

First Six Weeks

I. VALUING/EVLAUATING

- A. Historical/Cultural Aspects
 - 1. Explain contributions/influences of exemplary artists/artworks
 - 2. Demonstrate understanding of a variety of art media, tools, techniques and processes
 - 3. Discuss the influences of art on history and vice versa
 - 4. Differentiate among several themes and styles
- B. Critique
 - 1. Make knowledge-based decisions about shape-to-form aspects in artworks
 - 2. Express personal preferences about shape-to-form aspects in artworks
- C. Critique Process
 - 1. Discuss what is in the artwork (discussion)
 - 2. Use factual information (analysis)
 - 3. Explain feelings, ideas or moods communicated through selected artworks (interpretation)
 - 4. Make personal decisions about artworks (judgments)

II. PRODUCING ART – SHAPE-TO-FORM

- A. Basic Shapes in the Environment
 - 1. Explain relationships of basic two-dimensional shapes to three-dimensional forms
 - a. circle to sphere
 - b. rectangle to cylinder
 - c. square to cube
 - d. triangle to cone
- B. Blocking-In Basic Shapes
 - 1. Draw round objects by blocking-in sphere shape
 - 2. Draw cylindrical objects by first blocking-in rectangle shape and using ellipse shapes and axis lines
 - 3. Draw conical shaped objects by first blocking-in triangle shape and using ellipse shape and axis lines
 - 4. Demonstrate understanding of cubic forms
 - a. optical illusion caused by curvature of human eye
 - b. camera developed to capture images in same distortion of human eye
 - c. linear perspective used to draw cubic forms the way humans actually see them
 - d. cubic objects in one-point perspective
 - eye level
 - above eye level
 - below eye level
 - e. cubic forms in two-point perspective
 - eye level
 - above eye level
 - below eye level
 - 5. Demonstrate understanding of shapes-within-shapes/objects drawn using more than one shape
 - 6. Use the following basic understandings to analyze single objects/grouped objects and images in art reproductions
 - a. objects having a basic shape or a combination of shapes
 - b. ellipse shapes defining “roundness” of cylinder shapes
 - c. lines (contour) defining the outer edges and inner parts of object drawings
 - d. lines having varying weights/characters

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- e. axis lines
 - f. symmetry depicted in 2-D/3-D forms
 - g. gradation of value – light, half-tone and dark
 - h. crosshatching technique used to create value gradation (light-to-dark) relating to illusion of form
 - i. scale and proportion (the relationship in the size of one object to another)
 - j. overlapping of objects in drawings - illusion of in-front-of/in-back-of (depth)
 - k. placement of objects in foreground/middle ground/background creating an illusion of depth
 - l. vertical/horizontal formats
 - m. linear perspective
 - n. abstraction – simplification of subject matter - Cubism, Abstract Expressionism, Futurism
- C. Light Source and Gradation of Values
- 1. Demonstrate gradation of light to dark
 - a. light
 - b. half-tone
 - c. dark
 - 2. Demonstrate crosshatching
 - 3. Demonstrate use of light and shadow
 - a. illusion of form
 - b. illusion of space/depth

Second Six Weeks

I. VALUING/EVLAUATING

- A. Historical/Cultural Aspects
 - 1. Explain contributions/influences of exemplary portrait artists/portraits
 - 2. Demonstrate understanding of a variety of art media, tools, techniques and processes
 - 3. Discuss the influences of portrait art on history and vice versa
 - 4. Differentiate among several styles
- B. Critique
 - 1. Make knowledge-based decisions about portrait art
 - 2. Express personal preferences about portrait art
- C. Critique Process
 - 1. Discuss what is in the artwork (discussion)
 - 2. Use factual information (analysis)
 - 3. Explain feelings, ideas or moods communicated through selected artworks (interpretation)
 - 4. Make personal decisions about artworks (judgments)

II. PRODUCING ART – FACES AND FIGURES

- A. Shapes in Faces
 - 1. Draw portraits/self-portraits depicting shape-to-form relationships, accurate proportions and placement of facial features
 - a. outline of face indicated by oval shape
 - b. symmetry created by axis lines

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- c. ellipse lines/shapes used to create proportional divisions in facial features
 - distance from forehead to chin defines eye plane
 - distance from eye to chin defines nose plane
 - distance from nose to chin defines mouth plane
 - individual features created by using shape-to-form understandings
- 2. Demonstrate shading technique and gradation of light to dark to create illusion of form
- B. Shapes in Figures
 - 1. Use folded paper to show figure proportions (seven heads tall)
 - 2. Draw hand by first blocking in the basic shapes and proportional guidelines for finger lengths, i.e., cylinders joined by circles for fingers, circle for palm, cylinder for arm
 - 3. Draw posed figure by indicating axis lines and basic shapes, i.e., cylinders for neck, arms, torso, legs, oval for head, circles for joints and palms
- C. Abstraction of the Face/Cubism
 - 1. Analyze abstract portraits by contemporary artists to discuss abstraction - simplification of realism
 - 2. Use Cubism (appearance of broken glass) to create an artwork through the use of shapes
 - 3. Analyze and use terminology relating to abstraction to critique personal works and the works of others

Third Six Weeks

I. VALUING/EVLAUATING

- A. Historical/Cultural Aspects
 - 1. Explain contributions/influences of exemplary designers/designs
 - 2. Demonstrate understanding of a variety of art media, tools, techniques and processes used by designers
 - 3. Discuss the influences of design on history and vice versa
 - 4. Differentiate among several themes and styles
- B. Critique
 - 1. Make knowledge-based decisions about design
 - 2. Express personal preferences about design
- C. Critique Process
 - 1. Discuss what is in the artwork (discussion)
 - 2. Use factual information (analysis)
 - 3. Explain feelings, ideas or moods communicated through selected artworks (interpretation)
 - 4. Make personal decisions about artworks (judgments)

II. PRODUCING ART – DESIGN

- A. Design Elements
 - 1. Demonstrate understanding of line by using
 - a. characteristics
 - b. directions
 - c. weights
 - d. relationship to shape

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2. Explain basic understandings relating to shape
 - a. 2-D shapes relate to 3-D forms
 - circle to sphere
 - rectangle to cylinder
 - triangle to cone
 - square to cube
 - b. objects having a basic shape or a combination of basic shapes
 - c. white to black gradation creating an illusion of form
 - d. color and texture making shapes appear 3-D
 3. Demonstrate understanding of color
 - a. color mixing and placement
 - two primary colors mixed to yield a secondary color
 - mixing a primary and a secondary color yields an intermediate color
 - emotional aspects of color
 - warm colors advance
 - cool colors recede
 - happy/sad colors
 4. Differentiate between 2-D shapes and 3-D forms
 - a. 2-D shapes have height and width
 - b. 3-D forms have height, width and depth
 5. Demonstrate understanding of visual texture
 - a. texture rubbings
 - b. visual versus tactile texture
 6. Demonstrate understanding of space
 - a. positive/negative spaces/shapes in artworks
 - b. overlapping of shapes creating in-front-of/in-back-of
 - c. diminishing sizes and placement of objects on the picture plane creating an illusion of depth
- B. Design Principles
1. Create emphasis/center of interest in artworks by
 - a. use of unusual/unique color, shape, size
 - b. contrasting values, colors, lines, shapes, sizes
 2. Demonstrate understanding of balance
 - a. Symmetrical/equal balance
 - b. Asymmetrical/unequal balance
 - c. Radial balance
 3. Create visual rhythm/movement in artworks by
 - a. repetition of line, shape, color, value, and size
 - b. arrangement of ordered or random patterns
 4. Demonstrate understanding of unity by organizing art elements to create a sense of “wholeness/oneness” in visual compositions
 5. Create harmony and mood in artworks through similarities of the elements
 - a. color harmony
 - complementary
 - monochromatic
 - analogous

Fourth Six Weeks

I. VALUING/EVLAUATING

- A. Historical/Cultural Aspects
 - 1. Explain contributions/influences of exemplary painters/paintings
 - 2. Demonstrate understanding of a variety of painting media, tools, techniques and processes
 - 3. Discuss the influences of paintings on history and vice versa
 - 4. Differentiate among several themes and styles
- B. Critique
 - 1. Make knowledge-based decisions about paintings
 - 2. Express personal preferences about paintings
- C. Critique Process
 - 1. Discuss what is in the artwork (discussion)
 - 2. Use factual information (analysis)
 - 3. Explain feelings, ideas or moods communicated through selected artworks (interpretation)
 - 4. Make personal decisions about artworks (judgments)

II. PRODUCING ART – PAINTING

- A. Color Spectrum
 - 1. Mix primary colors to yield secondary colors; mix primary with secondary colors to yield intermediate colors
 - 2. Arrange colors in proper places on the color wheel
 - 3. Create artworks that illustrate understanding of color theory
- B. Watercolor Painting Techniques
 - 1. Demonstrate brush strokes, i.e., horizontal, round brush techniques
 - 2. Demonstrate watercolor techniques
 - a. dry brush
 - b. wet-on-wet
 - c. hard edge/soft edge
 - 3. Demonstrate understanding of using brown as unifying color in landscape – mixing brown with blue for sky color, brown with green/orange/yellow for grass/foilage, etc.
 - 4. Demonstrate understanding achieving dark/light in watercolor
 - a. light – using more water in wash mixture
 - b. dark – more pigment in wash mixture
 - 5. Demonstrate understanding of painting themes
 - a. still life
 - b. landscape
 - c. cityscape
 - d. portraits/self-portraits
 - e. seascapes/riverfronts

Fifth Six Weeks

I. VALUING/EVLAUATING

- A. Historical/Cultural Aspects
 - 1. Explain contributions/influences of exemplary artists/artworks
 - 2. Demonstrate understanding of a variety of art media, tools, techniques and processes
 - 3. Discuss the influences of art on history and vice versa
 - 4. Differentiate among several themes and styles
- B. Critique
 - 1. Make knowledge-based decisions about spatial relationships in artworks
 - 2. Express personal preferences about spatial relationships in artworks
- C. Critique Process
 - 1. Discuss what is in the artwork (discussion)
 - 2. Use factual information (analysis)
 - 3. Explain feelings, ideas or moods communicated through selected artworks (interpretation)
 - 4. Make personal decisions about artworks (judgments)

II. PRODUCING ART – SPATIAL RELATIONSHIPS

- A. Format and Placement of Objects
 - 1. Demonstrate understanding of horizontal/vertical formats
 - 2. Demonstrate understanding of foreground, middle ground and background
- B. Horizon Line/Eye Level
 - 1. Explain the use of perspective drawing to achieve an illusion of form on a 2-D surface
 - 2. Use concepts of three boxes - below, on and above horizon line/eye level (introduced in 1st six weeks) – to create the illusion of cubic forms in 2-D space
- C. Illusion of Form and Space/Depth
 - 1. Demonstrate understanding of basic understandings
 - a. overlapping – create illusion of in-front-of / or in-back-of
 - b. placement on the picture plane – illusion of space/depth
 - c. variations of color – rotation of light to dark to light creating illusion of space/depth
 - d. diminishing details/focus – illusion of space/depth
 - e. value gradation and contrast – illusion of form and space
 - f. linear perspective – illusion of form
 - g. atmospheric perspective – diminishing sizes of objects, diminishing intensities/values, creating illusion of space/depth
 - h. color perspective - warm colors advance and cool colors recede, creating illusion of space
 - 2. Create single/grouped object drawings, illustrating illusion of form
 - 3. Create landscape/cityscape/seascape paintings illustrating illusion of space

Sixth Six Weeks

I. VALUING/EVLAUATING

- A. Historical/Cultural Aspects
 - 1. Explain contributions/influences of exemplary sculptors/architects and their works
 - 2. Demonstrate understanding of a variety of 3-D art media, tools, techniques and processes
 - 3. Discuss the influences of 3-D art on history and vice versa
 - 4. Differentiate among several themes and styles
- B. Critique
 - 1. Make knowledge-based decisions about 3-D art
 - 2. Express personal preferences about 3-D art
- C. Critique Process
 - 1. Discuss what is in the artwork (discussion)
 - 2. Use factual information (analysis)
 - 3. Explain feelings, ideas or moods communicated through selected artworks (interpretation)
 - 4. Make personal decisions about artworks (judgments)

II. PRODUCING ART – THREE-DIMENSIONAL DESIGN

- A. Shape-to-Form Relationships in Sculpture
 - 1. Explain differences between 2-D and 3-D design
 - a. 2-D having height and width only
 - b. 3-D having height, width and depth
 - 2. Explain Media, tools and processes relating to 3-D design
 - a. modeling
 - b. carving
 - c. assembling
 - 3. Create 3-D forms from a variety of materials
- B. Architecture and Environmental Design
 - 1. Explain how parts relate to wholes in architectural structures
 - 2. Explain the evidence of geometric forms in architecture
- C. Careers
 - 1. Discuss careers associated to architecture ,i.e., brick layers, drafting, concrete, landscape
 - 2. Discuss career paths relating to architecture, i.e., colleges, coursework
- D. Form-Follows-Function
 - 1. Name objects in the surroundings that are considered functional
 - 2. Explain differences between fine art forms and functional forms
 - 3. Explain the concept of form-follows-function, i.e., chairs have to be certain heights/depths for human use
- E. Scale and Proportion
 - 1. Explain the meaning of scale and proportion to both 2-D drawings and 3-D models of architectural structures
 - 2. Compare house ads to discuss cost per square foot in different locations, size of individual rooms, floor plans, etc.
 - 3. Compare pictures of public buildings (new library, Red Bird Stadium, Pyramid) to discuss purpose, size of specific rooms/arenas in relationship to numbers of people using the facility at any given time, location/site of facility, design of facility reflecting time period, climate, and culture
 - 4. Create scale drawings to demonstrate understanding of scale and proportion
 - 5. Create scale models to demonstrate understanding of scale and proportion

