problems, and create works of art.

a. Organizes art elements (e.g., space, line, shape, form, value, color, texture) using the principles of design (e.g., contrast, repetition and rhythm, variety, movement, proportion, balance, harmony, and unity) to compose artworks.

b. Creates artwork reflecting a range of concepts, ideas, and subject matter by incorporating

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specific elements or principles.

VA6PR.4 Keeps a visual/verbal sketchbook journal to collect, develop and preserve ideas in order to produce works of art.

- a. Collects and explores inspirational images, words, thoughts and ideas.
- b. Maintains instructional information, consults resources, and creates notes.
- c. Practices techniques using a variety of media and tools.
- d. Composes preliminary sketches and drafts.
- e. Revises and reflects on journal content (e.g., ideas, sketches, techniques/skills, notes, media processes).

### **MEANING and CREATIVE THINKING**

VA6MC.1 Engages in the creative process to generate and visualize ideas. a. Visualizes new ideas by using mental and visual imagery.

b. Formulates and composes a series of ideas using a variety of resources (e.g., imagination, personal experiences, social and/or academic interests, books, Internet, popular culture). Evidence may be documented through diagrams, journal-keeping, sketches, brain-storming lists, collections of art resources, and conversation.

c. Explores essential questions, big ideas, or themes in personally relevant ways.

VA6MC.2 Identifies and works to solve visual problems through creative thinking, planning, and/or experiencing with art materials, tools, and techniques.

a. Demonstrates problem-solving skills by experimenting with different ideas, material, or techniques.

b. Discovers and defines visual problems with increasing independence as a result of experimenting with ideas, materials, and techniques.

c. Engages in open-ended discussion and solves artistic problems through group discussion and interaction.

d. Explores and invents artistic conventions (styles, techniques) to connect and express visual ideas.

VA6MC.3 Interprets how artists communicate meaning in their work.

a. Discusses common themes found in a variety of art works of past and/or present artists. b. Compares and contrasts how factors of time and place influence the development of and

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meaning in works of art.

c. Identifies and analyzes the artists' ideas, symbols, values, themes and/or intentions within artworks through spoken, written, or visual form.

d. Participates in open-ended discussion and formulates a position regarding the aesthetic value of a specific artwork.

VA6MC.4 Engages in dialogue about his or her artwork and the artwork of others.

a. Provides personal response (e.g., spoken, written, or visual) to a work of art using the language of art.

b. Participates in open-ended discussion, and supports peers through informal assessment of idea development and works of art in progress.

c. Explores essential questions related to the study to art.

### **ASSESSMENT and REFLECTION**

VA6AR.1 Develops and maintains an individual portfolio of artworks. a. Distinguishes between complete and incomplete artworks b. Analyzes projects and revises them as needed.

c. Compiles a collection of finished works that demonstrate competency using a variety of materials and processes, proficiency in craftsmanship and technical skills, and the development of an emerging personal style over time.

VA6AR.2 Critiques personal artworks as well as artwork of others using visual and verbal approaches.

- a. Acquires a range of approaches using a variety of thinking strategies to understand and critique works of art using a variety of thinking strategies.
- b. Evaluates personal art works using multiple criteria.
- c. Develops skills to provide formal or informal feedback to peers on work in process as part of a community of learners.
- d. Provides respectful and constructive criticism to peers in informal or formal class critiques.
- e. Explains how selected principles of design and elements are used in and artwork to convey meaning and how they affect personal response to that artwork.

VA6AR.3 Reflects and expand the use of visual language throughout the artistic process.

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- a. Writes a personal reflection about a work of art in a journal, essay or other written response that captures the felt meaning of a work of art.
- b. Reflects upon meaning conveyed by principles of design and elements of art discussing how these contribute to the merit of a work of art.
- c. Uses technology and/or visual organizers during the reflection process.
- d. Analyzes and interprets artworks through thoughtful discussion or written response considering themes, ideas, moods, or intentions presented by the artists.
- e. Revises artwork based on input from the critique process. VA6AR.4 Plans and participates in appropriate exhibition(s) of artworks.
- a. Writes a title that describes his or her finished work of art.
- b. Writes an artist's statement by reflecting on finished artwork.
- c. Chooses artwork to be displayed.
- d. Participates in art exhibits in the school and/or local community.

### **CONTEXTUAL UNDERSTANDING**

VA6CU.1 Discovers how the creative process relates to art history.

- a. Recognizes the unique contributions of past and present artists, art periods, and movements.
- b. Identifies and analyzes images which showcase universal themes, symbols, and ideas from diverse past and present cultures.
- c. Uses a variety of resources (including technology) to investigate artists and artwork from many cultures and time periods as a source of inspiration and in the development of one's own vision.
- d. Recognizes varied reasons for making art throughout history, how history and culture have influenced art, and how art shaped culture and history.

VA6CU.2 Investigates and discovers personal relationship to community, culture, and the world through making and studying art.

- a. Examining how forms and styles of visual and/or media arts are found in own community.
- b. Articulates ideas and themes from diverse cultures of the past and/or present.

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- c. Recognizes the relationship between personal artistic contributions and one's own relationship to the world at large.
- d. Participates in activities (e.g., discussion, reading, writing, art making, art events) that promote personal engagement in the community and/or study of art history.

### **CONNECTIONS**

VA6C.1 Applies information from other disciplines to enhance the understanding and production of artworks.

- a. Makes interdisciplinary connections expanding upon and applying art skills and knowledge to enhance personal learning.
  - b. Investigates and articulates how personal beliefs, cultural traditions, and current social, economic, and political contexts influence the interpretation and creation of artworks.
  - c. Integrates themes, ideas and concepts from variety of disciplines. VA6C.2 Develops fluency in visual communication.
  - a. Reads, writes, listens to, responds to, speaks about and view information related to art (e.g., reading across the curriculum).
  - b. Integrates information and skills from art into other areas of knowledge and academic disciplines, (e.g., math, reading, English Language Arts, social studies, science, performing arts, physical education, technology, connections, and other programs within and beyond the middle school environment), using art to enhance other areas of learning.
  - c. Identifies and describes trends in the visual arts and communicates how the issues of time, place, and culture are reflected in selected artworks.
  - d. Utilizes informational text (e.g., online journals, periodicals) to communicate art ideas.
- VA6C.3 Expands knowledge of art as a profession and/or avocation.
- a. Identifies and discusses design in daily life (e.g., buildings, clothing, furniture, automobiles, advertising).
  - b. Identifies skills and educational requirements necessary to pursue visual arts professions (e.g., fine artists, designers, art educators, architects, animators).
  - c. Discusses how study in art benefits one's future as a vocation: (e.g., making, collecting, and volunteering); art-related careers; and/or non-art careers and like skills.
  - d. Identifies and builds art skills and habits of mind that support a variety of careers (e.g., higher order thinking skills, tolerance for ambiguity, judgment in the absence of rule, finding structure in apparent disorder, problem-solving skills, perseverance, and creativity).

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### **INSTRUCTIONAL RESOURCES:**

**Student Text:** *Art: A Personal Journey*

**Teacher Resource Binder:** *Art: A Personal Journey* **Teacher Resource: Books**

*Art Talk*, Rosalind Ragans (Reproductions of subtractive sculpture, representing a range of art styles/ approaches)

*Principles of Three Dimensional Design, Objects, Space, and Meaning*, Stephen Luecking

*Sculpture: Technique, Form, Content*, Arthur Williams

*Creating Soapstone*. Kurt Haberstich

*Living Materials*, Oliver Andrews

*The Encyclopedia of Wood Working*, Alan Bridgewater and Gil Bridgewater

*Sculpture Principles and Practice*, Louis Slobodkin

*Sculpture in Stone*, Josepmaria Texido and Jacinto Santamera

### **Suggested Artists/Historical References:**

Antonio Gaudi

Andy Goldsworthy

Lilian Mendez

Denise Ortakales

Elizabeth Catlett,

Oaxacan Figures,

Jean Arp

**Teacher Resource: Magazines**

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*Scholastic Art Magazine.*

1. Marisol 1986
2. Red Grooms Working with Sculpture 1989
3. Keith Haring Working with Symbols 1998
4. African American Sculptors featuring Betye and Alison Saar Working with Assemblage 1998
5. Joseph Cornell Working with Fantasy 2001
6. Working with Monumental Sculpture 2002
7. Women Sculptors Today 2004
8. April/ May 2006 Frank Gehry: Working with Form
9. Sept/ Oct 2007 Greek Vase Painting: Working with Shape
10. Dec/ Jan 2008 Alberto Giacometti: Working with Space
11. April/ May 2008 Dale Chihuly: Working with Color
12. Feb 2008 Jim Dine: Activating Negative Space

**SUGGESTED INSTRUCTIONAL STRATEGIES:****Suggested Essential Questions:****PRODUCTION AND RESPONSE**

VA6PR.1 Understands and applies media, techniques, and processes.

What processes are necessary to create a well crafted sculpture?

VA6PR.2 Creates artwork reflecting a range of concepts, ideas, and subject matter.

How could you use personal experiences, memory, imagination, fantasy or traditional events to help you design as sculpture?

VA6PR.3 Incorporates an understanding of the language of art (elements and principles of design) to develop and organize own ideas, resolve specific visual arts problems, and create works of art.

How does one incorporate the elements and principles of design to create a sculpture?

VA6PR.4 Keeps a visual/verbal sketchbook journal to collect, develop and preserve ideas in order to produce works of art.

How could your sketchbook/journal be the starting point for the development of the ideas for your sculpture ?

**MEANING AND CREATIVE THINKING**

VA6MC1 Engages in the creative process to generate and visualize ideas.

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How can artist's use sculpture to express their ideas?

VA6MC.2 Identifies and works to solve visual problems through creative thinking planning and/or experimenting with art material, tool and techniques.

How would building a maquette help in problem solving prior to building the sculpture?

VA6MC.3 Interprets how artists communicate meaning in their work. What factors determine whether a piece of sculpture is "art"?

VA6MC.4 Engages in dialogue about his or her artwork and the artwork of others. How would you use the language of art to describe your sculpture?

**ASSESSMENT AND REFLECTION**

VA6AR.1 Develops and maintains an individual portfolio of artworks.

How does the craftsmanship of a sculpture effect the overall presentation of the piece?  
VA6AR.2 Critiques personal artworks as well as artwork of others using visual and verbal approaches.

How can you formally talk about your artwork and the artwork of others? VA6AR.3 Reflects and expands the use of visual language throughout the artistic process.

What can you learn from the critique of your artwork and from critiquing other's artwork?  
VA6AR.4 Plans and participates in appropriate exhibition(s) of artworks.

What criteria are important for selecting a sculpture for exhibit? **CONTEXTUAL UNDERSTANDING**

VA6CU.1 Discovers how the creative process relates to art history.

How does the knowing about historical and contemporary sculptors help you create your own 3-dimensional pieces?

VA6CU.2 Investigates and discovers personal relationship to community, culture, and the world through making and studying art.

Can you find a culture whose sculpture you can relate to on a personal level?

### **CONNECTIONS**

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VA6C.1 Applies information from other disciplines to enhance the understanding and productions of artworks.

Where can you find inspiration for your own sculpture outside of the art class? VA6C.2 Develops fluency in visual communication.

What sculptural design skills that you learned in this class can be applied to your other classes?

VA6C.3 Expands knowledge of art as a profession and/or avocation.

How do you use your sculpture skills to create other types of artwork....how can these be used beyond the art room?

### **Suggested Teaching Strategies:**

Discuss how the elements of art are the "language" an artist uses to communicate ideas and feelings, exactly like the words an author uses. Discuss how the principles of design are a guide to strong composition much as grammar is for writing.

Develop power point presentation of an artist's "body of work" that exhibits a strong personal voice. Personal voice should be explained and demonstrated so as to help students develop an emerging personal style over time. Ask leading questions for the students to convey their thoughts on the artist's personal voice.

Create artwork inspired by concepts and ideas from another discipline. Discuss examples that illustrate the connection between other subject areas and the arts; students generate their own examples. Include specific artists and/or cultural artwork in the unit. Make direct connections to GPS standards for 6<sup>th</sup> grade social studies.

Design a "word wall" of vocabulary for the 3D unit. Consider having the students write the words and definitions into sketchbooks. Use the vocabulary while teaching and expect the students to also use the new vocabulary.

Emphasize and demonstrate material safety, share with students procedures for keeping everyone safe in the classroom.

Break down each segment of building into a mini lab that leads to the end product. Students draw thumbnail sketches of plan for their possible sculpture. Remind students to write notes to themselves of their ideas and how they would use the . elements and principles.



Give short demos for the development of the sculpture. Explain how the specific material can be manipulated. (e.g., papier-mâché, wire, cardboard, paper). Provide students problem solving strategies and also show them what not to do while building.

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Allow the students to “break out” and do what they were shown. Act as a support and check for understanding.

If using clay, gesso red clay to prepare it for painting (water color) if glazing is not an option. If not glazing and budget allows, use white clay with grog.

Daily review the main focus of the unit, material safety, and the importance of craftsmanship.

Refer to *Unit 1, Instructional Strategies* for suggestions on incorporating reading and writing and additional essential questions.

### **SUGGESTED ASSESSMENTS:**

#### **Types of Assessment:**

Observations

Essays

Leading questions

Performance tasks

“Mini lab” practice

Portfolio

Rubrics

Teacher created tests

Self evaluations

Sketchbook/journals

Class critiques

Written art criticism

Graphic organizers

Summarizing

#### **Formative Assessments:**

Observation: Can be used for individual clarification or for gathering evidence to aide in instructional planning.

“The Exit Slip or The Ticket Out the Door”: Use to determine the student’s understanding of the days lesson.

Daily Goals: Set a daily goal to meet toward completion of performance tasks.

Class Critique: Applies analysis and interpretation to student’s own artwork and the artwork of others through thoughtful discussion using the “visual language”.

Sketchbook/Journal Record Keeping: Students keep a record of the steps involve and the progress of their work.

Evaluation of “Mini-Lab”: Components based on effort, growth and understanding of concepts – use criteria-based evaluations and reinforce understanding of criteria (expectations) at the beginning, during, and at the end of each activity.

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#### **Summative Assessments:**

Expository essay: (How To)

Written art critique using the “language” of art

Student writing about an artist or movement, at the end of a unit

Vocabulary assessments

Unit tests

Evaluation of the “mini labs”

Rubric-based evaluation that accompanies every project

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## Appendix B

### CONTENT AREA: ART EDUCATION

GRADE/LEVEL: 7

COURSE TITLE:

**Visual Art 7**

COURSE NUMBER:

**50.0120010**

COURSE LENGTH:

**9 weeks**

#### COURSE DESCRIPTION:

Art in the middle grades emphasizes the transition from elementary school to high school level approaches to art. This includes learning to develop and communicate personal ideas in art, observational drawing, color and painting, self-evaluation and habits of mind necessary for success in art production and other areas of life. The course incorporates art history, aesthetics and art criticism into studio-based units.

*Note: Because at the current time, students cannot reliably take 6<sup>th</sup>, 7<sup>th</sup> and 8<sup>th</sup> grade art in sequence, the overall course goals for 6-8<sup>th</sup> grade art are similar. However, approaches to drawing, painting, three-dimensional art and art history content vary at each grade level. Course units and learning activities must be designed to introduce or to expand and deepen overall learning goals; this approach accommodates students who are taking middle school art for the first time or have had the good fortune to take 6-8<sup>th</sup> grade art in sequence.*

Primary Textbook: *Art: A Community Connection*

**PREREQUISITE(S):** None

#### Master List: STANDARDS AND ELEMENTS:

##### PRODUCTION and RESPONSE

VA7PR.1 Understands and applies media, techniques, and processes with care and craftsmanship.

- a. Works directly with materials in a variety of ways (e.g., intuitive, spontaneous, and free, thoughtfully from sketchbook ideas or carefully considered plans).
- b. Uses tools and materials with craftsmanship (e.g., with care in a safe and appropriate manner).
- c. Explores various techniques/processes as well as the properties of art materials in preparation for art making (e.g., drawing, painting, mixed-media, printmaking, sculpture, digital art, fiber arts, ceramics, photography, technology based art works, graphic design).
- d. Develops a variety of skills in drawing (e.g., observational, illusion of form, tonal rendering,

perspective) to convey meaning and idea.

e. Produces original two-dimensional artworks for intended purpose, using a variety of media (e.g., pencils, markers, pastels, water-based paints, printmaking materials, and photographic/electronic media).

f. Uses technology to produce original works of art (e.g., digital photo montage on a personally or socially compelling theme).

FULTON COUNTY BOARD OF EDUCATION Visual Art 7 1 of 28g. Produces works of art that demonstrate knowledge of various styles of art (realism, formalism, abstraction).

h. Understands and practices safe and appropriate handling of art materials and tools.

i. Mixes color and sensitively uses properties of color (hue, value, intensity) and color schemes (monochromatic, analogous, complementary) to create harmony and communicate meaning.

VA7PR.2 Creates artwork reflecting a range of concepts, ideas, and subject matter.

a. Uses selected sources for artworks (e.g., direct observation, personal experience, self-perception, memory, imagination, fantasy, traditional events, pop culture).

b. Produces increasingly complex original works of art reflecting personal choices and increased technical skill.

c. Develops and uses original visual metaphors in artwork to convey meaning.

d. Works directly with materials in a variety of ways (e.g. intuitive, spontaneous and free, thoughtfully from sketchbook ideas or carefully considered plans).

e. Selects specific media and processes to express moods, feelings, themes, or ideas.

VA7PR.3 Uses the elements and principles of design along with a variety of media, techniques and skills to produce two-dimensional and three-dimensional works of art.

a. Purposefully selects and manipulates elements of art and applies principles of design in the development of two-dimensional and three-dimensional works of art.

b. Applies color theory (e.g., color schemes, relationships, properties) to create visual effects and communicate ideas.

c. Creates harmonious, interesting, meaningful compositions that  
 use a balance of repetition and variation to create harmony and interest  
 touch all four edges of the picture plane  
 activate the negative space  
 utilize an off-center area of emphasis

VA7PR.4 Keeps a visual/verbal sketchbook journal, consistently throughout the course, to collect, develop, and preserve ideas in order to produce works of art.

a. Collects inspirational images, words, thoughts, and ideas.

b. Maintains notes and class information.

c. Plans artwork, practices techniques.

d. Uses thumbnail sketches and visual/verbal notes to plan compositions.

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e. Evaluates effective use of the Principles of Design within one's own work.

### **MEANING and CREATIVE THINKING**

VA7MC.1 Identifies and works to solve problems through creative thinking, planning, and/or experimenting with art methods and materials.

a. Uses imagination and the elements and principles of design to shape meaningful works of art.

b. Visualizes new ideas using mental and visual imagery.

c. Explores essential questions, formulates unique ideas and concepts using creative thinking and problem-solving skills (e.g., using visual organizers, diagrams, visual journals, brain-storming

lists, art resources, and in discussions).

VA7MC.2 Identifies and works to solve problems through creative thinking, planning, and/or experimenting with art methods and materials.

- a. Uses art media to independently explore, discover and reflect on personal identity, interests, motivations and themes.
- b. Discovers and defines visual problems with increasing independence as a result of experimenting with ideas, materials, and techniques.
- c. Demonstrates understanding of the relationship between creativity and problem-solving using a variety of problem-solving strategies to generate more than one solution for an artistic problem.
- d. Engages in open-ended discussion and solves artistic problems through group discussion and interaction.
- e. Explores and invents artistic conventions (e.g., styles, techniques) to connect and express visual ideas.

VA7MC.3 Interprets how artists create and communicate meaning in and through their work.

- a. Identifies, discusses and analyzes common themes, symbols, values and/or intentions found in a variety of art works of past and/or present artists in a variety of ways (spoken, written, or visual).
- b. Compares and contrasts how factors of time and place influence the development of and meaning in works of art.
- c. Recognizes and evaluates how artists choose and use materials, visual elements,/principles, styles, techniques and tools to shape and communicate meaning.
- d. Participates in open-ended discussion and formulates a position regarding the aesthetic value of a specific artwork.

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VA7MC.4 Participates in dialogue about his or her artwork and the artwork of others.

- a. Writes, reflects upon, and revises personal answers to artistic essential questions.
- b. Participates in open-ended discussion, and supports peers through informal, on-going assessment of idea development and works of art in progress.
- c. Formulates and supports a position about a work of art and changes or defends that position after considering the views of others.
- d. Reflects on how personal experiences in community, culture, and the world inform the work of an artist.

### **ASSESSMENT and REFLECTION**

VA7AR.1 Develops and maintains an individual portfolio of artworks. a. Distinguishes between complete and incomplete artworks. b. Analyzes and evaluates projects and revises them as needed.

c. Compiles a collection of finished works that demonstrate competency in use of a variety of materials and processes; proficiency in craftsmanship and technical skills; and the development of an emerging personal style over time.

VA7AR.2 Critiques personal artworks as well as artwork of others using visual and verbal approaches.

- a. Acquires a range of approaches to understand and critique works of art using a variety of thinking strategies.
- b. Evaluates personal works using multiple criteria.
- c. Provides respectful and constructive criticism to peers in informal and formal class critiques.
- d. Develops skills to provide informal feedback to peers on work in process as part of a community of learners.

e. Explains how selected principles of design and elements of art are used in an artwork to convey meaning and how they affect personal response to that artwork.

f. Analyzes artworks based on the ways technique, media, style and composition are used to convey meaning.

g. Presents work in a group setting for formal/informal evaluation.

VA7AR.3 Reflects and expands the use of visual language throughout the artistic process.

a. Writes a personal reflection about a work of art in a journal, essay or other written response that captures of a work of art.

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b. Reflects upon meaning conveyed through principles of design and elements of art discussing how these contribute to the merit of a work of art.

c. Uses technology and/or visual organizers during the reflective process.

d. Analyzes and interprets artworks through thoughtful discussion or written response, considering themes, ideas, moods and/or intentions presented by the artists.

e. Revises artwork based on input from the critique process.

f. Evaluates own artwork using criteria (e.g., composition, craftsmanship, technical skill, meeting goals of work, creativity, felt meaning, progress over time).

VA7AR.4 Plans and presents appropriate exhibition(s) for work(s) of art.

a. Prepares own artwork to be exhibited in the classroom and in the school community.

b. Mounts or mats finished works in a visually pleasing manner.

c. Exhibits artwork with a written supporting statement that communicates purpose and/or intent.

d. Attends art exhibits in the school and/or local community.

### **CONTEXTUAL UNDERSTANDING**

VA7CU.1 Discovers how the creative process relates to art history.

a. Identifies and analyzes universal themes, symbols and ideas from diverse past and present cultures and interprets how factors of time and place (climate, resources, ideas, politics, and technology) influence meaning of artworks.

b. Uses a variety of resources (including technology) to investigate artists and artwork from many cultures and time periods as a source of inspiration and development of own vision.

c. Recognizes the unique contributions of past and present artists, art periods, and movements (e.g., Asian regions, African regions).

d. Recognizes the varied reasons for making art throughout history, how history and culture have influenced art, and how art has shaped culture/history.

e. Synthesizes influences from art history into personal art making.

VA7CU.2 Investigates and discovers personal relationship to community, culture, and world through creating and studying art.

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a. Examines how forms and styles of visual and media arts are found in own community. b.

Articulates ideas and universal themes from diverse cultures of the past and/or present.

c. Recognizes the relationship between personal artistic contributions and one's relationship to the world at large.

d. Participates in activities (e.g., discussion, reading writing, art making, art events), that promote personal engagement in the community and/or study of art history.

### **CONNECTIONS**

VA7C.1 Applies information from other disciplines to enhance the understanding and production of artworks.

a. Makes connections to other subjects that help expand art knowledge and/or skills. b. Integrates

themes, ideas, and concepts from a variety of disciplines/subjects.

c. Investigates and articulates how personal beliefs, cultural traditions, and current social, economic, and political contexts influence the interpretation and creation of artworks.

VA7C.2 Develops fluency in visual communication.

a. Reads, writes, listens to, responds to, speaks about and views information related to art (e.g., reading across the curriculum).

b. Integrates information and skills from art into other areas of knowledge and academic disciplines, (e.g., math, Reading, English Language Arts, social studies, science, performing arts, physical education, technology, connections, and other programs within and beyond the middle school environment). (Using art to enhance other areas of learning).

c. Interprets the felt outcome or meaning of images found in various works of art/communication media (e.g., video, advertisements) and produces a visual and/or verbal response.

d. Identifies and describes trends in the visual arts and communicates how the issues of time, place, and culture are reflected in selected artworks.

e. Utilizes informational text (e.g., online journals, periodicals, print or non-print) to communicate art ideas.

VA7C.3 Expands knowledge of art as a profession and/or avocation and increases personal life-skills through artistic endeavor.

a. Identifies and researches skills and educational requirements for a variety of art related careers (e.g., fine artists, designers, art educators, architects, animators).

b. Identifies and builds art skills and habits of mind that support a variety of important human

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endeavors (e.g., higher-order thinking, tolerance for ambiguity, judgment in the absence of rule, finding structure in apparent disorder, problem-solving skills, perseverance, creativity, imagination).

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## Grade 7

### Unit 1: 2-Dimensional

#### **PACING:**

5 weeks

#### **STANDARDS AND ELEMENTS:**

#### **PRODUCTION and RESPONSE**

VA7PR.1 Understands and applies media, techniques, and processes with care and craftsmanship.

a. Works directly with materials in a variety of ways (e.g., intuitive, spontaneous, and free, thoughtfully from sketchbook ideas or carefully considered plans).

b. Uses tools and materials with craftsmanship (e.g., with care in a safe and appropriate manner).

c. Explores various techniques/processes as well as the properties of art materials in preparation for art making (e.g., drawing, painting, mixed-media, printmaking, digital art, photography, technology based art works, graphic design).

d. Develops a variety of skills in drawing (e.g., observational, illusion of form, tonal rendering, perspective) to convey meaning and idea.

e. Produces original two-dimensional artworks for intended purpose, using a variety of media (e.g., pencils, markers, pastels, water-based paints, printmaking materials, and photographic/electronic media).

f. Uses technology to produce original works of art..

g. Produces works of art that demonstrate knowledge of various styles of art (realism, formalism,

abstraction).

- h. Understands and practices safe and appropriate handling of art materials and tools.
  - i. Mixes color and uses properties of color (hue, value, intensity) and color schemes (monochromatic, analogous, and complementary) to create harmony and communicate meaning.
- VA7PR.2 Creates artwork reflecting a range of concepts, ideas, and subject matter.
- a. Uses selected sources for artworks (e.g., direct observation, personal experience, self-perception, memory, imagination, fantasy, traditional events, pop culture).
  - b. Produces increasingly complex original works of art reflecting personal choices and increased technical skill.

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- c. Develops and uses original visual metaphors in artwork to convey meaning.
  - d. Works directly with materials in a variety of ways (e.g. intuitive, spontaneous and free, thoughtfully from sketchbook ideas or carefully considered plans).
  - e. Selects specific media and processes to express moods, feelings, themes, or ideas.
- VA7PR.3 Uses the elements and principles of design along with a variety of media, techniques and skills to produce two-dimensional and three-dimensional works of art.
- a. Purposefully selects and manipulates elements of art and applies principles of design in the development of two-dimensional works of art..
  - b. Applies color theory (e.g., color schemes, relationships, properties) to create visual effects and communicate ideas.
  - c. Creates harmonious, interesting, meaningful compositions that
    - use a balance of repetition and variation to create harmony and interest
    - touch all four edges of the picture plane
    - activate the negative space
    - utilize an off-center area of emphasis
- VA7PR.4 Keeps a visual/verbal sketchbook journal, consistently throughout the course, to collect, develop, and preserve ideas in order to produce works of art.
- a. Collects inspirational images, words, thoughts, and ideas.
  - b. Maintains notes and class information.
  - c. Plans artwork, practices techniques.
  - d. Uses thumbnail sketches and visual/verbal notes to plan compositions.
  - e. Evaluates effective use of the Principles of Design within one's own work. **MEANING and CREATIVE THINKING**

VA7MC.1 Identifies and works to solve problems through creative thinking, planning, and/or experimenting with art methods and materials.

- a. Uses imagination and the elements and principles of design to shape meaningful works of art.
- b. Visualizes new ideas using mental and visual imagery.
- c. Explores essential questions, formulates unique ideas and concepts using creative thinking and problem-solving skills (e.g., using visual organizers, diagrams, visual journals, brain-storming lists, art resources, and in discussions).

VA7MC.2 Identifies and works to solve problems through creative thinking, planning, and/or experimenting with art methods and materials.

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- a. Uses art media to independently explore, discover and reflect on personal identity, interests, motivations and themes.
- b. Discovers and defines visual problems with increasing independence as a result of experimenting with ideas, materials, and techniques.

c. Demonstrates understanding of the relationship between creativity and problem-solving using a variety of problem-solving strategies to generate more than one solution for an artistic problem.  
 d. Engages in open-ended discussion and solves artistic problems through group discussion and interaction.

e. Explores and invents artistic conventions (e.g., styles, techniques) to connect and express visual ideas.

VA7MC.3 Interprets how artists create and communicate meaning in and through their work.

a. Identifies, discusses and analyzes common themes, symbols, values and/or intentions found in a variety of art works of past and/or present artists in a variety of ways (spoken, written, or visual).

b. Compares and contrasts how factors of time and place influence the development of and meaning in works of art.

c. Recognizes and evaluates how artists choose and use materials, visual elements,/principles, styles, techniques and tools to shape and communicate meaning.

d. Participates in open-ended discussion and formulates a position regarding the aesthetic value of a specific artwork.

VA7MC.4 Participates in dialogue about his or her artwork and the artwork of others.

a. Writes, reflects upon, and revises personal answers to artistic essential questions

b. Participates in open-ended discussion, and supports peers through informal, on-going assessment of idea development and works of art in progress.

c. Formulates and supports a position about a work of art and changes or defends that position after considering the views of others.

d. Reflects on how personal experiences in community, culture, and the world inform the work of an artist.

### **ASSESSMENT and REFLECTION**

VA7AR.1 Develops and maintains an individual portfolio of artworks. a. Distinguishes between complete and incomplete artworks.

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b. Analyzes and evaluates projects and revises them as needed.

c. Compiles a collection of finished works that demonstrate competency in use of a variety of materials and processes; proficiency in craftsmanship and technical skills; and the development of an emerging personal style over time.

VA7AR.2 Critiques personal artworks as well as artwork of others using visual the and verbal approaches.

a. Acquires a range of approaches to understand and critique works of art using a variety of thinking strategies.

b. Evaluates personal works using multiple criteria.

c. Provides respectful and constructive criticism to peers in informal and formal class critiques.

d. Develops skills to provide informal feedback to peers on work in process as part of a community of learners.

e. Explains how selected principles of design and elements of art are used in an artwork to convey meaning and how they affect personal response to that artwork.

f. Analyzes artworks based on the ways technique, media, style and composition are used to convey meaning.

g. Presents work in a group setting for formal/informal evaluation.

VA7AR.3 Reflects and expands the use of visual language throughout the artistic process.

a. Writes a personal reflection about a work of art in a journal, essay or other written response



that captures of a work of art.

- b. Reflects upon meaning conveyed through principles of design and elements of art discussing how these contribute to the merit of a work of art.
- c. Uses technology and/or visual organizers during the reflective process.
- d. Analyzes and interprets artworks through thoughtful discussion or written response, considering themes, ideas, moods and/or intentions presented by the artists.
- e. Revises artwork based on input from the critique process.
- f. Evaluates own artwork using criteria (e.g., composition, craftsmanship, technical skill, meeting goals of work, creativity, felt meaning, progress over time).

VA7AR.4 Plans and presents appropriate exhibition(s) for work(s) of art.

- a. Prepares own artwork to be exhibited in the classroom and in the school

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community.

- b. Mounts or mats finished works in a visually pleasing manner.
- c. Exhibits artwork with a written supporting statement that communicates purpose and/or intent.
- d. Attends art exhibits in the school and/or local community.

### **CONTEXTUAL UNDERSTANDING**

VA7CU.1 Discovers how the creative process relates to art history.

- a. Identifies and analyzes universal themes, symbols and ideas from diverse past and present cultures and interprets how factors of time and place (climate, resources, ideas, politics, and technology) influence meaning of artworks.
- b. Uses a variety of resources (including technology) to investigate artists and artwork from many cultures and time periods as a source of inspiration and development of own vision.
- c. Recognizes the unique contributions of past and present artists, art periods, and movements.
- d. Recognizes the varied reasons for making art throughout history, how history and culture have influenced art, and how art has shaped culture/history.
- e. Synthesizes influences from art history into personal art making.

VA7CU.2 Investigates and discovers personal relationship to community, culture, and world through

creating and studying art.

- a. Examines how forms and styles of visual and media arts are found in own community.
- b. Articulates ideas and universal themes from diverse cultures of the past and/or present.
- c. Recognizes the relationship between personal artistic contributions and one's relationship to the world at large.
- d. Participates in activities (e.g., discussion, reading writing, art making, art events), that promote personal engagement in the community and/or study of art history.

### **CONNECTIONS**

VA7C.1 Applies information from other disciplines to enhance the understanding and production of artworks.

- a. Makes connections to other subjects that help expand art knowledge and/or skills.
- b. Integrates themes, ideas, and concepts from a variety of disciplines/subjects.
- c. Investigates and articulates how personal beliefs, cultural traditions, and current social,

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economic, and political contexts influence the interpretation and creation of artworks. VA7C.2 Develops fluency in visual communication.

- a. Reads, writes, listens to, responds to, speaks about and views information related to art (e.g., reading across the curriculum).

- b. Integrates information and skills from art into other areas of knowledge and academic disciplines, (e.g., math, Reading, English Language Arts, social studies, science, performing arts, physical education, technology, connections, and other programs within and beyond the middle school environment). (Using art to enhance other areas of learning).
- c. Interprets the felt outcome or meaning of images found in various works of art/communication media (e.g., video, advertisements) and produces a visual and/or verbal response.
- d. Identifies and describes trends in the visual arts and communicates how the issues of time, place, and culture are reflected in selected artworks.
- e. Utilizes informational text (e.g., online journals, periodicals, print or non-print) to communicate art ideas.

VA7C.3 Expands knowledge of art as a profession and/or avocation and increases personal life-skills through artistic endeavor.

- a. Identifies and researches skills and educational requirements for a variety of art related careers (e.g., fine artists, designers, art educators, architects, animators).
- b. Identifies and builds art skills and habits of mind that support a variety of important human endeavors (e.g., higher-order thinking, tolerance for ambiguity, judgment in the absence of rule, finding structure in apparent disorder, problem-solving skills, perseverance, creativity, imagination).

#### **INSTRUCTIONAL RESOURCES:**

**Student Text:** *Art: A Community Connection.*

**Teacher Resource Binder:** *Art: A Community Connection* **Teacher Resources: Books and DVDs**

*New Drawing on the Right Side of the Brain*, Betty Edwards, Jeremy Archer

*Drawing for Older Children and Teens*, Mona Brooks

*Sketching School*, Judy Martin

*Keys to Drawing with Imagination Book*, Bert Dodson

*Color*, Betty Edwards

*Painting School, The Complete Course*, Ian Simpson

*An Introduction to Drawing*, James Horton

*Introduction to Freehand Drawing Basic Drawing Techniques for the Beginner*, Randy

Asprodites

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*Drawing in Pen & Ink, First Step Series Book*, Claudia Nice

*Art Effects*, Jean Drysdale Geen

*Art is.... Experimental Water Media Single Concepts in Art*, Stephen Quiller

*Exploring Watercolor*, Elizabeth Groves

*1000 Artist Journal Pages*, Dawn DeVries Sokol

*Drawing on the Artist Within*, Betty Edwards

*Drawing From Life, The Journal as Art*, Jennifer New

*The complete guide to altered images*, Karen Michel

*Keys to Drawing*, Bert Dodson

*The Pen and Ink Book Materials and Techniques for Today's Artists*, Jos A. Smith

*The Decorated Journal, Creating Beautifully Expressive Journal Pages*, Gwen Diehn

*Art is...Drawing (with artist Gail Price)*, DVD 092-CPO217

*Collage Source Book, Exploring the Art and Techniques of Collage*, Quarry Books

**Teacher Resource: Magazines**

*Art & Man Magazines*, Scholastic

*Scholastic Arts Magazines*

Feb 2004 Harlem Renaissance: Working with Pattern

Sept/Oct 2006 The Fauves: Working with Color

Dec/Jan 2006 Islamic Art: working with Pattern

Mar 2007 Jasper Johns: Working with Symbols

Nov 2007 Leonardo da Vinci: Working with Line

March 2008 Mexican Muralists: Narrative Art **Suggested Artists:**

Radcliffe Bailey

Andy Lackow

Frida Kahlo

Jacob Lawrence

**SUGGESTED INSTRUCTIONAL STRATEGIES:****Example Essential Questions for 7<sup>th</sup> Grade PRODUCTION and RESPONSE**

VA7PR.1 Understands and applies media, techniques, and processes with care and craftsmanship.

What are “visual metaphors”?

What specific knowledge would be necessary to create any abstract work of art? Why is so much emphasis placed on craftsmanship?

How can technology be used as a tool to create art?

How does an artist manipulate art materials to achieve a desired effect? VA7PR.2 Creates artwork reflecting a range of concepts, ideas and subject matter.

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VA7PR.3 Uses the elements and principles of design along with a variety of media, techniques, and skills to produce two-dimensional and three-dimensional works of art.

How are the element and principles of art used to develop and organize ideas, resolve visual art problems and create works of art?

VA7PR.4 Keeps a visual/verbal sketchbook journal to collect, consistently throughout the course, to collect, develop, and preserve ideas in order to produce works of art.

What is the purpose of the visual/verbal sketchbook journal?

**MEANING and CREATIVE THINKING**

VA7MC.1 Identifies and works to solve problems through creative thinking, planning, and/or experimenting with art methods and materials.

How is brain-storming used in the creative process to generate and visualize ideas? VA7MC.2 Identifies and works to solve visual problems through creative thinking, planning, and/or experimenting with art methods and materials.

Why is it important to involve creative thinking, planning and experimenting with art materials, tools and techniques to solve visual problems?

VA7MC.3 Interprets how artists create and communicate meaning in and through their work. How do artists communicate meaning in their work?

VA7MC.4 Participates in dialogue about his or her artwork and the artwork of others.

Why is it important to engage in dialogue about your artwork and the artwork of others?

**ASSESSMENT and REFLECTION**

VA7AR.1 Develops and maintains an individual portfolio of artworks.

How does an artist develop and maintain an individual portfolio of artwork?  
 VA7AR.2 Critiques personal artworks as well as artworks of others using visual and verbal approaches.

What is the purpose of a critique?

VA7AR.3 Reflects and expands the use of visual language throughout the artistic process.

Why is it important to use the “visual language” when reflecting upon works of art?

Why do artists write “artist statements”?

VA7AR.4 Plans and presents appropriate exhibition(s) for works(s) of art.

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What is involved in planning and participating in an art exhibit?

### **CONTEXTUAL UNDERSTANDING**

VA7CU.1 Discovers how the creative process relates to art history. How is the creative process related to art history?

VA7CU.2 Investigates and discovers personal relationships to community, culture, and world through making and studying art.

What might be some similarities and differences between two culture’s art themes and ideas?

### **CONNECTIONS**

VA7C.1 Applies information from other disciplines to enhance the understanding and production of artworks.

How have politics of the past or present influenced art? VA7C.2 Develops fluency in visual communication.

How have you used art skills in school and in everyday life?

VA7C.3 Expands knowledge of art as a profession and/or avocation and increases personal life-skills through artistic endeavor.

What is designed by an artist in our daily life?

How does knowledge of art support a variety of careers? **Suggested Teaching Strategies:**

Use the textbook as a resource for artists, aesthetics, art history, reading, writing, and journaling lessons.

Look at artists’ (and teacher’s) sketchbooks. Discuss sketchbook/journals as a way of developing and recording ideas to reflect on in the future and/or as a tool for thinking and self-reflection. Students maintain an ongoing collection of work plans, reflections, notes and journal entries to document course content and the development of art and thinking skills.

Design “mini labs” and final drawings that focus on contour, value, color, proportion and composition. While students practice with techniques, the teacher should act as a support to the problem solving process and check for understanding of major concepts.

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Examples of sequential drawing “mini-labs”:

1. Contour drawings of small organic shaped objects glued to a white piece of cardboard one per table. (e.g., plastic doll parts, plastic toy tools, silver Christmas ornaments, white undecorated Mardi Gras masks)
2. One graphite pencil and a separate color pencil value scale
3. One graphite pencil and a separate color pencil shaded spheres with cast shadows
4. Two thumbnail sketch boxes with a set ground in each
5. Two different thumbnail sketches of (individual table still life mentioned above)

Apply the knowledge from the drawing lesson (mentioned above) to create a painting lesson

with water colors from one of the two thumbnail sketches. Water color pencils may be used to tighten the painting. Graph the drawing to water color paper with light pencil lines. After, demonstrate the taping of paper to the drawing board on all four sides to alleviate the water color paper from wrinkling. The tape must be pulled away from the painting when finished and dry overnight at a 90 degree angle to avoid tearing the water color paper. Putting the tape on clothing to pull up some fuzz before taping down paper will help from tearing water color paper also.

Conduct color “mini lab” to:

1. build on color mixing skills learned in elementary art
2. develop sensitivity to color relationships
3. develop sensitivity to color value

Create artwork inspired by concepts and ideas from another discipline. Discuss examples that illustrates the connection between other subject areas and the arts; students generate their own examples. Include specific artists and/or cultural artwork in the unit.. Make direct connections to GPS standards for 7<sup>th</sup> grade social studies.

See Grade 6, Unit 1 for additional instructional strategies.

### **SUGGESTED ASSESSMENTS:**

#### **Types of Assessments:**

Observations

Essays

Leading questions

Performance tasks

“Mini lab” practice

Portfolios

Rubrics

Teacher created tests

Self evaluation

Sketchbook/ journals

Criteria-based evaluations

Class critiques

Written art criticism

Graphic organizers

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Summarizing

#### **Formative Assessments:**

Observation: Can be used for individual student clarification or for gathering evidence to aide in additional instructional planning.

“Ticket Out The Door”: Used to determine the student’s understanding of the days lesson.

Daily Goals: Set a daily goal to meet toward completion of performance tasks

Class Critique: Applies analysis and interpretation to students own artwork and the artwork of others through thoughtful discussion and constructive criticism using the “visual language”.

Sketchbook/Journal Record Keeping: Students keep a record of the steps involved and the progress of their work.

Portfolio of Student Work: A collection of finished work shows competency and development of skill in using materials, technical skill, and craftsmanship. The student’s portfolio also creates the ability to reanalyze and revise projects.

Evaluation of “Mini Lab” components based on effort, growth, and understanding of concepts—use criteria-based evaluations and reinforce understanding of criteria (expectations) at the beginning, during, and at the end of each activity.

**Summative Assessments:**

Expository essays: (How To): Have students write, in paragraph form, an essay explaining “how to” complete certain tasks.

Writing an art critique using the “language” of art

Student writing about an artist or movement at the end of a unit.

Vocabulary assessments

Unit tests

Rubric-based evaluation accompanies every project

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**GRADE 7**

**Unit 2: Three-Dimensional Art**

**PACING:**

4 Weeks

**STANDARDS AND ELEMENTS:**

**PRODUCTION and RESPONSE**

VA7PR.1 Understands and applies media, techniques, and processes with care and craftsmanship.

- a. Works directly with materials in a variety of ways (e.g., intuitive, spontaneous, and free, thoughtfully from sketchbook ideas or carefully considered plans).
- b. Uses tools and materials with craftsmanship (e.g., with care in a safe and appropriate manner).
- c. Explores various techniques/processes as well as the properties of art materials in preparation for art making.
- d. Uses technology to produce original works of art.
- e. Produces works of art that demonstrate knowledge of various styles of art (realism, formalism, abstraction).
- f. Understands and practices safe and appropriate handling of art materials and tools.
- g. Mixes color and uses properties of color (hue, value, intensity) and color schemes (monochromatic, analogous, and complementary) to create harmony and communicate meaning.

VA7PR.2 Creates artwork reflecting a range of concepts, ideas, and subject matter.

- a. Uses selected sources for artworks (e.g., direct observation, personal experience, self-perception, memory, imagination, fantasy, traditional events, and pop culture).
- b. Produces increasingly complex original works of art reflecting personal choices and increased technical skill.
- c. Develops and uses original visual metaphors in artwork to convey meaning.
- d. Works directly with materials in a variety of ways (e.g. intuitive, spontaneous and free, thoughtfully from sketchbook ideas or carefully considered plans).

e. Selects specific media and processes to express moods, feelings, themes, or ideas. VA7PR.3 Uses the elements and principles of design along with a variety of media, techniques and

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skills to produce two-dimensional and three-dimensional works of art.

- a. Purposefully selects and manipulates elements of art and applies principles of design in the development of two-dimensional and three-dimensional works of art.
- b. Applies color theory (e.g., color schemes, relationships, properties) to create visual effects and

communicate ideas.

### **MEANING and CREATIVE THINKING**

VA7MC.1 Identifies and works to solve problems through creative thinking, planning, and/or experimenting with art methods and materials.

- a. Uses imagination and the elements and principles of design to shape meaningful works of art.
- b. Visualizes new ideas using mental and visual imagery.
- c. Explores essential questions, formulates unique ideas and concepts using creative thinking and problem-solving skills (e.g., using visual organizers, diagrams, visual journals, brain-storming lists, art resources, and in discussions).

VA7MC.2 Identifies and works to solve problems through creative thinking, planning, and/or experimenting with art methods and materials.

- a. Uses art media to independently explore, discover and reflect on personal identity, interests, motivations and themes.
- b. Discovers and defines visual problems with increasing independence as a result of experimenting with ideas, materials, and techniques.
- c. Demonstrates understanding of the relationship between creativity and problem-solving using a variety of problem-solving strategies to generate more than one solution for an artistic problem.
- d. Engages in open-ended discussion and solves artistic problems through group discussion and interaction.
- e. Explores and invents artistic conventions (e.g., styles, techniques) to connect and express visual ideas.

VA7MC.3 Interprets how artists create and communicate meaning in and through their work.

- a. Identifies, discusses and analyzes common themes, symbols, values and/or intentions found in a variety of art works of past and/or present artists in a variety of ways (spoken, written, or visual).
- b. Compares and contrasts how factors of time and place influence the development of and meaning in works of art.
- c. Recognizes and evaluates how artists choose and use materials, visual elements, /principles, styles, techniques and tools to shape and communicate meaning.
- d. Participates in open-ended discussion and formulates a position regarding the aesthetic value of a specific artwork.

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VA7MC.4 Participates in dialogue about his or her artwork and the artwork of others.

- a. Writes, reflects upon, and revises personal answers to artistic essential questions
- b. Participates in open-ended discussion, and supports peers through informal, on-going assessment of idea development and works of art in progress.
- c. Formulates and supports a position about a work of art and changes or defends that position after considering the views of others.
- d. Reflects on how personal experiences in community, culture, and the world inform the work of an artist.

### **ASSESSMENT and REFLECTION**

VA7AR.1 Develops and maintains an individual portfolio of artworks. a. Distinguishes between complete and incomplete artworks. b. Analyzes and evaluates projects and revises them as needed.

- c. Compiles a collection of finished works that demonstrate competency in use of a variety of materials and processes; proficiency in craftsmanship and technical skills; and the development of an emerging personal style over time.

VA7AR.2 Critiques personal artworks as well as artwork of others using visual and verbal approaches.

- a. Acquires a range of approaches to understand and critique works of art using a variety of thinking strategies.
- b. Evaluates personal works using multiple criteria.
- c. Provides respectful and constructive criticism to peers in informal and formal class critiques.
- d. Develops skills to provide informal feedback to peers on work in process as part of a community of learners.
- e. Explains how selected principles of design and elements of art are used in an artwork to convey meaning and how they affect personal response to that artwork.
- f. Analyzes artworks based on the ways technique, media, style and composition are used to convey meaning.
- g. Presents work in a group setting for formal/informal evaluation.

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VA7AR.3 Reflects and expands the use of visual language throughout the artistic process.

- a. Writes a personal reflection about a work of art in a journal, essay or other written response that captures of a work of art.
- b. Reflects upon meaning conveyed through principles of design and elements of art discussing how these contribute to the merit of a work of art.
- c. Uses technology and/or visual organizers during the reflective process.
- d. Analyzes and interprets artworks through thoughtful discussion or written response, considering themes, ideas, moods and/or intentions presented by the artists.
- e. Revises artwork based on input from the critique process.
- f. Evaluates own artwork using criteria (e.g., composition, craftsmanship, technical skill, meeting goals of work, creativity, felt meaning, progress over time).

VA7AR.4 Plans and presents appropriate exhibition(s) for work(s) of art.

- a. Prepares own artwork to be exhibited in the classroom and in the school community.
- b. Mounts or mats finished works in a visually pleasing manner.
- c. Exhibits artwork with a written supporting statement that communicates purpose and/or intent.
- d. Attends art exhibits in the school and/or local community.

### **CONTEXTUAL UNDERSTANDING**

VA7CU.1 Discovers how the creative process relates to art history.

- a. Identifies and analyzes universal themes, symbols and ideas from diverse past and present cultures and interprets how factors of time and place (climate, resources, ideas, politics, and technology) influence meaning of artworks.
- b. Uses a variety of resources (including technology) to investigate artists and artwork from many cultures and time periods as a source of inspiration and development of own vision.
- c. Recognizes the unique contributions of past and present artists, art periods, and movements.
- d. Recognizes the varied reasons for making art throughout history, how history and culture have influenced art, and how art has shaped culture/history.
- e. Synthesizes influences from art history into personal art making.

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VA7CU.2 Investigates and discovers personal relationship to community, culture, and world through creating and studying art.

- a. Examines how forms and styles of visual and media arts are found in own community.
- b. Articulates ideas and universal themes from diverse cultures of the past and/or present.
- c. Recognizes the relationship between personal artistic contributions and one's relationship to



the world at large.

d. Participates in activities (e.g., discussion, reading writing, art making, art events), that promote personal engagement in the community and/or study of art history.

### **CONNECTIONS**

VA7C.1 Applies information from other disciplines to enhance the understanding and production of artworks.

a. Makes connections to other subjects that help expand art knowledge and/or skills. b. Integrates themes, ideas, and concepts from a variety of disciplines/subjects.

c. Investigates and articulates how personal beliefs, cultural traditions, and current social, economic, and political contexts influence the interpretation and creation of artworks.

VA7C.2 Develops fluency in visual communication.

a. Reads, writes, listens to, responds to, speaks about and views information related to art (e.g., reading across the curriculum).

b. Integrates information and skills from art into other areas of knowledge and academic disciplines, (e.g., math, Reading, English Language Arts, social studies, science, performing arts, physical education, technology, connections, and other programs within and beyond the middle school environment). (Using art to enhance other areas of learning).

c. Interprets the felt outcome or meaning of images found in various works of art/communication media (e.g., video, advertisements) and produces a visual and/or verbal response.

d. Identifies and describes trends in the visual arts and communicates how the issues of time, place, and culture are reflected in selected artworks.

e. Utilizes informational text (e.g., online journals, periodicals, print or non-print) to communicate art ideas.

VA7C.3 Expands knowledge of art as a profession and/or avocation and increases personal life-skills through artistic endeavor.

a. Identifies and researches skills and educational requirements for a variety of art related careers (e.g., fine artists, designers, art educators, architects, animators).

b. Identifies and builds art skills and habits of mind that support a variety of important human endeavors (e.g., higher-order thinking, tolerance for ambiguity, judgment in the absence of rule, finding structure in apparent disorder, problem-solving skills, perseverance, creativity, imagination).

### **INSTRUCTIONAL RESOURCES:**

**Student Text:** *Art: A Community Connection*

**Teacher Resource Binder:** *Art: A Community Connection* **Teacher Resource:** Books

*Art Talk* (Reproductions of subtractive sculpture, representing a range of art styles/ approaches), Rosalind Ragans

*Principles of Three Dimensional Design, Objects, Space, and Meaning*, Stephen Luecking

*Sculpture: Technique, Form, Content*, Arthur Williams

*Creating Soapston*, Kurt Haberstick

*Living Materials*, Oliver Andrews

*The Encyclopedia of Wood Working*, Alan Bridgewater and Gil Bridgewater

*Sculpture Principles and Practice*, Louis Slobodkin

*Sculpture in Stone*, Josepmaria Texido and Jacinto Santamera

**Teacher Resource:** Magazines

*Scholastic Art Magazines.*

Marisol 1986  
 Red Grooms Working with Sculpture 1989  
 Keith Haring Working with Symbols 1998  
 African American Sculptors featuring Betye and Alison Saar Working with Assemblage  
 1998  
 Joseph Cornell Working with Fantasy 2001  
 Working with Monumental Sculpture 2002  
 Women Sculptors Today 2004  
 Frank Gehry: Working with Form, April/ May 2006  
 Greek Vase Painting: Working with Shape, Sept/ Oct. 2007  
 Christo and Jean Claude: Working with Volume, April/ May 2007  
 Alberto Giacometti: Working with Volume, Dec/ Jan 2008  
 Dale Chihuly: Working with Color, April/ May 2008  
 Jim Dine: Activating Negative Space, Feb 2008

### **Suggested Artists/ Historical References**

Antonio Gaudi  
 Andy Goldsworthy  
 Nek Chand  
 Max Ernst  
 Keith Haring

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Alberto Giocometti

### **SUGGESTED INSTRUCTIONAL STRATEGIES:**

#### **Suggested Essential Questions:**

#### **PRODUCTION and RESPONSE**

VA7PR.1 Understands and applies media, techniques, and processes with care and craftsmanship.

How can I safely use tools to carve?

What are the hand building methods of ceramics?

What processes are necessary to create a well crafted sculpture?

VA7PR.2 Creates artwork reflecting a range of concepts, ideas, and subject matter.

How could you use personal experiences, memory, imagination, fantasy or traditional events to help you design as sculpture?

VA7 PR.3 Uses the elements and principles of design along with a variety of media, techniques, and skills to produce two-dimensional and three-dimensional works of art.

How does one incorporate the elements and principles of design to create a sculpture?

VA7PR.4 Keeps a visual/verbal sketchbook journal, consistently throughout the course, to collect,

develop, and preserve ideas in order to produce works of art.

How could your sketchbook/journal be the starting point for the development of the ideas for your sculptures?

#### **MEANING and CREATIVE THINKING**

VA7MC.1 Identifies and works to solve problems through creative thinking, planning, and/or experimenting with art methods and materials.

How do artists use sculpture to express their ideas?

VA7MC.2 Identifies and works to solve problems through creative thinking, planning, and/or

experimenting with art methods and materials.

What is sculpture in the round?

How does building a maquette help in problem solving prior to the building of the final sculpture?

VA7MC.3 Interprets how artists create and communicate meaning in and through their work.

What factors determine whether a piece of sculpture is “art”?

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VA7MC.4 Participates in dialogue about his or her artwork and the artwork of others. How would you use the language of art to describe your sculpture?

### **ASSESSMENT and REFLECTION**

VA7AR.1 Develops and maintains an individual portfolio of artworks.

How does the craftsmanship of a sculpture effect the overall presentation of the piece?

VA7AR.2 Critiques personal artworks as well as artwork of others using visual the and verbal approaches.

How can you formally talk about your artwork and the artwork of others? VA7AR.3 Reflects and expands the use of visual language throughout the artistic process.

What can you learn from the critique of your artwork and from critiquing other’s artwork?

VA7AR.4 Plans and presents appropriate exhibition(s) for work(s) of art.

What criteria are important for selecting a sculpture for exhibit? **CONTEXTUAL**

### **UNDERSTANDING**

VA7CU.1 Discovers how the creative process relates to art history.

What can a sculpture from the past tell us about the culture?

How does the knowing about historical and contemporary sculptors help you create your own 3-dimensional pieces?

VA7CU.2 Investigates and discovers personal relationship to community, culture, and world through creating and studying art.

What effects does a public sculpture have on the landscape of a community?

Can you find a culture whose sculpture you can relate to on a personal level?

### **CONNECTIONS**

VA7C.1 Applies information from other disciplines to enhance the understanding and production of artworks.

Where can you find inspiration for your own sculpture outside of the art class? VA7C.2 Develops fluency in visual communication.

What sculptural design skills that you learned in this class can be applied to your other classes?

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VA7C.3 Expands knowledge of art as a profession and/or avocation and increases personal life-skills through artistic endeavor.

How do you use your sculpture skills to creature other types of artwork....how can these be used beyond the art room?

What careers might require sculptural design skills?

### **Suggested Teaching Strategies:**

Create artwork inspired by concepts and ideas from another discipline. Discuss examples that illustrate the connection between other subject areas and the arts; students generate their own examples. Include specific artists and/or cultural artwork in the unit.. Make direct connections to GPS standards for 7<sup>th</sup> grade social studies.

Discuss how the elements and principles of art are the “language” an artist uses to communicate ideas and feelings, just as an author uses words.

Develop power point presentation of an artist’s “body of work” that exhibits a strong personal voice. Personal voice should be explained and demonstrated so as to help students develop an emerging personal style over time. Ask leading questions for the students to convey their thoughts on the artist’s personal voice.

Design a “word wall” of vocabulary for the 3D unit. Consider having the students write the words and definitions into sketchbooks. Use the vocabulary while teaching and expect the students to also use the new vocabulary.

Emphasize and demonstrate material safety, share with students procedures for keeping everyone safe in the classroom.

Break down each segment of sculptural building into a “mini lab” that leads to the end product.

1. Students draw thumbnail sketches of plan for their possible sculpture. Remind students to write notes to themselves of their ideas and how they would use the elements and principles of design.
2. Give short demos for the development of the sculpture. Explain how the specific material can be manipulated. (e.g. Paper Mache, wire, cardboard, paper). Provide students with problem solving strategies and also show them what not to do while building.
3. Allow the students to “break out” and do what they were shown. Act as a support and check for understanding.

If using clay, gesso red clay to prepare it for painting (water color) if glazing is not an option. If not glazing and budget allows, use white clay with grog.

Daily review the rubric, essential question, material safety, and the importance of craftsmanship.

Refer to *Unit 1, Instructional Strategies* for suggestions on incorporating reading and writing and additional essential questions.

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### **Types of Assessments:**

- Observations
- Essays
- Leading questions
- Performance tasks
- “Mini lab” practice
- Rubrics
- Teacher created tests
- Self evaluation
- Sketchbook/ journals
- Class critiques
- Written art criticism
- Graphic organizers
- Summarizing

### **Formative Assessments:**

Observation: Can be used for individual student clarification or for gathering evidence to aide in additional instructional planning.

“Ticket Out The Door”: Used to determine the student’s understanding of the day’s lesson.

Daily Goals: Set a daily goal to meet toward completion of performance tasks

Class Critique: Applies analysis and interpretation to students own artwork and the artwork of others through thoughtful discussion and constructive criticism using the visual language.

Sketchbook/Journal Record Keeping: Student keeps a record of the steps involved and the progress of their work.

Evaluation of “Mini lab” components based on effort, growth, and understanding of concepts—use criteria-based evaluations and reinforce understanding of criteria (expectations) at the beginning, during, and at the end of each activity.

### **Summative Assessments:**

Expository essays: (How To): Have students write, in paragraph form, an essay explaining “how to” complete certain tasks.

Written art critique using the “visual language” of art.

Student writing about an artist or movement at the end of a unit.

Vocabulary assessments

Unit tests

Rubric-based evaluation of 3-D artwork

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## **Appendix C**

### **CONTENT AREA: ART EDUCATION**

GRADE/LEVEL: **8**

COURSE TITLE:

**Visual Art 8**

COURSE NUMBER:

**50.0130010**

COURSE LENGTH:

**9 weeks**

### **COURSE DESCRIPTION:**

Art in the middle grades emphasizes the transition from elementary school to high school level approaches to art. This includes learning to develop and communicate personal ideas in art, observational drawing, color and painting, self-evaluation and habits of mind necessary for success in art production and other areas of life. The course incorporates art history, aesthetics and art criticism into studio-based units.

*Note: Because at the current time, students cannot reliably take 6<sup>th</sup>, 7<sup>th</sup> and 8<sup>th</sup> grade art in sequence, the overall course goals for 6-8<sup>th</sup> grade art are similar. However, approaches to drawing, painting, three-dimensional art and art history content vary at each grade level.*

*Course units and learning activities must be designed to introduce or to expand and deepen overall learning goals; this approach accommodates students who are taking middle school art for the first time or have had the good fortune to take 6-8<sup>th</sup> grade art in sequence.*

Primary Textbook: *Art: A Global Pursuit*

**PREREQUISITE(S):** None

**Master List: STANDARDS AND ELEMENTS:**

**PRODUCTION and RESPONSE**

VA8PR.1 Engages in art making process with care and craftsmanship.

- a. Explores the properties of art materials and various techniques/processes in preparation for art making.
- b. Works directly with materials in a variety of ways (e.g., intuitive, spontaneous, and free; thoughtfully from sketchbook ideas or carefully considered plans).
- c. Uses thumbnail sketches and visual/verbal notes to plan compositions.
- d. Uses tools and materials with craftsmanship (e.g. with care in a safe and appropriate manner).
- e. Intermittently revises projects as needed throughout the creative process.

VA8PR.2 Creates artwork reflecting a range of concepts, ideas, subject matter.

- a. Uses selected sources for artworks (e.g., direct observation, personal experience, self-perception, memory, imagination, fantasy, traditional events and/or pop culture).
- b. Produces increasingly complex original works of art reflecting personal choices and increased technical skill.
- c. Develops and uses original visual metaphors in artwork to convey meaning.
- d. Works directly with materials in a variety of ways (e.g., intuitive, spontaneous and free, thoughtfully from sketchbook ideas or carefully considered plans).

FULTON COUNTY BOARD OF EDUCATION Visual Art 8 1 of 25e. Selects specific media and processes to express moods, feelings, themes, or ideas. f. Produces works of art that demonstrate knowledge of various styles of art (e.g., realism, formalism, abstraction).

VA8PR.3 Produces an array of two-dimensional and three-dimensional artistic processes and techniques using a variety of media and technology.

- a. Develops a variety of skills in drawing (e.g., observational, illusion of form, tonal rendering, perspective, scale drawing) to convey meaning and idea.
- b. Produces original two dimensional artworks using variety of media.
- c. Examines, explores, and demonstrates understanding of basic color theory to create visual effects and communicate ideas.
- d. Uses technology to produce original works of art (e.g., digital photo montage on a personally or socially compelling theme).
- e. Develops three-dimensional artworks from materials such as clay, papier-mache, plaster, wood, wire, found objects and/or combinations of materials.

VA8PR.4 Keeps a visual/verbal sketchbook journal, consistently throughout the course, to collect, develop and preserve ideas in order to produce works of art.

VA8PR.5

- a. Collects and synthesizes inspirational images, words, thoughts and ideas.
- b. Maintains instructional information, consults resources, takes, and makes notes. c. Practices

techniques using a variety of media and tools.

d. Composes preliminary sketches and drafts.

e. Revises and reflects on journal content (e.g., sketches, techniques/skills, use of elements/principles, notes, media processes).

Develops and maintains an individual portfolio of artworks.

a. Distinguishes between complete and incomplete artworks.

b. Analyzes own projects and revises them as needed.

c. Compiles a collection of finished works that demonstrate competency in the use of a variety of materials and processes, proficiency in craftsmanship and technical skills, and the development of an emerging personal style.

### **MEANING and CREATIVE THINKING**

VA8MC.1 Engages in the creative process to generate and visualize ideas.

a. b.

c.

Uses elements of art and principles of design to expand imagination and develop meaningful ideas.

Visualizes unique ideas and formulates artistic concepts to expand the imagination using a variety of approaches (e.g., mental and visual imagery, brainstorming lists, visual journals, sketches, art resource collections, discussions).

Engages imagination to enhance fluency, flexibility, and elaboration in the visualization of ideas.

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VA8MC.2 Identifies and works to solve problems through authentic engagement (thinking, planning, and experimenting) with art methods and materials, exploring the nature of creativity.

a. b. c. d.

Discovers and independently defines and reflects on artistic problems related to personal interests.

Employs multiple problem-solving strategies to develop a variety of solutions to artistic problems; evaluating the merits of each.

Engages in open-ended inquiry and solves artistic problems through discussion and respectful interaction with peers.

Explores and invents artistic conventions (e.g., styles, techniques) to connect and express visual ideas.

VA8MC.3 Demonstrates how artists create and communicate meaning in artworks.

a. Identifies, discusses, and analyzes aspects (e.g., common themes, symbols, values, and/or intentions) found in a variety of art works through spoken, written, or visual presentations.

b. Gathers information and ideas by purposefully observing, comparing, contrasting, and analyzing selected art works.

c. Studies contemporary and/or historical works of art to determine influences that shaped the development of the work.

d. Recognizes and evaluates how artists choices (e.g., material selection, techniques, tools, styles, use of visual elements and principles) shape and communicate meaning.

VA8MC.4 Participates in aesthetic dialogue about his or her artwork and artwork of others.

a. Makes personal responses (verbal and/or visual) to artistic questions.

b. Participates in open-ended discussion, and supports peers through informal, on-going assessment of idea development and works of art in progress.

c. Formulates and supports a position about a work of art and changes or defends that

position after considering views of others.

d. Reflects on how personal experiences in community, culture, and the world inform one's work as an artist.

### **ASSESSMENT and REFLECTION**

VA8AR.1 Critiques personal artworks as well as artwork of others using visual and verbal approaches.

a. Acquires a range of approaches to understand and critique works of art using a variety of thinking strategies.

b. Evaluates personal works using multiple criteria.

c. Develops skills to provide informational feedback to peers on work in process as a member of a community of learners.

d. Provides respectful and constructive criticism to peers in formal class critiques.

e. Provides respectful and constructive criticism to peers in class critiques.

f. Analyzes artworks based on the ways technique, media, and composition are used to communicate meaning.

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g. Evaluates and explains how selected principles of design and elements of art used in an artwork to express purpose and how they affect personal response to that artwork.

VA8AR.2 Reflects and expands the use of visual language throughout the artistic process.

a. Reflects on ideas and artistic practice through journal-keeping, essay and other written response.

b. Uses language of art to reflect on the meaning conveyed in a work of art.

c. Uses technology, mapping and visual organizers during the reflection process

d. Justifies verbal responses and/or visual presentation

e. Analyzes and interprets artworks through thoughtful discussion or written response, considering themes, ideas, mood/feeling, and/or intentions presented by the artist.

f. Revises artwork based on input from critique process.

g. Self-evaluates work in progress and completed work using criteria such as composition, craftsmanship, technical skill, meeting goals of work and progress over time.

VA8AR.3 Plans and presents appropriate exhibition(s) for work(s) of art.

a. Prepares art for presentation.

b. Mounts or mats finished works in a visually pleasing manner.

c. Prepares and exhibits artwork, including a written statement that communicates purpose, meaning, and/or intent.

### **CONTEXTURAL UNDERSTANDING**

VA8CU.1 Discovers how the creative process relates to art history.

a. Identifies and analyzes universal themes, symbols, and ideas from diverse past and present cultures and interprets how factors of time and place (climate, resources, ideas, politics, and technology) influence the meaning of artworks.

b. Uses a variety of resources (including technology) to investigate artists and artwork from many cultures and time periods as a source of inspiration and development of their vision.

c. Recognizes the varied reasons for making art throughout history, how history and culture have influenced art, and how art has shaped culture/history.

d. Recognizes the unique contributions of past and/or present artists, art periods and movements, including but not limited to contemporary/historical art forms and Georgia artists (e.g., Regional Art, Folk Art, Cherokee and Creek cultures).

e. Synthesizes influences from art history into personal art making.



VA8CU.2 Investigates and discovers personal relationship to community, culture, and world through making and studying art.

a. Investigates how forms and styles of visual and /or media arts are found in own

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community.

b. Articulates ideas and universal themes from diverse cultures of the past and present.

c. Reflects upon personal artistic contributions in relationship to the community and the world at large.

d. Participates in activities (e.g. discussion, reading, writing, art making, dramatizations, art events) that promote personal engagement in the study of art history and culture.

### **CONNECTIONS**

VA8C.1 Applies information from other disciplines to enhance the understanding and production of artworks.

a. Makes connections to other subjects that help expand art knowledge and /or skills.

b. Investigates and articulates how personal beliefs, cultural traditions, and current social, economic, and political contexts influence the creation and interpretation of artworks.

c. Integrates themes, ideas and concepts from a variety of disciplines as inspiration for artwork.

V8C.2 Develops fluency in visual communication.

a. Reads about, writes, listens to, responds to, speaks about and views information related to art. (Reading Across the Curriculum).

b. Integrates information and skills from art into other subject areas to support personal learning.

c. Identifies and describes trends in the visual arts and communicates how the issues of time, place and culture are reflected in selected works.

d. Interprets the visual message of images found in various works of art and /or communication media (e.g., video, advertisements, book covers, CD/DVD covers, posters) and produces a visual and/or verbal response.

e. Utilizes informational text (online journals, periodicals and other visual/text sources) to communicate art ideas.

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## **Grade 8**

### **Unit 1: Two- Dimensional**

#### **PACING:**

**5 weeks**

#### **STANDARDS AND ELEMENTS:**

##### **PRODUCTION and RESPONSE**

VA8PR.1 Engages in art making process with care and craftsmanship.

a. Explores the properties of art materials and various techniques/processes in preparation for art making.

b. Works directly with materials in a variety of ways (e.g., intuitive, spontaneous, and free; thoughtfully from sketchbook ideas or carefully considered plans).

c. Uses thumbnail sketches and visual/verbal notes to plan compositions. d. Uses tools and materials with craftsmanship (e.g. with care in a safe and appropriate manner).

e. Intermittently revises projects as needed throughout the creative process.

VA8PR.2 Creates artwork reflecting a range of concepts, ideas, subject matter.

a. Uses selected sources for artworks (e.g., direct observation, personal experience, self-

perception, memory, imagination, fantasy, traditional events and/or pop culture).

b. Produces increasingly complex original works of art reflecting personal choices and increased technical skill.

c. Develops and uses original visual metaphors in artwork to convey meaning.

d. Works directly with materials in a variety of ways (e.g. intuitive, spontaneous and free, thoughtfully from sketchbook ideas or carefully considered plans).

e. Selects specific media and processes to express moods, feelings, themes, or ideas.

f. Produces works of art that demonstrate knowledge of various styles of art (e.g., realism, formalism, abstraction).

VA8PR 3 Produces an array of two-dimensional and three-dimensional artistic processes and techniques using a variety of media and technology

a. Develops a variety of skills in drawing (e.g., observational, illusion of form, tonal rendering, perspective. scale drawing) to convey meaning and idea.

b. Produces original two-dimensional artworks using a variety of media.

c. Examines, explores, and demonstrates understanding of basic color theory to create visual effects and communicate ideas.

d. Uses technology to produce original works of art (e.g., digital photo montage on a personally or socially compelling theme).

e. Creates harmonious, interesting, meaningful compositions that

\* use a balance of repetition and variation to create harmony and interest

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\* touch all four edges of the picture plane

\* activate the negative space

\* utilize an off-center area of emphasis

VA8PR.4 Keeps a visual/verbal sketchbook journal, consistently throughout the course, to collect, develop, and preserve ideas in order to produce works of art.

a. Collects and synthesizes inspirational images, words, thoughts, and ideas. b. Maintains instructional information, consults resources, takes, and makes notes.

c. Practices techniques using a variety of media and tools.

d. Composes preliminary sketches and drafts.

e. Revises and reflects on journal content (e.g., ideas, sketches, techniques/skills, use of elements/principles, notes, media processes).

VA8PR.5 Develops and maintains an individual portfolio of artworks.

a. Distinguishes between complete and incomplete artworks.

b. Analyses own projects and revises them as needed.

c. Compiles a collection of finished works that demonstrate competency in use of a variety of materials and processes, proficiency in craftsmanship and technical skills, and the development of an emerging personal style.

### **MEANING and CREATIVE THINKING**

VA8MC.1 Engages in the creative process to generate and visualize ideas.

a. Uses elements of art and principles of design to expand imagination and develop meaningful ideas.

b. Visualizes unique ideas and formulates artistic concepts to expand the imagination using a variety of approaches (e.g., mental and visual imagery, brainstorming lists, visual journals, sketches, art resource collections, discussions).

c. Engages imagination to enhance fluency, flexibility, and elaboration in the visualization of

ideas.

VA8MC.2 Identifies and works to solve problems through authentic engagement (thinking, planning, and experimenting) with art methods and materials, exploring the nature of creativity.

- a. Discovers and independently defines and reflects on artistic problems related to personal interests.
- b. Employs multiple problem-solving strategies to develop a variety of solutions to artistic problem; evaluating the merits of each.
- c. Engages in open-ended inquiry and solves artistic problems through discussion and respectful interaction with peers.
- d. Explores and invents artistic conventions (e.g., styles, techniques) to connect and express visual ideas.

VA8MC.3 Demonstrates how artists create and communicate meaning in artworks.

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- a. Identifies, discusses, and analyzes aspects (e.g., common themes, symbols, values, and/or intentions) found in a variety of art works through spoken, written, or visual presentations.
- b. Gathers information and ideas by purposefully observing, comparing, contrasting, and analyzing selected art works.
- c. Studies contemporary and/or historical works of art to determine influences that shaped the development of the work.
- d. Recognizes and evaluates how artists choices (e.g., material selection, techniques, tools, styles, use of visual elements and principles) shape and communicate meaning.

VA8MC.4 Participates in aesthetic dialogue about his or her artwork and artwork of others.

- a. Makes personal responses (verbal and/or visual) to artistic questions.
- b. Participates in open-ended discussions of art topics as a respectful member of a group.
- c. Formulates and supports a position about a work of art and changes or defends that position after considering views of others.
- d. Reflects on how personal experiences in community, culture, and the world inform one's work as an artist.

### **ASSESSMENT and REFLECTION**

VA8AR.1 Critiques personal artworks as well as artwork of others using visual and verbal approaches.

- a. Acquires a range of approaches to understand and critique works of art using a variety of thinking strategies.
  - b. Evaluates personal works using multiple criteria.
  - c. Develops skills to provide informational feedback to peers on work in process as a member of a community of learners.
  - d. Provides respectful and constructive criticism to peers in formal class critiques.
  - e. Provides respectful and constructive criticism to peers in class critiques.
  - f. Analyzes artworks based on the ways technique, media, and composition are used to communicate meaning.
  - g. Evaluates and explains how selected principles of design and elements of art are used in an artwork to express purpose and how they affect personal response to that artwork.
- VA8AR.2 Reflects and expands the use of visual language throughout the artistic process.
- a. Reflects on ideas and artistic practice through journal-keeping, essay, and other written response.
  - b. Uses language of art to reflect on the meaning conveyed in a work of art.
  - c. Uses technology, mapping, and visual organizers during the reflection process.

- d. Justifies verbal responses and/or visual presentations.
- e. Analyzes and interprets artworks through thoughtful discussion or written response, considering themes, ideas, mood/feeling, and /or intentions presented by the artist.
- f. Revises artwork based on input from critique process.
- g. Self-evaluates work in progress and completed work using criteria such as composition, craftsmanship, technical skill, meeting goals of work and progress over time.

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**VA8AR.3** Plans and presents appropriate exhibition(s) for work(s) of art.

- a. Prepares art for presentation.
- b. Mounts or mats finished works in a visually pleasing manner.
- c. Prepares and exhibits artwork, including a written statement that communicates purpose, meaning, and/or intent.

### **CONTEXTUAL UNDERSTANDING**

**VA8CU.1** Discovers how the creative process relates to art history.

- a. Identifies and analyzes universal themes, symbols, and ideas from diverse past and present cultures and interprets how factors of time and place (climate, resources, ideas, politics, and technology) influence meaning of artworks.
- b. Uses a variety of resources (including technology) to investigate artists and artwork from many cultures and time periods as a source of inspiration and development of their vision.
- c. Recognizes the varied reasons for making art throughout history, how history and culture have influenced art, and how art has shaped culture/history.
- d. Recognizes the unique contributions of past and/or present artists, art periods and movements, including but not limited to contemporary/historical art forms and Georgia artists (e.g., Regional Art, Folk Art, Cherokee and Creek cultures).
- e. Synthesizes influences from art history into personal art making.

**VA8CU.2** Investigates and discovers personal relationship to community, culture, and world through making and studying art.

- a. Investigates how forms and styles of visual and/or media arts are found in own community.
- b. Articulates ideas and universal themes from diverse cultures of the past and present.
- c. Reflects upon personal artistic contributions in relationship to the community and the world at large.
- d. Participates in activities (e.g., discussion, reading, writing, art making, dramatizations, art events) that promote personal engagement in the study of art history and culture.

### **CONNECTIONS**

**VA8C.1** Applies information from other disciplines to enhance the understanding and production of artworks.

- a. Makes connections to other subjects that help expand art knowledge and /or skills.
- b. Investigates and articulates how personal beliefs, cultural traditions, and current social, economic, and political contexts influence the creation and interpretation of artworks.
- c. Integrates themes, ideas, and concepts from variety of disciplines as inspiration for artwork.

**VA8C.2** Develops fluency in visual communication.

- a. Reads about, writes, listens to, responds to, speaks about, and views information related to art. (Reading Across the Curriculum).

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- b. Integrates information and skills from art into other subject areas to support personal learning.
- c. Identifies and describes trends in the visual arts and communicates how the issues of

time, place, and culture are reflected in selected works.

d. Interprets visual message of images found in various works of art and /or communication media (e.g., video, advertisements, book covers, CD/DVD covers, posters) and produces a visual and/or verbal response.

e. Utilizes informational text (online journals, periodicals, and other visual/text sources) to communicate art ideas.

VA8C.3 Expands knowledge of art as a profession and/or avocation and develops personal life-skills through artistic endeavor.

a. Collects information about a variety of art related careers (e.g., fine artists, designers, art educators, architects, animators, photographer, typographer, and illustrator).

b. Identifies skills and educational requirements necessary to pursue visual arts professions.

c. Develops art skills and habits of mind that support a variety of important human endeavors (e.g., higher-order thinking, tolerance for ambiguity, judgment in the absence of rule, finding structure in apparent disorder, problem-solving skills, perseverance, creativity, imagination).

### **INSTRUCTIONAL RESOURCES:**

Student Text: Art: A Global Pursuit.

Teacher Resource Binder: Art: A Global Pursuit Teacher Resources: Books and DVDs

New Drawing on the Right Side of the Brain, Betty Edwards, Jeremy Archer

Drawing for Older Children and Teens, Mona Brooks

Sketching School, Judy Martin

Keys to Drawing with Imagination Book, Bert Dodson

Color, Betty Edwards

Painting School, The Complete Course, Ian Simpson

An Introduction to Drawing, James Horton

Introduction to Freehand Drawing Basic Drawing Techniques for the Beginner, Randy

Asprodites

Drawing in Pen & Ink, First Step Series Book, Claudia Nice

Art Effects, Jean Drysdale Geen

Art is.... Experimental Water Media Single Concepts in Art, Stephen Quiller

Exploring Watercolor, Elizabeth Groves

1000 Artist Journal Pages, Dawn DeVries Sokol

Drawing on the Artist Within, Betty Edwards

Drawing From Life, The Journal as Art, Jennifer New

The complete guide to altered images, Karen Michel

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Keys to Drawing, Bert Dodson

The Pen and Ink Book Materials and Techniques for Today's Artists, Jos A. Smith

The Decorated Journal, Creating Beautifully Expressive Journal Pages, Gwen Diehn

Art is...Drawing (with artist Gail Price), DVD 092-CPO217

Collage Source Book, Exploring the Art and Techniques of Collage, Quarry Books

Teacher Resource: Magazines

Art & Man Magazines, Scholastic

Scholastic Arts Magazines

Feb 2004 Harlem Renaissance: Working with Pattern

Sept/Oct 2006 The Fauves: Working with Color

Dec/Jan 2006 Islamic Art: working with Pattern

Mar 2007 Jasper Johns: Working with Symbols  
 Nov 2007 Leonardo da Vinci: Working with Line  
 March 2008 Mexican Muralists: Narrative Art

Suggested Artists:

Radcliffe Bailey  
 Andy Lackow  
 Frida Kahlo  
 Jacob Lawrence

**SUGGESTED INSTRUCTIONAL STRATEGIES:** Example of Essential Questions for 8<sup>th</sup> Grade  
**PRODUCTION and RESPONSE**

VA8PR.1 Engages in art making process with care and craftsmanship.

\*

What specific knowledge would be necessary to create any abstract work of art? Why is so much emphasis placed on craftsmanship?

How can technology be used as a tool to create art?

How does an artist manipulate art materials to achieve a desired effect?

VA8PR.2 Creates artwork reflecting a range of concepts, ideas, subject matter. What are “visual metaphors?”

VA8PR.3 Produces an array of two-dimensional and three dimensional artistic processes and techniques using a variety of media and technology.

How are the elements and principles of art used to develop and organize ideas, resolve visual art problems and create works of art?

VA8PR.4 Keeps a visual/verbal sketchbook journal, consistently throughout the course, to collect, develop and preserve ideas in order to produce works of art.

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What is the purpose of the visual/verbal sketchbook journal? VA8PR.5 Develops and maintains an individual portfolio of artworks. What is the purpose of an artists portfolio?

**MEANING and CREATIVE THINKING**

VA8MC.1 Engages in the creative process to generate and visualize ideas.

How is brain-storming used in the creative process to generate and visualize ideas?

VA8MC.2 Identifies and works to solve problems through authentic engagement (thinking, planning, and experimenting) with art methods and materials, exploring the nature of creativity.

Why is it important to involve creative thinking, planning, and experimenting with art materials, tools, and techniques to solve visual problems?

VA8MC.3 Demonstrates how artists create and communicate meaning in artworks.

How do artists communicate meaning in their work?

VA8MC.4 Participates in aesthetic dialogue about his or her artwork and artwork of others.

Why is it important to engage in dialogue about your artwork and the artwork of others?

**ASSESSMENT AND REFLECTION**

VA8AR.1 Critiques personal artworks as well as artwork of others using visual and verbal approaches.

What is the purpose of a critique?

VA8AR.2 Reflects and expands the use of visual language throughout the artistic process.

Why is it important to use the “visual language” when reflecting upon works of art?

Why do artists write “artists statements?”

VA8AR.3 Plans and presents appropriate exhibition(s) for work(s) of art.

What is involved in planning and participating in an art exhibit?

### **CONTEXTUAL UNDERSTANDING**

VA8CU.1 Discovers how the creative process relates to art history.

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How is the creative process related to art history?

VA8CU.2 Investigates and discovers personal relationship to community, culture, and world through making and studying art.

What might be some similarities and differences between two culture's art themes and ideas?

### **CONNECTIONS**

VA8C.1 Applies information from other disciplines to enhance the understanding and production of artworks.

VA8C.2

How does knowledge of art support a variety of careers? Suggested Teaching Strategies:

Use the textbook as a resource for artists, aesthetics, art history, reading, writing, and journaling lessons.

Use books from the "Teacher Resources" list to design a series of drawing and watercolor "mini labs" and finished artwork assignments to meet all unit standards and elements.

Look at artists' (and teacher's) sketchbooks. Discuss sketchbook/journals as a way of developing and recording ideas to reflect on in the future and/or as a tool for thinking and self-reflection. Students maintain an ongoing collection of work plans, reflections, notes, and journal entries to document course content and the development of art and thinking skills.

Design "mini labs" and final drawings that focus on contour, value, color, proportion, and composition. While students practice with techniques, the teacher should act as a support to the problem solving process and check for understanding of major concepts.

Examples of sequential drawing "mini-lab

1. Contour drawings of objects with reflective surfaces that are round with elliptical shapes (e.g., plain white coffee/tea cups with saucers, vintage aluminum coffee/tea pots, pots and pans, spoons, forks)

2. One graphite pencil and a separate color pencil value scale.

How have politics of the past or present influenced art? Develops fluency in visual communication.

How have you used art skills in school and in everyday life?

Expands knowledge of art as a profession and/or avocation and develops personal life- What is designed by an artist in our daily life?

VA8C.3

skills through artistic endeavor.

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3. One graphite pencil and a separate color pencil shaded spheres with cast shadows and highlights. 4. Two thumbnail sketch boxes with a set ground in each.

5. Two different thumbnail sketches (of individual table or large single still life mentioned above).

a. b. c.

Apply the knowledge from the drawing lesson (mentioned above) to create a painting lesson with water colors from one of the two thumbnail sketches. Water color pencils may be used to tighten the painting. Graph the drawing to water color paper with light pencil lines.

After, demonstrate the taping of paper to the drawing board on all four sides to alleviate the water color paper from wrinkling. The tape must be pulled away from the painting when finished and dry overnight at a 90 degree angle to avoid tearing the water color paper. Putting the tape on clothing to pull up some fuzz before taping down paper will help from tearing water color paper also.

Conduct color “mini lab” to:

build on color mixing skills learned in elementary art develop sensitivity to color relationships

develop sensitivity to color values

In addition to contemporary artists, introduce the students to local artists and events. Consider displaying and/or discussing artist postcards from local art shows. Share with students the events you participate in as a working artist.

Discuss opportunities in high school art and developing a concentration in Advanced Placement Art in high school. Show students high school level work from the Fulton County Visual Arts website. (<http://www.fultonschools.org/k12/art/>)

See 6<sup>th</sup> and 7<sup>th</sup> grade Unit 1 for additional strategies.

Develop power point presentation of an artist’s “body of work” that exhibits a strong personal voice. Personal voice should be explained and demonstrated so as to help students develop an emerging personal style over time. Ask leading questions for the students to convey their thoughts on the artist’s personal voice.

### **SUGGESTED ASSESSMENTS:**

#### **Types of Assessments:**

Observations

Essays

Leading questions

Performance tasks

“Mini lab” practice

Portfolios

Rubrics

Teacher created tests

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Self evaluation

Sketchbook/ journals

Criteria-based evaluations

Class critiques

Written art criticism

Graphic organizers

Summarizing

#### **Formative Assessments:**

Observation: Can be used for individual student clarification or for gathering evidence to aide in additional instructional planning.

“Ticket Out The Door”: Used to determine the student’s understanding of the days lesson.



Daily Goals: Set a daily goal to meet toward completion of performance tasks

Class Critique: Applies analysis and interpretation to students own artwork and the artwork of others through thoughtful discussion and constructive criticism using the “visual language”.

Sketchbook/Journal Record Keeping: Students keep a record of the steps involved and the progress of their work.

Portfolio of Student Work: A collection of finished work shows competency and development of skill in using materials, technical skill, and craftsmanship. The student’s portfolio also creates the ability to reanalyze and revise projects.

Evaluation of “Mini Lab” components based on effort, growth, and understanding of concepts—use criteria-based evaluations and reinforce understanding of criteria (expectations) at the beginning, during, and at the end of each activity.

### **Summative Assessments:**

Expository essays: (How To): Have students write, in paragraph form, an essay explaining “how to” complete certain tasks.

Writing an art critique using the “language” of art

Student writing about an artist or movement at the end of a unit.

Vocabulary assessments

Unit tests

Rubric-based evaluation accompanies every project

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## **GRADE 8**

### **Unit 3: Three-Dimensional Art**

#### **PACING:**

4 Weeks

#### **STANDARDS AND ELEMENTS:**

#### **PRODUCTION and RESPONSE**

VA8PR.1 Engages in art making process with care and craftsmanship.

- a. Explores the properties of art materials and various techniques/processes in preparation for artmaking.
- b. Works directly with materials in a variety of ways (e.g., intuitive, spontaneous, and free; thoughtfully from sketchbook ideas or carefully considered plans).
- c. Uses thumbnail sketches and visual/verbal notes to plan compositions.
- d. Uses tools and materials with craftsmanship (e.g. with care in a safe and appropriate manner).
- e. Intermittently revises projects as needed throughout the creative process.

VA8PR.2 Creates artwork reflecting a range of concepts, ideas, subject matter.

- a. Uses selected sources for artworks (e.g., direct observation, personal experience, self-perception, memory, imagination, fantasy, traditional events and/or pop culture).
- b. Produces increasingly complex original works of art reflecting personal choices and increased technical skill.
- c. Develops and uses original visual metaphors in artwork to convey meaning.
- d. Works directly with materials in a variety of ways (e.g. intuitive, spontaneous and free, thoughtfully from sketchbook ideas or carefully considered plans).
- e. Selects specific media and processes to express moods, feelings, themes, or ideas.
- f. Produces works of art that demonstrate knowledge of various styles of art (e.g., realism, formalism, abstraction).

VA8PR.3 Produces an array of two-dimensional and three-dimensional artistic processes and

techniques using a variety of media and technology.

a. Examines, explores, and demonstrates understanding of basic color theory to create visual effects and communicate ideas.

b. Develops three-dimensional artworks from materials such as clay, papier-mâché, plaster, wood, wire, found objects and/or combinations of materials.

VA8PR.4 Keeps a visual/verbal sketchbook journal, consistently throughout the course, to collect,

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develop and preserve ideas in order to produce works of art.

a. Collects and synthesizes inspirational images, words, thoughts and ideas.

b. Maintains instructional information, consults resources, takes, and makes notes.

c. Practices techniques using a variety of media and tools.

d. Composes preliminary sketches and drafts.

e. Revises and reflects on journal content (e.g., ideas, sketches, techniques/skills, use of elements/principles, notes, media processes).

VA8PR.5 Develops and maintains an individual portfolio of artworks.

a. Distinguishes between complete and incomplete artworks.

b. Analyses own projects and revises them as needed.

c. Compiles a collection of finished works that demonstrate competency in use of a variety of materials and processes, proficiency in craftsmanship and technical skills, and the development of an emerging personal style

### **MEANING and CREATIVE THINKING**

VA8MC.1 Engages in the creative process to generate and visualize ideas.

a. Uses elements of art and principles of design to expand imagination and develop meaningful ideas.

b. Visualizes unique ideas and formulates artistic concepts to expand the imagination using a variety of approaches (e.g., mental and visual imagery, brainstorming lists, visual journals, sketches, art resource collections, discussions).

c. Engages imagination to enhance fluency, flexibility, and elaboration in the visualization of ideas.

VA8MC.2 Identifies and works to solve problems through authentic engagement (thinking, planning, and experimenting) with art methods and materials, exploring the nature of creativity.

a. Discovers and independently defines and reflects on artistic problems related personal interests.

b. Employs multiple problem-solving strategies to develop a variety of solutions to artistic problem; evaluating the merits of each.

c. Engages in open-ended inquiry and solves artistic problems through discussion and respectful interaction with peers.

d. Explores and invents artistic conventions (e.g., styles, techniques) to connect and express visual ideas.

VA8MC.3 Demonstrates how artists create and communicate meaning in artworks.

a. Identifies, discusses, and analyzes aspects (e.g., common themes, symbols, values, and/or intentions) found in a variety of art works through spoken, written, or visual presentations. b.

Gathers information and ideas by purposefully observing, comparing, contrasting, and analyzing selected art works.

c. Studies contemporary and/or historical works of art to determine influences that shaped the development of the work.

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d. Recognizes and evaluates how artist's choices (e.g., material selection, techniques, tools, styles, use of visual elements and principles) shape and communicate meaning.

VA8MC.4 Participates in aesthetic dialogue about his or her artwork and artwork of others.

a. Makes personal responses (verbal and/or visual) to artistic questions.

b. Participates in open-ended discussions of art topics as a respectful member of a group.

c. Formulates and supports a position about a work of art and changes or defends that position after considering views of others.

d. Reflects on how personal experiences in community, culture, and the world inform one's work as an artist.

### **ASSESSMENT and REFLECTION**

VA8AR.1 Critiques personal artworks as well as artwork of others using visual and verbal approaches.

a. Acquires a range of approaches to understand and critique works of art using a variety of thinking strategies.

b. Evaluates personal works using multiple criteria.

c. Develops skills to provide informational feedback to peers on work in process as a member of a community of learners.

d. Provides respectful and constructive criticism to peers in formal class critiques.

e. Provides respectful and constructive criticism to peers in class critiques.

f. Analyzes artworks based on the ways technique, media, and composition are used to communicate meaning.

g. Evaluates and explains how selected principles of design and elements of art are used in an artwork to express purpose and how they affect personal response to that artwork.

VA8AR.2 Reflects and expands the use of visual language throughout the artistic process.

a. Reflects on ideas and artistic practice through journal-keeping, essay and other written response.

b. Uses language of art to reflect on the meaning conveyed in a work of art.

c. Uses technology, mapping and visual organizers during the reflection process

d. Justifies verbal responses and/or visual presentations. \

e. Analyzes and interprets artworks through thoughtful discussion or written response, considering themes, ideas, mood/feeling, and /or intentions presented by the artist.

f. Revises artwork based on input from critique process.

g. Self-evaluates work in progress and completed work using criteria such as composition, craftsmanship, technical skill, meeting goals of work and progress over time

VA8AR.3 Plans and presents appropriate exhibition(s) for work(s) of art.

a. Prepares art for presentation.

b. Mounts or mats finished works in a visually pleasing manner.

c. Prepares and exhibits artwork, including a written statement that communicates purpose, meaning, and/or intent.

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### **CONTEXTUAL UNDERSTANDING**

VA8CU.1 Discovers how the creative process relates to art history.

a. Identifies and analyzes universal themes, symbols, and ideas from diverse past and present cultures and interprets how factors of time and place (climate, resources, ideas, politics, and technology) influence meaning of artworks.

- b. Uses a variety of resources (including technology) to investigate artists and artwork from many cultures and time periods as a source of inspiration and development of their vision.
- c. Recognizes the varied reasons for making art throughout history, how history and culture have influenced art, and how art has shaped culture/history.
- d. Recognizes the unique contributions of past and/or present artists, art periods and movements, including but not limited to contemporary/historical art forms and Georgia artists (e.g., Regional Art, Folk Art, Cherokee and Creek cultures).
- e. Synthesizes influences from art history into personal art making.

VA8CU.2 Investigates and discovers personal relationship to community, culture, and world through making and studying art.

- a. Investigates how forms and styles of visual and /or media arts are found in own community.
- b. Articulates ideas and universal themes from diverse cultures of the past and present.
- c. Reflects upon personal artistic contributions in relationship to the community and the world at large.
- d. Participates in activities (e.g., discussion, reading, writing, art making, dramatizations, art events) that promote personal engagement in the study of art history and culture.

### CONNECTIONS

VA8C.1 Applies information from other disciplines to enhance the understanding and production of artworks.

- a. Makes connections to other subjects that help expand art knowledge and /or skills.
- b. Investigates and articulates how personal beliefs, cultural traditions, and current social, economic, and political contexts influence the creation and interpretation of artworks.
- c. Integrates themes, ideas and concepts from variety of disciplines as inspiration for artwork.

VA8C.2 Develops fluency in visual communication.

- a. Reads about, writes, listens to, responds to, speaks about and views information related to art. (Reading Across the Curriculum).
- b. Integrates information and skills from art into other subject areas to support personal learning.
- c. Identifies and describes trends in the visual arts and communicates how the issues of time, place and culture are reflected in selected works.
- d. Interprets visual message of images found in various works of art and /or communication media (e.g., video, advertisements, book covers, CD/DVD covers, posters) and produces a visual and/or verbal response.
- e. Utilizes informational text (online journals, periodicals and other visual/text sources) to communicate art ideas.

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VA8C.3 Expands knowledge of art as a profession and/or avocation and develops personal life-skills through artistic endeavor.

- a. Collects information about a variety of art related careers (e.g., fine artists, designers, art educators, architects, animators, photographer, typographer, illustrator).
- b. Identifies skills and educational requirements necessary to pursue visual arts professions.
- c. Develops art skills and habits of mind that support a variety of important human endeavors (e.g., higher-order thinking, tolerance for ambiguity, judgment in the absence of rule, finding structure in apparent disorder, problem-solving skills, perseverance, creativity, imagination).

### INSTRUCTIONAL RESOURCES:

**Student Text:** *Art: A Community Connection*

**Teacher Resource Binder:** *Art: A Community Connection*

**Teacher Resource:** Books

*Art Talk* (Reproductions of subtractive sculpture, representing a range of art styles/ approaches), Rosalind Ragans

*Principles of Three Dimensional Design, Objects, Space, and Meaning*, Stephen Luecking

*Sculpture: Technique, Form, Content*, Arthur Williams

*Creating Soapston*, Kurt Haberstich

*Living Materials*, Oliver Andrews

*The Encyclopedia of Wood Working*, Alan Bridgewater and Gil Bridgewater

*Sculpture Principles and Practice*, Louis Slobodkin

*Sculpture in Stone*, Josepmaria Texido and Jacinto Santamera

**Teacher Resource:** Magazines

*Scholastic Art Magazine.*

1. Marisol 1986
  2. Red Grooms Working with Sculpture 1989
  3. Keith Haring Working with Symbols 1998
  4. African American Sculptors featuring Betye and Alison Saar Working with Assemblage 1998
  5. Joseph Cornell Working with Fantasy 2001
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6. Working with Monumental Sculpture 2002
  7. Women Sculptors Today 2004
  8. April/ May 2006 Frank Gehry: Working with Form
  9. Sept/ Oct 2007 Greek Vase Painting: Working with Shape
  10. Dec/ Jan 2008 Alberto Giacometti: Working with Space
  11. April/ May 2008 Dale Chihuly: Working with Color
  12. Feb 2008 Jim Dine: Activating Negative Space

**Suggested Artists/ Historical References**

Antonio Gaudi

Andy Goldsworthy

Nek Chand

Max Ernst

Keith Haring

Alberto Giacometti

**SUGGESTED INSTRUCTIONAL STRATEGIES:**

Example of Essential Questions for 8<sup>th</sup> Grade

**PRODUCTION and RESPONSE**

VA8PR.1 Engages in art making process with care and craftsmanship. What processes are necessary to create a well crafted sculpture?

VA8PR.2 Creates artwork reflecting a range of concepts, ideas, subject matter.

How could you use personal experiences, memory, imagination, fantasy or traditional events to help you design as sculpture?

VA8PR.3 Produces an array of two-dimensional and three dimensional artistic processes and techniques using a variety of media and technology.

How does one incorporate the elements and principles of design to create a sculpture?

VA8PR.4 Keeps a visual/verbal sketchbook journal, consistently throughout the course, to collect,

develop and preserve ideas in order to produce works of art.

How could your sketchbook/journal be the starting point for the development of the ideas for your sculpture?

VA8PR.5 Develops and maintains an individual portfolio of artworks.

How does an artist go about developing and maintaining a portfolio of sculpture?

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How does the craftsmanship of a sculpture effect the overall presentation of the piece?

### **MEANING and CREATIVE THINKING**

VA8MC.1 Engages in the creative process to generate and visualize ideas.

How can artist's use sculpture to express their ideas?

VA8MC.2 Identifies and works to solve problems through authentic engagement (thinking, planning, and experimenting) with art methods and materials, exploring the nature of creativity.

How would building a maquette help in problem solving prior to building the sculpture?

VA8MC.3 Demonstrates how artists create and communicate meaning in artworks. How do people interpret the artist's meaning in sculpture?

VAMC.4 Participates in aesthetic dialogue about his or her artwork and artwork of others.

How would you use the language of art to describe your sculpture?

### **ASSESSMENT AND REFLECTION**

VA8AR.1 Critiques personal artworks as well as artwork of others using visual and verbal approaches.

How can you formally talk about your artwork and the artwork of others? VA8AR.2 Reflects and expands the use of visual language throughout the artistic process.

What can you learn from the critique of your artwork and from critiquing other's artwork?

VA8AR.3 Plans and presents appropriate exhibition(s) for work(s) of art.

What criteria are important for selecting a sculpture for exhibit?

### **CONTEXTUAL UNDERSTANDING**

VA8CU.1 Discovers how the creative process relates to art history

How does the knowing about historical and contemporary sculptors help you create your own 3-dimensional pieces?

VA8CU.2 Investigates and discovers personal relationship to community, culture, and world through making and studying art.

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Can you find a culture whose sculpture you can relate to on a personal level?

### **CONNECTIONS**

VA8C.1 Applies information from other disciplines to enhance the understanding and production of artworks.

Where can you find inspiration for your own sculpture outside of the art class? VA8C.2 Develops fluency in visual communication

What sculptural design skills that you learned in this class can be applied to your other classes?

VA8C.3 Expands knowledge of art as a profession and/or avocation and develops personal life-skills through artistic endeavor

How do you use your sculpture skills to create other types of artwork....how can these be used beyond the art room?

### **Suggested Teaching Strategies:**

Create artwork inspired by concepts and ideas from another discipline. Discuss examples that illustrate the connection between other subject areas and the arts; students generate their own

examples. Include specific artists and/or cultural artwork in the unit. Make direct connections to GPS standards for 8<sup>th</sup> grade social studies.

Discuss how the elements and principles of art are the “language” an artist uses to communicate ideas and feelings, just as an author uses words.

Develop power point presentation of an artist’s “body of work” that exhibits a strong personal voice. Personal voice should be explained and demonstrated so as to help students develop an emerging personal style over time. Ask leading questions for the students to convey their thoughts on the artist’s personal voice.

Design a “word wall” of vocabulary for the 3D unit. Consider having the students write the words and definitions into sketchbooks. Use the vocabulary while teaching and expect the students to also use the new vocabulary.

Emphasize and demonstrate material safety, share with students procedures for keeping everyone safe in the classroom.

Break down each segment of sculptural building into a “mini lab” that leads to the end product. Students draw thumbnail sketches of plan for their possible

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sculpture. Remind students to write notes to themselves of their ideas and how they would use the elements and principles of design.

Give short demos for the development of the sculpture. Explain how the specific material can be manipulated. (e.g. papier-mâché, wire, cardboard, paper). Provide students with problem solving strategies and also show them what not to do while building.

Allow the students to “break out” and do what they were shown. Act as a support and check for understanding.

If using clay, gesso red clay to prepare it for painting (water color) if glazing is not an option. If not glazing and budget allows, use white clay with grog.

Daily review the rubric, essential question, material safety, and the importance of craftsmanship.

Incorporate art criticism, aesthetics and self-reflection throughout the unit.

Refer to *Unit 1, Instructional Strategies* for suggestions on incorporating reading and writing and additional essential questions

### **SUGGESTED ASSESSMENTS:**

#### **Types of Assessments:**

Observations

Essays

Leading questions

Performance tasks

“Mini lab” practice

Rubrics

Teacher created tests

Self evaluation

Sketchbook/ journals

Class critiques

Written art criticism

Graphic organizers

Summarizing

**Formative Assessments:**

Observation: Can be used for individual student clarification or for gathering evidence to aide in additional instructional planning.

“Ticket Out The Door”: Used to determine the student’s understanding of the days lesson.

Daily Goals: Set a daily goal to meet toward completion of performance tasks

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Class Critique: Applies analysis and interpretation to student’s own artwork and the artwork of others through thoughtful discussion and constructive criticism using the “visual language”.

Sketchbook/Journal Record Keeping: Student keeps a record of the steps involved and the progress of their work.

Evaluation of “mini lab” components based on effort, growth, and understanding of concepts—use criteria-based evaluations and reinforce understanding of criteria (expectations) at the beginning, during, and at the end of each activity.

**Summative Assessments:**

Expository essays: (How To): Have students write, in paragraph form, an essay explaining “how to” complete certain tasks.

Written art critique using the “language” of art.

Student writing about an artist or movement at the end of a unit.

Vocabulary assessments

Unit tests

Rubric-based evaluation of 3-D artwork

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