

First Six Weeks

I. VALUING/EVALUATING

- A. Historical/Cultural Aspects
 - 1. Explain contributions of exemplary artists (artworks)
 - 2. Demonstrate understanding of a variety of media, tools, techniques, and processes
 - 3. Explain how art influences history/culture and vice versa
 - 4. Discuss styles and themes
- B. Critique
 - 1. Use basic understandings to analyze and assess the quality of personal artworks and the works of others (knowledge-based)
 - 2. Rely on personal experiences and preferences to make decisions about artworks (aesthetics)

II. PRODUCING ART – SHAPE-TO-FORM

- A. Cubic Forms
 - 1. Demonstrate understanding of cubic forms/objects in the surroundings and in artworks
 - a. optical illusions
 - curvature of the human eye causes optical illusion
 - camera developed to capture images the same way as humans see objects
 - objects appear to “converge” at horizontal edges
 - b. objects appear different above, on and below the eye level
 - when objects are above eye level, one sees right, left, and bottom of the object
 - when objects are on the eye level, one sees only right and left sides
 - when objects are below the eye level, one sees right, left, and top of the objects.
 - 2. Demonstrate one-point perspective
 - a. three boxes in one-point perspective (parallel perspective)
 - eye level
 - bird’s eye view
 - worm’s eye view
 - b. cubic objects in one-point perspective, i.e., computer, file cabinet, etc.
 - 3. Demonstrate two-point perspective (Angular Perspective)
 - a. draw three boxes in two-point perspective (angular perspective)
 - eye level
 - bird’s eye view
 - worm’s eye view
 - 4. Demonstrate cubic form/object rendering
 - a. three values (graded) indicating light source and cast shadows
 - b. formatting/placement of objects
 - c. vertical/horizontal alignments
 - d. proper placement in foreground, middleground, and background
 - indicate space by placing objects in relationship to eye-level/horizon line
 - using converging lines and parallel lines are used to indicate depth
 - 5. Demonstrate three-point perspective
 - a. house in three-point perspective
 - house from box one - eye level
 - b. gable/roof of house in three-point perspective

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- B. Round Forms
 - 1. Demonstrate understanding of shape-to-form relationships in single/grouped objects drawings and still-life drawings
 - 2. Render single objects by blocking in basic shapes using basic understandings
 - a. ellipse shapes define “roundness” and “symmetry”
 - b. contour lines define the outer edges and inner parts of object drawings
 - c. format/proper placement of objects within a defined space
 - d. objects relate to other objects by scale and proportion (tree to a flower)
 - e. shading techniques/value gradation (light-to-dark) relate to illusion of form
 - f. positive and negative shapes utilize space and balance
 - g. light source indicates light and cast shadows
- C. Cylindrical Forms
 - 1. Demonstrate understanding of cylindrical forms/objects in the surroundings and in artworks
 - 2. Demonstrate shape-to-form relationships in single/grouped object drawings
 - a. three values (graded) indicating light source and cast shadows using basic understandings
 - b. axis lines create a sense of balance
 - c. ellipse shapes define “roundness” and symmetry”
 - d. contour lines define outer edges and inner parts of objects
 - e. format and proper placement of objects within a defined space
 - f. alignment of axis/exterior lines to vertical/horizontal edges of paper
 - g. positive and negative shapes utilize space and balance
 - h. objects relate to other objects by scale and proportion (tree to a flower)
 - i. shading techniques/value gradation (light-to-dark) relate to illusion of form
 - j. light source indicates light and cast shadows
- D. Conical/Pyramid Forms
 - 1. Demonstrate understanding of conical forms/objects in the surroundings and in artworks
 - 2. Demonstrate basic understandings
 - a. light source to indicate light and shadow
 - b. format/placement of objects
 - c. shape-to-form relationships
 - d. overlapping to create illusion of in-front-of/in-back-of (depth)
 - e. objects relate to other objects by scale and proportion
 - f. axis lines and ellipse shapes (cones) create an illusion of roundness
 - g. positive and negative shapes utilize space and balance
 - h. gradation of values create an illusion of form
 - i. alignment of axis to vertical/horizontal edges of the paper

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- E. Single Object Drawings Using Multiple Shapes
1. Render single objects using 3 values and blocking-in techniques
 2. Apply shape-to-form relationships using basic understandings
 - a. format may be vertical or horizontal according to height/width of composition
 - b. horizontal line/table line indicates space
 - c. vertical and horizontal edges of the paper are used to align objects
 - d. using light source to indicate light and shadow
 - e. shading techniques (tonal, hatch, and crosshatching) are used to create value gradation (light to dark) relating to illusion of form
 - f. shape-to form relationships
 - g. shapes-within-shapes
 3. Faces and Figures
 - a. portraits/self-portrait depicting shape-to-form relationships, accurate proportions, and placement of facial features
 - outline of face is indicated by an oval shape
 - symmetry of face is created by using center axis lines
 - ellipse lines are 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 are created by using shape-to-form relationships
 - b. figure
 - scale and proportion
 - axis (bone structure)
 - volumes
 - c. gesture (action figure drawing - multiple poses)
- F. Grouped Objects
1. Draw grouped three-dimensional objects to create sense of depth using basic understandings
 - a. format may be vertical or horizontal according to height/width of composition
 - b. shape-to form relationships/shapes within shapes
 - c. align vertical/horizontal axis lines to edges of the paper to align objects
 - d. blocking-in technique determines size and placement of object(s)
 - e. objects relate to other objects by scale and proportion
 - f. overlapping creates an illusion of in-front-of/in-back-of
 - g. positive and negative shapes utilize space and balance
 - h. escaping or touching four sides of the paper
 - i. gradation of values to creates an illusion of form
 2. Draw still life drawings that include figures
- G. Grid Method – for enlarging images
1. Use a grid to enlarge an image (scale of 1" to 3") by the following steps
 - a. original photograph, or collage of individual images/fragments from magazines to create 5" x 7" composition
 - b. creating a 1" grid on the art image and a 3" grid (drawn lightly so that grid lines can be erased later) of the same number of squares (5 by 7)
 - c. duplicating the image square by square until the entire image is drawn on the large paper; express the following

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2. Demonstrate observation skills – concentration of curves/lines breaking through the horizontal/vertical edges of each box of the grid
 3. Analyze the image segments by values, lines, curves instead of define image
- H. Using a Viewfinder
1. Cut a 1" x 1" opening in a 5" x 7" piece of poster board to demonstrate use of viewfinder to help locate the best composition by the following steps
 - a. observing with one eye shut to focus on opening
 - b. hold viewfinder at arm's length
 - c. duplicating the image
 2. Apply principles of design when selecting the right composition/arrangement
 3. Sketch/block-in objects keeping focused on relationship of vertical/horizontal edges of viewfinder to those of the paper

Second Six Weeks

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 4. Discuss styles and themes
- B. Critique
1. Use basic understandings to analyze and assess the quality of personal
 - a. artworks and the works of others (knowledge-based decisions)
 2. Rely on personal experiences and preferences to make decisions about artworks (aesthetics)

II. PRODUCING ART – DESIGN – guide to create a please whole

- A. Design Elements and Relationships
1. Demonstrate basic understandings
 - a. line relates to shape
 - b. shape relates to form (2-D to 3-D)
 - c. texture enhances form
 - d. color and value define shape/illusion of form
 - e. all of the elements related in space
 - f. 3-D shapes have height, width, and depth
- B. Design Principles
1. Create Emphasis in artworks by unique/unusual
 - a. color
 - b. shape
 - c. size
 - d. contrast
 2. Create visual rhythm/movement in artworks by
 - a. repetition of line, shape, color, value, and size
 - b. pattern
 3. Demonstrate understanding of balance
 - a. symmetrical balance - equal
 - b. asymmetrical balance - unequal

- c. radial – radiating from center

Second Six Weeks

- 4. Use emphasis, rhythm and balance to create a pleasing whole
 - a. emphasis (center of interest), placed in the picture plane first, considering size, color, shape, value, and contrast
 - b. visual rhythm leads the eye to, from, and around the center of interest
 - c. 60/40 cross is one way to determine placement of emphasis
 - d. “escaping picture plane” helps define rhythm/directions
 - e. balance/stability is created by utilizing positive and negative shapes/spaces
 - f. overlapping and repetition increases eye movement throughout the composition
- 5. Demonstrate understanding of unity – arrangements created by
 - a. whole-to-parts and parts-to-whole relationships
 - b. order among art elements creating a sense of oneness
 - c. escaping the picture plane on four sides
 - d. overlapping
 - e. emphasis
 - f. rhythm
 - g. balance
- 6. Demonstrate understanding of harmony – created by similarities of the elements
 - a. similarities of the elements
 - b. color harmonies express mood in a composition by use of the following
 - monochromatic color schemes – compositions using one color using tints/shades of one color
 - complementary color schemes – compositions using colors opposite each other on the color wheel
 - analogous colors – compositions using colors that are side by side on the color wheel
 - c. warm and cool colors
- 7. Demonstrate variety and contrast in personal artworks
 - a. differences among elements
 - b. extreme opposites
- 8. Demonstrate understanding of color theory
 - a. color wheel
 - mixing color
 - placement of color
 - color in design

Third Six Weeks

I. VALUING/EVALUATING

- A. Historical/Cultural aspects
 - 1. Explain contributions of exemplary artists (artworks)
 - 2. Demonstrate understanding of a variety of media, tools, techniques, and processes
 - 3. Explain how art influences history/culture and vice versa
 - 4. Discuss styles and themes
- B. Critique
 - 1. Use basic understandings to analyze and assess the quality of personal artworks and the works of others
 - 2. Rely on personal experiences and preferences to make decisions about artworks (aesthetics)

Third Six Weeks

II. PRODUCING ART – 2-D AND 3-D DESIGN

- A. Color Theory
 - 1. Demonstrate color mixing relating to painting
 - a. mixing brown with sky and earth colors to create realism in color
 - b. shading a red apple with green (complement)
 - 2. Use color to illustrate the effects of light and shadow
- B. Painting
 - 1. Demonstrate understanding of mixed color, pure color, and broken color
 - 2. Demonstrate understanding of watercolor (media, tools, and processes)
 - a. watercolor techniques
 - wet-on-wet
 - wet-on dry
 - dry-on-dry
 - b. demonstrate brush strokes
- C. Spatial Relationships
 - 1. Explain divisions of the picture plane
 - a. background
 - b. middle ground
 - c. foreground
 - 2. Use horizon line/eye level when drawing objects
 - 3. Explain how warm colors advance and cool colors recede
 - 4. Create illusion of depth/space by
 - a. overlapping
 - b. diminishing sizes
 - c. placement of objects on the picture plane
 - d. variations of color
 - e. contrasting values
 - f. use of atmospheric perspective (warm colors advance/cool colors recede)
 - g. diminishing values, intensities, and focus
 - h. use of linear perspective to draw objects as they appear to humans
 - camera developed to capture images the same way as humans see objects
 - curvature of the human eye causes optical illusion
 - objects appear to “converge” at horizontal edges
 - i. use of detail/focus (illusion of “haziness” in distance)
 - j. the relationship of one subject to another determines scale
- D. 3-D Design/Sculpture
 - 1. Explain two-dimensional versus three-dimensional
 - a. two-dimensional has height and width only
 - b. three-dimensional has height, width, and depth
 - 2. Demonstrate technique and processes
 - a. additive
 - b. subtractive
 - c. modeling
 - d. construction

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3. Demonstrate understandings of types of sculpture
 - a. sculpture-in-the-round
 - b. relief
 4. Create sculptures demonstrating understanding of shape-to-form, parts to whole, additive, subtractive, modeling, and assembling techniques
- E. Architecture
1. Demonstrate understanding of
 - a. form follows function
 - b. needs of humans
 - c. needs of community
 2. Demonstrate understanding of shape-to-form relationships in architectural design
 3. Explain the relationship between man-made environments and natural environments
 4. Explain the importance of accurate scale and proportions, use of mathematics, and problem solving skills related to architecture design
 5. Create architectural designs related to specific needs and wants
- F. Interior Design
1. Demonstrate understanding of scale drawing of a room
 2. Demonstrate understanding of scale and proportion of furniture for a specific space/room
 3. Demonstrate selection of a color scheme for a specific space/room