



VISUAL ARTS

"Behind the daily storm of conflict and crisis,
the artist continues
the quiet work of the centuries,
building bridges of experience between peoples,
reminding man of the universality of his feelings,
desires, and despairs,
reminding him that the forces that unite
are deeper than those that divide."

- John F. Kennedy

VISUAL ARTS

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VISUAL ARTS INTRODUCTION

“The visual arts are extremely rich,” and have documented human expression across cultures, times, and places. “They range from drawing, painting, sculpture, and design to architecture, film, video, and folk arts.” Involving, “a variety of tools, techniques, and processes,” students engage their minds and hands in the exploration of the visual world. In an increasingly complex, technological world, study in the visual arts helps students develop visual literacy skills for use in decoding, analysis, and evaluation throughout their lives.

When students are provided opportunities through the implementation of a qualitative and sequential curriculum based on this framework, the visual arts provide for meaningful self-expression of all students. In addition to involving students intellectually, personally, and emotionally, the knowledge of the content learned assists students in developing skills that will transfer to other disciplines and life situations. The competencies integrate production, problem solving, aesthetics, art history, criticism, and career opportunities in the visual arts. Although formulated for visual arts specialists, these competencies, objectives, and assessments combine with those of other subject areas in the curriculum. Visual arts educators will use this rich array of content to design curriculum to enable students to meet these standards at different grade levels.

To reach the expected levels of learning, “students must learn vocabularies and concepts associated with various types of work in the visual arts and must exhibit their competence at various levels in visual, oral, and written form.”¹ From kindergarten through the early grades, children experiment and learn to make choices that enhance the communication of their creative ideas. “Through examination of their own work and that of other people, times, and places, students learn to unravel the essence of artwork and to appraise its purpose and value.”

In the middle levels, students are expected “to apply the knowledge and skills in the visual arts to their widening personal worlds. . . . As they consider examples of visual art works within historical contexts, students gain a deeper appreciation of their own values, of the values of other people, and the connection of the visual arts to universal human needs, values, and beliefs.”

In grades nine through twelve, students create more complex and profound works of visual art that reflect the maturation of their creative and problem-solving skills. “Although visual arts classes involve varied tools, techniques, and processes, students must understand the interplay of different media, styles, forms, techniques, and processes in the creation of their own work.” Students recognize that the visual arts have intrinsic worth and are fundamental in the lives of all educated persons.

¹ Ideas and selected quotations in this introduction are from the *National Standards For Arts Education: What Every Young American Should Know and Be Able to Do in the Arts*, pages 33, 49, and 69.

VISUAL ARTS BENCHMARKS

<p>Goal 1: Students will communicate ideas and feelings by creating and performing works of art through the visual arts.</p> <p>Content Strand: Creating/Performing (CP)</p>			
<p>BENCHMARKS</p>			
Grades K-4	Grades 5-8	Grades 9-12, Proficient	Grades 9-12, Advanced
By the end of Grade 4, students will:	By the end of Grade 8 (Middle Level IV), students will:	By the end of one year of study (High School Level I),* proficient students will:	By the end of four years of study, advanced students will:
Know fundamental skills in using a variety of media, techniques, and processes to produce and study works of art	Know and use fundamental skills related to media, techniques, and processes to create and study works of art	Apply proficient skills in the selection and use of various media, techniques, and processes to create and study works of art	Demonstrate accomplished skills in the selection and use of various media, techniques and processes to create and study works of art
Know how to apply the elements and principles of design through media, techniques, and processes to communicate ideas, actions, and emotions	Apply with increasing skill and understanding the elements and principles of design in creating works of art that communicate feelings, ideas, and experiences	Understand how the use of the elements and principles of design applied through media, techniques, and processes relate to communication of meaning	Understand how to effectively use the elements and principles of design and media, techniques, and processes to communicate intended meaning
Know that use of various media, techniques, and processes results in different effects in works of art	Apply knowledge of how the use of various media, techniques, and processes results in different effects in works of art	Understand how media, techniques, and processes create effects that evoke a range of responses	Understand how to select specific media, techniques, and processes to create particular effects that evoke intended response

*the equivalent of 1 Carnegie Unit

VISUAL ARTS BENCHMARKS

Goal 2: Students will respond to, describe, analyze, interpret, and evaluate the complex characteristics of the visual arts.

Content Strand: Critical Analysis (CA)

BENCHMARKS

Grades K-4	Grades 5-8	Grades 9-12, Proficient	Grades 9-12, Advanced
By the end of Grade 4, students will:	By the end of Grade 8 (Middle Level IV), students will:	By the end of one year of study (High School Level I),* proficient students will:	By the end of four years of study, advanced students will:
Develop perceptual skills and use visual arts vocabulary while creating and studying works of art	Develop perceptual skills and use increased visual arts vocabulary to make judgments while creating and studying works of art	Use perceptual skills and apply expanded visual arts vocabulary to inform judgements while creating and studying works of art	Synthesize perceptual abilities with fully developed visual arts vocabulary to informed judgements while creating and studying works of art
Recognize critical processes (response, description, analysis, interpretation, and evaluation) used for the examination of works of art and design through reading, writing, and speaking	Understand that there are various critical processes for examining the characteristics of works of art and design through reading, writing, and speaking	Know various theories of critical analysis for studying the characteristics of works of art and design through reading, writing and speaking	Understand a range of ways to critique works of art and design through reading, writing, and speaking

*the equivalent of 1 Carnegie Unit

VISUAL ARTS BENCHMARKS

<p>Goal 3: Students will understand the roles and functions of artists and visual arts in cultures, times, and places.</p> <p>Content Strand: History/Culture (HC)</p>			
<p>BENCHMARKS</p>			
Grades K-4	Grades 5-8	Grades 9-12, Proficient	Grades 9-12, Advanced
By the end of Grade 4, students will:	By the end of Grade 8 (Middle Level IV), students will:	By the end of one year of study (High School Level I),* proficient students will:	By the end of four years of study, advanced students will:
Recognize roles, functions, and purposes of artists, works of art and visual arts careers in cultures, times, and places	Understand that roles, functions, and purposes of artists, works of art and visual arts careers vary across cultures, times, and places	Know that context is a factor in determining roles, functions and purposes of the visual arts across cultures, times, and places	Understand the impact of context on roles, functions, and purposes of the visual arts across cultures, times, and places
Recognize subject matter, symbols, and forms in works of art and design across cultures, times, and places	Recognize subject matter, themes, and forms that recur in works of art and design across cultures, times, and places	Know universal themes, concepts, forms, and functions that recur in works of art and design across cultures, times, and places	Understand how universal themes, concepts, forms, and functions may be interpreted differently in works of art and design across cultures, times, and places
Know that the characteristics of works of art and design differ in relation to cultures, time, and place	Know that factors of culture, time, and place affect the characteristics of works of art and design	Understand how factors of culture, time, and place affect the characteristics of works of art and design	Understand the impact of culture, time, and place on the characteristics of works of art and design

*the equivalent of 1 Carnegie Unit

VISUAL ARTS BENCHMARKS

<p>Goal 4: Students will perceive, understand, and appreciate the diverse meanings and value of the visual arts.</p> <p>Content Strand: Aesthetics (A)</p>			
<p>BENCHMARKS</p>			
<p>Grades K-4</p>	<p>Grades 5-8</p>	<p>Grades 9-12, Proficient</p>	<p>Grades 9-12, Advanced</p>
<p>By the end of Grade 4, students will:</p>	<p>By the end of Grade 8 (Middle Level IV), students will:</p>	<p>By the end of one year of study (High School Level I),* proficient students will:</p>	<p>By the end of four years of study, advanced students will:</p>
<p>Know that there are different answers to the question, "What is art?"</p>	<p>Understand different concepts about what constitutes art</p>	<p>Know different theories of aesthetics</p>	<p>Understand different theories and philosophies of aesthetics as applied to art forms</p>
<p>Know that people respect, value, and derive meaning from art differently</p>	<p>Understand that multiple factors affect how people respect, value, and derive meaning from art</p>	<p>Understand how contextual factors affect how people respect, value, and derive meaning from art</p>	<p>Understand the complexities of contextual factors and their dynamic interrelationships with perceived or communicated meaning in works of art</p>

*the equivalent of 1 Carnegie Unit

VISUAL ARTS BENCHMARKS

<p>Goal 5: Students will make valid connections among the arts, others subject areas, and everyday life.</p> <p>Content Strand: Connections (C)</p>			
<p>BENCHMARKS</p>			
<p>Grades K-4</p>	<p>Grades 5-8</p>	<p>Grades 9-12, Proficient</p>	<p>Grades 9-12, Advanced</p>
<p>By the end of Grade 4, students will:</p>	<p>By the end of Grade 8 (Middle Level IV), students will:</p>	<p>By the end of one year of study (High School Level I),* proficient students will:</p>	<p>By the end of four years of study, advanced students will:</p>
<p>Recognize that visual arts concepts and skills are integrated with knowledge in other subject areas for use in everyday life</p>	<p>Recognize how the meaningful integration of visual arts concepts and skills with knowledge in other subject areas provides essential tools for everyday life</p>	<p>Understand that the meaningful integration of visual arts concepts and skills with knowledge in other subject areas provides essential tools for everyday life</p>	<p>Recognize how the meaningful integration of visual arts concepts and skills with knowledge in other subject areas builds a strong foundation for the pursuit of professional careers</p>
<p>Recognize ways that major concepts, technologies, media, and processes of the visual arts relate to those in other subject areas – within and outside the arts</p>	<p>Understand ways that major concepts, technologies, media, and processes of the visual arts relate to those in other subject areas – within and outside the arts</p>	<p>Understand how common concepts, technologies, media, and processes of the visual arts relate to those in other subject areas – within and outside the arts</p>	<p>Understand how common concepts, technologies, media, and processes of the visual arts, and those in other subject areas – within and outside the arts, are prerequisite tools for pursuing professional arts-related careers</p>

*the equivalent of 1 Carnegie Unit

VISUAL ARTS

ELEMENTARY INTRODUCTION (Kindergarten through Fourth Grade)

Designed for Kindergarten through Fourth Grade, these competencies “provide a framework for helping students learn the characteristics of the visual arts by using a wide range of subject matter, symbols, meaningful images, and visual expressions, to reflect their ideas, feelings, and emotions; and to evaluate the merits of their efforts. [These competencies] promote acquisition of and fluency in new ways of thinking, working, communicating, reasoning, and investigating. They emphasize student acquisition of the most important and enduring ideas, concepts, issues, dilemmas, and knowledge offered by the visual arts. They develop new techniques, approaches, and habits for applying knowledge and skills in the visual arts to the world beyond school.”

“The visual arts are extremely rich and range from drawing, painting, sculpture, and design, to architecture, film, video, and folk arts. They involve a wide variety of tools, techniques, and processes. [They] are structured to recognize that many elements from this broad array can be used to accomplish specific educational objectives. For example, drawing can be used as the basis for creative activity, historical and cultural investigation, or analysis, as can any other fields within the visual arts.”

To achieve these competencies, “students must learn vocabularies and concepts associated with various types of work in the visual arts and must exhibit their competence at various levels in visual, oral, and written form. In Kindergarten-Grade 4, young children experiment enthusiastically with art materials and investigate the ideas presented to them through visual arts instruction. They exhibit a sense of joy and excitement as they make and share their artwork with others. Creation is at the heart of this instruction. Students learn to work with various tools, processes, and media. They learn to coordinate their hands and minds in explorations of the visual world. They learn to make choices that enhance communication of their ideas. Their natural inquisitiveness is promoted, and they learn the value of perseverance.”

“As they move from kindergarten through the early grades, students develop skills of observation, and they learn to examine the objects and events of their lives. At the same time, they grow in their ability to describe, interpret, evaluate, and respond to work in the visual arts. Through examination of their own work and that of other people, times, and places, students learn to unravel the essence of artwork and to appraise its purpose and value. Through these efforts, students begin to understand the meaning and impact of the visual world in which they live.”

Source: National Standards for Arts Education: What Every young American Should Know and Be Able to Do in the Arts, 1994, p. 33

VISUAL ARTS KINDERGARTEN

DESCRIPTION OF PROGRAM OF STUDY:

The Kindergarten program of study delineates what all students should know and be able to do at the end of Kindergarten. Through the study of visual arts, growth occurs in multiple domains—cognitive, physical, and socio-emotional—as students respond to life experiences through images, structures, and tactile works of art and design. Kindergartners will learn the language of the arts and how to interpret visual symbols. This program involves production, critical analysis, history and culture, aesthetics, and connections among the visual arts, other content areas, and everyday life. Kindergarten Visual Arts begins the K-12 sequence of knowledge, concepts, and skills to be learned in the visual arts. This program of study is to be used by the Visual Arts Specialist and or the Classroom Teacher in developing visual arts curriculum for kindergarten students in the following:

Elementary Visual Arts
Arts Integrated in the Elementary Classroom

Content strands include **Creating/Performing**, **Critical Analysis**, **History/Culture**, **Aesthetics**, and **Connections**. The competencies are printed in bold face type and are required to be taught. The competencies may relate to one or more of the content strands and may be combined and taught with other competencies throughout the school year. Competencies are not listed in order of importance and may be taught in any order that is determined suitable by the school or district. Competencies provide a general guideline of ongoing instruction, not isolated units, activities, or skills.

The suggested teaching objectives are optional. Objectives indicate concepts that enable the fulfillment of competencies, describe competencies in further detail, or show progress of concepts within benchmark grade clusters. School districts may adopt the suggested teaching objectives or may write their own objectives that meet or exceed those suggested, based upon needs of the students at the local level.

For an explanation of the Content Strands, Competencies, and Objectives, see the General Introduction Section of the *Mississippi Visual and Performing Arts Framework*. The Framework General Introduction, Literature Connections, Technology Connections, Resources, and Glossary are available online at the Mississippi Department of Education web site: <http://www.mde.k12.ms.us>.

VISUAL ARTS KINDERGARTEN

CONTENT STRANDS:

Creating/Performing (CP)
History/Culture (HC)
Connections (C)

Critical Analysis (CA)
Aesthetics (A)

COMPETENCIES and Suggested Teaching Objectives:

1. Use a variety of basic materials and art media to produce works of art. (CP)

- a. Begin to work cooperatively in producing works of art.
- b. Use art materials, equipment, and facilities in a safe and responsible manner.
- c. Select the appropriate tools and materials to produce a particular work of art.
- d. Demonstrate manipulative skills by performing a variety of tasks (e.g., cutting, gluing, arranging, constructing, sorting, tracing, rubbing, folding, bending, modeling, coloring, painting, drawing, scribbling).
- e. Experiment with different media (e.g., paint, clay, ink, crayons, finger-paint, chalk, markers, pencil).
- f. Create symbols for common objects (e.g., people, vegetation, houses, animals).
- g. Produce drawings to create original, meaningful images.
- h. Produce works of art that express a personal experience or feeling.

2. Apply color, line, shape, texture, and pattern in works of art to communicate ideas. (CP)

- a. Name and find examples of primary colors (red, yellow, blue) in works of art and in the environment.
- b. Name and utilize basic shapes (circle, square, rectangle, triangle) in works of art and in the environment.
- c. Name and utilize different kinds of lines in works of art and in the environment.
- d. Create original works of art using different colors, shapes, and lines.
- e. Identify examples of texture and pattern in the environment, and begin to use them in artwork.

3. Know that different art media produce different effects. (CP)

- a. Create works of art using a variety of different processes.
- b. Utilize different materials to obtain various effects.

4. Recognize basic art vocabulary. (CA)

- a. Utilize basic art vocabulary in describing student's own work and others.
- b. Utilize basic art vocabulary in describing art materials and processes.

5. Respond to different works of art through oral description. (CA)

- a. Describe feelings and moods evoked while observing works of art (e.g., sadness, anger, loneliness, happiness, fright, friendliness, excitement, peacefulness).
- b. Describe action in works of art (e.g. walking, running, falling, skipping, jumping).

6. Recognize the roles of artists in the community. (HC)

- a. Recognize artists and art forms produced in family and community.
- b. Recognize that artists create art as a profession and/or a hobby.

7. Recognize subject matter found in works of art and design. (HC, CA)

- a. Recognize symbols often found in works of art (e.g., cross, crown, star, logos, flags).
- b. Recognize similar subject matter in works of art (e.g., people, buildings, animals, plants).

8. Recognize that environments affect art. (HC)

- a. Recognize that works of art are created in different places.
- b. Identify differences among works of art and recognize that sometimes art is different based on where it is made.

9. Recognize art objects. (A)

- a. Identify differences between art and everyday objects.
- b. Know that people all over the world and all through time have made art.
- c. Know that different people have different ideas about what art is.

10. Recognize that people value art. (A)

- a. Know that works of art evoke a variety of different feelings.
- b. Know that people have different opinions about art.

11. Recognize that the visual arts are a part of everyday life. (C)

- a. Identify examples and uses of art and design in the classroom, school, and home.
- b. Identify and name, images, and symbols used in communication, family traditions, and celebrations.

12. Recognize that the visual arts relate to other art disciplines. (C)

- a. Identify one connection between the visual arts and another subject area in school.
- b. Identify one connection between the visual arts and another arts discipline.

Visual Arts, Kindergarten

Comp.	Obj.	Suggested Teaching Strategies	Suggested Assessment
1	a,g	Students discuss ways they look alike and ways they look different from their friends. Each student draws or paints a self-portrait. Students discuss appropriate behavior for working together on a group project, then mount the self-portraits on craft paper to create a class quilt or a mural.	Teacher observation of student ability to work cooperatively
2	a	Students experiment with color mixing during finger-painting activities. Students discuss how all the colors around us are made from the three primary colors. Students create new colors by mixing two of the primary colors. Students describe how they made the colors, name the colors they mixed and new colors that resulted. Students experiment with mixing other colors to see what happens.	Fixed response Checklist
2	b	Students identify shapes cut from construction paper. From given shapes, students match to shapes in the classroom and to displayed art reproductions. After the shapes are found, students draw a number of shapes on construction paper and cut or tear them out, arranging the shapes on a large sheet of paper to create a collage. When the arrangement is pleasing, students use glue to secure the shapes. When the glue is dry, use markers, pencil, sequins, found objects, etc. to embellish the work. Students give the work of art a title.	Teacher observation of student ability to arrange neatly and follow directions
3	a	Following teacher explanation that art materials are used to create artwork and the processes are the way materials are used. Students view art prints of drawings, paintings, sculpture, mobiles, collages, weavings, etc. by various artists. Students analyze art materials, identify and describe processes used. Students create original art using some of the materials and processes studied.	Teacher observation to evaluate understanding
4	a,b	From reproductions of works of art, students answer the questions: What colors do you see? What shapes do you see? Do you see more than one of the same shape? What kinds of lines does the artist use? Do you see texture? Does the artist use the same shape to paint different objects? Students point out other things they see, then create original artwork using those elements.	Checklist – Student ability to understand color, shape, and line as used in art

Visual Arts, Kindergarten

5	a	After viewing examples of artwork, students discuss how the art makes them feel or what it makes them think of. Discuss the effect of color on mood. From music that is playful and cheerful in character, students paint the way the music makes them feel.	Checklist—Student ability to tell what emotion is being expressed in artworks they display and ability to express feeling in work
	b	From action pictures, students look at the ways artists create movement. Students answer questions about movement. (How are different parts of the body used when we walk, run, hop, and skip?) Students assume poses of different activities they enjoy, then draw each other on large paper.	Student ability to understand body parts and create, recognize a figure in action
6	a, b, c	Students answer questions: How do artists help our community? Students identify ways that artists make our communities better places. Students discuss why this is important to our lives.	Open response and listening respectfully to others communicating their ideas
7	a	Students look for symbols used in artworks, and discuss the symbols and what they mean, why sometimes symbols are used instead of words. From examples of Native American artwork that uses symbols, students discuss how they can develop their own symbols. Students create symbols and explain meaning.	Students ability to recognize symbols and understand symbols as a form of communication
8	b	Students are provided with art work from various places and cultures. After researching information about the prints, students label the place of origin on a world map.	Student ability to locate place of origin of various art works
9	a	Different types of artists are invited to visit the classroom with examples of their work. Students discuss the questions they would like to ask the artist. After the visit, students make art inspired by the ideas they discussed with the artist. Video the classroom visit.	Teacher observation of student listening skills
10	a, b	Place students in groups of three. Each student displays one of his/her own works of art. The other students identify and tell about their favorite thing in the work of art. Students explain the importance of respecting the artwork of others, even when it is different. Students explain why it is important to make original, individual works of art.	Peer evaluation
11	a	Students find pictures in magazines of familiar logos used by businesses. Students tell where they have seen the logos. Students tell why they think the logos were designed to look as they do. Students create a logo for themselves, school, or family.	Open response Student ability to use vocabulary of elements in giving examples

Visual Arts, Kindergarten

12	a	<p>Students look around the classroom or walk around the school locating art and design used in everyday life.</p> <p>Students discuss how the visual arts relate to other areas of study, by giving examples (e.g., book, illustrations, building designs), and explaining how art is used to create those objects.</p>	<p>Student ability to recognize how art is important to other disciplines</p>
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VISUAL ARTS FIRST GRADE

DESCRIPTION OF PROGRAM OF STUDY:

The First Grade program of study delineates what all students should know and be able to do at the end of First Grade. Through the study of visual arts, growth occurs in multiple domains—cognitive, physical, and socio-emotional—as students respond to life experiences through images, structures, and tactile works of art and design. First Graders will learn the language of the arts and how to interpret visual symbols. This program involves production, critical analysis, history and culture, aesthetics, and connections among the visual arts, other content areas, and everyday life. First Grade Visual Arts builds on the knowledge, concepts, and skills developed in Kindergarten. This program of study is to be used by the Visual Arts Specialist and or the Classroom Teacher in developing visual arts curriculum for first grade students in the following:

Elementary Visual Arts
Arts Integrated in the Elementary Classroom

Content strands include Creating/Performing, Critical Analysis, History/Culture, Aesthetics, and Connections. The competencies are printed in bold face type and are required to be taught. The competencies may relate to one or more of the content strands and may be combined and taught with other competencies throughout the school year. Competencies are not listed in order of importance and may be taught in any order that is determined suitable by the school or district. Competencies provide a general guideline of ongoing instruction, not isolated units, activities, or skills.

The suggested teaching objectives are optional. Objectives indicate concepts that enable the fulfillment of competencies, describe competencies in further detail, or show progress of concepts within benchmark grade clusters. School districts may adopt the suggested teaching objectives or may write their own objectives that meet or exceed those suggested, based upon needs of the students at the local level.

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VISUAL ARTS FIRST GRADE

CONTENT STRANDS:

Creating/Performing (CP)
History/Culture (HC)
Connections (C)

Critical Analysis (CA)
Aesthetics (A)

COMPETENCIES and Suggested Teaching Objectives:

1. Develop fundamental skills in using art media and processes to produce works of art. (CP)

- a. Practice cooperative skills while creating works of art.
- b. Use art materials and tools in a safe and responsible manner.
- c. Select the appropriate tools and materials to produce a particular work of art.
- d. Demonstrate manipulative skills by performing a variety of tasks (e.g., cutting, gluing, arranging, constructing, sorting, tracing, rubbing, folding, bending, modeling, coloring, painting, drawing, scribbling, blending, stitching, wrapping, tearing, weaving).
- e. Use various media (e.g., paint, clay, ink, crayons, finger-paint, chalk, markers, pencil) to express different emotions in a work of art.
- f. Combine recognizable symbols for common objects (e.g., people, vegetation, houses, animals) to create an original expressive work of art.
- g. Produce drawings to create recognizable and expressive images.
- h. Know and apply media, tools, techniques, and forming processes (e.g., coil clay, produce a monoprint, mix primary colors to make secondary colors) to create an expressive work of art.

2. Apply color, line, shape, texture, balance, and pattern in works of art to communicate ideas. (CP)

- a. Identify and name examples of primary colors and secondary colors in works of art and in the environment.
- b. Associate foreground, background, and middleground with a work of art.
- c. Identify examples of color, line, shape, balance, texture and pattern in works of art and design as well as in the environment.
- d. Create original works of art using color, line, shape, balance, texture and pattern.

- 3. Recognize the different effects obtained by using basic art media and processes. (CP)**
 - a. Name the materials and processes that are used to create works of art.
 - b. Select appropriate processes to produce a particular work of art.

- 4. Understand and use basic art vocabulary. (CA)**
 - a. Utilize art terms in speaking and writing to describe their own art work and work of others.
 - b. Utilize art terms in speaking and writing to describe materials and processes.

- 5. Know that different works of art that evoke various descriptions and responses.(CA)**
 - a. Know that works of art depict certain feelings.
 - b. Understand and respond to how an artist may have chosen to depict certain feelings.
 - c. Describe how the student's own work depicts certain feelings.

- 6. Recognize that art varies throughout cultures, times, and places. (HC)**
 - a. Demonstrate ability to select from a display of artwork, those works from the same culture.
 - b. Recognize that artwork can reflect the influence of its culture of origin.

- 7. Know that similar subject matter is found in works of art and design. (HC, CP, CA)**
 - a. Identify examples of similar subject matter in works of art.
 - b. Create artwork using subject matter from examples of art and design.

- 8. Know characteristics that identify works of art from a particular place. (HC)**
 - a. Identify differences in artwork from various places.
 - b. Identify similarities in artwork from various places.

- 9. Recognize art in various forms. (A)**
 - a. Know that forms can be similar or different according to the materials used.
 - b. Know that forms can be similar or different according to the purposes intended.

10. Recognize differences in how people value art. (A)

- a. Know how to communicate likes and dislikes concerning works of art.
- b. Understand the importance of showing respect for own work as well as the work of others.
- c. Know some places where artwork is displayed.

11. Recognize ways the visual arts are used as a part of everyday life. (C)

- a. Identify examples and uses of visual arts in the school, home, and community.
- b. Identify and name visual images used in daily life.
- c. Identify various roles of artists (e.g., architect, sculptor, painter, graphic designer) in the community.
- d. Know how the work of various types of artists is different.

12. Recognize ways the visual arts relate to other disciplines. (C)

- a. Recognize that the visual arts are used in other subject areas.
- b. Recognize that the visual arts are used in other arts disciplines.

Visual Arts, First Grade

Comp.	Obj.	Suggested Teaching Strategies	Suggested Assessment
1	a,d,e	After viewing examples of collage murals by Henri Matisse, students produce a class collage by cutting or tearing colored paper, then arranging the shapes on large paper to create a mural. Students may add other media, such as, crayon, markers, or paint.	Teacher observation of student ability to cooperate, use different manipulative skills, and different media
2	a	From an overhead projector on a screen or white wall students project the following: In a clear glass container or on a transparency, students create primary colors using water based paint. They add drops of water to create movement. Students take turns dropping the colors. After each mixture, the liquid is blotted with a white paper towel.	Teacher observation of student understanding of color
3	b	From a display of scissors, colored paper, paint, brushes, markers, crayons, scrap materials, glue, clay, etc., students select tools and materials to produce a work of art. Discuss the different effects obtained by different art materials.	Checklist – Student ability to understand art processes
4	a	From a list of art terms that students know and use, appropriate terms are added and defined. Students discuss the terms and view examples of terms. Students use art terms to describe their own artwork or the artwork of a famous artist. Students create a work of art using the media and processes studied.	Checklist – Student ability to use appropriate vocabulary to describe artwork – Check student artwork for reflection of chosen concept
5	a,c	Students create a work of art that expresses a certain feeling. After students complete the artwork, they discuss how each work of art makes them feel and why. It is explained that color can be used to convey feelings and emotions. Read <i>My Many Colored Days</i> by Dr. Seuss. Students discuss feelings and how visual elements and principles affect feelings. Students choose what they want to express through an artwork and what element or principle will do that.	Open response – Compare student plans to students' responses to work
6	a	From a display of artwork from a particular culture, time, or place, using prints or museum visit, students create a work of art that has a similar idea to one they see for their own purposes (e.g., pottery for an everyday use, quilt to record memories).	Observation of student ability to recognize similar artworks from the same culture, times, or place
7	a	From magazines, catalogs, and newspapers, students find advertisements that use the same theme in a different way. Students make individual collages using the pictures.	Teacher evaluation of student ability to identify similar subject matter from advertisements

Visual Arts, First Grade

8	b	After viewing pictures of totem poles made by Native Americans, students make totem poles representing events in their lives and family history. Students think of ways they can represent their family history. Have them ask relatives about their history.	Observation of student ability to identify similarities in the totem poles they make to the ones used by Native Americans
9	a	From examples of works by artists such as Mary Cassatt, Claude Monet, Picasso, Jackson Pollock, Jacob Lawrence, van Gogh, etc., students discuss how the artwork is different and how it is similar. Students visit a museum exhibit. Discuss the works displayed.	Observation of student ability to recognize similarities and differences in the styles of artworks through discussion
10	a,b,c	Each student displays one of his/her works of art. The other students identify their favorite thing about the work of art and give reasons. Students then organize an art exhibit and invite guests to an opening.	Teacher and peer evaluation – student ability to recognize that people value art differently
11	a,b	Students identify shapes and forms that enhance the environment (e.g., shrubbery, flowers, shutters, window boxes, trim). Students discuss and name shapes and forms that communicate meaning in the community (e.g., safety signs, street signs, advertisements). Students discuss the importance of shapes and forms.	Open response – student ability to identify examples of visual arts used in everyday life
12	a	After analyzing artwork by Vasarely or Escher, students choose an image or symbol and repeat it according to a number pattern studied in math.	Evaluation of art – work student's ability to recognize how the visual arts relate to other subject areas

VISUAL ARTS SECOND GRADE

DESCRIPTION OF PROGRAM OF STUDY:

The Second Grade program of study delineates what all students should know and be able to do at the end of Second Grade. Through the study of visual arts, growth occurs in multiple domains—cognitive, physical, and socio-emotional—as students respond to life experiences through images, structures, and tactile works of art and design. Second Graders will learn the language of the arts and how to interpret visual symbols. This program involves production, critical analysis, history and culture, aesthetics, and connections among the visual arts, other content areas, and everyday life. Second Grade Visual Arts builds on the knowledge, concepts, and skills developed in the First Grade. This program of study is to be used by the Visual Arts Specialist and or the Classroom Teacher in developing visual arts curriculum for second grade students in the following:

Elementary Visual Arts
Arts Integrated in the Elementary Classroom

Content strands include **Creating/Performing**, **Critical Analysis**, **History/Culture**, **Aesthetics**, and **Connections**. The competencies are printed in bold face type and are required to be taught. The competencies may relate to one or more of the content strands and may be combined and taught with other competencies throughout the school year. Competencies are not listed in order of importance and may be taught in any order that is determined suitable by the school or district. Competencies provide a general guideline of ongoing instruction, not isolated units, activities, or skills.

The suggested teaching objectives are optional. Objectives indicate concepts that enable the fulfillment of competencies, describe competencies in further detail, or show progress of concepts within benchmark grade clusters. School districts may adopt the suggested teaching objectives or may write their own objectives that meet or exceed those suggested, based upon needs of the students at the local level.

For an explanation of the Content Strands, Competencies, and Objectives, see the General Introduction Section of the *Mississippi Visual and Performing Arts Framework*. The Framework General Introduction, Literature Connections, Technology Connections, Resources, and Glossary are available online at the Mississippi Department of Education web site: <http://www.mde.k12.ms.us>

VISUAL ARTS SECOND GRADE

CONTENT STRANDS:

Creating/Performing (CP)
History/Culture (HC)
Connections (C)

Critical Analysis (CA)
Aesthetics (A)

COMPETENCIES and Suggested Teaching Objectives:

- 1. Begin to develop craftsmanship in a variety of additional media and processes to produce works of art. (CP)**
 - a. Exhibit cooperative skills while creating works of art.
 - b. Use art materials and tools in a safe and responsible manner.
 - c. Know how to hold drawing and painting tools.
 - d. Demonstrate manipulative skills by using a variety of media, techniques, and processes.
 - e. Produce works of art using different media and processes to communicate feelings, ideas, experiences, and stories.

- 2. Demonstrate emerging understanding of the use of the elements of art and principles of design in works of art to communicate ideas and emotions. (CP)**
 - a. Know how to mix primary colors to produce secondary colors.
 - b. Identify foreground, background, and middleground in a work of art.
 - c. Know how to overlap and position images on paper to show depth.
 - d. Know how to combine line, color, shape, pattern, and texture to reflect a feeling or express a particular idea.
 - e. Recognize dominant element of art in art work. (e.g. line, color, shape, pattern, texture)
 - f. Name the basic three-dimensional forms and their corresponding shapes.

- 3. Identify different effects in works of art and the media, techniques, or processes used to achieve them. (CP)**
 - a. Name the materials and processes that were used to create a work of art.
 - b. Choose appropriate processes to produce a particular work of art.
 - c. Know that certain colors are often used to represent emotional responses.

4. Understand and use basic art vocabulary while creating works of art. (CA)

- a. Apply correct art vocabulary in describing materials and processes used in student's own artwork and the artwork of others.
- b. Utilize terms such as subject matter, color, line, shape, pattern, texture, and emotional response when discussing artwork.

5. Describe how different works of art evoke individual responses. (CA)

- a. Identify art that tells stories and expresses ideas and feelings.
- b. Know ways that artwork and design communicate ideas, actions, and emotions.
- c. Use art terms when writing about personal artwork.
- d. When analyzing art, listen respectfully and restate the opinion of another.
- e. Understand that artwork can mean different things to different people.

6. Identify the contributions of artists in schools, homes, and communities. (HC)

- a. Recognize roles of artists (e.g., folk, recreational, professional, technical) and how they impact the community.
- b. Identify ways the visual arts are used within the school environment.
- c. Identify various types of art found in the home and the community.

7. Recognize similar subject matter and symbols found in works of art and design in other cultures and places. (HC, CA)

- a. Recognize that people from different places and times have made art for some of the same reasons (e.g. to tell about their culture, to tell stories, to document events, etc.)
- b. Know that similar subject matter and symbols can be found in works of art and design from different cultures and places.

8. Recognize that environment and/or culture affects the characteristics of works of art.

- a. Know that art has been made by people from different places and cultures for different purposes.
- b. Know that materials and processes used in artwork can be characteristic of certain cultures or geographic locations.

9. Recognize differences in the way individuals respond to art. (A)

- a. Recognize that forms of art can communicate a variety of ideas, actions, and emotions to different people based on their knowledge, culture, experiences, etc.
- b. Recognize that art is defined differently by individuals.

10. Understand that people may value art in different ways.

- a. Articulate preferences in works of art.
- b. Exhibit respect for own work as well as the works of others.

11. Understand that visual arts concepts and skills are represented in areas of everyday life. (C)

- a. Know that some art is created to be functional.
- b. Know that art is a part of everyday life.
- c. Know that one can have a career in art.
- d. Recognize that artists come from different backgrounds, cultures, educational experiences, etc.

12. Relate visual arts concepts and skills to the arts and other disciplines. (C)

- a. Know that visual arts, music, dance, and theatre are present in the school, home, and community.
- b. Recognize the differences and similarities among the arts disciplines.

Visual Arts, Second Grade

Comp.	Obj.	Suggested Teaching Strategies	Suggested Assessment
1	d	After viewing demonstrations on how to cut, curl, and fold paper to make interesting shapes, students create a collage by cutting various shapes and colors of construction paper and folding, curling, or cutting them into interesting shapes and forms.	Observation of ability to cut 3 out of 4 demonstrated shapes or forms
2	e	Students tour the room and school finding different textures and patterns (e.g., bricks, carpet, wallpaper, upholstery, fabric, sidewalks) then identify texture or pattern in selected artworks. Students create art using texture and/or pattern.	Open response
3	c	Students discuss feelings evoked by certain colors and color combinations. Students then view some examples of paintings discussing how dominant colors and color combinations are used for different effects.	Rubric, observation of student discussion
4	a	Using works of art either by the student or master artists, students select, name, and describe directional lines within the composition (e.g., curved, diagonal, horizontal, vertical, zigzag) and meaning.	Fixed response – student identification of directional lines
5	d	After students complete a specific assignment on a particular theme, they respond to all the artworks assessing how well the theme was expressed in each.	Peer evaluation, student description of how ideas, actions, and emotions are communicated using art vocabulary
6	c	Students bring items from home that they consider art. Discuss whether or not they are art works. Determine what makes an object art, (e.g., quilts, woven baskets, handcrafted furniture).	Self-evaluation, open response
7	a	Introduce students to artifacts from various Native American cultures in the Mississippi Region. Students discuss the artwork of the Native Americans (e.g., beadwork, weaving, clothing, pottery, jewelry), and how personal items were embellished. Students embellish some of their personal items with their favorite colors and patterns.	Self-evaluation, open response
8	a	Students view prehistoric cave paintings, Stone Age cave paintings, and artworks picturing animals. Students discuss the use of animal motifs in art throughout history (e.g., admired, revered, used as symbols of power). Students make a crayon-	Checklist — ability of student to know that art has been made by different people from different places for different purposes

Visual Arts, Second Grade

		<p>resist of an animal they choose, drawing crayon images in the background and foreground, pressing hard to completely cover the colored area with crayon. Then paint the foreground, background, and animal with thin tempera or watercolor. Students then title their works.</p>	
9	a	<p>Show examples of paintings, photography, or sculpture. Students discuss how each work makes them feel, and how each communicates different emotions or sensations.</p>	<p>Observation of student discussion</p>
10	b	<p>After discussing how others' art work is valuable, (although it might be different from their own), students describe how it might feel if others disrespect their work. Also students discuss how art by Monet and van Gogh was not valued during their time, but is now.</p>	<p>Teacher observation of awareness of necessity for respectful behavior towards others and their artwork</p>
11	c	<p>Artists are invited to class to discuss their role in the community. Students illustrate a thank you card with a note to the guest artist thanking him/her for sharing with the class and expressing ideas about the role of artists in the community.</p>	<p>Checklist: Student's use of creativity and imagination in making card and expression of artists' importance in the community</p>
12	a	<p>Students view examples of dance, drama, music, and visual arts to students. Students identify each example and tell where they have seen or experienced each. Students discuss differences among the arts and similarities to other areas.</p>	<p>Self-evaluation and ability to be aware of differences among the arts and their relationship to other subject areas</p>

VISUAL ARTS THIRD GRADE

DESCRIPTION OF PROGRAM OF STUDY:

The Third Grade program of study delineates what all students should know and be able to do at the end of Third Grade. Through the study of visual arts, growth occurs in multiple domains—cognitive, physical, and socio-emotional—as students respond to life experiences through images, structures, and tactile works of art and design. Second graders will learn the language of the arts and how to interpret visual symbols. This program involves production, critical analysis, history, and culture, aesthetics, and connections among the visual arts, other content areas, and everyday life. Third Grade Visual Arts builds on the knowledge, concepts, and skills introduced in the second grade. This program of study is to be used by the Visual Arts Specialist and or the Classroom Teacher in developing visual arts curriculum for third grade students in the following:

Elementary Visual Arts
Arts Integrated in the Elementary Classroom

Content strands include **Creating/Performing**, **Critical Analysis**, **History/Culture**, **Aesthetics**, and **Connections**. The competencies are printed in bold face type and are required to be taught. The competencies may relate to one or more of the content strands and may be combined and taught with other competencies throughout the school year. Competencies are not listed in order of importance and may be taught in any order that is determined suitable by the school or district. Competencies provide a general guideline of ongoing instruction, not isolated units, activities, or skills.

The suggested teaching objectives are optional. Objectives indicate concepts that enable the fulfillment of competencies, describe competencies in further detail, or show progress of concepts within benchmark grade clusters. School districts may adopt the suggested teaching objectives or may write their own objectives that meet or exceed those suggested, based upon needs of the students at the local level.

For an explanation of the Content Strands, Competencies, and Objectives, see the General Introduction Section of the *Mississippi Visual and Performing Arts Framework*. The Framework General Introduction, Literature Connections, Technology Connections, Resources, and Glossary are available online at the Mississippi Department of Education web site: <http://www.mde.k12.ms.us>

VISUAL ARTS THIRD GRADE

CONTENT STRANDS:

Creating/Performing (CP)
History/Culture (HC)
Connections (C)

Critical Analysis (CA)
Aesthetics (A)

COMPETENCIES and Suggested Teaching Objectives:

- 1. Apply with increasing skills a variety of media, processes, and images to produce works of art that communicate ideas. (CP)**
 - a. Utilize democratic process to select content, media, and methods while creating group projects.
 - b. Use art materials and tools in a safe and responsible manner.
 - c. Develop increased manipulative skills while cutting, gluing, folding, drawing, and painting.
 - d. Increase understanding and use of unique properties and potential of media, materials, and technologies while producing works of art.
 - e. Understand the importance of cleaning tools and work area.
 - f. Know the importance of recycling, conserving, and sharing art materials.

- 2. Demonstrate an increasing understanding of the use of the elements and principles of design through media and processes to communicate ideas, actions, and emotions. (elements—color, line, shape and form, texture, value, space; principles—balance, repetition, unity, contrast, proportion, emphasis) (CP)**
 - a. Know primary and secondary colors on the color wheel.
 - b. Know how to create depth (e.g., overlapping and placement, size, detail, color)
 - c. Know how to select line quality to match purpose or feeling.
 - d. Demonstrate thoughtful, selective use of elements and principles of art to achieve a purpose.
 - e. Know the difference between two-dimensional shapes and three-dimensional forms.
 - f. Create symmetrically balanced compositions.
 - g. Know how to use combinations of figures/objects to express ideas, experiences, stories, or feelings.
 - h. Understand how to incorporate textures and patterns into artwork.
 - i. Know how to use foreground, middleground, and background in a work of art.

3. Know how to use various media, techniques, and processes to create different effects in works of art. (CP)

- a. Demonstrate ability to choose techniques, media, and processes to achieve intended effect.
- b. Recognize various subjects, media, and techniques chosen by the artist in a specific work of art.
- c. Know which colors are used to evoke certain emotional responses (e.g., cool colors, warm colors).

4. Understand and use visual arts vocabulary to make judgments while creating and studying works of art. (CA)

- a. Discuss artwork using art vocabulary, including names of artists, and styles of art.
- b. Discuss artwork in relation to design principles: balance, repetition, unity, contrast, proportion, and emphasis.

5. Describe how different works of art can be interpreted. (CA)

- a. Know how to use reading, writing, and speaking skills to communicate interpretation of art.
- b. Know how to support an opinion about art with an example.
- c. Demonstrate ability to identify similar ideas represented in works of art.

6. Understand the importance of artists in different cultures, times, and places. (HC)

- a. Identify the roles of artists from various cultures, times, and places.
- b. Identify the ways that artists contribute to the school environment.
- c. Recognize the effect of art in the home and the community.
- d. Know how artists affect the community in which they live (e.g., architects, commercial artists, muralists, industrial designers, landscape architects).

7. Know common subject matter, forms, and symbols found in works of art and design from other cultures, times, and places. (HC, CA)

- a. Identify subject matter in works of art and design found in selected cultures, times, and places.
- b. Identify symbols in works of art and design found in selected cultures, times, and places.
- c. Identify forms in works of art and design found in selected cultures, times, and places.

8. Understand that artwork reflects the time and culture in which it was created. (HC)

- a. Recognize that life experiences influence the creation of works of art.
- b. Identify personal and cultural factors that influence an artist's work.
- c. Explain how time periods in which works are created affect the characteristics of those works.

9. Know that there are different answers to the question: "What is art?" (A)

- a. Understand that there are individual perceptions of art.
- b. Recognize that various cultures define art differently.
- c. Understand there is more than one way to appreciate art.

10. Know how people respect and value art differently. (A)

- a. Recognize that there are different responses to specific works of art.
- b. Exhibit respect for own work as well as the work of others.
- c. Know ways in which galleries and museums are different.

11. Recognize that visual arts concepts and skills are integrated in other subject areas for use in everyday life.

- a. Identify ways that art, music, dance, and drama are used together in the community.
- b. Know examples of various careers that require art training.

12. Begin to understand ways that major concepts and technologies of the visual arts relate to those in the arts and other disciplines. (C)

- a. Know similarities among all of the arts (i.e., music, dance, drama, visual arts), including vocabulary, concepts, and use of common themes.
- b. Know that math, language arts, social studies, and science share concepts with the visual arts (e.g., patterns in visual arts and math).

Visual Arts, Third Grade

Comp.	Obj.	Suggested Teaching Strategies	Suggested Assessment
1 7	c a	After discussing the Fante people of Ghana, West Africa (or another selected culture), and the flags made by them, students create a flag using colors and images that represent the values of the Fante people. Students cut out the flag from a large piece of felt and glue a felt border in a contrasting color. The selected image is cut and glued to the flag, along with additional decorations. (Colored paper could be substituted for felt.)	Teacher observation of the student's ability to draw, cut, and glue
1	f	After exploring the theme of recycling and its effect on the environment, students create hand-made books made of recycled paper about the importance of recycling.	Rubric based on student ability to recycle paper and to communicate the importance of recycling materials
2	h	After viewing a work of Picasso, students discuss use of line and pattern for texture and produce a self-portrait using a variety of materials.	Teacher checklist to rate the use of lines and patterns to create texture.
2	i	Students create a drawing of overlapping figures by outlining the body with a dark crayon. Students draw around the head, down for neck; out for shoulders; down for the arms; around for the hands; straight down to the edge of the paper; repeating so the people are at different heights, overlapping the figures. When paper is full, students carefully select which figures will be in the foreground, middleground, and background; painting those figures in front a color; painting those in the middleground a color, made from the first color and an additional color; painting those in the background a different color.	Written response — student ability to describe colors as being used in the foreground or background of their artwork
3	b	After a discussion of the characteristics of Impressionist paintings, students look at a variety of famous art, including Impressionistic paintings. Students then pick out the Impressionist paintings and justify their decisions.	Teacher checklist — Student ability to identify Impressionistic paintings by recognizing techniques associated with Impressionism
3	c	Students view works of van Gogh, discussing how he used colors to express moods or feelings. Students explain that he put his paint on very thickly and used thick bold strokes that swirl, curl, and spiral. After viewing his self-portrait, students discuss characteristics of the painting and create a self-portrait in the same rich style as van Gogh to	Self-evaluation based on ability to explain the use of color to show emotion in a self-portrait

Visual Arts, Third Grade

3	c	<p>show how they feel as well as look. They can use a photograph of themselves or look at their face in a mirror as they draw. Poster paint is mixed with flour and glue to make it thick and shiny.</p> <p>Students view various artworks such as J.M.W. Turner's <i>Sunset Rouen</i>, Claude Monet's <i>Water Lilies</i>, or Van Gogh's <i>The Night Café</i>. Students discuss how colors in these works create a mood or feeling.</p>	<p>Teacher observation of student ability to associate colors with emotions</p>
4	b	<p>After discussing the design principles of balance, repetition, contrast, and emphasis, students make a tissue paper collage on an animal they are studying. Draw the outline of the animal on white paper. Tear tissue paper into thin strips. Glue these onto the animal's body. Cut out the animal and glue it onto sheet of colored paper. Create an environment for the animal with the tissue paper, overlapping shapes to show depth and blend colors. Students critique the works using appropriate vocabulary.</p>	<p>Teacher checklist evaluating student ability to describe their use of balance, repetition, contrast, and emphasis</p>
5	a	<p>On a day set aside for critiquing, a discussion of acceptable critique practices, students volunteer to analyze and critique works of art for the class, beginning with their own work. Emphasis is placed on the importance of paying attention and respecting the opinions and works of others.</p>	<p>Peer evaluation based on student ability to orally communicate ideas, actions, and emotions in a work of art</p>
6	a	<p>Students listen to reading of a favorite story, and view illustrations. Students then draw their favorite part of the story and write a short poem about the story. Students act out different parts of the story.</p>	<p>Student journal — student ability to communicate about artwork through writing</p>
6	a	<p>Students use the computer to research the different roles artists play in the community (e.g., architect, video producer, package designer, fashion designer, fabric designer, landscape architect, sign painter, window decorator, and artist including folk artist).</p>	<p>Rubric based on student ability to identify and describe an art-related profession</p>
6	d	<p>Students discuss ways artists convey messages in our society (e.g., billboards, bus sides, TV, magazine ads, packaging, paintings, sculptures, quilts).</p>	<p>Teacher observation of student ability to describe how the work of art affects our daily lives</p>
7	a,b	<p>Using hands-on activities, such as "Art Memo" or "Art Lotto" games, students recognize artwork created with different styles and belonging to different cultures. Students discuss how times are reflected in the artworks. (Games can be made from pictures in art calendars.)</p>	<p>Checklist — ability of student to recognize artwork from different cultures and times</p>

Visual Arts, Third Grade

8	a	From several examples of work by Georgia O'Keefe, such as <i>Cow's Skull</i> , which represent her work in New Mexico and other works by O'Keefe, such as her paintings of flowers. Students discuss how her experiences while living in New Mexico affected her work.	Use a Venn diagram to compare two works of art by Georgia O'Keefe, one that represents her work in New Mexico and one that does not.
9	a	From various examples of fine art and crafts, and after discussing characteristics of both types, students choose which they consider to be art and which are crafts. Students list three characteristics of a craft and three of fine art.	Teacher observation
10	a,c	From an informal art show of student work, in writing, students complete the following prompt: "The best thing about _____'s work is...". Following a review of comments about each picture in class, it is emphasized that students must show respect for their own work as well as the artwork of others. It is stressed that individuals respond to artwork differently, based on their personal experiences.	Teacher observation and review of written work indicating respectful behavior towards others and their artwork
11	a	Students discuss various ways that arts are used in combination in the community, such as set and costume design in plays; music, dance, and acting used in musical productions at community theatres and church productions. Small groups of students plan a short musical or puppet show for the class, using at least three major art forms.	Rubric based on student ability to incorporate music, dance, art, and/or acting into a performance for the school community
12	a	Following a review of the definitions for line, shape, form, color, texture, value, space, balance, repetition, contrast, and emphasis, students select three words from the list and write about how each of them relates to terms found in either writing, math, social studies, music, or science. Students share their responses with the class.	Rubric based on student ability to communicate the relationship of terms and ideas found in art to those found in other subject areas

VISUAL ARTS FOURTH GRADE

DESCRIPTION OF PROGRAM OF STUDY:

The Fourth Grade program of study delineates what all students should know and be able to do at the end of Fourth Grade. Through the study of visual arts, growth occurs in multiple domains—cognitive, physical, and socio-emotional—as students respond to life experiences through images, structures, and tactile works of art and design. Fourth graders will learn the language of the arts and how to interpret visual symbols. This program involves production, critical analysis, history and culture, aesthetics, and connections among the visual arts, other content areas, and everyday life. Fourth Grade Visual Arts builds on the knowledge, concepts, and skills introduced in the Third Grade. This program of study is to be used by the Visual Arts Specialist and or the Classroom Teacher in developing visual arts curriculum for fourth grade students in the following:

Elementary Visual Arts
Arts Integrated in the Elementary Classroom

Content strands include Creating/Performing, Critical Analysis, History/Culture, Aesthetics, and Connections. The competencies are printed in bold face type and are required to be taught. The competencies may relate to one or more of the content strands and may be combined and taught with other competencies throughout the school year. Competencies are not listed in order of importance and may be taught in any order that is determined suitable by the school or district. Competencies provide a general guideline of ongoing instruction, not isolated units, activities, or skills.

The suggested teaching objectives are optional. Objectives indicate concepts that enable the fulfillment of competencies, describe competencies in further detail, or show progress of concepts within benchmark grade clusters. School districts may adopt the suggested teaching objectives or may write their own objectives that meet or exceed those suggested, based upon needs of the students at the local level.

For an explanation of the Content Strands, Competencies, and Objectives, see the General Introduction Section of the *Mississippi Visual and Performing Arts Framework*. The Framework General Introduction, Literature Connections, Technology Connections, Resources, and Glossary are available online at the Mississippi Department of Education web site: <http://www.mde.k12.ms.us>

VISUAL ARTS FOURTH GRADE

CONTENT STRANDS:

Creating/Performing (CP)
History/Culture (HC)
Connections (C)

Critical Analysis (CA)
Aesthetics (A)

COMPETENCIES and Suggested Teaching Objectives:

- 1. Know the differences between a variety of media and processes and use them to create works of art that communicate ideas. (CP)**
 - a. Demonstrate ability to fulfill responsibilities in a cooperative manner within a group with little guidance from the teacher.
 - b. Know how to practice safety, recycling, and conservation in the use of tools, materials, and equipment while creating original works of art.
 - c. Demonstrate increased manipulative skills by performing a variety of tasks (e.g., cutting, gluing, arranging, constructing, sorting, tracing, rubbing, folding, bending, modeling, coloring, painting, drawing, scribbling, stitching, wrapping, weaving, tearing).
 - d. Know how to select media, tools, and techniques to communicate intended purpose and meaning.

- 2. Know how to use the elements of art and principles of design through media, techniques, and processes to communicate ideas, actions, and emotions. (CP)**

(Elements — color, line, shape and form, texture, value, space; Principles — balance, rhythm, repetition, unity, contrast, proportion, emphasis, and movement)

 - a. Know primary, secondary, and intermediate colors on the color wheel.
 - b. Know ways to achieve emphasis in a work of art.
 - c. Recognize that line quality can add meaning to work.
 - d. Recognize the elements of art and principles of design in works of art (e.g., line, two-dimensional shape, three-dimensional form, color, texture, value, and space).
 - e. Use symmetrical and asymmetrical balance in creating art.
 - f. Select subject matter, symbols, and ideas to communicate meaning.
 - g. Know the difference between tactile and visual textures.
 - h. Know how to produce tints, shades, and tones.

3. Know that the use of various media, techniques, and processes result in different effects in works of art. (CP)

- a. Understand why certain colors are used to evoke emotional responses.
- b. Recognize and employ techniques used to create actual or implied texture (e.g., roughness or smoothness).
- c. Describe how different materials, techniques, and processes can be used to create different effects in works of art and apply to creation of art..

4. Develop perceptual skills and use visual arts vocabulary while creating and studying works of art. (CA)

- a. Utilize art vocabulary (e.g., color, shape, line, texture, balance, contrast, repetition, emphasis, proportion, unity) to describe or critique media, techniques, and processes in the environment and daily activity.
- b. Develop observation skills through concentration and focus.
- c. Know the differences among visual characteristics and purposes of art in order to convey ideas.

5. Recognize critical processes in the examination of works of art and design. (CA)

- a. Know how to use reading, writing, and speaking skills to communicate ideas, actions, and emotions in artwork with fluency.
- b. Recognize critical processes that are both knowledge-based and personal appraisals (e.g. objective and subjective).
- c. Justify opinions about the merit of a work of art and design.

6. Recognize roles, functions, and purposes of artists, works of art, and visual arts careers in cultures, times, and places. (HC)

- a. Know that visual arts careers have changed over time and vary from culture to culture.
- b. Understand there are various purposes for creating works of visual art.

7. Recognize subject matter, themes, and forms that recur in works of art and design across cultures, times, and places. (HC, CA)

- a. Select and use subject matter recurring in works of art and design across cultures, times, and places to communicate meaning.
- b. Select and use symbols recurring in works of art and design across cultures, times, and places to communicate meaning.
- c. Select and use forms recurring in works of art and design across cultures, times, and places to communicate meaning.

- 8. Know that the characteristics of works of art and design differ in relation to culture, time, and place. (HC)**
- a. Know that there are differences and similarities among works of art and design from different cultures, times, and places.
 - b. Recognize the content of artworks of the past and present, focusing on the different cultures and natural environment that have contributed to Mississippi's history and art heritage.
 - c. Analyze and describe how factors of time and place (such as climate, resources, ideas, and technology) influence visual characteristics that give meaning and value to a work of art.
 - d. Describe how people's experiences influence the development of specific artworks.
- 9. Know that there are different answers to the question: "What is art?" (A)**
- a. Compare multiple purposes for creating works of art.
 - b. Know and describe ways that various cultures define art differently.
- 10. Know that people respect, value, and derive meaning from art differently. (A, CA)**
- a. Know that there are different responses to specific works of art.
 - b. Know that artwork has different meanings for different people.
 - c. Recognize that good artwork does not necessarily evoke positive responses from the viewer.
 - d. Differentiate ways that works of art and design communicate ideas, actions, and emotions.
 - e. Know and describe ways that various cultures value art differently.
 - f. Exhibit respect for own work as well as the work of peers and other artists.
 - g. Know similarities and differences among galleries, museums, and exhibits.
- 11. Recognize that visual arts concepts and skills are integrated with knowledge in other subject areas for use in everyday life. (C)**
- a. Understand ways that the visual arts are used as part of everyday life.
 - b. Identify various art forms found in the school, home, and community and how they are used.
 - c. Identify careers that require art training.
 - d. Understand that art involves problem-solving skills.

12. Recognize ways that major concepts, technologies, media, and processes of the visual arts are employed in arts and other disciplines. (C)

- a. Know that various types of art (e.g., realistic, impressionistic, modernistic) relate to similar forms found in music and literature.
- b. Describe ways that math, language arts, social studies, history, science, and technology are related to the visual arts, (e.g., the process of creating in the arts as well as through inventions, discoveries, and the development of ideas).
- c. Understand how advances in art impact other areas (e.g., graphic design, movie industry, advertising, landscape design, etc.).

Visual Arts, Fourth Grade

Comp.	Obj.	Suggested Teaching Strategies	Suggested Assessment
1	a	When working in groups, students will be assigned specific duties, (e.g., contact person to communicate with the teacher for the group, group leader, person to collect and pass out materials, clean-up supervisor) and assume responsibility for staying on task.	Peer and self-evaluation
1	b	Students will create a design incorporating at least three recycled items.	Checklist: Use of three recycled items to create a design
2	b	Using art prints, such as van Gogh's <i>Self Portrait</i> and <i>Sunflowers</i> , students analyze how emphasis was achieved (e.g., through color, line, and/or texture). Students create a still life of flowers in a vase along with other objects on a table, using strategies to emphasize the most important part of the picture.	Self evaluation – journal entry about the effectiveness of his/her use of emphasis in the work of art
2	e	After a discussion of symmetry and the identification of symmetrical designs in the classroom, students begin a symmetrical design by folding a large piece of drawing paper in half. Using a length of yarn that has been dipped in tempera paint, the students will form a design with the yarn on one half of the paper. The paper is then closed and the yarn is drawn out of the paper with one hand while pressure is placed on top of the paper with the other hand. Once the paper is reopened and the paint dries, the student will develop a picture that incorporates the painted symmetrical design.	Teacher checklist – student use of symmetry in artwork
2	h	Students sketch an outdoor scene or landscape, noticing the difference in color and value between objects that are close and those that are far away. Crayons will be used to create a variety of shades and tints of color to reflect the positions of the objects.	Checklist: Student use of color variation to show distance in at least two different types of objects found in the picture
3	b	After collecting a variety of materials, such as lace, leaves, toothpicks, and coins, students will arrange the objects on their paper and cover them with a second piece of paper, then create a rubbing by coloring evenly across the entire surface with medium to dark colored crayons. The rubbings may be used as paper to cut and paste into a collage, or multi-media work.	Teacher Checklist – ability to create implied roughness or texture in a work of art

Visual Arts, Fourth Grade

4	a	After discussing the principles of art, students select media to create a self-portrait that reflects the artist's personality. Students create the self-portrait, then write a description of their work, explaining their choice of media, techniques, and use of one of the principles of art.	Relevancy of applied media technique and principle to communicate personality type
5 6	a b	Using a color advertisement from a magazine and a political cartoon from the newspaper, students use a Venn diagram to compare the purpose of the two works of art, the techniques used, and the media. Students create their own advertisement, choosing wording, graphics, and visual and organizational components that maximize the effectiveness of the advertisement.	Venn Diagram giving at least three examples in all three areas
5	b	After reviewing several art prints of portraits, students select one to study. Students investigate and select three facts to share with the class about the portrait as well as give three opinions about the work.	Checklist: three facts and three opinions about a specific work of art
7	a	From examples of mandalas (circular designs that represent the universe) found in various cultures, such as Japanese, American Indian, and African. Students each select a different culture, research it, and design a new mandala representative of that culture.	Teacher evaluation of ability to identify and create a symbol that recurs in various cultures
8	b	After studying the Choctaw Indians, or another culture in Mississippi, students analyze how the environment and the cultural traditions influenced the purpose of artworks and objects found in their culture, as well as the materials used to produce them. Students gather materials from the natural environment of the school campus or from home and create an object to meet a specific purpose (e.g., bowl, musical instrument, or hair ornament), and explain how it could be part of a tradition.	Rubric based on the design, selection of materials, written description of the purpose of the object, and the part it plays in their tradition
9	a	After a class discussion about what visual art is, students work in small groups to brainstorm ten examples of visual art found in the home and ten from the community. After writing each idea down on an index card, the class reviews the ideas on the cards and categorizes them according to the purpose of the art (e.g., to inform, entertain, organize). Students will select a category or purpose and draw/design an artwork or object to serve that same purpose.	Rubric based on student's production of an art object to meet a specific purpose, including the appropriateness of design and materials

Visual Arts, Fourth Grade

10	a	<p>Students discuss the definitions of art and how different people determine what qualifies as art. Working in small groups as if potential buyers at an auction, student groups critique three different art prints. Students rate each print with a score from one to ten, with ten being the highest. Groups report and justify their scores. Students make journal entry recording an explanation for differences in opinion regarding the artwork</p>	<p>Teacher/peer journal entry evaluation</p>
11	b	<p>Students ponder: "Is art an important part of your life?" Students break into small groups. Students divide chart paper into three columns and record all types of art that can be found in school, home, and community, as well as the purpose of the art (e.g., to inform, influence, entertain). Groups post their charts and compare information. Students summarize in journals the effect of art on their school, home, and community.</p>	<p>Rubric based on student ability to list at least three types of art found in the school, home, and community their purpose and effect</p>
12	a	<p>Students compare the use of light in impressionism to light used in literature and music (e.g., light reflections on the water of Monet's garden scenes, Debussy's light, impressionistic music, and some haiku poetry). Students will create a light, impressionistic work of art and write a haiku poem or compose impressionistic music describing their work.</p>	<p>Rubric based on the evidence of light used in the artwork and in the poem or music</p>
	b	<p>Students will design a tourism ad depicting one of the regions of Mississippi. Students' choice in media, design, and technique should reflect the geographical nature of the region.</p>	<p>Rubric based on effective use of media, technique, and design to represent a region</p>

VISUAL ARTS

MIDDLE SCHOOL INTRODUCTION

“Students in Grades 5-8 continue to need a framework that aids them in learning the characteristics of the visual arts by using a wide range of subject matter, symbols, meaningful images, and visual expressions. They grow ever more sophisticated in their need to use the visual arts to reflect their feelings and emotions and in their abilities to evaluate the merits of their efforts. These [competencies] provide that framework in a way that promotes the students' thinking, working, communicating, reasoning, and investigating skills and provides for their growing familiarity with the ideas, concepts, issues, dilemmas, and knowledge important in the visual arts. As students gain this knowledge and these skills, they increase in their ability to apply the knowledge and skills in the visual arts to their widening personal worlds.

“These [competencies] present educational goals. It is the responsibility of practitioners to choose among the array of possibilities offered by the visual arts to accomplish specific educational objectives in specific circumstances. The visual arts offer the richness of drawing, painting, sculpture, and design; architecture, film, and video; and folk arts—all of these can be used to help students achieve the competencies. For example, students could create works in the medium of videotape, engage in historical and cultural investigations of the medium, and take part in analyzing works of art produced on videotape. The visual arts also involve varied tools, techniques, and processes—all of which can play a role in students' achieving the standards, as well.

“To meet the [competencies], students must learn vocabularies and concepts associated with various types of work in the visual arts. As they develop increasing fluency in visual, oral, and written communication, they must exhibit their greater artistic competence through all of these avenues.

“ In Grades 5-8, students' visual expressions become more individualistic and imaginative. The problem-solving activities inherent in art making help them develop cognitive, affective, and psychomotor skills. They select and transform ideas, discriminate, synthesize, and appraise, and they apply these skills to their expanding knowledge of the visual arts and to their own creative work. Students understand that making and responding to works of visual art are inextricably interwoven and that perception, analysis, and critical judgment are inherent to both.

“Their own art making becomes infused with a variety of images and approaches. They learn that preferences of others may differ from their own. Students refine the questions that they ask in response to artworks. This leads them to an appreciation of multiple artistic solutions and interpretations. Study of historical and cultural contexts gives students insights into the role played by the visual arts in human achievement.

“As they consider examples of visual art works within historical contexts, students gain a deeper appreciation of their own values, of the values of other people, and the connection of the visual arts to universal human needs, values, and beliefs. They understand that the art of a culture is influenced by aesthetic ideas as well as by social, political, economic, and other factors. Through these efforts, students develop an understanding of the meaning and import of the visual world in which they live.”

Source: National Standards for Arts Education: What Every young American Should Know and Be Able to Do in the Arts, 1994, p. 49

VISUAL ARTS MIDDLE SCHOOL LEVEL I

DESCRIPTION OF PROGRAM OF STUDY:

The Middle Level I program of study delineates what all students should know and be able to do at the end of the first of four middle level programs of study. Through the study of visual arts, students respond to life experiences through images, structures, and tactile works of art and design. Students will continue to learn the language of the arts and how to interpret visual symbols. This program involves production, critical analysis, history and culture, aesthetics, and connections among the visual arts, other content areas, and everyday life. Middle Level I builds on the knowledge, concepts, and skills introduced in the First through Fourth Grades. This program of study is to be used by the Visual Arts Specialist and or the Classroom Teacher in developing visual arts curriculum for middle school level I students in the following:

Middle School Visual Arts
Arts Integrated in the Middle School Classroom

Content strands include Creating/Performing, Critical Analysis, History/Culture, Aesthetics, and Connections. The competencies are printed in bold face type and are required to be taught. The competencies may relate to one or more of the content strands and may be combined and taught with other competencies throughout the school year. Competencies are not listed in order of importance and may be taught in any order that is determined suitable by the school or district. Competencies provide a general guideline of ongoing instruction, not isolated units, activities, or skills.

The suggested teaching objectives are optional. Objectives indicate concepts that enable the fulfillment of competencies, describe competencies in further detail, or show progress of concepts within benchmark grade clusters. School districts may adopt the suggested teaching objectives or may write their own objectives that meet or exceed those suggested, based upon needs of the students at the local level.

For an explanation of the Content Strands, Competencies, and Objectives, see the General Introduction Section of the *Mississippi Visual and Performing Arts Framework*. The Framework General Introduction, Literature Connections, Technology Connections, Resources, and Glossary are available on line at the Mississippi Department of Education web site: <http://www.mde.k12.ms.us>.

VISUAL ARTS MIDDLE LEVEL I

CONTENT STRANDS:

Creating/Performing (CP)
History/Culture (HC)
Connections (C)

Critical Analysis (CA)
Aesthetics (CA)

COMPETENCIES and Suggested Learning Objectives:

- 1. Describe and use fundamental skills related to media, techniques, and processes to create and study works of art. (CP)**
 - a. Recognize and apply elements and principles of art and design in specific works of art.
 - b. Practice safety and conservation in the use of tools, materials, and equipment.
 - c. Identify and apply appropriate techniques for using specific tools.
 - d. Work cooperatively with others.

- 2. Use basic skills to apply the elements and principles of design through media, techniques, and processes to communicate ideas, actions, and emotions. (CP)**
 - a. Create a work of art that expresses a specific message.
 - b. Articulate the use of design principles to communicate ideas.
 - c. Identify and use symbols in own works and the work of others.

- 3. Increase knowledge and use of various media, techniques, and processes in creating different effects in works of art. (CP)**
 - a. Demonstrate the ability to competently manipulate two-dimensional and three-dimensional media.
 - b. Examine a variety of art works and identify materials, techniques, and processes used to create them.
 - c. Plan and execute individual and group projects employing a variety of means to achieve different effects.

- 4. Develop perceptual skills and use increased visual arts vocabulary to make judgments while creating and studying works of art. (CA)**
 - a. Use correct art vocabulary to study works of art through oral and written means.
 - b. Reflect on the process of creating individual works of art.
 - c. Analyze how form and media contribute to meaning in works of art.

- 5. Recognize critical processes (response, description, analysis, interpretation, and evaluation) used in the examination of works of art and design through reading, writing, and speaking. (CA)**
 - a. Identify effective use of form, media, and technique through oral and written analysis.
 - b. Demonstrate beginning recognition of the difference between observing and studying a work of art.
 - c. Identify and describe themes and subject matter commonly used in works of art.
 - d. Contrast and compare the visual properties of works of art sharing common themes and subject matter.

- 6. Recognize roles, functions, and purposes of artists, works of art, and visual arts careers in cultures, times, and places. (HC, C)**
 - a. Investigate the roles of artists in a variety of cultures and time periods.
 - b. Compare and contrast roles of visual artists in historical cultures to artists in contemporary times.
 - c. Become familiar with a variety of careers in visual arts.

- 7. Recognize similarities in subject matter, symbols, and forms in works of art and design across cultures, times, and places. (HC)**
 - a. As a group, plan a series of images with a related theme or subject matter and discuss a variety of approaches.
 - b. Contrast and compare artworks by a diverse selection of artists with related materials, themes, and subject matter.
 - c. Compare and contrast similar themes and subjects in artworks from different eras, cultures, and artists.

- 8. Know that cultural traditions, historical periods, and aspects of place influence characteristics of works of art and design. (HC)**
 - a. Compare similarities and differences in works of art between cultures, time periods, and geographic locales.
 - b. Research a chosen historical period and artist.
 - c. Know that there are different cultural or ethnic traditions for creating works of art.

- 9. Know factors that influence opinions about what constitutes art. (A)**
 - a. Discuss factors that influence opinions.
 - b. Identify a variety of beliefs about art held by groups of people and/or art experts.

10. Understand the different ways people respect, value, and derive meaning from art. (A)

- a. Identify a variety of ways that art can be valued.
- b. Identify individual perspectives on meaning in art.
- c. Understand the role of cultural traditions in the assignment of value and meaning in art.

11. Know how visual arts concepts and skills are integrated with knowledge in other subject areas for use in everyday life. (C)

- a. Identify ways in which the arts are integrated in the environment and daily life.
- b. Speculate upon similarities and differences between ways that artists, scientists, and writers may view the world.

12. Know that major concepts, technologies, media, and processes of the visual arts relate to those in other subject areas within and outside the arts. (C)

- a. Identify a variety of technologies related to art (e.g., the development of different kinds of paint, grounds, pottery techniques, equipment).
- b. Compare the historical evolution of art processes, media, and technologies with technological advances in other fields.

Middle School Visual Arts, Level I

Comp.	Obj.	Suggested Teaching Strategies	Suggested Assessment
1	a	Students think about a particular work of art and brainstorm ideas and feelings evoked. Students select an idea or feeling, then choose a media that would best help them to express it. Students create a work of art, then title the work.	Student portfolio Class critique
1	b	Following teacher demonstration of safe tool and equipment use, students take turns demonstrating key points of correct and safe usage.	Teacher prepared Performance-based instrument
2	a, c	Students identify a personal symbol in the form of an animal, then discuss why some people might see this as a desirable symbol and others might not. Each student chooses a personal symbol and creates a series of works showing different aspects of the symbol.	Student portfolio Class critique
3	b, c	Students write (or draw) the steps involved in the process of creating a work of art from start to finish. Students compare effects created by different media.	Log, journal, sketchbook
4	a, c,	Students create cards identifying each element and principle. Students work in groups to analyze and decide which elements and principles are the most important in specific works of art. Students match elements and principles cards to those works and justify their decisions.	Teacher observation
4	b	Students compare the works of artists such as John Biggers and Honore' Daumier who use people as subjects in their artwork. Many of these works depict café scenes. Students have a "café talk" and share their findings with other "artists" at their table.	Discussion and teacher observation
5	a,b,c,d,	Students use a prescribed approach to art criticism (e.g., Feldman's: [Describe, analyze, interpret, evaluate], or Visual Thinking Strategies: ["What's happening here?" "What makes you say that?"]). Students write about conclusions.	Discussion and teacher observation, journal entry
6	b	Students work as a class or in groups to discuss their artwork. Panels of student judges, students answer the questions: "What do I believe is happening?" " What idea, mood or feeling does it suggest?" "Is the artwork successful?" " Why or why not?" Students write essay on findings.	Rubric based on criteria for essay

Middle School Visual Arts, Level I

6	a, b	Students write an imaginary letter to a friend as an artist from a particular era would, telling someone about the progress of an artwork.	Rubric based on criteria for letter
7	a	Group projects might be developed in several different ways: (1) Each student creates an original work based on a similar theme and assemble the works, (2) Each student creates one section of a larger work, or (3) Students work in small groups to design and execute a single piece of art such as a mural. Students assign tasks for each member and demonstrate their ability to make consensus decisions and work cooperatively as a group.	Self evaluation by group Teacher observation
	b	After studying about several artists with recognizable styles, students use a simple template (animal, letter, logo) to draw a shape in which students recreate the "style" of one or more of the artists they have studied. Compare the work of the group and discuss differences in artistic "style" and how each student can develop his/her own style.	Student portfolio
8	a, b, c	Students compare and contrast the characteristics of pottery from one culture to another, such as the Pueblo or Hopi of the American Southwest, Japanese, Chinese, Mycenaean, Ancient Greece and others. Students make a diary entry as though they were the maker of a particular piece of pottery in one of these cultures.	Journal entry
9	a,b,c	Using a collection of objects (ties, shoes, baskets, cups, etc.), students rank objects according to how they might be valued (e.g., most colorful, most time to make, most sentimental, most useful).	Teacher observation
10	a, b,	Students choose a famous work of art that has lots of information about the work from the artist and art critics. Prior to sharing background information, have students discuss and give their opinions about the artwork. Then share the comments of the artist and art critics. Students, then share the opinions again. Keep a before and after chart to see if opinions change depending on how students understand the work.	Teacher observation of record of chart, before and after opinions to measure change of opinions Discussion
	c	Students form groups to role-play the different perspectives of people who might be selecting works of art for a community project (accountant, mayor, artist, etc.). Students work together to select a particular work of art from several examples and explain their choices.	Discussion and critique

Middle School Visual Arts, Level I

11	a, b	Students discuss the kinds of considerations that affect design decisions. Students research some of those considerations before coming up with a plan. Students execute the plan in an appropriate medium. Write about the process.	Rubric based on project criteria
12	a, b	Students research the history of a technology (e.g., photography, oil paint, bronze, ceramics, printing, mold casting). Students note changes that have taken place over time.	Rubric based on teacher criteria for lesson

VISUAL ARTS MIDDLE SCHOOL LEVEL II

DESCRIPTION OF PROGRAM OF STUDY:

The Middle Level II program of study delineates what all students should know and be able to do at the end of the second of four middle level programs of study. Through the study of visual arts, students respond to life experiences through images, structures, and tactile works of art and design. Students will continue to learn the language of the arts and how to interpret visual symbols. This program involves production, critical analysis, history and culture, aesthetics, and connections among the visual arts, other content areas, and everyday life. Middle Level II builds on the knowledge, concepts, and skills introduced in Middle Level I. This program of study is to be used by the Visual Arts Specialist and or the Classroom Teacher in developing visual arts curriculum for middle school level II students in the following:

Middle School Visual Arts
Arts Integrated in the Middle School Classroom

Content strands include **Creating/Performing**, **Critical Analysis**, **History/Culture**, **Aesthetics**, and **Connections**. The competencies are printed in bold face type and are required to be taught. The competencies may relate to one or more of the content strands and may be combined and taught with other competencies throughout the school year. Competencies are not listed in order of importance and may be taught in any order that is determined suitable by the school or district. Competencies provide a general guideline of ongoing instruction, not isolated units, activities, or skills.

The suggested teaching objectives are optional. Objectives indicate concepts that enable the fulfillment of competencies, describe competencies in further detail, or show progress of concepts within benchmark grade clusters. School districts may adopt the suggested teaching objectives or may write their own objectives that meet or exceed those suggested, based upon needs of the students at the local level.

For an explanation of the Content Strands, Competencies, and Objectives, see the General Introduction Section of the *Mississippi Visual and Performing Arts Framework*. The Framework General Introduction, Literature Connections, Technology Connections, Resources, and Glossary are available on line at the Mississippi Department of Education web site: <http://www.mde.k12.ms.us>.

VISUAL ARTS MIDDLE LEVEL II

CONTENT STRANDS:

Creating/Performing (CP)
History/Culture (HC)
Connections (C)

Critical Analysis (CA)
Aesthetics (A)

COMPETENCIES and Suggested Teaching Objectives:

- 1. Differentiate among techniques and unique properties of media to determine the expressive potential of each. (CP)**
 - a. Understand and demonstrate appropriate handling of tools used in a variety of media.
 - b. Understand the difference between two and three-dimensional media.
 - c. Analyze what makes media, techniques, and processes effective in communicating ideas.

- 2. Demonstrate increasing proficiency in using elements and principles of art to communicate ideas, actions, and emotions in creating and responding to works of art. (CP)**
 - a. Review elements and principles of art and their use in student art and other specific works of art through creating and responding.
 - b. Demonstrate increased proficiency in using elements and principles of design in a composition based on a feeling or idea.
 - c. Analyze and compare the communication of emotion in the work of others, and in own work.

- 3. Understand how the use of various media, techniques, and processes can result in different effects in works of art. (CP)**
 - a. Comprehend differences in structural components and uses for various materials.
 - b. Select and combine appropriate materials to create a work of art expressing tactile or sensory qualities.

- 4. Develop perceptual skills and use expanded visual arts vocabulary to make judgements while creating and studying works of art. (CA)**
 - a. Know ways that artists use elements and principles to create meaning.
 - b. Recognize and identify symbols, themes, and issues relating to a work of art.

- c. Compare artwork with similar themes to other work produced at the same time.
 - d. Use expanded visual arts vocabulary to make judgements while creating and studying works of art.
- 5. Begin to use critical processes in the examination of works of art and design through reading, writing, and speaking. (CA)**
- a. Compare and contrast the use of media between two different artists using the same subject matter.
 - b. Identify how artists use different techniques with the same media to create different affective responses.
 - c. Analyze works of art and design by using the critical processes.
- 6. Know roles, functions, and purposes of artists, works of art, and visual arts careers in selected cultures, times, and places. (HC)**
- a. Know various reasons and purposes for which art is made including economic, cultural, social, moral, psychological, and spiritual.
 - b. Know a variety of careers related to the visual arts, including architect, art teacher, graphic designer, fine artist, industrial designer, museum curator, art critic, and illustrator.
 - c. Explain the roles of artists in ones own community and society at large.
- 7. Distinguish subject matter and themes that recur in works of art and design across cultures, times, and places. (HC)**
- a. Identify recurring symbols, themes, and subject matter from our own culture and earlier cultures.
 - b. Predict how various cultures might represent the same theme, or subject matter differently.
- 8. Understand how factors of time and place (e.g., climate, resources, ideas, technology) give meaning or function to works of art and design.**
- a. Compare the characteristics and context of art from one culture to another, and from different types of art within a given culture.
 - b. Know ways in which characteristics of art are influenced by a particular aspect of the context in which they are created.
- 9. Understand that there are different individual opinions about what constitutes art. (A)**
- a. Know different ways that art can be defined and valued.
 - b. Understand that aesthetic questions include “What is art?” “What are purposes of art?” and “How do we value art?”

- 10. Know that people can be influenced in the way they respect, value, and derive meaning from art. (A)**
- a. Know that meaning in art can relate to the context in which it is displayed.
 - b. Realize that there are preferences for either representational or non-representational art.
 - c. Know ways that people can be influenced in the way they respect and value art.
- 11. Recognize the importance of integrating visual arts concepts and skills in other subject areas for use in everyday life. (C)**
- a. Know ways that visual arts concepts and skills are integrated with other subjects.
 - b. Identify the roles of contemporary artists in their own community and the world.
 - c. Identify artists who demonstrate knowledge of multiple subjects in their artwork.
- 12. Understand ways that major concepts, technologies, media, and processes of the visual arts relate to those other subject areas within and outside the arts. (C)**
- a. Identify concepts and technologies used by people with art careers in the community.
 - b. Know the kinds of careers available to people with backgrounds in the visual arts (e.g., television production, museum careers, publishing, designing, teaching, graphics, cartooning, computer art, illustration).
 - c. Identify art careers that relate to other subject areas.

Middle School Visual Arts, Level II

Comp.	Obj.	Suggested Teaching Strategies	Suggested Assessment
1	b, c	Students study selected works from a particular movement, such as Expressionism, and determine techniques and media used to communicate expressive content. Students chart findings.	Student created chart
2	a,b,c	Using works exhibited in a school or local art show, students choose one or more works of art and answer the question, "How is the work organized according to the elements of art and principles of design?" Record analyses on forms designed to facilitate written responses.	Teacher evaluation of written student responses
3	a, b	After studying works of art that illustrate how media create different effects, students select media to create works of art emphasizing textural qualities and the sense of touch.	Teacher questioning during study session; rubric to evaluate art works
4	b	After studying symbolism and reviewing traditional symbols in art and animal symbols, students choose symbols that represent them or the ideas they wish to communicate and create a work of art using those symbols in their art (e.g., school flag, class banner).	Rubric with predetermined criteria
5	a,b	Using artworks from various time periods and cultures, teams of students analyze and describe works that have common subject matter focusing on the impact that media had in making the content look different. Direct students to examine whether or not their responses to the work are affected by the use of media.	Teacher observation and guided discussion
6 4	a b	Using reproductions of a broad range of works, have students choose a work and try to determine the purpose for which the work was created (e.g., economic, social, psychological, political, religious). Students may use resource materials for research, then report their justifications for their conclusions orally or in writing, using correct art vocabulary.	Rating scale delineating key items to be assessed
7	a	Using works of art in a museum collection or reproductions of multicultural works, students classify the works according to common subject matter, theme, or purpose.	Teacher observation and guidance
8	a, b	Students examine works of arts from various cultures to determine the impact of religion in specific contexts. How are religious traditions expressed differently across cultures? Students discuss findings,	Whole class discussion, teacher guidance in use of correct art terminology

Middle School Visual Arts, Level II

9	b	Teams of students debate “What is a work of art?” using a range of resources that might challenge some definitions (e.g., advertisements, authentic works of art, reproductions of artworks, clothing with art images), to the question: “What is a work of art?”	Team debate, peer scoring using student generated rating scale
10	b	Using works that are realistic, abstract, and nonobjective, students write about or discuss their preferences giving sound reasons using correct art concepts and vocabulary.	Teacher observation for accuracy in application and use of art terms
11	a	Using visual arts concepts (e.g., balance, repetition, pattern, color) students identify ways that art and science work hand-in-hand. Create a work of art synthesizing principles of art and science.	Rubric generated by teacher and students working collaboratively
12	a, b, c	Students (or teams) to select a career for investigation, identify roles, work requirements, knowledge required from other subject areas, function, and purpose in their work. Students create a resource packet on the specific career including educational requirements, examples of works of art and design produced, etc. Use resource packets throughout the year as various artists and processes are studied.	Checklist of criteria for guiding research and delineating quality

VISUAL ARTS MIDDLE SCHOOL LEVEL III

DESCRIPTION OF PROGRAM OF STUDY:

The Middle Level III program of study delineates what all students should know and be able to do at the end of the third of four middle level programs of study. Through the study of visual arts, students respond to life experiences through images, structures, and tactile works of art and design. Students will continue to learn the language of the arts and how to interpret visual symbols. This program involves production, critical analysis, history and culture, aesthetics, and connections among the visual arts, other content areas, and everyday life. Middle Level III builds on the knowledge, concepts, and skills introduced in Middle Levels I and II. This program of study is to be used by the Visual Arts Specialist and or the Classroom Teacher in developing visual arts curriculum for middle school level III students in the following:

Middle School Visual Arts
Arts Integrated in the Middle School Classroom

Content strands include Creating/Performing, Critical Analysis, History/Culture, Aesthetics, and Connections. The competencies are printed in bold face type and are required to be taught. The competencies may relate to one or more of the content strands and may be combined and taught with other competencies throughout the school year. Competencies are not listed in order of importance and may be taught in any order that is determined suitable by the school or district. Competencies provide a general guideline of ongoing instruction, not isolated units, activities, or skills.

The suggested teaching objectives are optional. Objectives indicate concepts that enable the fulfillment of competencies, describe competencies in further detail, or show progress of concepts within benchmark grade clusters. School districts may adopt the suggested teaching objectives or may write their own objectives that meet or exceed those suggested, based upon needs of the students at the local level.

For an explanation of the Content Strands, Competencies, and Objectives, see the General Introduction Section of the *Mississippi Visual and Performing Arts Framework*. The Framework General Introduction, Literature Connections, Technology Connections, Resources, and Glossary are available on line at the Mississippi Department of Education web site: <http://www.mde.k12.ms.us>.

VISUAL ARTS MIDDLE SCHOOL LEVEL III

CONTENT STRANDS:

Creating/Performing (CP)
History/Culture (HC)
Connections (C)

Critical Analysis (CA)
Aesthetics (A)

COMPETENCIES and Suggested Teaching Objectives:

- 1. Use advanced techniques appropriate to the unique qualities of various media to reach an original and artistic solution. (CP)**
 - a. Demonstrate competence in fundamental skills related to specific media.
 - b. Demonstrate safe and competent use of art materials and tools including storage and clean up.
 - c. Demonstrate originality in solving artistic problems.

- 2. Know how to use the elements of art and principles of design in a variety of media, techniques, and processes to create original and expressive works of art. (CP)**
 - a. Articulate the expressive use of the elements and principles of art in their own work and the work of others.
 - b. Show increased proficient skill in using the elements of art in original and expressive works of art.
 - c. Create works of art that reflect feelings, ideas, and personal experience in an expressive way.
 - d. Understand and use symbols in their own work to convey specific ideas and themes.

- 3. Increase knowledge of and ability to use various media, techniques and processes in creating different effect in works of art. (CP)**
 - a. Create works of art using a variety of media resulting in various effects.
 - b. Develop competency in specific techniques particular to one or two media.
 - c. Contrast and compare the effect of a variety of techniques used in making their own art and in the artwork of others.

- 4. Develop perceptual skills and use correct visual arts vocabulary to make judgments while studying works of art. (CA)**
 - a. Analyze and interpret the use of visual elements to create meaning and communicate ideas in ones own work and the work of others.
 - b. Analyze and interpret the use of symbolism in their own work and the work of others.

- 5. Investigate different models of critical processes for use in the examination of works of art and design for reading, writing, and speaking. (CA)**
 - a. Describe, analyze, interpret, and evaluate art works based on the visual elements and principles of art.
 - b. Understand the difference between “looking” at art and “studying” a work of art.
 - c. Discuss and/or write a critical analysis of their own work and the work of famous artists.
 - d. Express individual conclusions and feelings about art verbally and through writing.

- 6. Know that the roles, functions, and purposes of artists, works of art, and visual arts careers are influenced by cultural, historical, and political issues. (HC)**
 - a. Know careers in art that exist locally, regionally, and nationally.
 - b. Compare and contrast well-known works of art based on the influence of cultural, historical, and political issues.
 - c. Understand how the functions and purposes of art reflect the issues and aspects of cultures and times.

- 7. Identify universal themes, concepts, forms, and functions that recur in works of art and design across cultures, times, and places. (HC)**
 - a. Identify universal themes that transcend cultural, historical, and geographic boundaries.
 - b. Compare specific works of art or design exhibiting functions from other cultures, times, and places.

- 8. Understand that factors of culture, time, and place affect the characteristics of works of art and design. (HC)**
 - a. Know ways that art reflects our own culture.
 - b. Identify and categorize at least four masterworks by culture.
 - c. Understand the characteristics and context affecting a masterwork of art.

9. Know that there are different concepts about what constitutes art. (A)

- a. Investigate different opinions about what constitutes art.
- b. Realize that the issue of what art is may be based on current and past theories about art.
- c. Compare and contrast opposing viewpoints about what makes art.

10. Know that multiple factors affect how people respect, value, and derive meaning from art. (A)

- a. Know that viewpoints on the value of art may be based on a theoretical stance or individual understanding of the work.
- b. Understand the role of compromise in-group decision making.
- c. Reflect on collaborative works of art based on students' viewpoints.

11. Know that the integration of visual arts concepts and skills with knowledge in other subject areas provides essential tools for everyday life. (C)

- a. Demonstrate the use of mathematical concepts to create space and form in works of art.
- b. Relate visual arts concepts and skills to major literary or historical events illustrated in selected works of art.
- c. Recognize the importance of planning a project involving the arts and a variety of other disciplines.

12. Know that major concepts, technologies, media, and processes of the visual arts relate to those in other subject areas - within and outside the arts - throughout time. (C)

- a. Express visual art concepts through other art forms (i.e., drama, music and dance).
- b. Understand the evolution of technologies related to art (e.g., photography, paint, weaving, optics).

Middle School Visual Arts, Level III

Comp.	Obj.	Suggested Teaching Strategies	Suggested Assessment
1	a, b	All students create an original artwork based on the same theme, using techniques and media in creative and innovative ways. Works are displayed in a thematic exhibit.	Rating scale to determine how well students used media and techniques to creatively solve the problem
2	a	Using the elements of line, shape, space, form and value, students draw the four basic shapes and transform them into forms (cube, cone, cylinder, sphere). Students produce a composition using the basic forms and design principles to express an idea. Students recreate these forms in a still life and other compositions. Students write an artist's statement to accompany each piece.	Rubric to assess visual and compositional qualities and articulation of artist's statement
2	d	Students identify different kinds of symbols, (e.g., mathematical symbols, scientific symbols, ones that express concepts, identify specific groups, products iconographic symbols, unusual alphabets). Students find examples of these kinds of symbols in works of art from artists such as Klee, Magritte, (or symbolic forms from other cultures, periods, or religions). Students analyze how the artist has used symbols to convey an idea. Students suggest symbols that might be appropriate for our own time, or their own interests. Students create an iconographic symbol that represents an idea or one that has personal meaning and incorporate that symbol into the design of a separate work of art.	Teacher observation
3	a,b	Students create a series of drawings exploring a particular theme or symbol and reproduce it in three dimensions or create a 3-Dimensional (temporary installation) work of art and decide how to reproduce it two dimensionally to give it permanence. Students discuss the differences between the two approaches and planning for each. What did they have to consider in the three dimensional material that they did not have to think about in the drawing? (weight, construction, depth, etc.) How did they have to adapt to compensate for the differences between the two kinds of media? Would a photograph of the installation qualify as a work of art? Checklist to guide student work during process.	Rubric based on identified criteria Checklist to guide student work during process

Middle School Visual Arts, Level III

3	c	Students view works of art by artists who typically work in a variety of media (Pablo Picasso, Henry Moore, Andy Warhol, Jim Dine, Alexander Calder, Javacheff Christo, Andy Goldsworthy). Compare how they have treated similar subjects in both two and three dimensions.	Teacher observation and facilitation
4	a	Students select a work of art, then describe, analyze, and interpret that work in writing using correct visual arts concepts and vocabulary.	Rubric to score short essays
5	c	After completing a work of art, students write a critique of the work describing meaning, artistic intent, problems in execution, and what they might do to make the work more effective.	Rating scale
6	a	Students identify and interview local artists about their careers and work, then create a directory of local artist resource people for use in studying various art forms.	Rating scale based on criteria set by the class
6 8	b a	Students divide into groups. Each group selects an artwork, then collects information about the historical and cultural context of the artwork. Students create a collaborative work of art representative of the aesthetic of the culture and explain it to the class in a presentation about the culture and its art.	Checklist and Rating scale based on predetermined criteria
7	a, b	Students research some of the important themes in art (e.g., social commentary, portraiture, celebration, spirituality, etc.) Discuss how similar themes or subjects are treated in their own lives or culture. Students isolate a particular area of interest and research what others have to say about a theme or subject. Students respond to these ideas or themes with their own experience or ideas.	Written report
8	b	Students divide into teams. Using museum postcards or other small reproductions, challenge students classify works according to styles; The focus is changed by arranging works in a timeline, or by medium, or subject matter, etc. The team with the most correct responses changes the focus and challenges the next group. Students will add to the collection from their resources at home.	Written identification test using slides or transparencies
9 10	a,b a	Students use familiar objects (bikes, shoes, cars, etc.) to discuss how people set value on those objects,—as transportation, for design, for speed, for whether they are designed for boys or girls. Students decide how they might value a piece of	Teacher observation

Middle School Visual Arts, Level III

		<p>artwork (cost, appropriateness, time it took to make, craftsmanship, beauty, meaning). After viewing a group of artworks, students use a variety of criteria to select a piece that best exemplifies each criterion. Discuss why they have made their choices. Students then defend a perspective different from their own. Begin a list of factors that determine how artwork can be valued.</p>	
11	a,b	<p>After exploring mathematical patterns such as drop, split drop, rotation, symmetry, students find examples that are commonly used in everyday surroundings. Study the works of Escher and create works using tessellating patterns in a variety of configurations.</p>	<p>Rubric based on compositional criteria and mathematical principles</p>
12	a	<p>After researching a particular artist, students dramatize the life and times of an artist using props and costumes.</p>	<p>Rubric</p>

VISUAL ARTS MIDDLE SCHOOL LEVEL IV

DESCRIPTION OF PROGRAM OF STUDY:

The Middle Level IV program of study delineates what all students should know and be able to do at the end of the fourth of four middle level programs of study. Through the study of visual arts, students respond to life experiences through images, structures, and tactile works of art and design. Students will continue to learn the language of the arts and how to interpret visual symbols. This program involves production, critical analysis, history and culture, aesthetics, and connections among the visual arts, other content areas, and everyday life. Middle Level IV builds on the knowledge, concepts, and skills in Middle Level III. This program of study is to be used by the Visual Arts Specialist and or the Classroom Teacher in developing visual arts curriculum for middle school level IV grade students in the following:

Middle School Visual Arts
Arts Integrated in the Middle School Classroom

Content strands include **Creating/Performing**, **Critical Analysis**, **History/Culture**, **Aesthetics**, and **Connections**. The competencies are printed in bold face type and are required to be taught. The competencies may relate to one or more of the content strands and may be combined and taught with other competencies throughout the school year. Competencies are not listed in order of importance and may be taught in any order that is determined suitable by the school or district. Competencies provide a general guideline of ongoing instruction, not isolated units, activities, or skills.

The suggested teaching objectives are optional. Objectives indicate concepts that enable the fulfillment of competencies, describe competencies in further detail, or show progress of concepts within benchmark grade clusters. School districts may adopt the suggested teaching objectives or may write their own objectives that meet or exceed those suggested, based upon needs of the students at the local level.

For an explanation of the Content Strands, Competencies, and Objectives, see the General Introduction Section of the *Mississippi Visual and Performing Arts Framework*. The Framework General Introduction, Literature Connections, Technology Connections, Resources, and Glossary are available on line at the Mississippi Department of Education web site: <http://www.mde.k12.ms.us>.

VISUAL ARTS MIDDLE SCHOOL LEVEL IV

CONTENT STRANDS:

Creating/Performing (CP)
History/Culture (HC)
Connections (C)

Critical Analysis (CA)
Aesthetics (A)

COMPETENCIES and Suggested Teaching Objectives:

- 1. Use techniques appropriate to the unique qualities of various media to reach an original and artistic solution in creating works of art. (CP)**
 - a. Exhibit competency in creating original works of art using a variety of two and three-dimensional media.
 - b. Demonstrate ability to compare and contrast the effect of two and three-dimensional works in communicating ideas.
 - c. Demonstrate proficient use of art materials and tools including storage and clean up.

- 2. Understand and apply with increasing skill elements of art and principles of design to a variety of media, techniques, and processes to create original and expressive works of art. (CP)**
 - a. Create unified works of art through competent use of elements of art and principles of design to communicate intended meaning.
 - b. Know a variety of ways for creating the illusion of depth through spatial relationships in expressive works of art.

- 3. Apply knowledge of how the use of various media, techniques, and processes results in different effects in works of art. (CP)**
 - a. Know how to select appropriate materials for creating works of art in both two and three-dimensional media.
 - b. Demonstrate ability to use a variety of media techniques to create different effects in both two and three-dimensional works of art.
 - c. Demonstrate ability to select an effective medium to create a work of art that communicates an intended meaning or function.

- 4. Develop perceptual skills and use increased visual arts vocabulary to make judgments while creating and studying works of art. (CA)**
 - a. Know and use art vocabulary when talking about own artwork and the work of others.
 - b. Understand that appreciation results from thoughtful perception – seeing, responding to, studying, and judging works of art.

- 5. Understand, examine, and practice various critical processes in evaluating works of art and design. (CA)**
 - a. Evaluate own work and work of famous artists based on the effective analysis of form and content.
 - b. Understand how to critically analyze art from different cultures and time periods.
 - c. Analyze works of art through writing and speaking.

- 6. Understand that roles, functions, and purposes of artists, works of art, and visual arts careers vary across cultures, times, and places. (HC)**
 - a. Understand that art reflects the experience of the viewer as well as the intention of the artist.
 - b. Understand that different cultures bring different perspectives to the viewing and making of art.
 - c. Analyze different reasons for which art is made in various cultures, times, and places.
 - d. Demonstrate expanded concept of the role of art through the study of a wide variety of careers related to the visual arts.

- 7. Recognize subject matter, themes, and forms that recur in works of art and design across cultures, times, and places. (HC)**
 - a. Determine the relationship between form and theme in works of art from one’s own culture and other cultures.
 - b. Compare recurring concepts and themes in art throughout cultures, times, and places.

- 8. Know that factors of culture, time, and place affect characteristics of works of art and design. (HC)**
 - a. Understand ways in which artists develop ideas.
 - b. Interpret possible meaning in works of art by analyzing the effect of cultural, geographic and historical perspectives that influence or give meaning to a work of art.

9. Understand different concepts about what constitutes art. (A)

- a. Understand that there are a variety of different ways in which art can be appreciated or valued.
- b. Articulate a variety of reasons for the categorizing of specific objects as art.
- c. Realize that there are multiple purposes for creating works of art.
- d. Recognize a variety of rationales for the making of art.

10. Understand that personal experience affects how people respect, value, and derive meaning from art. (A) (CA)

- a. Recognize that valid interpretations of a specific work of art can reflect more than one point of view.
- b. Recognize that viewers of art can interpret meaning in art based on their own experiences.
- c. Recognize that the intent of the artist can be separate from the interpretation of the viewer.

11. Recognize how the meaningful integration of visual arts concepts and skills with knowledge in other subject areas provides essential tools for everyday life. (C)

- a. Integrate terms, themes, and concepts of visual arts in other areas resulting in increased understanding or new revelations.
- b. Utilize a variety of disciplines to interpret a universal theme.

12. Understand ways that major concepts, technologies, media, and processes of the visual arts relate to arts and other disciplines. (C)

- a. Recognize that technology involves innovation and is not specific to our own time.
- b. Identify a variety of different media and processes that have influenced the history of art.
- c. Understand ways that major concepts of the visual arts relate to other subject areas.

Middle School Visual Arts, Level IV

Comp.	Obj.	Suggested Teaching Strategies	Suggested Assessment
1	b	Students compare the idea of mother and child in a two-dimensional work and a three-dimensional work (e.g., work of Mary Cassatt and Elizabeth Catlett).	Teacher Observation
2	a, b	Students brainstorm topics (e.g., communities of the future, an invented cityscape, hall of mirrors, self-portrait through objects). Students select a topic and using one or two-point perspective create an illusion of their chosen theme to include a variety of values (shading), textures, and line pattern.	Peer/Teacher evaluation
2	b	Students cut out magazine photos showing dominance of each element and each principle; combining pages to create a reference notebook.	Teacher Rubric
3	b	Students divide a paper into sections and experiment in each section with creating different textures, values, and pattern with charcoal or ebony pencil. Use these values, patterns, and textures in a composition.	Rubric/ Checklist
3	b, c	Students select a word to interpret visually in a three-dimensional form. Use sketches to plan the work and compare these to the final work.	Rubric
4	b	Students divide into teams to critique artworks collaboratively. Teams will submit a written description including correct art terms and concepts. Students keep in mind when analyzing works of art, all opinions are valid, and are able to provide logical explanations for their statements.	Rubric designed by students as a whole class
5	a	Students will describe, analyze, interpret, and evaluate their own works as well as the works of others through written and oral work, individually and collectively.	Rubric
6 8	a b	Students will identify historical contexts for different works of art. Analyze them for meaning and compare and contrast style, media, conceptual orientation, aesthetic focus, and point of view. Students will write a postcard as if they were the artist and tell about the work, media used, and cultural or historical influences.	Teacher observation Evaluation of postcard using rubric
7	b	Students compare how different groups treat similar themes. Compare how different symbols or styles may illustrate the same theme or human condition. Discuss how their sense of style is similar or dissimilar.	Teacher questioning and observation

Middle School Visual Arts, Level IV

9	a	From a grouping of objects, (e.g., baskets, teacups, or quilts, etc.) students rank them in terms of a variety of criteria (e.g., the most expensive, well-crafted, most attractive, the one they would like in their own home, took the most time to make, sentimental). Discuss the different reasons that people might value things and how they can change depending on context. Discuss how to establish different criteria for valuing art.	Checklist or rating scale
9	b	Students debate what is art. Students bring in photos or other information about elephants or other animals that make art. After seeing the “art” discuss whether or not animals can make art (express feeling, plan, what they do, etc.). Discuss why people make art and discuss if elephants or animals make “art” for any of the same reasons. Discuss the artists they have learned about and how elephants would compare. Students discuss how they would judge the quality of elephant art? Students discuss whether it has more to do with their own preference or expertise?	Teacher observation with guided questions
10	c	Students write an artist's statement for their own artwork. The artworks are then analyzed in a student led critique for the differences between the interpretation of the viewer and the intent of the student artist.	Teacher observation
11	a	Students create a tableau of a famous painting. Discuss the characters and character development or what is happening in the tableaux. Change the scene to one that might have happened before or after the event in the original work of art.	Student generated scoring guide
11	a	Students watch a dance and create a drawing to interpret movement and the use of space in the dance. Students are encouraged to look at space as high and low levels of body movement as well as depth. Students write an essay describing increased understanding of dance resulting from integration of visual arts.	Written essay
12	a	Students groups research the development of art media over time with a focus on the effects of increased technology. Report findings using a research form designed to guide their investigations.	Rating scale based on essential components of the research form
12	c	A copy of a famous painting is divided and cut into as many pieces as there are students in the class. Number the sections and give each student one small section to reproduce in scale. Reassemble all the pieces to get a “recreated” color study of the original work. (math, scale)	Teacher/student generated rubric

Middle School Visual Arts, Level IV

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VISUAL ARTS

HIGH SCHOOL INTRODUCTION

The visual arts competencies “establish *proficient* and *advanced* achievement standards for Grades 9-12. The proficient level is intended for students who have completed courses of study involving relevant skills and knowledge” that are equivalent to one full year of study at the high school level. The advanced level is intended for students who have completed courses” equivalent to three to four years of study. “Students at the advanced level are expected to achieve the standards established for the proficient as well as the advanced levels. Every student is expected to achieve the proficient level in at least one arts discipline by the time he or she graduates from high school.

“In Grades 9-12, students extend their study of the visual arts. They continue to use a wide range of subject matter, symbols, meaningful images, and visual expressions. They grow more sophisticated in their employment of the visual arts to reflect their feelings emotions and continue to expand their abilities to evaluate the merits of their efforts. These [competencies] provide a framework for that study in a way that promotes the maturing students' thinking, working, communicating, reasoning, and investigating skills. They also provide for their growing familiarity with the ideas, concepts, issues, dilemmas, and knowledge important in the visual arts. As students gain this knowledge and these skills, they gain in their ability to apply knowledge and skills in the visual arts to their widening personal worlds.

“The visual arts range from the folk arts, drawing, and painting, to sculpture and design, from architecture to film and video -- and any of these can be used to help students meet the educational goals embodied in these standards. For example, graphic design (or any other field within the visual arts) can be used as the basis for creative activity, historical and cultural investigations, or analysis throughout the standards. The visual arts involve varied tools, techniques, and processes, all of which also provide opportunities for working toward the standards. It is the responsibility of practitioners to choose from among the array of possibilities offered by the visual arts to accomplish specific educational objectives in specific circumstances.

“To meet the [competencies], students must learn vocabularies and concepts associated with various types of work in the visual arts. As they develop greater fluency in communicating in visual, oral, and written form, they must exhibit greater artistic competence through all of these avenues.

“In Grades 9-12, students develop deeper and more profound works of visual art that reflect the maturation of their creative and problem-solving skills. Students understand the multifaceted interplay of different media, styles, forms, techniques, and processes in the creation of their work.

“Students develop increasing abilities to pose insightful questions about contexts, processes, and criteria for evaluation. They use these questions to examine works in light of various analytical methods and to express sophisticated ideas about visual relationships using precise terminology. They can evaluate artistic character and

aesthetic qualities in works of art, nature, and human-made environments. They can reflect on the nature of human involvement in art as a viewer, creator, and participant.

Students understand the relationships among art forms and between their own work and that of others. They are able to relate understandings about the historical and cultural contexts of art to situations in contemporary life. They have a broad and in-depth understanding of the meaning and import of the visual world in which they live.”

Source: National Standards for Arts Education: What Every young American Should Know and Be Able to Do in the Arts, 1994, p. 69.

The high school visual arts framework is divided into different programs of study that can be used to develop curriculum for a variety of courses listed in *Approved Courses for the Secondary Schools of Mississippi*. In order to accommodate the variety of scheduling formats throughout Mississippi schools, some arts courses are available for 1 or 1/2 credit. Courses that may be offered for 1/2 credit must cover all the competencies in the designated program of study. Those courses earning 1 credit will cover all the competencies, but in greater depth and breadth than the 1/2 credit courses. A listing of these courses and the corresponding program of study to be used in developing curriculum for those courses follows.

Visual Arts Course:

Visual Arts Program of Study:

Visual Arts I (Proficient)	High School Visual Arts Level I
Visual Arts II (Proficient)	High School Visual Arts Level II
Visual Arts III (Advanced)	High School Visual Arts Level III
Visual Arts IV (Advanced)	High School Visual Arts Level IV
Visual Arts Studio I (Proficient)	High School Visual Arts Level I
Visual Arts Studio II (Proficient)	High School Visual Arts Level II
Visual Arts Studio III (Advanced)	High School Visual Arts Level III
Visual Arts Studio IV (Advanced)	High School Visual Arts Level IV
Visual Arts Individual Study (Advanced)	High School Level III or IV
Ceramics I (Proficient)	Ceramics I
Ceramics II (Proficient)	Ceramics II
Drawing I (Proficient)	Drawing I
Drawing II (Proficient)	Drawing II
Painting I (Proficient)	Painting I
Painting II (Proficient)	Painting II
Photography (Proficient)	Photography
Advanced Placement Art History	Advanced Placement Curriculum
Advanced Placement Studio Art - Drawing Portfolio	Advanced Placement Curriculum
Advanced Placement Studio Art – 2-D Design Portfolio	Advanced Placement Curriculum
Advanced Placement Studio Art - 3-D Design Portfolio	Advanced Placement Curriculum

Course Descriptions:

VISUAL ARTS I (1/2 or 1 credit)

Based on High School Visual Arts Level I program of study.

This course involves a broad range of media, techniques, and processes. Students will continue to develop prior knowledge and skills in the creation and study of works of art and design, building on concepts and skills acquired in the elementary and middle level courses. Work will encompass both two and three-dimensional art forms.

VISUAL ARTS II (1/2 or 1 credit)

Based on High School Visual Arts Level II program of study.

This course continues the development of knowledge and skills as well as the creation and study of works of art and design. Building on concepts and skills acquired in the prerequisite course—Visual Arts I, students continue to increase their knowledge of production, critical analysis, history and culture, aesthetics, and connections among the visual arts, other content areas, and everyday life. Prerequisite requirement may be waived upon teacher recommendation based on a review of a body of work demonstrating accomplishment of Visual Arts I competencies. Work will encompass both two-dimensional and three-dimensional media, techniques, and processes.

VISUAL ARTS III (1/2 or 1 credit)

Based on High School Visual Arts Level III program of study.

This course focuses on the creation and study of more advanced works of art and beginning of the development of a body of work for inclusion in a portfolio. Building on concepts and skills acquired in prerequisite courses—Visual Arts I, and II, or Visual Arts I and Drawing—students will work at a more advanced level applying their knowledge of production, critical analysis, history and culture, aesthetics, and connections among the visual arts, other content areas, and everyday life. Prerequisite requirement may be waived upon teacher recommendation based on a review of a body or work demonstrating accomplishment of Visual Arts I and II competencies. Work will encompass both two and three dimensional media, techniques, and processes.

VISUAL ARTS IV (1/2 or 1 credit)

Based on High School Visual Arts Level III program of study.

This course focuses on the creation of a portfolio for use in the pursuit of higher education or career opportunities. Building on concepts and skills acquired in prerequisite courses—Visual Arts I, II, and III, or Visual Arts I, Drawing and Painting—students will work at a sophisticated level applying their knowledge of production, critical analysis, history and culture, aesthetics, and connections among the visual arts, other content areas, and everyday life. Prerequisite requirement may be waived upon teacher recommendation based on a review of a body of work demonstrating accomplishment of Visual Arts I, II, and II competencies. Work will encompass two and three-dimensional media, techniques, and processes.

VISUAL ARTS STUDIO I (1/2 or 1 credit)

Based on High School Visual Arts Level I program of study. This course accommodates districts that want to offer specialized instruction in the visual arts (e.g., in a particular medium, style, or period). Visual Arts Studio I *must be* based on the competencies delineated in the High School Visual Arts Level I program of study. Districts may tailor those competencies to meet the specific focus of the course they are designing, but *all competencies must be addressed*. A sample of strategies showing adaptation of the program of study to the studio application is presented after the High School Visual Arts Level I program of study.

VISUAL ARTS STUDIO II (1/2 or 1 credit)

Based on High School Visual Arts Level II program of study. This course accommodates districts that want to offer specialized instruction in the visual arts (e.g., in a particular medium, style, or period). Visual Arts Studio Level II *must be* based on the competencies delineated in the High School Visual Arts Level II framework. Districts may tailor those competencies to meet the specific focus of the course they are designing, but *all competencies must be addressed*. A sample of strategies showing adaptation of the program of study to the studio application is presented after the High School Visual Arts Level II program of study.

VISUAL ARTS STUDIO III (1/2 or 1 credit)

Based on High School Visual Arts Level III program of study. This course accommodates districts that want to offer specialized instruction in the visual arts (e.g., in a particular medium, style, or period). Visual Arts Studio Level III *must be* based on the competencies delineated in the High School Visual Arts Level III framework. Districts may tailor those competencies to meet the specific focus of the course they are designing, but *all competencies must be addressed*. A sample of strategies showing adaptation of the program of study to the studio application is presented after the High School Visual Arts Level III program of study.

VISUAL ARTS STUDIO IV (1/2 or 1 credit)

Based on High School Visual Arts Level IV program of study. This course accommodates districts that want to offer specialized instruction in the visual arts (e.g., in a particular medium, style, or period). Visual Arts Studio Level IV *must be* based on the competencies delineated in the High School Visual Arts Level IV framework. Districts may tailor those competencies to meet the specific focus of the course they are designing, but *all competencies must be addressed*. A sample of strategies showing adaptation of the program of study to the studio application is presented after the High School Visual Arts Level IV program of study.

VISUAL ARTS INDIVIDUAL STUDY (1/2 to 1 credit per year)

Based on High School Visual Arts Level III or High School Visual Arts Level IV program of study.

This course accommodates districts that want to offer specialized in-depth instruction in the visual arts to meet the individual needs of advanced students in their third or fourth year of visual art study. These students may have already completed prerequisite courses—Visual Arts I, II, III, and IV or Visual Arts I, Drawing and Painting. In addition, they may have completed study in Ceramics and Photography. Admission to Visual Arts Individual Study will be based on teacher approval after review of a portfolio of work and successfully meeting any other criteria required at the district level.

Curriculum for Visual Arts Individual Study *must* be based on the competencies in the High School Visual Arts Level III or IV program of study, depending on the level of the student's accomplishment. Although students will work independently while being mentored by the teacher; the student will attend a regularly scheduled visual arts class. Working at a sophisticated level, students will apply their knowledge of production, critical analysis, history and culture, aesthetics, and connections among the visual arts, other content areas, and everyday life. Districts may tailor those competencies to meet the specific focus of the course they are designing, but *all competencies must be addressed*. A student may enroll in this course more than one time for a total of up to 2 credits. A sample of strategies showing adaptation of the High School Visual Arts Level IV program of study to the Individual Study course is presented after the High School Visual Arts Level IV program of study.

CERAMICS I (1/2 credit)

Based on Ceramics I program of study.

This course focuses on knowledge and skills in three- dimensional design with clay and/or other plastic media. Work will be limited primarily to three dimensional media, techniques, and processes.

CERAMICS II (1/2 credit)

Based on Ceramics II program of study.

This course builds on introductory level concepts and skills acquired in the prerequisite course, Ceramics I. Work will be limited primarily to three dimensional media, techniques, and processes.

DRAWING I (1/2 credit)

Based on Drawing I program of study.

This course involves a broad range of drawing media, techniques, and processes. In this course, students will continue to develop prior knowledge and skills in the creation and study of works of art and design, building on concepts and skills acquired in the prerequisite course Visual Arts Level I. Work will encompass two-dimensional art forms rendered in wet and dry drawing media with an emphasis on working in black and white and an introduction to color techniques.

DRAWING II (1/2 credit)

Based on Drawing II program of study.

This course involves a broad range of drawing media, techniques, and processes. Students will continue to develop prior knowledge and skills in the creation and study of works of art and design, building on concepts and skills acquired in the prerequisite courses, Visual Arts Level I and Drawing I. Work will encompass two-dimensional art forms rendered and wet and dry drawing media with an emphasis on working in color with a continuation of skill development in black and white processes.

PAINTING I (1/2 credit)

Based on Painting I program of study.

This course focuses on creation and study of painting and continues the development of a body of work for inclusion in a portfolio. It involves a broad range of painting media, techniques, and processes. Building on concepts and skills acquired in prerequisite courses—Visual Arts I, and II, or Visual Arts I and Drawing—students will work at a more advanced level applying their knowledge of production, critical analysis, history and culture, aesthetics, and connections among the visual arts, other content areas, and everyday life. Prerequisite requirement may be waived upon teacher recommendation based on a review of a body or work demonstrating accomplishment of Visual Arts I and II competencies.

PAINTING II (1/2 credit)

Based on Painting II program of study.

This course focuses on advanced creation and study of painting and continues the development of a body of work for inclusion in a portfolio. It involves a broad range of painting media, techniques, and processes. Building on concepts and skills acquired in prerequisite courses—Visual Arts II, and III, or Painting I and Drawing I — students will work at a more advanced level applying their knowledge of production, critical analysis, history and culture, aesthetics, and connections among the visual arts, other content areas, and everyday life. Prerequisite requirement may be waived upon teacher recommendation based on a review of a body or work demonstrating accomplishment of Visual Arts I and II competencies.

PHOTOGRAPHY (1/2 credit)

Based on Photography program of study.

This course focuses on developing in-depth knowledge and skills in two-dimensional design with photographic media. Building on introductory level concepts and skills acquired in middle level visual arts courses, students continue to increase their knowledge of design as applied to photographic works, critical analysis, history and culture, aesthetics, and connections among the photographic arts, other content areas, and everyday life. Work will be limited primarily to black and white media, techniques, and processes.

ADVANCED PLACEMENT ART HISTORY (1 credit)

ADVANCED PLACEMENT STUDIO ART – DRAWING PORTFOLIO (1 credit)

ADVANCED PLACEMENT STUDIO ART 2-D DESIGN PORTFOLIO (1 credit)

ADVANCED PLACEMENT STUDIO ART 3-D DESIGN PORTFOLIO (1 credit)

The Advanced Placement course curriculum is administered by the AP Central College Board and developed by a committee of college faculty and AP teachers to cover the in-depth, “information, skills, and assignments found in the corresponding college course.” <http://apcentral.collegeboard.com>. See the web site for detailed information.

VISUAL ARTS HIGH SCHOOL LEVEL I *(Proficient)*

DESCRIPTION OF PROGRAM OF STUDY:

This is an introductory program of study at the high school level that involves a broad range of media, techniques, and processes. In this course, students will continue to develop prior knowledge and skills in the creation and study of works of art and design. Building on concepts and skills acquired in the elementary and middle level courses, students will increase their knowledge of production, critical analysis, history and culture, aesthetics, and connections among the visual arts, other content areas, and everyday life. Work will encompass both two and three-dimensional art forms. This program of study is to be used in designing curriculum for the following courses:

Visual Arts I
Visual Arts Studio I

Content strands include Creating/Performing, Critical Analysis, History/Culture, Aesthetics, and Connections. The competencies are printed in bold face type and are required to be taught. The competencies may relate to one or more of the content strands and may be combined and taught with other competencies throughout the school year. Competencies are not listed in order of importance and may be taught in any order that is determined suitable by the school or district. Competencies provide a general guideline of ongoing instruction, not isolated units, activities, or skills.

The suggested teaching objectives are optional. Objectives indicate concepts that enable the fulfillment of competencies, describe competencies in further detail, or show progress of concepts within benchmark grade clusters. School districts may adopt the suggested teaching objectives or may write their own objectives that meet or exceed those suggested, based upon needs of the students at the local level.

For an explanation of the Content Strands, Competencies, and Objectives, see the General Introduction Section of the *Mississippi Visual and Performing Arts Framework*. The Framework General Introduction, Literature Connections, Technology Connections, Resources, and Glossary are available on line at the Mississippi Department of Education web site: <http://www.mde.k12.ms.us>.

VISUAL ARTS
HIGH SCHOOL LEVEL I
(Proficient)

CONTENT STRANDS:

Creating/Performing (CP) Critical Analysis (CA)
History/Culture (HC) Aesthetics (A)
Connections (C)

COMPETENCIES and Suggested Teaching Objectives:

- 1. Apply proficient skills and craftsmanship in selecting and using various media, techniques, and processes to create original expressive works of art. (CP, CA)**
 - a. Create works of art that communicate original ideas using a variety of media, techniques and processes.
 - b. Know how the selection of media, technique, or process communicates the overall idea in original works and works of others.
 - c. Understand that there are various ways to organize, compose, or design works of art.
 - d. Practice safety and conservation in the use of tools, materials, and equipment in the creation of works of art.
 - e. Integrate the use of new technology into individual works of art and design.

- 2. Understand how to select and use the elements of art and principles of design applied through various media, techniques, and processes related to the communication of meaning. (CP, A)**
 - a. Integrate visual, spatial, and temporal concepts with subjects, themes, symbols and ideas to improve communication of intended meaning.
 - b. Use new technology of art and design and understand how it affects communication of meaning in works of art.
 - c. Use appropriate visual art vocabulary related to technique and media as works of art are created.
 - d. Utilize the elements of art and principles of design to create works of art that communicate ideas.

- 3. Understand how media, techniques, and processes create effects that evoke a range of responses. (CP, CA)**
 - a. Understand that visual effects produced through media, techniques and processes evoke a range of responses (e.g., dread, hope, despair, joy, pleasure, pain).
 - b. Understand that effects resulting from the use of media, techniques, and processes are factors that affect visual perception.
 - c. Recognize that the choice of media, techniques, and processes results from the artist's thinking about how best to achieve specific effects.

- 4. Utilize perceptual skills and apply visual arts vocabulary to make informed judgments while creating and studying works of art. (CA, CP)**
 - a. Effectively use visual arts vocabulary when critiquing their own works or those of others through the processes of speaking or writing.
 - b. Use appropriate visual art vocabulary related to technique and media as works of art are created.
 - c. Utilize the visual and organizational components of art and design while creating works of art.

- 5. Understand that a wide range of critical analysis theories exist and provide valid methods for studying the characteristics of works of art and design. (CA)**
 - a. Examine their own work and that of others to determine the intentions of the artist.
 - b. Recognize different aesthetic theories while examining works of art.
 - c. Identify different ways the visual arts provide unique modes for expressing ideas, actions, and emotions.

- 6. Know that context is a factor in determining the roles, functions, and purposes of artists, works of art, and visual arts careers differently according to culture, time, and place. (HC)**
 - a. Examine ways that culture is reflected in the roles and function of a work of art, and how these roles and function might be lost if the context were different.
 - b. Understand how technology combined with the context of the artist, the context in which a work is created, the context of the viewer, and the context in which the work is viewed can impact the interpretation of the work.

7. Know universal themes, concepts, forms, and functions that recur works of art and design across cultures, times, and places. (HC)

- a. Discuss possible meanings of works of art by examining how specific works are created and how they relate to historical and cultural contexts.
- b. Identify different ways artists have conveyed common themes or issues across historical periods.
- c. Discuss how universal themes differ in works of art, and describe how these differences relate to history and culture.
- d. Investigate the functions of visual arts in society and ways the visual arts impact society.
- e. Determine the origin of possible subjects, themes, symbols, problems, or ideas for use in creating works of art for an intended purpose.

8. Analyze how factors of time and the visual arts influence each other. (A)

- a. Relate how factors of time and the visual arts influence each other.
- b. Describe the function and explore meaning of specific works of art within various time periods.
- c. Examine characteristics and purposes of works of art from a variety of time periods.

9. Know different theories of aesthetics. (A)

- a. Examine broad aesthetic questions such as, “What is art?”
- b. Describe different aesthetic perspectives including intention of artists, context, views, and experience.

10. Analyze how contextual factors affect the way people respect, value, and derive meaning from art. (A)

- a. Determine how various individual responses to the characteristics of a work of art can serve as a means for interpreting that work.
- b. Analyze how the meaning of a specific work might change if it were transported to another time frame and using different technologies.

11. Integrate visual arts concepts and skills with knowledge in other subject areas to provide meaningful tools for everyday life. (C)

- a. Recognize and understand how and why the arts enhance the quality of life in communities throughout the world.
- b. Recognize how the study of the arts impacts career choices.

12. Understand how common concepts, technologies, media, and processes of the visual arts relate to those in other subject areas within and outside the arts. (C)

- a. Compare the characteristics of the visual arts careers across history, time, and culture.
- b. Understand the importance of technologies, media, and processes of the visual arts with those of other subject areas in pursuing arts related careers.
- c. Compare the characteristics of the visual arts to the themes in the humanities, sciences, or other curricular areas as they apply to career choices.

High School Visual Arts I

Comp.	Obj.	Suggested Teaching Strategies	Suggested Assessment
1	a,b	Students study the work of a 20 th Century American artist and create works in the same style and technique.	Critique sheet with questions referring to media, process, and technique
3	d	Students choose a social issue and create a work of art that expresses the ideas and feelings of the artist.	Critique based on choices made by the artist (media, technique, process) to evoke a particular response
2	d	Students compare the sculpture of Donatello and Michelangelo (the <i> Davids </i>) and their work to that of modern sculptors, such as Duane Hanson.	Written report or oral presentation
4	a,b	Students study the works of several muralists and discuss medium, subject matter, symbolism, and style. Create a study for a mural in your town that incorporates the same thought processes.	Written report on selected murals compared to their own work
5	b, c	Students choose two artists from the same or different time periods and create a dialog between the two in which they discuss their own work.	Written report using appropriate visual arts vocabulary
6	b	Students study the works and artifacts of another culture, such as the Native American culture. Discuss the transformation from original intent (utilitarian, religious, etc.) to current status as museum objects.	Class discussion with teacher-guided questions
7	b, c	Students study works from various cultures, times, and places, such as Ancient Egypt, the Middle Ages, the Renaissance, and modern times, in terms of religious themes and issues. Discuss the context in which these works were created and how society viewed them during their time.	Class discussion with teacher-guided questions
8	b	Students examine a work created in response to a social or historical event, such as Picasso's <i> Guernica </i> , and discuss how and why it was created.	Class discussion or written report on findings
8	a,b	Students examine the emergence of various artists (dance, drama, music, visual art) during a particular period or event, such as the Harlem Renaissance, and determine the impact they had on American culture.	Class discussion with teacher guided questions
9	b	Students write a personal reflection on how past experiences influence current tastes in art.	Written report based on stated criteria

High School Visual Arts I

10	a,b	Students study the use of symbolism in early religious art. Compare it to contemporary visual iconography in terms of intent, significance, response, etc.	Class discussion with teacher guided questions
11	b	Students make a list of careers that are art related, choosing three of interest and researching them (course of study, salary, availability, etc.) Report findings to the class.	Written or oral report to class
12	a	Students compare and contrast printing (graphics and text) among cultures and times, determining significant differences and similarities.	Spreadsheet delineating characteristics

High School Visual Arts Studio I

Strategies are to be developed from the High School Visual Arts Level I program of study. The focus of the studio will determine the type of strategies used.

The following strategies are examples of what might be used in a Visual Arts Studio I course focusing on Textile Design:

Comp.	Obj.	Suggested Teaching Strategies	Suggested Assessment
1	a	Students create original works of art using the various media, techniques, and processes of textile design (weaving, fabric printing, paper making, quilting, etc.)	Rubric based on assigned criteria
7	b	Students analyze traditional patterns that are characteristic of textiles from a range of cultures, time periods, and geographic locations. Create a work using a pattern that would represent symbols or images of the 21 st Century.	Rating scale generated by students and teacher jointly
8	b	Students conduct a critique of a range of textile pieces representative of different historical and cultural contexts. Discuss the works in relation to how the function or purpose is directly related to the history or culture.	Teacher observation with probing questions

VISUAL ARTS HIGH SCHOOL LEVEL II *(Proficient)*

DESCRIPTION OF PROGRAM OF STUDY:

This program of study continues the development of knowledge and skills as well as the creation and study of works of art and design. Building on concepts and skills acquired in the prerequisite course—Visual Arts I, students continue to increase their knowledge of production, critical analysis, history and culture, aesthetics, and connections among the visual arts, other content areas, and everyday life. Prerequisite requirement may be waived upon teacher recommendation based on a review of a body of work demonstrating accomplishment of Visual Arts I competencies. Work will encompass both two-dimensional and three-dimensional media, techniques, and processes. This program of study is to be used in designing curriculum for high school students in the following courses:

Visual Arts II
Visual Arts Studio II

The competencies are printed in bold face type and are required to be taught. Content strands include **Creating/Performing**, **Critical Analysis**, **History/Culture**, **Aesthetics**, and **Connections**. The competencies may relate to one or more of the content strands and may be combined and taught with other competencies throughout the school year. Competencies are not listed in order of importance and may be taught in any order that is determined suitable by the school or district. Competencies provide a general guideline of ongoing instruction, not isolated units, activities, or skills.

The suggested teaching objectives are optional. Objectives indicate concepts that enable the fulfillment of competencies, describe competencies in further detail, or show progress of concepts within benchmark grade clusters. School districts may adopt the suggested teaching objectives or may write their own objectives that meet or exceed those suggested, based upon needs of the students at the local level.

For an explanation of the Content Strands, Competencies, and Objectives, see the General Introduction Section of the *Mississippi Visual and Performing Arts Framework*. The Framework General Introduction, Literature Connections, Technology Connections, Resources, and Glossary are available on line at the Mississippi Department of Education web site: <http://www.mde.k12.ms.us>.

VISUAL ARTS
HIGH SCHOOL LEVEL II
(Proficient)

CONTENT STRANDS:

Creating/Performing (CP)
History/Culture (HC)
Connections (C)

Critical Analysis (CA)
Aesthetics (A)

COMPETENCIES and Suggested Teaching Objectives:

- 1. Demonstrate competency in selecting and using various media, techniques, and processes to create and study expressive qualities in works of art. (CP, CA)**
 - a. Compare and contrast various media, techniques and processes to develop competent skills, confidence, and sensitivity while creating works of art.
 - b. Demonstrate the ability to select appropriate media, technique, or process to communicate the overall idea through the creation and study of works of art.
 - c. Practice safety and conservation in the use of tools, materials, and equipment in the creation of works of art.
 - d. Identify and define new technology in art and design as it is used in contemporary society and in own works of art.

- 2. Know how to use elements of art and principles of design applied through various media techniques and processes to communicate meaning. (CP, A)**
 - a. Analyze visual, spatial, and temporal concepts while integrating subject, themes, symbols, and ideas to improve communication of intended meaning in own works.
 - b. Identify and define new technology in art and design as it is used to communicate meaning.
 - c. Employ appropriate techniques and media as works of art are created and studied.
 - d. Create complex works of art that utilize the elements of art and principles of design to communicate ideas.

- 3. Select and use various media, techniques, and processes to create works of art that evoke a range of responses. (CP)**
 - a. Understand that artists use media, techniques, and processes to produce a wide range of effects which affect viewers differently.
 - b. Recognize how artists select specific media, techniques, and processes to achieve intended effects.
 - c. Demonstrate an understanding of how artists use unique modes for expressing ideas, actions, and emotions to solve specific art problems.

- 4. Utilize perceptual skills and apply expanded visual arts vocabulary to make informed judgments while creating and studying works of art. (CA, CP)**
 - a. Effectively use expanded visual arts vocabulary through speaking, writing, or reading when critiquing their own works and works of others.
 - b. Use appropriate visual arts vocabulary related to new techniques and media as works of art are created.
 - c. Demonstrate knowledge of the visual and organizational components of art and design while creating works of art.

- 5. Explore and evaluate theories of critical analysis for studying the characteristics of works of art and design through reading, writing, and speaking. (CA)**
 - a. Employ various theories of critical analysis to understand and analyze works of art.
 - b. Analyze, using theories of critical analysis, different ways the visual arts provide unique modes for expressing ideas, actions, and emotions.

- 6. Understand the complex functions of artists in society and the impact of the visual arts (e.g., social, political, economic, religious, individual.) (HC)**
 - a. Differentiate between meanings in works of art by examining how specific works are created and how they relate to historical and cultural context.
 - b. Compare and contrast the characteristics of works of art in context to the culture in which it was created and how meaning might be lost if context was changed.
 - c. Examine how the context of the artist, time in which work is created, the viewer, and the place and time in which it is viewed can impact the function of art.

- 7. Understand how subject matter, symbols, themes, and purposes relate to meaning in works of art and design across cultures, times, and places. (HC)**
 - a. Employ various interpretations to understand and analyze works of art.
 - b. Analyze different ways artists have conveyed common themes or issues across historical periods.
 - c. Compare how artworks differ visually, functionally, and by process, and describe how these differences relate to history and culture.
 - d. Compare and contrast the functions of art in society and the ways the visual arts impact society.

- 8. Explain how geographic factors impact the media and the visual arts. (HC)**
 - a. Analyze how factors of place affect the visual arts.
 - b. Recognize a variety of historical and cultural contexts in terms of function, purpose, and selection of media in works of art.
 - c. Compare and contrast how geographic factors impacted the characteristics and purposes of similar works of art.

- 9. Understand different theories of aesthetics. (A)**
 - a. Recognize that there are multiple answers to broad aesthetic questions such as, "What is art?"
 - b. Explore different theories of aesthetics.

- 10. Begin to recognize contextual factors that influence how an individual respects and values art. (A)**
 - a. Investigate how specific images originated in works of art created for an intended purpose.
 - b. Analyze how various individual responses to the characteristics of a work of art can serve as a means for interpreting that work.

- 11. Recognize how life decisions, such as career choices, can be influenced by a meaningful integration of visual arts concepts and skills with knowledge in other subject areas. (C)**
 - a. Research the roles of contemporary artists in their own community and in society.
 - b. Analyze career options in the visual arts.
 - c. Recognize how the study of other subject areas impact career choices in the arts.

12. Distinguish how common concepts, technologies, media, and processes of the visual arts relate to those in other subject areas (C, CP)

- a. Compare and contrast the creative process among the arts and within other content areas.
- b. Compare the similarities and differences in the use of technologies, media, and processes of the visual arts with those of other arts disciplines.
- c. Utilize the characteristics of the visual arts to enhance the study of themes in the humanities, sciences and other subject areas.

High School Visual Arts II

Comp.	Obj.	Suggested Teaching Strategies	Suggested Assessment
1	a	Students choose a theme from a work of literature and construct a collage using natural and/or recycled materials.	Class critique using guided questions based on objectives
2	a	Students compare and contrast art media used in ancient Egypt to communicate ideas with those used today.	Spreadsheet
3	a	Students study the work of William Hogarth and compare it to political cartoons of today then create a satirical work of art based on a contemporary political or social situation.	Class critique with teacher guided questions
4	c	Students choose three elements and two principles of design and create a work of art that utilizes your choices	Class critique in which class identifies which elements and principles are used
5	b	Students choose one of several presented philosophies of art (imitationalism, expressionism, formalism, instrumentalism) then create a work of art that meets the criteria emphasized in that philosophy.	Rubric based on philosophies of art and stated objectives
6	c	Students identify at least two influences on North American art from the following cultures: Native American, Asian, African, European, Hispanic. Choose one and write a report.	Written report based on stated criteria
7	d	Students examine aborigine “Dreamtime” paintings, the function they serve in that culture, and the impact they have on society.	Written or oral report based on stated objectives
8	a	Students select three works of art from different cultural regions. Then describe the main differences in design, subject, materials, and provide reasons for those differences.	Class discussion with teacher guided questions
9	b	Students research different theories of aesthetics and apply them to a work of art.	Class discussion with teacher guided questions
10	b	Students select a work of art they find appealing and reflect on the areas of subject matter as well as sensory, technical, formal, and expressive qualities.	Class discussion with teacher guided questions
11	a	Students study the life and work of a Mississippi artist and the resulting impact he/she had on his/her community.	Written or oral report based on objectives

High School Visual Arts II

12	b	Students compare the use of computer technology in the visual arts and in other arts disciplines.	Class discussion with teacher guided questions
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High School Visual Arts Studio II

Strategies are to be developed from the High School Visual Arts Level II program of study. The focus of the studio will determine the type of strategies used.

The following strategies are examples of what might be used in a Visual Arts Studio II course focusing on Printmaking:

Comp.	Obj.	Suggested Teaching Strategies	Suggested Assessment
1	a	Students compare and contrast the various media, techniques, and processes of printmaking (silkscreen, block printing, intaglio, lithography, etc.). Students design a comparison chart for use in understanding the various printmaking processes and identify works according to each category.	Checklist
2	d	Students create original works of art using the various media, techniques, and processes of printmaking (silkscreen, block printing, intaglio, lithography, etc.). Student is to pay particular attention to the visual and organizational components of design as they work.	Rubric
7	c	Following a teacher conducted a critique of a range of prints representative of different historical and cultural contexts. Students discuss the works in relation to how the technique, style or images are directly related to the history or culture.	Teacher observation with probing questions

VISUAL ARTS HIGH SCHOOL LEVEL III (Advanced)

DESCRIPTION OF PROGRAM OF STUDY:

This program of study focuses on the creation and study of more advanced works of art and beginning of the development of a body of work for inclusion in a portfolio. Building on concepts and skills acquired in prerequisite courses—Visual Arts I, and II, or Visual Arts I and Drawing—students will work at a more advanced level applying their knowledge of production, critical analysis, history and culture, aesthetics, and connections among the visual arts, other content areas, and everyday life. Prerequisite requirement may be waived upon teacher recommendation based on a review of a body of work demonstrating accomplishment of Visual Arts I and II competencies. Work will encompass both two and three dimensional media, techniques, and processes. This program of study is to be used in developing curriculum for high school students in the following courses:

Visual Arts III
Visual Arts Studio III

Content strands include Creating/Performing, Critical Analysis, History/Culture, Aesthetics, and Connections. The competencies may relate to one or more of the content strands and may be combined and taught with other competencies throughout the school year. Competencies are not listed in order of importance and may be taught in any order that is determined suitable by the school or district. Competencies provide a general guideline of ongoing instruction, not isolated units, activities, or skills.

The suggested teaching objectives are optional. Objectives indicate concepts that enable the fulfillment of competencies, describe competencies in further detail, or show progress of concepts within benchmark grade clusters. School districts may adopt the suggested teaching objectives or may write their own objectives that meet or exceed those suggested, based upon needs of the students at the local level.

For an explanation of the Content Strands, Competencies, and Objectives, see the General Introduction Section of the *Mississippi Visual and Performing Arts Framework*. The Framework General Introduction, Literature Connections, Technology Connections, Resources, and Glossary are available on line at the Mississippi Department of Education web site: <http://www.mde.k12.ms.us>.

VISUAL ARTS
HIGH SCHOOL LEVEL III
(Advanced)

CONTENT STRANDS:

Creating/Performing (CP)
History/Culture (HC)
Connections (C)

Critical Analysis (CA)
Aesthetics (A)

COMPETENCIES and Suggested Teaching Objectives:

1. Demonstrate originality, superior skills, and craftsmanship in selecting and using various media, techniques, and processes to create and evaluate expressive works of art. (CP, CA)

- a. Select and utilize various media, techniques, and processes to develop advanced skills, confidence, and sensitivity in creating works of art that communicate ideas.
- b. Comply with appropriate rules and regulations related to work habits, health, and safety while creating works of art.
- c. Refine and assess the use of media, techniques, and processes to create various art forms.
- d. Utilize new technology in art and design while creating and studying own works and works of others.
- e. Know various methods of presenting works for public presentation and portfolio development.

2. Effectively use elements and principles of design and various media, techniques, and processes to communicate intended meaning. (CP, A)

- a. Integrate visual, spatial and temporal concepts with subjects, themes, symbols, and ideas to improve communication of intended meaning in works of art.
- b. Select appropriate technology to use in the creation of works of commercial art and fine art.
- c. Employ appropriate visual arts vocabulary related to technique and media in the study and creation of works of art.
- d. Solve challenging visual arts problems independently using selected media, techniques, and processes to communicate meaning.

- 3. Effectively use various media, techniques, and processes to create works of art that evoke a range of responses. (CP)**
 - a. Understand how artists manipulate media, techniques, and processes to convert mental solutions to problems into visual effects that evoke different responses.
 - b. Understand that media, techniques, and processes have certain capabilities and limitations for use in evoking responses.
 - c. Know how effects resulting from different media, techniques, and processes create a variety of moods impressions, and artistic styles.
 - d. Analyze different ways the visual arts provide unique modes for expressing ideas, actions, and emotions.

- 4. Utilize perceptual skills and fully expanded visual arts vocabulary to make inform judgments while creating and studying complex works of art. (CA, CP)**
 - a. Synthesize and select appropriate visual arts vocabulary through the critical process.
 - b. Apply the visual and organizational components of art and design effectively in creating works of art.
 - c. Understand that appreciating works of art involves using the eyes and mind, time, and viewer involvement.

- 5. Analyze the use of appropriate models of criticism for use when reading, writing, and speaking about works of art and design from different cultures, times, and places. (CA)**
 - a. Know various theories of art criticism.
 - b. Employ art criticism theories in analyzing their own works of art and works of others.
 - c. Use vocabulary of art criticism through reading, writing, and speaking while studying works of art.

- 6. Analyze the impact of artists and the visual arts on society. (HC)**
 - a. Research how the functions and impact of art changes as society changes.
 - b. Assess the impact of visual arts on modern society.
 - c. Understand that contemporary art is influenced by technological and artistic developments in previous cultures and times.

- 7. Analyze the connections among subject matter, symbols, themes, and purposes in works of art and design across cultures, times, and places. (HC)**
 - a. Compare and contrast different ways artists have conveyed common themes across historical periods.
 - b. Identify common themes which cross cultures, times, and places.
 - c. Understand that works of art provide evidence about human experience in specific cultures, times, and places.

- 8. Understand the roles of critics, historians, aestheticians, teachers, and artists across cultures, times, and places. (HC)**
 - a. Research the role of the critic, historian, aesthetician, teacher, or artists from different cultures, times, and places.
 - b. Compare and contrast a variety of historical and cultural contexts in terms of functions and purposes in works of art.

- 9. Apply knowledge of aesthetics to develop personal aesthetic philosophies. (A)**
 - a. Utilize different theories of aesthetics while discussing broad aesthetic questions such as, “What is art?”
 - b. Apply knowledge of aesthetics to develop a personal aesthetic philosophy.
 - c. Understand the difference between aesthetic experience with a work of art and responding aesthetically to non-art phenomena (e.g., watching a sunset, smelling a rose).

- 10. Understand that contextual factors influence how communities respect, value, and derive meaning from art. (A)**
 - a. Identify the perceived purpose of works of art through the specific images within the works.
 - b. Utilize individual responses to the characteristics of works of art in interpreting and discussion of works.

- 11. Utilize the meaningful integration of visual arts concepts and skills with knowledge in other subject areas to explore options for career and life choices. (C)**
 - a. Explore the role of the contemporary artist and the impact their work might have on the community and society.
 - b. Research career options in the visual arts as a possible life choice.
 - c. Synthesize knowledge of the visual arts and other subject areas to determine possible career choices.

12. Incorporate common concepts, technologies, media, and processes of the visual arts and relate those to other subject areas to convey meaning in work of art. (C, CP)

- a. Utilize the creative process of the arts and other content areas as they relate to each other.
- b. Utilize technology, media, and processes of the visual arts with those of other arts disciplines.
- c. Effectively utilize cooperative skills while creating works of art.

High School Visual Arts III

Comp.	Obj.	Suggested Teaching Strategies	Suggested Assessment
1	d	Students will create an original 2-D work of art, then recreate it in a graphics program on a computer.	Student assessment that explains the similarity and differences two processes used.
2	a	Students maintain a journal or make daily entries in a sketchbook related to a work in progress, reflecting on their work from beginning ideas to completion.	Teacher/student designed rubric to assess work.
3	b	After studying a range of works of art that clearly communicate the artist's intentions, students create a series of works to illustrate their own intentions, focusing on clearly communicating meaning through media, techniques, and processes.	Rubric
4	a	Students critique works of art using correct visual arts terminology and concepts; critiques can be done individually, in small groups, or in a large group setting. Student knowledge can be demonstrated orally or in writing.	Rating scale Teacher observation and guidance
5	b	Students analyze authentic works of art (or reproductions) using different perspectives (e.g., formalist, postmodern, western, non-western). Compare the differences in viewpoints.	Teacher observation and guiding questions
6	a	Students examine the works of various artists in relation to the impact of geography on their work (e.g., media, subject matter, style). After studying a range of works, students write individual short essays about works that they have not yet approached in this manner.	Rubric based on criteria for written analyses
7	a	Students identify universal themes that occur throughout time. In teams, students find images on the internet illustrating the selected theme. Compare the various images in relation to treatment of the theme and complete a comparison chart for reporting to the class as a whole.	Rubric
8	b	Students select a functional object to research across several time periods. Examine ways that the object may have changed in relation to time, place, and culture. Consider whether or not the object is considered "art" in all contexts. Is the object always functional? Create a work based on the object altering its function and purpose.	Rubric with criteria to assess research and qualities of the art work

High School Visual Arts III

9	a	After studying various theories of aesthetics, students bring in examples of “art” and “artifact.” Working in groups, each team classifies each object to determine agreement among groups. Debate points of view.	Teacher observation and facilitation
10	b	Display a wide range of artworks (e.g., authentic works, reproductions, calendars, clothing with art images). Students individually write short essays answering: What is a work of art? What is most valuable? Does reproduction of the work affect its value?	Teacher/student generated rubric
11	a	After a study of a broad range of visual arts related careers, students investigate, in pairs, artists who work in their communities. Interview the artists related to their impact or contributions to the local community.	Rating scale generated by students with teacher guidance
12	a, b	Students create a multimedia presentation that incorporates knowledge and skills from several art disciplines as well as those in other content areas.	Student/teacher generated rubric to assess presentations

High School Visual Arts Studio III

Strategies are to be developed from the High School Visual Arts Level III program of study. The focus of the studio will determine the type of strategies used.

The following strategies are examples of what might be used in a Visual Arts Studio III course focusing on sculpture:

Comp.	Obj.	Suggested Teaching Strategies	Suggested Assessment
1	a	Students create a sculpture using a selected technique and/or process that exhibits advanced skills and originality and clearly communicates expression, such as a three-dimensional relief sculpture of a face communicating a particular mood, expression, or feeling.	Rubric on effectiveness of artistic choices and communication of idea
2	a	After studying a variety of sculptures, students analyze the compositions to determine artistic choices made in relation to communication of intended meaning. Students identify and integrate selected elements, principles, and media with themes and symbols to communicate meaning in a sculpture of their own.	Checklist based on assigned criteria
4	b		
3	a	Students study sculptures created from found materials, such as the work of Deborah Butterfield, analyzing how the selection of materials contributes to the communication of ideas. Students then create a sculpture from found materials to communicate a particular idea or evoke an intended response.	Rubric on analysis of sculptures studied and rubric on created sculpture
5	b	Students study selected sculptures from a variety of cultures, times, and places of interest to them. Students critique the works from two perspectives: one from the context of origin and another from the perspective of the culture of the student. Students prepare presentations on their conclusions.	Student and teacher evaluation of presentations based on assigned criteria
6	a		
7	a	Students select a universal theme and study sculptures from a variety of cultures, times, and places, to determine ways artists have conveyed the theme. Students then create a sculpture, informed by their research, that conveys the selected theme, effectively integrating visual, spatial, and temporal concepts.	Rubric on analysis of sculptures and creation of sculpture. Student and teacher evaluation of work.
2	a		
8	a	Students select a sculpture from a culture, period, or place of interest to them, and research the impact of the work on the culture or period of origin. Students justify why the piece is considered art and prepare a presentation to share findings with the class.	Student and teacher evaluation of presentation based on assigned criteria
9	b		

High School Visual Arts Studio III

10	b	Students visit a sculpture exhibit, or create a virtual sculpture exhibit using computer images and photographic reproductions of selected sculptures. After viewing the exhibit, students write a short response to each piece. Students share their responses to the exhibit and identify factors that may account for the differences in responses to the works of art.	Student-generated rating scale to evaluate written work and class discussion
11	a	Students study a selected public sculpture in their local area (or a sculpture displayed publicly from another time or place) and determine the impact on the community, locally and at large. Students then draw a design for a public sculpture to communicate a specific theme or idea. Students present their creation and report orally on their findings.	Rubric with criteria to assess research, sculpture design, and vocabulary use
2	c		
12	b	During the creation of a terra cotta sculpture, students research the firing process from a scientific perspective, understanding the physical and chemical changes that occur. Students study a variety of firing processes and how they relate to the environment of origin.	
8	a		

VISUAL ARTS HIGH SCHOOL LEVEL IV *(Advanced)*

DESCRIPTION OF PROGRAM OF STUDY:

This advanced program of study focuses on the creation of a portfolio for use in the pursuit of higher education or career opportunities. Building on concepts and skills acquired in prerequisite courses—Visual Arts I, II, and III, or Visual Arts I, Drawing and Painting - students will work at a sophisticated level applying their knowledge of production, critical analysis, history and culture, aesthetics, and connections among the visual arts, other content areas, and everyday life. Prerequisite requirement may be waived upon teacher recommendation based on a review of a body of work demonstrating accomplishment of Visual Arts I, II, and III competencies. Work will encompass two and three-dimensional media, techniques, and processes. This program of study is to be used in developing curriculum for high school students in the following courses:

Visual Arts IV
Visual Arts Studio IV
Visual Arts Individual Study

Content strands include Creating/Performing, Critical Analysis, History/Culture, Aesthetics, and Connections. The competencies may relate to one or more of the content strands and may be combined and taught with other competencies throughout the school year. Competencies are not listed in order of importance and may be taught in any order that is determined suitable by the school or district. Competencies provide a general guideline of ongoing instruction, not isolated units, activities, or skills.

The suggested teaching objectives are optional. Objectives indicate concepts that enable the fulfillment of competencies, describe competencies in further detail, or show progress of concepts within benchmark grade clusters. School districts may adopt the suggested teaching objectives or may write their own objectives that meet or exceed those suggested, based upon needs of the students at the local level.

For an explanation of the Content Strands, Competencies, and Objectives, see the General Introduction Section of the *Mississippi Visual and Performing Arts Framework*. The Framework General Introduction, Literature Connections, Technology Connections, Resources, and Glossary are available on line at the Mississippi Department of Education web site: <http://www.mde.k12.ms.us>.

VISUAL ARTS
HIGH SCHOOL LEVEL IV
(Advanced)

CONTENT STRANDS:

Creating/Performing (CP)
History/Culture (HC)
Connections (C)

Critical Analysis (CA)
Aesthetics (A)

COMPETENCIES and Suggested Teaching Objectives:

1. Demonstrate accomplished skills in the selection and use of various media, techniques, and processes to create and study works of art. (CP)

- a. Understand how to select the most appropriate media, techniques, and processes to exhibit advanced skills, confidence, and sensitivity in communicating ideas through original works.
- b. Understand the importance of habitually complying with appropriate rules and regulations related to work habits, health, and safety while creating works of art.
- c. Understand new technologies in art and design as media for communicating meaning through art and as a powerful tool for studying own works and works of others.
- d. Knowledge of requirements for producing a portfolio of work including an area of focus for presentation in the pursuit of further study.
- e. Knowledge of skills and requirements in exhibiting a body of work including artist statements and interpretations.

2. Formulate ideas, plan, and integrate elements of art and principles of design with subjects, themes, symbols or ideas using various media, techniques and processes to improve communication of intended meaning. (CP)

- a. Understand how to integrate visual, spatial, and temporal concepts with subjects, themes, symbols, and ideas to improve communication of intended meaning in compositions.
- b. Understand how the synthesis of design with selected media and techniques within the creative process enhances the communication of artistic intent.
- c. Communicate a variety of ideas through the effective use of one media.

3. Understand specific media, techniques, and processes to create particular effects that evoke intended responses. (CP)

- a. Understand how artists achieve a good relationship between medium, and subject matter to successfully communicate expressive intent and influence people visually.
- b. Understand which media, techniques, and processes best serve the artist's intent (through experimentation and research) in a work of art.
- c. Understand fully the various ways that the visual arts provide unique modes for expressing ideas, actions, and emotions.
- d. Research, plan, and solve advanced visual arts problems independently using a variety of media, techniques, and processes to produce intended effects.

4. Synthesize perceptual abilities with fully developed visual arts vocabulary to form judgments while creating and studying complex works of art. (CA)

- a. Understand and consistently utilize a fully developed visual arts vocabulary sensitively and completely when studying and creating works of art.
- b. Understand how the synthesis of key visual arts concepts, skills, and processes with accomplished vocabulary skills enhances communication about creating and studying art forms through reading, writing, and speaking.

5. Understand a range of ways to critique works of art and design through reading, writing, and speaking. (CA)

- a. Internalize theories of art criticism and apply them when assessing own work or work of others.
- b. Apply the vocabulary of art criticism at an advanced level when reading, writing, and speaking about works of art.

6. Understand the impact of context on roles, functions, and purposes for the visual arts across cultures, times, and places. (HC)

- a. Understand the complex interrelationships between society and the role of the artist.
- b. Understand the differences between western and non-western philosophies of art and the way this affects how the artist is perceived.
- c. Understand the impact that the visual arts have on society and how art is influenced by society.

7. Understand how universal themes, concepts, forms, and functions may be interpreted differently in works of art and design across cultures, times, and places. (HC)

- a. Understand universal themes, symbols, and subject matter in works of art and design and how those characteristics may remain the same or evolve throughout time.
- b. Analyze works of art across time and culture as to what meaning is intended through their use of symbols and themes.

8. Understand the impact of culture, time, and place on the characteristics of works of art and design. (HC)

- a. Understand the various ways in which works of art and design are impacted by factors of culture, time, and place.
- b. Understand ways that history and culture affect the functions and purposes of works of art and how those may change over time.
- c. Analyze common characteristics of art work over time and compare to their own works of art as it relates.

9. Understand different theories and philosophies of aesthetics. (A)

- a. Understand ways to find meaningful answers to aesthetic questions in relation to culture, time, and place.
- b. Understand how concepts of beauty vary widely across cultures and throughout time.
- c. Understand how art is valued differently according to aesthetic preferences.

10. Understand the complexities of contextual factors and their dynamic interrelationships with perceived or communicated meanings in works of art. (A)

- a. Understand how context impacts the communication of meaning in works of art and how work viewed out of context influences meaning.
- b. Understand how the context and life experiences of the viewer impact perceived meaning from artworks.

11. Recognize how the meaningful integration of visual arts concepts and skills with knowledge in other subject areas builds a strong foundation for the pursuit of professional careers. (C)

- a. Understand the depth of content knowledge necessary for multi-sensory communication skills (images, words, sound, motion) to be a successful artist in the 21st Century.
- b. Understand the broad range of options available in pursuing a career related to the visual arts.

12. Understand how common concepts, technologies, media, and processes of the visual arts and those in other subject areas are prerequisite tools for pursuing professional arts-related careers. (C)

- a. Understand the integrated nature of the visual arts in relation to other arts disciplines, common concepts, historical and cultural features, and creative processes.
- b. Understand how the technologies, media, and processes of the visual arts can complement and enhance the meaning or effectiveness of those of other subject areas.
- c. Synthesize knowledge of the visual arts and other disciplines to explore arts related careers.

High School Visual Arts IV

Comp.	Obj.	Suggested Teaching Strategies	Suggested Assessment
1	a,c	Using the Internet for research, students locate works of art based on a specific idea, topic, or theme. Study the works to determine what the artists used to effectively communicate meaning. Students then create a work of their own using the computer, scanner, or other digital media in combination with traditional media.	Rubric designed collaboratively by students
2	a,b,c	Students demonstrate their knowledge of design within a composition that focuses on the use of symbols to communicate intended meaning.	Rubric or rating scale
3	a,b	Using a sketchbook or journal for recording their ideas, students select media, techniques, and processes to produce a specific effect within a composition. Record the thought processes, progression, and reflections on successes throughout the piece.	Teacher evaluation of journal Rubric for assessing art works
4	a,b	Students select a work of art (their own or a famous work) write, and videotape an evening news commentary announcing the unveiling of a “new” masterpiece. Focus on using correct art concepts and vocabulary when writing the script for the broadcast. Emphasize the importance of being able to speak and write effectively about the visual arts.	Teacher assessment of written commentary Peer assessment using rating scales for video broadcast
5	a,b	Students describe, analyze, interpret, and evaluate a work of art with which they are not familiar and one of which they have no background information. Conclusions must be based on evidence grounded in the artwork.	Teacher observation and guided questioning
6	b	Students are introduced to examples of work from multiple cultural traditions. Students examine different ideas about creativity within western traditions as well as non-western. A class discussion is conducted, posing ethical questions related to “copying.” How does context influence various perspectives in relation to unique, original works as opposed to those of carrying on centuries of heritage in which generations of artists pass on designs, processes, and traditions?	Teacher observation
7 3	b a	Students select multiple images from the media that represent them as individuals. Select three and combine them in a collage composition to create a work of art that represents them. The resulting works will be illustrations of how visual culture has impacted their lives.	Rubric generated by teacher and students working collaboratively

High School Visual Arts IV

8 1	b e	Students research the photograph of the Flag Raising at Iwo Jima (or other identified works). Investigate ways that the function and purpose of that photo have changed over time. Investigate other works whose function has changed over time. Create a group exhibition entitled "Change Over Time" with descriptive text for display in a public area of the school.	Teacher observation and guidance in research and mounting exhibit Rating scale for assessment of exhibit components
9	a,b,c	Students research examples that illustrate ways that people value art differently. Ask them to identify the factors that determine the ways people honor art in their lives. A group discussion is directed after students have completed their work.	Teacher observation
10	a,b	Students study examples from African and Native American cultures. Students discuss ways that the objects taken out of context become something other than what was intended. Students are involved in a "scavenger hunt" to identify images, icons, and objects in their own communities that might take on new meaning and be misunderstood in another setting.	Teacher checklist based on research criteria
10 3	a,b a	Students select multiple images from the media that represent them as individuals. Select three and combine them in a collage composition to create a work of art that represents them. The resulting works will be illustrations of how visual culture has impacted their lives.	Rubric generated by teacher and students working collaboratively
11	b	Students select a visual arts career to investigate and create a report on the specific career. Students render a work that would be produced by one in that field of work.	Checklist to guide student investigations Rubric to assess art work
12	a	Students produce a multimedia, interdisciplinary performance piece illustrating a topic of their own choosing.	Rating scale for use in peer assessment.

High School Visual Arts Studio IV

Strategies are to be developed from the High School Visual Arts Level IV program of study. The focus of the studio will determine the type of strategies used.

The following strategies are examples of what might be used in a Visual Arts Studio IV course focusing on the art of jewelry making.

Comp.	Obj.	Suggested Teaching Strategies	Suggested Assessment
1	a	After studying jewelry-making techniques from a particular culture or period, such as Greek techniques from the Minoan and Hellenistic periods, students select a technique (i.e., repousse, intaglio, filigree, granulation) that can effectively be used in communicating an idea through creation of an original work.	Rubric on study of techniques and communication of idea through work of art
2	b	Students create a work using a synthesis of decorative techniques studied and used in prior jewelry projects, with focus on use of elements and principles of art that will improve communication of intended meaning. Students write an artist's statement about the work justifying their artistic choices.	Rubric on synthesis of jewelry techniques and communication of meaning and evaluation of written work
4	b		
3	a	Students research how personal adornment is used to evoke specific responses in selected cultures and times, sharing their findings in a presentation. Students then create a jewelry work intended to evoke a particular response.	Rubric on analysis of jewelry as personal adornment, presentation, and created work of jewelry
7	b		
5	c	After studying the use of jewelry as amulets in various cultures and times, students select examples of amulet jewelry from two different cultures or times. Students write a description of the pieces including the techniques used, analysis of the symbol based on the context of the culture of origin, and how the work may be viewed differently from the other culture or time. Students report on their findings to the class. Students then create an amulet symbolic of their hopes, desires, or values.	Checklist based on assigned criteria of research, written work, and presentation
6	c		
10	b		
2	a		
7	a	Student research ways artists have conveyed a universal theme, such as deity or immortality, through jewelry. They analyze the impact of cultures, times, and places on the characteristics of the works (i.e., techniques, media), then create a realistic or stylized work in the same theme.	Rubric on research, analysis of jewelry, and creation of work
8	a		
2	a		
9	c	Students select two examples of jewelry from different cultures, times, or places, and of the same function (i.e., funerary, ceremonial, personal adornment) and analyze how the pieces are valued differently according to the aesthetic preferences of the environment of origin. Students share findings in a presentation.	Student and teacher evaluation of presentation based on assigned criteria

High School Visual Arts Studio IV

<p>11 4</p>	<p>b a</p>	<p>Students research the jewelry industry, including educational preparation, job descriptions, salaries, impact on society, and financial status and target market of a selected company. Students prepare multi-media presentations to share with the class. (Group or individual work)</p>	<p>Rubric with criteria to assess research, vocabulary use, and presentation</p>
<p>12</p>	<p>a</p>	<p>As part of a metal jewelry project, students research the mining of metals in a specific place or culture for use in jewelry making. As a connection to social studies, students determine how human actions modify the environment and changes that occur in the distribution of resources. Students prepare written or oral reports on findings.</p>	<p>Student-generated rubric on research and presentation</p>

High School Visual Arts Individual Study, Level IV

The following strategies are examples that might be used for Julie, an advanced student who has already completed Visual Arts Level I-IV, Ceramics, Photography, Drawing and Painting. She is intrigued by possibilities that could be employed with mixed or multimedia works and experimental media.

Comp.	Obj.	Suggested Teaching Strategies	Suggested Assessment
1	a	Using the Internet for research, the student will locate works of art based on a specific idea, topic, or theme selected for research. The student will study the works to determine what media the artists used to effectively communicate meaning. The students will then create a work of their own using the computer, scanner, or other digital media in combination with traditional media, transforming two-dimensional images into a three-dimensional form.	Rubric designed by student with teacher approval
2	a	The student will demonstrate knowledge of design within a composition that focuses on the use of symbols to communicate intended meaning using a medium that they have created by combining materials not usually used together (e.g., dry clay and Elmer's glue to make a modeling compound).	Rubric or rating scale
3	b	Using a sketchbook for planning and recording experiments, the student will select media, techniques, and processes to produce a specific effect within a work of art using methods that allow for creating multiple images (e.g., an original mold for clay or paper, xerography or digital imaging) Students record the thought processes, progress, and reflections on successes throughout the production of the series.	Teacher evaluation of sketchbook Rubric for assessing art works

**VISUAL ARTS
HIGH SCHOOL
CERAMICS I**
(Proficient)

DESCRIPTION OF PROGRAM OF STUDY:

This high school program of study focuses on knowledge and skills in three-dimensional design with clay and/or other plastic media. Building on concepts and skills acquired in elementary and middle level visual arts courses, students continue to increase their knowledge of production, critical analysis, history and culture, aesthetics, and connections among ceramic arts, other content areas, and everyday life. Work will be limited primarily to three dimensional media, techniques, and processes. This program of study is to be used in designing curriculum for high school students in the following course:

Ceramics I

The competencies are printed in bold face type and are required to be taught. Content strands include **Creating/Performing**, **Critical Analysis**, **History/Culture**, **Aesthetics**, and **Connections**. The competencies may relate to one or more of the content strands and may be combined and taught with other competencies throughout the school year. Competencies are not listed in order of importance and may be taught in any order that is determined suitable by the school or district. Competencies provide a general guideline of ongoing instruction, not isolated units, activities, or skills.

The suggested teaching objectives are optional. Objectives indicate concepts that enable the fulfillment of competencies, describe competencies in further detail, or show progress of concepts within benchmark grade clusters. School districts may adopt the suggested teaching objectives or may write their own objectives that meet or exceed those suggested, based upon needs of the students at the local level.

For an explanation of the Content Strands, Competencies, and Objectives, see the General Introduction Section of the *Mississippi Visual and Performing Arts Framework*. The Framework General Introduction, Literature Connections, Technology Connections, Resources, and Glossary are available on line at the Mississippi Department of Education web site: <http://www.mde.k12.ms.us>.

**VISUAL ARTS
HIGH SCHOOL
CERAMICS I**
(Proficient)

CONTENT STRANDS:

Creating/Performing (CP)
History/Culture (HC)
Connections (C)

Critical Analysis (CA)
Aesthetics (A)

COMPETENCIES and Suggested Teaching Objectives:

- 1. Apply proficient skills and craftsmanship in selecting and using various techniques and processes to create and study works in clay. (CP)**
 - a. Create ceramic ware that communicates original ideas using a variety of techniques and processes.
 - b. Study a number of ceramic works, both original and by others, as to how the selection of clay body, technique, or process communicates the overall idea.
 - c. Practice safety and conservation in the use of tools, materials, and equipment in the creation of works of ceramics.
 - d. Explore the use of new technology in art and design while integrating these into their own works.

- 2. Understand how to select and use the elements of art and principles of design applied through ceramic techniques and processes related to the communication of meaning. (CP)**
 - a. Integrate visual, spatial, and temporal concepts with subjects, themes, symbols and ideas to improve communication of intended meaning.
 - b. Explore the influence of new technology on ceramics production and how it effects communication of meaning in ceramic works.

- 3. Understand how ceramic techniques and processes create effects that evoke a range of responses in works of clay. (CP)**
 - a. Understand that visual effects of ceramics works evoke a range of responses.
 - b. Understand that effects resulting from the use of ceramic media, techniques, and processes are factors that affect visual perception.
 - c. Recognize that the choice of ceramic media, techniques, and processes results from the artist's thinking about how best to achieve specific effects.

- 4. Utilize perceptual skills and apply ceramic arts vocabulary to make informed judgments while creating and studying works of clay. (CA)**
 - a. Effectively use visual arts vocabulary through the processes of speaking or writing when critiquing own ceramic art or that of others.
 - b. Recognize and understand visual arts and ceramics vocabulary in written text.
 - c. Use appropriate visual arts ceramics vocabulary related to technique and processes as work of ceramics art are created.
 - d. Utilize the visual and organizational components of art and design while creating works of ceramic art.
 - e. Use appropriate visual art and ceramic vocabulary related to technique and process in creating works of ceramic art.

- 5. Understand that a wide range of theories of critical analyses exist, and provide valid methods for studying the characteristics of works of clay. (CA)**
 - a. Examine the work of self and others to determine the intentions of the artist in creating a particular work in clay.
 - b. Understand the theories of critical analysis and how they relate to ceramic art.
 - c. Identify different ways that three-dimensional work in clay provides unique modes for expressing ideas, actions, and emotions.

- 6. Know that context is a factor in determining the roles, functions, and purposes of artists, works of art, and visual arts careers differently according to culture, time, and place. (HC)**
 - a. Examine ways that culture is reflected by the use of technology in the creation of ceramic works of art.
 - b. Understand how the context of the artist, the context in which the work of ceramic art is created, the context of the viewer, and the context in which the work is viewed can be impacted by technological changes over time.

- 7. Know universal themes, concepts, forms, and functions that recur in works in clay across cultures, times, and places. (HC)**
 - a. Identify different ways ceramic artists have conveyed common themes or issues across historical periods.
 - b. Discuss how ceramics works of art differ visually, functionally, and by process, and describe how these difference, relate to history and culture.
 - c. Investigate the functions of different ceramic works of art in society and the impact on society.

8. Understand how factors of culture, time, and place influence the characteristics of ceramic art and design. (HC)

- a. Relate how factors of culture, times, places, and the ceramic arts influenced each other.
- b. Recognize a variety of historical and cultural contexts in terms of characteristics of ceramic works of art.
- c. Compare and contrast characteristics and purposes of similar ceramic works from a variety of cultures, times, and places.

9. Know different theories of aesthetics. (A)

- a. Recognize that broad aesthetic question such as, “What is art?” and “Is ceramics an art or craft?”
- b. Know different theories of aesthetics.

10. Analyze how contextual factors affect how people respect, value and derive meaning from ceramic art. (A)

- a. Analyze how the meaning of a specific work of ceramic art might change if it were transported to another time frame.
- b. Investigate how specific images originated in clay works for an intended purpose.
- c. Know various individual responses to the characteristics of ceramic work can serve as a means for interpreting art.
- d. Discuss possible meanings of works of ceramic art by examining how specific wares are created and how they relate to historical and cultural context.

11. Integrate ceramic arts concepts and skills with knowledge in other subject areas to provide meaningful tools for use in everyday life. (C)

- a. Research the roles of contemporary artist/potters in their own community and society.
- b. Recognize career options in the ceramic arts.
- c. Understand how the study of ceramic arts utilizes knowledge from other subject areas.

12. Understand how common concepts, technologies, and processes of the ceramic arts relate to those in other subject areas within and outside the arts. (C)

- a. Compare and contrast the creative process in clay to that in other content areas.
- b. Compare the similarities and differences in the use of technologies and processes of clay with those of other arts disciplines.
- c. Utilize the processes of clay to enhance the study of themes in the humanities, sciences, and other curricular areas.

High School Ceramics I

Comp.	Obj.	Suggested Teaching Strategies	Suggested Assessment
1	a, c	Students create ceramic ware that communicates original ideas through pinch, slab, and coil processes.	Rubric based on assigned criteria
2	a	Students select and use appropriate elements and principles of design that improve the communication of a specific idea or concept, function or purpose on a piece(s) of pottery.	Rating scale for use in peer assessment
3	b	Students select several works to analyze to determine if form follow function or purpose. Did their work fulfill their original intentions? Compare finished works to original sketches. Do the responses from their peers indicate that they were affected differently than intended?	Student self-assessment using a rating scale
4	a	After practicing the appropriate techniques for a whole class critique, students critique ceramic works from a wide range of contexts (e.g., Mexican, Japanese, English, African). Emphasize the proper use of terminology in discussing media, techniques, and processes.	Teacher observation and guided questions
5	c	Students examine a broad range of artworks—both two- and three-dimensional. Determine those instances in which the three-dimensional characteristics of ceramic works could uniquely express a similar concept or idea. Which medium might be most effective? Create a work in clay to transform an idea previously expressed in two-dimensions.	Class Critique of objects
1	b		Rubric to assess quality of pottery
3	b		
6	b	Students analyze a range of ceramic works from various times and cultures, then write a short analysis of how a selected work reflects the culture in which it was created.	Rating scale
7	c	Students select a functional ceramic object to research historically in relation to form, function, and purpose in three cultures. Outline the data on a research chart showing change according to time, place, and culture.	Peer assessment using a rating scale designed by the class
8	b	Using museum postcards or other small reproductions, students practice matching objects to categories of culture, time period, function, or purpose.	Teacher guidance during practice Written test with matching or multiple choice items

High School Ceramics I

9	a	In pursuing answers to the question “What is art?” students debate the issues of art versus craft. When might one ceramic form be considered art, while another a craft? What factors influence the way in which people value ceramic works?	Teacher observation
10	a	Students investigate various images that occur on ceramic works across cultures. Research how context impacts the interpretation of the image in different locations.	Peer assessment of team reports using a rating scale
11	a, b	Invite a local or regional ceramic artist to be a guest speaker. Students interview the artist in relation to the role they play in the community and in relation to career options.	Student reflections in writing after artist leaves
12	a	Compare the creative process used in making a ceramic work of art to the writing process and the process of scientific investigation. Discuss common concepts shared among ceramics, science, and geography.	Teacher observation and guiding questions

**VISUAL ARTS
HIGH SCHOOL
CERAMICS II**
(Proficient)

DESCRIPTION OF PROGRAM OF STUDY:

This program of study focuses on developing in-depth knowledge and skills in three-dimensional design with clay and/or other plastic media. Building on introductory level concepts and skills acquired in the prerequisite course, Ceramics I, students continue to increase their knowledge of wheel thrown and hand built production, critical analysis, history and culture, aesthetics, and connections among ceramic arts, other content areas, and everyday life. Work will be limited primarily to three dimensional media, techniques, and processes. This program of study is to be used in designing curriculum for high school students in the following course:

Ceramics II

The competencies are printed in bold face type and are required to be taught. Content strands include **Creating/Performing**, **Critical Analysis**, **History/Culture**, **Aesthetics**, and **Connections**. The competencies may relate to one or more of the content strands and may be combined and taught with other competencies throughout the school year. Competencies are not listed in order of importance and may be taught in any order that is determined suitable by the school or district. Competencies provide a general guideline of ongoing instruction, not isolated units, activities or skills.

The suggested teaching objectives are optional. Objectives indicate concepts that enable the fulfillment of competencies, describe competencies in further detail, or show progress of concepts within benchmark grade clusters. School districts may adopt the suggested teaching objectives or may write their own objectives that meet or exceed those suggested, based upon needs of the students at the local level.

For an explanation of the Content Strands, Competencies, and Objectives, see the General Introduction Section of the *Mississippi Visual and Performing Arts Framework*. The Framework General Introduction, Literature Connections, Technology Connections, Resources, and Glossary are available on line at the Mississippi Department of Education web site: <http://www.mde.k12.ms.us>.

**VISUAL ARTS
HIGH SCHOOL
CERAMICS II**
(Proficient)

CONTENT STRANDS:

Creating/Performing (CP)
History/Culture (HC)
Connections (C)

Critical Analysis (CA)
Aesthetics (A)

COMPETENCIES and Suggested Teaching Objectives:

- 1. Demonstrate competency in selecting and using various ceramic techniques and processes to create and study works of clay. (CP)**
 - a. Create complex ceramic ware that communicates original ideas using a combination of techniques and processes.
 - b. Create a body of ceramic work selecting appropriate clay body and technique to communicate ideas.
 - c. Practice safety and conservation in the use of tools, materials, and equipment in the creation of works of ceramic art.
 - d. Utilize advanced technology in art and design while integrating these into their own works.

- 2. Know how to use elements of art and principles of design applied through various ceramics techniques and processes as they relate to the communication of meaning. (CP)**
 - a. Integrate visual, spatial, and temporal concepts with subjects, themes, symbols, and ideas to improve communication of intended meanings.
 - b. Explore advanced techniques such as raku or salt firing in the creation of ceramic ware, casting and decals.
 - c. Use appropriate visual arts and ceramic vocabulary as related to technique and processes in creating works of ceramic art.

- 3. Select and use various ceramic techniques and processes to create works of clay that evoke a range of responses. (CP)**
 - a. Understand how artists select ceramic techniques, media, and processes in the creation of ceramic art to evoke a variety of responses.
 - b. Analyze artistic intent in own ceramic creations in relation to form, function, and purpose.
 - c. Understand that ceramic artists use media, techniques, and processes to produce a wide range of effects that impress viewers differently.

- 4. Utilize perceptual skills and apply expanded ceramic arts vocabulary to make informed judgments while creating and studying works of clay. (CA)**
 - a. Effectively use expanded visual arts and ceramics vocabulary when critiquing their own ceramic art and those of others through the processes of speaking, writing, or reading.
 - b. Use appropriate visual arts ceramic vocabulary related to new techniques and media as works of ceramic are created.
 - c. Demonstrate advanced skill in the use of the visual and organizational components of design while creating works of ceramic art.

- 5. Explore and evaluate theories of critical analysis for studying the characteristics of ceramics through reading, writing, and speaking. (CA)**
 - a. Employ various theories of critical analysis to understand and analyze works in clay.
 - b. Analyze different ways that three-dimensional works in clay provide unique modes for expressing ideas, actions, and emotions.

- 6. Understand the complex functions of artists in society and the impact of the visual arts (e.g., social, political, economic, religious, individual.) (HC)**
 - a. Differentiate between meanings in works of ceramic art by examining how specific clay works are created and how they relate to historical and cultural contexts.
 - b. Compare and contrast the meaning of different ceramic works of art in context to the culture in which they were created and how meaning might be lost if the contexts were changed
 - c. Examine how the context of the artist, the time in which the ceramic ware was created, the viewer, and the place and time in which it is viewed can impact the interpretation of the ceramic work of art.

7. Understand how subject matter, symbols, themes, and purposes relate to meaning in works of clay across cultures, times, and places. (HC)

- a. Employ various interpretations of symbols and purposes to understand and analyze works of ceramic arts.
- b. Analyze different ways artists have conveyed common themes or issues across historical periods.
- c. Compare how ceramic works of art differ visually, functionally, and by purpose, and describe how these differences relate to history and culture.
- d. Compare and contrast the functions of art in society and the ways the ceramic and three-dimensional arts have impacted society.

8. Explain how geographic factors impact the characteristics of ceramic art and design. (HC)

- a. Determine how factors of culture, time, and place affected the development of ceramic works of art.
- b. Describe the function and explore the meaning of selected ceramic work within various cultures, times, and places.
- c. Analyze characteristics and purposes of ceramics from a variety of cultures, times, and places.

9. Understand different theories of aesthetics. (A)

- a. Apply the theories of aesthetics to questions, such as, “What is beauty?” and, “Is ceramics art or craft?”
- b. Analyze different aesthetic perspectives including intention of artists, context, views, and experience.

10. Begin to recognize contextual factors that influence how an individual respects and values ceramic art. (A)

- a. Determine the origin of possible subjects, themes, symbols, problems, or ideas for use in creating ceramics for an intended purpose.
- b. Analyze how various individual responses to the characteristics of ceramic art can serve as a means for interpreting that work.

11. Recognize how life decisions, such as career choices, can be influenced by a meaningful integration of ceramic arts concepts and skills with knowledge in other subject areas. (C)

- a. Recognize and understand how and why the arts enhance the quality of life in communities throughout the world.
- b. Analyze how the study of the arts impacts career choices.

12. Distinguish how common concepts, technologies, media, and processes of ceramic arts relate to those in other subject areas. (C)

- a. Compare the characteristics of the visual and performing arts across history, time, and culture.
- b. Understand the use of technologies, media, and processes of clay with those of other arts disciplines.
- c. Compare concepts in clay and ceramic art to the themes in the humanities, sciences, or other curricular areas.
- d. Recognize the use of chemistry in the formulation and use of glaze.

High School Ceramics II

Comp.	Obj.	Suggested Teaching Strategies	Suggested Assessment
1	a	Students create ceramic ware using pinch, slab, coil, wheel-thrown and combination methods to express an idea, fulfill a specific function or purpose.	Rubric designed according to assigned criteria
2	a		
2	b	Students explore the influence of technology on the production of ceramics. Create works applying some of the available technological applications.	Teacher observation Rating scale
3	a	Students create a work maximizing the characteristics of the clay medium to create an intended effect. Write a reflective assessment in relation to success of achieving the intended impact.	Student self assessment Rubric to assess overall quality
4	a	Students individually write a news release describing an archaeological find. Use visual illustrations from which to write the releases. Students must use correct art vocabulary and apply ceramic concepts appropriately.	Teacher evaluation of news releases.
5	a	In small groups, students describe, analyze, and interpret a range of ceramic works—their own and those of others.	Rating scale to be used by teams
6	c	Students examine ceramic works from various cultures, times, and places. Have students interpret works, determine purposes, function, meaning without knowing the contextual backgrounds. Study the works with appropriate information and discuss ways that looking at works out of context might influence conclusions drawn.	Teacher observation and guiding questions
7	b	Students analyze or research ways that ceramic arts have conveyed universal themes or subject matter across historical periods. How does history impact ceramic expression?	Spreadsheets to contrast time periods
8	a	Using multicultural works representing time periods from prehistory to contemporary society, students investigate the impact of geography on the ceramic products created in each setting. Divide the class into teams, each with a specific assignment. Each team will present findings to the class after research is complete. Reports will be submitted in writing.	Peer assessment using a rating scale Rubric for teacher assessment of written report.
9	a	Divide the class into two teams. Students debate the issues of ceramics as art or craft. Teams must conduct research, provide examples, and create a rubric with criteria to determine if a work is art or craft.	Teacher assessment of presentations using rating scale. Rubric to assess rubric quality

High School Ceramics II

10	a	Students to research pottery from multicultural sources to use as inspiration for a subject, themes, or problem. Students create a work to express their intended purpose.	Rubric
11	a	Students choose a topic and write a short research paper about the impact a particular ceramic art form or process has had on society in a specific time period.	Rubric to assess written reports.
12	c	Students compare characteristics of ceramic objects in specific cultures, times, and places to circumstances in the humanities and sciences.	Student generated rating scale or rubric

**VISUAL ARTS
HIGH SCHOOL
DRAWING I**
(Proficient)

DESCRIPTION OF PROGRAM OF STUDY:

This high school program of study involves a broad range of drawing media, techniques, and processes. In this course, students will continue to develop prior knowledge and skills in the creation and study of works of art and design. Building on concepts and skills acquired in Visual Arts Level I, students will increase their knowledge of production, critical analysis, history and culture, aesthetics, and connections among the visual arts, other content areas, and everyday life. Work will encompass two-dimensional art forms rendered and wet and dry drawing media with an emphasis on working in black and white with an introduction to color techniques. This program of study is to be used in designing curriculum for high school students in the following course:

Drawing I

The competencies are printed in bold face type and are required to be taught. Content strands include **Creating/Performing**, **Critical Analysis**, **History/Culture**, **Aesthetics**, and **Connections**. The competencies may relate to one or more of the content strands and may be combined and taught with other competencies throughout the school year. Competencies are not listed in order of importance and may be taught in any order that is determined suitable by the school or district. Competencies provide a general guideline of ongoing instruction, not isolated units, activities, or skills.

The suggested teaching objectives are optional. Objectives indicate concepts that enable the fulfillment of competencies, describe competencies in further detail, or show progress of concepts within benchmark grade clusters. School districts may adopt the suggested teaching objectives or may write their own objectives that meet or exceed those suggested, based upon needs of the students at the local level.

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**VISUAL ARTS
HIGH SCHOOL
DRAWING I**
(Proficient)

CONTENT STRANDS:

Creating/Performing (CP)
History/Culture (HC)
Connections (C)

Critical Analysis (CA)
Aesthetics (A)

COMPETENCIES and Suggested Teaching Objectives:

- 1. Apply proficient skills and craftsmanship in selecting and using various drawing media, techniques, and processes to create original and expressive drawings. (CP, CA)**
 - a. Compare and contrast various media, techniques and processes to develop competent skills, confidence, and sensitivity while creating drawing works of art.
 - b. Create drawings that utilize media, techniques, or processes to communicate the intended idea.
 - c. Practice safety and conservation in the use of tools, materials, and equipment in the creation of drawing works of art.
 - d. Identify and define new technology in art and design as it is used in contemporary society and their own drawing works of art.

- 2. Understand how to select and use elements and principles of design applied through various drawing media, techniques, and processes as they relate to the communication of meaning. (CP, A)**
 - a. Analyze visual, spatial, and temporal concepts as integrating subject, themes, symbols, and ideas to improve communication of intended meaning in drawings.
 - b. Identify and define new technology in drawing as it is used in contemporary society and one's own works of art to communicate meaning.
 - c. Employ appropriate drawing vocabulary related to technique and media as works of art are created and studied.

3. Understand how drawing media, techniques, and processes create effects that evoke a range of responses. (CP)

- a. Understand that visual effects produced with drawing media, techniques, and processes evoke a range of responses (e.g., dread, hope, despair, joy, pleasure, pain).
- b. Demonstrate an understanding of how artists use unique modes for expressing ideas, actions, and emotions in drawings to solve specific drawing problems.
- c. Recognize that the choice of drawing media, techniques, and processes results from the artist's thinking about how best to achieve specific effects.

4. Use perceptual skills and apply visual art vocabulary to form judgments while creating and studying drawings. (CA, CP)

- a. Effectively use expanded visual arts vocabulary when critiquing one's own drawings and those of others through the processes of speaking, writing, or reading.
- b. Use appropriate visual arts vocabulary related to new techniques and media as drawings are created.
- c. Demonstrate the visual and organizational components of drawing in creating works of art.

5. Understand that a wide range of theories of critical analyses exist and provide valid methods for studying the characteristics of drawings. (CA)

- a. Employ various theories of critical analysis to understand and analyze drawings.
- b. Utilize critical analysis theories to study one's own drawings and those of others
- c. Analyze different ways that drawings provide unique modes for expressing ideas, actions, and emotions.

6. Understand that technology impacts the roles, functions, and purposes of artists, works of art, and visual arts careers differently according to culture, time, and place. (HC)

- a. Differentiate between the technology used in the creation and relationship of specific drawings to historical and cultural context.
- b. Recognize differences in technology used to create drawings and understand the context of the culture in which it was created, and how a change of context might cause meaning to be lost.

7. Know universal themes, concepts, forms, and functions that recur in works of art and design across cultures, times, and places. (HC)

- a. Employ various interpretations to understand and analyze drawings.
- b. Analyze different ways artists have conveyed common themes or issues across historical periods.
- c. Compare how drawings differ visually, functionally, and by process, and describe how these differences relate to history and culture.
- d. Compare and contrast the functions of art in society and the ways the visual arts have impacted society.

8. Analyze how factors of time and the visual arts influence drawings. (HC)

- a. Determine how factors of time affected the development of drawing.
- b. Describe the function and explore the meaning of selected drawings within various time periods.
- c. Examine characteristics and purposes of drawings from a variety of time periods.

9. Know different theories of aesthetics. (A)

- a. Discuss broad aesthetic questions that explore the implications of the purposes of art.
- b. Describe different aesthetic perspectives including intention of artists, context, views, and experience.

10. Analyze how contextual factors affect the way people respect, value, and derive meaning from art. (A)

- a. Explore the origins of possible subjects, themes, symbols, problems, or ideas for use in creating drawings for an intended purpose.
- b. Reflect on how various individual responses to the characteristics of drawings can serve as a means for interpreting that work.

11. Integrate visual arts concepts and skills with knowledge in other subject areas to provide essential tools for everyday life. (C)

- a. Recognize and understand how and why the arts enhance the quality of life in communities throughout the world.
- b. Recognize how the study of the arts impacts career choices.

12. Analyze how common concepts, technologies, media, and processes of the visual arts relate to those in other subject areas. (C, HC)

- a. Compare the characteristics of the visual and performing arts across history, time, and culture.
- b. Integrate the use of technologies, media, and processes of drawing with those of other arts disciplines.
- c. Compare the characteristics of drawings to the themes in the humanities, sciences, or other curricular areas.

High School Drawing I

Comp.	Obj.	Suggested Teaching Strategies	Suggested Assessment
1	a	Students experiment with various drawing media, techniques, and processes, then create a mixed media drawing of a still life using different techniques and processes.	Rubric based on stated objectives and class critique
2	a	Students copy master drawings in a sketchbook/journal and reflect on the communication of intended meaning of the original as well as the copy.	Weekly checks of sketchbooks and periodic discussions
3	b	Students draw a portrait from life or from a photograph. Overlay with a grid and redraw the portrait using a distorted grid. Add a full range of value.	Rubric based on stated objectives and class critique
4	a,b,c	Students complete several still life drawings, then discuss the process utilized in the creation using visual arts vocabulary.	Class critique with teacher-guided questions
5	a,b	Students choose a work of art and use the four steps of art criticism to analyze and interpret the work.	Written report based on given criteria
6	a	Students record first impressions of a selected artwork, gather historical information about the work and technologies used to create it, and discuss in class. Determine if impressions of the work changed after learning the historical background.	Class discussion based on teacher-guided questions and student responses
7	b,c	Students choose a common or universal theme used in artworks throughout time. Find examples of works that utilize the theme. Using the same theme, create a 21 st Century interpretation.	Class discussion on themes and rubric based on stated criteria
8	b,c	Students make a study of political cartoons from throughout history and the impact they had on society.	Oral report based on stated objectives
9	a	After studying different types of exemplary drawings from throughout history, students discuss what makes them important enough to be included in the study.	Class discussion with teacher-guided questions.
10	b	Students choose a drawing that appeals to them and discuss in class the expressive qualities of the drawing. Use visual arts vocabulary to explain how the feeling or mood was expressed.	Written or oral report based on stated criteria and proper use of vocabulary
11	b	After studying technical drawings, botanical drawings, medical illustrations, etc., students discuss career choices utilizing arts skills.	Class discussion with teacher-guided questions

High School Drawing I

12	b	Play a musical composition such as Pachelbel's <i>Canon in D</i> and listen for ways the composition is organized (rhythm, movement, theme, unity, harmony, contrast). Students compare it to the organization of a drawing composition.	Class discussion with teacher-guided questions
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**VISUAL ARTS
HIGH SCHOOL
DRAWING II**
(Proficient)

DESCRIPTION OF PROGRAM OF STUDY:

This high school visual arts program of study involves a broad range of drawing media, techniques, and processes. In this course, students will continue to develop prior knowledge and skills in the creation and study of works of art and design. Building on concepts and skills acquired in Visual Arts Level I and Drawing I, students will increase their knowledge of production, critical analysis, history and culture, aesthetics, and connections among the visual arts, other content areas, and everyday life. Work will encompass two-dimensional art forms rendered and wet and dry drawing media with an emphasis on working in color with a continuation of skill development in black and white processes. This program of study is to be used in designing curriculum for high school students in the following course:

Drawing II

The competencies are printed in bold face type and are required to be taught. Content strands include **Creating/Performing**, **Critical Analysis**, **History/Culture**, **Aesthetics**, and **Connections**. The competencies may relate to one or more of the content strands and may be combined and taught with other competencies throughout the school year. Competencies are not listed in order of importance and may be taught in any order that is determined suitable by the school or district. Competencies provide a general guideline of ongoing instruction, not isolated units, activities, or skills.

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**VISUAL ARTS
HIGH SCHOOL
DRAWING II**
(Proficient)

CONTENT STRANDS:

Creating/Performing (CP)
History/Culture (HC)
Connections (C)

Critical Analysis (CA)
Aesthetics (A)

COMPETENCIES and Suggested Teaching Objectives:

1. Demonstrate competency in selecting and using various drawing media, techniques, and processes to create and study drawings. (CP, CA)

- a. Select and utilize various drawing media, techniques, and processes to develop advanced skills, confidence, and sensitivity to create drawings that communicate ideas.
- b. Comply with appropriate rules and regulations related to work habits, health, and safety while creating works of art.
- c. Refine and assess the use of media, techniques, and processes to create various drawings.
- d. Utilize new technology in art and design while creating and studying own drawings and those of others.
- e. Investigate various methods of presenting drawings for public presentation and portfolio development.

2. Know how to use elements of art and principles of design and various drawing media, techniques, and processes to communicate intended meaning. (CP, A)

- a. Integrate visual, spatial and temporal concepts with subjects, themes, symbols, and ideas to improve communication of intended meaning in drawings.
- b. Select appropriate technology for use in the creation of commercial and fine art drawings.
- c. Employ appropriate drawing techniques and media as works of art are created and studied.
- d. Create complex drawings that utilize the elements of art and principles of design to communicate ideas.

- 3. Select and use various drawing media, techniques, and processes to create works of art that evoke a range of responses. (CP)**
 - a. Understand that artists use drawing media, techniques, and processes to produce a wide range of effects which affect viewers differently.
 - b. Recognize how artists select specific drawing media, techniques, and processes to achieve intended effects.
 - c. Produce a body of work to develop an understanding of artist's intent.

- 4. Use perceptual skills and apply expanded visual arts vocabulary to make informed judgments while creating and studying drawings. (CA, CP)**
 - a. Synthesize and select appropriate visual arts vocabulary through the critical process in relation to various contexts.
 - b. Apply the visual and organizational components of art and design effectively while creating drawings.
 - c. Employ appropriate visual arts vocabulary related to technique and media as drawings are created and studied.

- 5. Explore and evaluate theories of critical analysis for studying the characteristics of drawings through reading writing, and speaking. (CA)**
 - a. Analyze various theories of critical analysis.
 - b. Employ critical analysis theories by analyzing their own drawings and those of others.
 - c. Analyze different ways the visual arts provide unique modes for expressing ideas, actions, and emotions.

- 6. Understand the complex functions of artists in society and the impact of drawings (e.g., social, political, economic, religious, individual.). (HC)**
 - a. Compare and contrast between drawings by examining the impact they have on society.
 - b. Study the artist and his drawings as they impact the society in which they were created.
 - c. Research how the functions of art change as society changes and the ways the visual arts impact society.

- 7. Understand how subject matter, symbols, themes, and purposes relate to meaning in drawing across cultures, times, and places. (HC)**
 - a. Compare and contrast different ways artists have conveyed common themes across historical periods in drawings.
 - b. Determine intent of drawings from different cultures, times and places.

8. Explain how geographic factors impact the media and forms of drawings. (HC)

- a. Research the impact of place on the characteristics of specific drawings.
- b. Examined the functions and purposes of drawings as they relate to geographic factors.

9. Understand different philosophies of aesthetics. (A)

- a. Utilize different theories of aesthetics and analyze the purposes of creating drawings.
- b. Discuss and defend answers to broad aesthetic questions about drawings, the artist, and their role in contemporary society.

10. Begin to recognize contextual factors that influence how an individual respects and values drawings. (A)

- a. Identify the intended purpose of drawings through the specific images.
- b. Utilize individual responses to the characteristics of drawings while interpreting and discussing that work.

11. Recognize how life decisions, such as career choices, can be influenced by a meaningful integration of drawing and visual arts concepts and skills with knowledge in other subject areas. (C)

- a. Explore the impact artists can have on the community and society.
- b. Identify career options in the visual arts as a possible life choice.

12. Distinguish how common concepts, technologies, media, and processes of the visual arts relate to those in other subject areas. (C, CP)

- a. Utilize the creative process of drawing and the arts and other content areas as they relate to each other.
- b. Utilize technology, media, and processes of the drawing with those of other arts disciplines.
- c. Effectively utilize cooperative skills while creating drawings.

High School Drawing II

Comp.	Obj.	Suggested Teaching Strategies	Suggested Assessment
1	e	Students select a personal work and prepare it for presentation in a public venue.	Class critique and public presentation
2	a,b	Students select a symbol that represents them as an artist and utilize that symbol to create a symbolic self-portrait that conveys the inner self, not just physical appearance.	Class critique based on the stated objectives and use of a symbol
3 4	a b	Students create a triptych utilizing a common object from the classroom as subject matter then transform the object into a meaningful visual expression of the artist.	Class critique and student led discussion of their own work
5	b	In small groups, students examine a drawing done in an imitational style and list the literal qualities. Report findings to the class.	Presentation to class and discussion by different groups
6 7 8	b b a,b	Students choose drawings from different time periods and use art criticism operations (description, analysis, interpretation, judgement) to study them.	Class discussion using teacher-guided questions
9	a	Students write an aesthetic analysis of a particular art object to explain why it was created and why they like it or dislike it, and how they would value it as a work of art.	Rubric using stated criteria, discussion using teacher -guided questions
10	a	Students examine the drawings of several artists from different time periods. Determine how the works are similar and how they are different.	Class discussion using teacher -guided questions
11	a	Students study the public work of a Mississippi artist and the impact it had on his/her community.	Class discussion using stated criteria
12	a,c	Students choose a neglected area of their community. Work in groups to draw a plan of a redesign of the area preserving important buildings and designing new buildings to fit in the area.	Class presentation

**VISUAL ARTS
HIGH SCHOOL
PAINTING I**
(Proficient)

DESCRIPTION OF PROGRAM OF STUDY:

This high school visual arts program of study involves a broad range of painting media, techniques, and processes. In this course, students will continue to develop prior knowledge and skills in the creation and study of works of art and design. Building on concepts and skills acquired in Visual Arts Level I and Painting I, students will increase their knowledge of production, critical analysis, history and culture, aesthetics, and connections among the visual arts, other content areas, and everyday life. Work will encompass two-dimensional art forms rendered and wet and dry painting media with an emphasis on working in color with a continuation of skill development in black and white processes. This program of study is to be used in designing curriculum for high school students in the following course:

Painting I

The competencies are printed in bold face type and are required to be taught. Content strands include **Creating/Performing**, **Critical Analysis**, **History/Culture**, **Aesthetics**, and **Connections**. The competencies may relate to one or more of the content strands and may be combined and taught with other competencies throughout the school year. Competencies are not listed in order of importance and may be taught in any order that is determined suitable by the school or district. Competencies provide a general guideline of ongoing instruction, not isolated units, activities, or skills.

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**VISUAL ARTS
HIGH SCHOOL
PAINTING I**
(Proficient)

CONTENT STRANDS:

Creating/Performing (CP)
History/Culture (HC)
Connections (C)

Critical Analysis (CA)
Aesthetics (A)

COMPETENCIES and Suggested Teaching Objectives:

1. Demonstrate competency in selecting and using various painting media, techniques, and processes to create and study paintings. (CP, CA)

- a. Select and utilize various painting media, techniques, and processes to develop advanced skills, confidence, and sensitivity to create paintings that communicate ideas.
- b. Comply with appropriate rules and regulations related to work habits, health, and safety while creating works of art.
- c. Refine and assess the use of media, techniques, and processes to create various paintings.
- d. Utilize new technology in art and design while creating and studying own paintings and those of others.
- e. Investigate various methods of presenting paintings for public display and portfolio development.

2. Know how to use elements of art and principles of design and various painting media, techniques, and processes to communicate intended meaning. (CP, A)

- a. Integrate visual, spatial and temporal concepts with subjects, themes, symbols, and ideas to improve communication of intended meaning.
- b. Select appropriate technology to use in the creation of own paintings in commercial art and fine art.
- c. Initiate and solve challenging painting problems independently using a variety of media, techniques, and processes.

- 3. Select and use various painting media, techniques, and processes to create works of art that evoke a range of responses. (CP)**
 - a. Understand that visual effects produced through painting media, techniques, and processes evoke a range of responses (e.g., pleasure, pain, joy, sorrow).
 - b. Understand that effects resulting from the use of painting media, techniques, and processes are factors that affect visual perception.
 - c. Recognize that the choice of painting media, techniques, and processes results from the artist's thinking about how best to achieve specific effects.
 - d. Produce a body of work to develop an understanding of artist's intent.

- 4. Use perceptual skills and apply expanded painting and visual arts vocabulary to make informed judgments while creating and studying paintings. (CA, CP)**
 - a. Synthesize and select appropriate visual arts vocabulary through the critical process in relation to various contexts.
 - b. Apply the visual and organizational components of art and design effectively while creating paintings.
 - c. Employ appropriate visual arts vocabulary related to technique and media as paintings are created and studied.

- 5. Explore and evaluate theories of critical analysis for studying the characteristics of paintings and design through reading, writing, and speaking. (CA)**
 - a. Analyze various theories of critical analysis.
 - b. Employ critical analysis theories by analyzing their own paintings and those of others.
 - c. Analyze different ways the visual arts provide unique modes for expressing ideas, actions, and emotions.

- 6. Understand the complex functions of artists in society and the impact of paintings (e.g., social, political, economic, religious, individual). (HC)**
 - a. Compare and contrast paintings by examining their impact upon society.
 - b. Study the artist and his paintings as they impact the society in which they were created.
 - c. Research how the functions of art change as society changes and the ways the visual arts impact society.

- 7. Understand how subject matter, symbols, themes, and purposes relate to meaning in paintings across cultures, times, and places. (HC)**
 - a. Compare and contrast different ways artists have conveyed common themes in paintings across historical periods.
 - b. Determine intent of paintings from different cultures, times and places.

8. Explain how geographic factors impact the media and forms of paintings. (HC)

- a. Research the impact of place, on the characteristics of specific paintings.
- b. Examine the functions and purposes of paintings as they relate to geographic factors.

9. Understand different philosophies of aesthetics. (A)

- a. Utilize different theories of aesthetics and analyze the purposes of creating various paintings.
- b. Discuss and defend answers to broad aesthetic questions about paintings, the artist, and their role in contemporary society.

10. Begin to recognize contextual factors that influence how an individual respects and values paintings. (A)

- a. Identify the intended purpose of paintings through the specific images.
- b. Utilize individual responses to the characteristics of paintings while interpreting and discussing that work.

11. Recognize how life decisions, such as career choices, can be influenced by a meaningful integration of visual arts and painting concepts and skills with knowledge in other subject areas. (C)

- a. Explore the impact artists can have on the community and society.
- b. Identify career options in the visual arts as a possible life choice.

12. Distinguish how common concepts, technologies, media, and processes of painting relate to those in other subject areas. (C, CP)

- a. Compare the processes of painting and other content areas as they relate to each other.
- b. Utilize technology, media, and processes of painting with those of other arts disciplines.

High School Painting I

Comp.	Obj.	Suggested Teaching Strategies	Suggested Assessment
1	a	Students choose a single composition and recreate it four times using different painting media and techniques each time.	Checklist using stated objectives
2	a	Students select a theme or idea and utilize knowledge of color theory to express feelings or emotions in a painting.	Checklist using stated objectives
3	a,b	Students select an artist from a particular time period, study their work, and recreate the style and technique using a contemporary theme.	Rubric using stated objectives and class critique of work
4	a,b	Students choose two styles of paintings from different periods. Create original artwork that combines ideas from both styles.	Rubric using stated objectives and class critique of work
5	b	Students list ten common subjects or themes for paintings then choose one and write a paragraph explaining why they think it is often used and why it transcends time and culture.	Written report and class discussion using teacher-guided questions
7	b		
6	a,b	Students study works from the Renaissance. They choose one that appeals to them and recreate it using current iconography (e.g., the <i>Mona Lisa</i> at a rock concert).	Checklist using stated criteria and class critiques
8	a,b	Students research paintings from ancient cultures and explore the meaning and function of those paintings compared to paintings from more modern times.	Checklist for written report and class discussion
9	a	Students examine non-western and western paintings and discuss them in relation to different aesthetic viewpoints.	Rubric based on stated criteria
10	a,b	Students write a paper discussing the differences between classic and romantic styles and their purposes, including which style they like better and why.	Rubric for written report and class discussion
11	b	Students make a study of art related careers and report to the class.	Checklist and oral presentation
12	a	Students divide into groups and is assigned a period in history. Students study the social, political, economic, and religious events of the time and how the arts were connected and impacted by those events.	Written reports and oral presentation

**VISUAL ARTS
HIGH SCHOOL
PAINTING II**
(Proficient)

DESCRIPTION OF PROGRAM OF STUDY:

This high school program of study focuses on advanced creation and study of painting and continues the development of a body of work for inclusion in a portfolio. It involves a broad range of painting media, techniques, and processes. Building on concepts and skills acquired in prerequisite courses—Visual Arts II, and III, or Painting I and Drawing—students will work at a more advanced level applying their knowledge of production, critical analysis, history and culture, aesthetics, and connections among the visual arts, other content areas, and everyday life. Prerequisite requirement may be waived upon teacher recommendation based on a review of a body of work demonstrating accomplishment of Visual Arts I and II competencies. This program of study is to be used in developing curriculum for the following course:

Painting II

The competencies are printed in bold face type and are required to be taught. Content strands include **Creating/Performing**, **Critical Analysis**, **History/Culture**, **Aesthetics**, and **Connections**. The competencies may relate to one or more of the content strands and may be combined and taught with other competencies throughout the school year. Competencies are not listed in order of importance and may be taught in any order that is determined suitable by the school or district. Competencies provide a general guideline of ongoing instruction, not isolated units, activities, or skills.

The suggested teaching objectives are optional. Objectives indicate concepts that enable the fulfillment of competencies, describe competencies in further detail, or show progress of concepts within benchmark grade clusters. School districts may adopt the suggested teaching objectives or may write their own objectives that meet or exceed those suggested, based upon needs of the students at the local level.

For an explanation of the Content Strands, Competencies, and Objectives, see the General Introduction Section of the *Mississippi Visual and Performing Arts Framework*. The Framework General Introduction, Literature Connections, Technology Connections, Resources, and Glossary are available on line at the Mississippi Department of Education web site: <http://www.mde.k12.ms.us>.

**VISUAL ARTS
HIGH SCHOOL
PAINTING II**
(Proficient)

CONTENT STRANDS:

Creating/Performing (CP)
History/Culture (HC)
Connections (C)

Critical Analysis (CA)
Aesthetics (A)

COMPETENCIES and Suggested Teaching Objectives:

- 1. Demonstrate originality, superior skills, and craftsmanship in selecting and using various painting media, techniques, and processes to create and study drawings. (CP, CA)**
 - a. Select and utilize various painting media, techniques, and processes to develop advanced skills, confidence, and sensitivity to create works of art that communicate ideas.
 - b. Comply with appropriate rules and regulations related to work habits, health, and safety while creating works of art.
 - c. Refine and assess the use of media, techniques, and processes to create various paintings.
 - d. Utilize new technology in art and design while creating and studying paintings of their own and others.
 - e. Investigate various methods of presenting paintings for public presentation and portfolio development.

- 2. Effectively use elements of art and principles of design and various painting media, techniques, and processes to communicate intended meaning. (CP, A)**
 - a. Reflect on their own paintings as they integrate visual, spatial and temporal concepts with subjects, themes, symbols, and ideas to improve communication of intended meaning.
 - b. Select appropriate elements of art and principles of design to use in the creation of their own paintings in commercial art and fine art.
 - c. Employ appropriate visual arts vocabulary related to elements of art and principles of design as paintings are created and studied.
 - d. Initiate and solve challenging painting problems independently using a variety of media, techniques, and processes.

- 3. Effectively use various painting media, techniques, and processes to create works of art that evoke a range of responses. (CP)**
 - a. Understand that artists use painting media, techniques, and processes to produce a wide range of effects which affect viewers differently.
 - b. Recognize how artists select specific painting media, techniques, and processes to achieve intended effects.
 - c. Produce a body of work to develop an understanding of artist's intent.

- 4. Use perceptual skills and fully expanded visual arts vocabulary to make informed judgments while creating and studying complex paintings. (CA, CP)**
 - a. Synthesize and select appropriate visual arts vocabulary through the critical process in relation to various contexts.
 - b. Apply the visual and organizational components through writing and speaking while creating paintings.

- 5. Analyze the use of appropriate models of criticism for use when reading, writing, and speaking about paintings from different cultures, times, and places. (CA)**
 - a. Identify various theories of critical analysis.
 - b. Employ critical analysis theories in analyzing one's own paintings and those of others.
 - c. Analyze different ways the visual arts provide unique modes for expressing ideas, actions, and emotions.

- 6. Analyze the impact of artists and their painting on society. (HC)**
 - a. Compare and contrast between meanings of works of art by examining how specific paintings are created and how they relate to historic and cultural context.
 - b. Research the meaning of paintings in context to the culture in which it was created and how meaning might be lost if context was changed.

- 7. Analyze the connections among subject matter, symbols, themes, and purposes in paintings across cultures, times, and places. (HC)**
 - a. Compare and contrast different ways artists have conveyed common themes across historical periods through paintings.
 - b. Research how the functions of art change as society changes and the ways the visual arts impact society.

- 8. Understand the roles of critics, historian, aestheticians, teachers and artists across cultures, times, and places. (HC)**
 - a. Explore the impact of culture, time, and place, on the characteristics of paintings.
 - b. Compare and contrast a variety of historical and cultural contexts in terms of functions and purposes in paintings.

- 9. Apply knowledge of aesthetics to develop personal aesthetic philosophies. (A)**
 - a. Explore different aesthetic philosophies as a means of understanding and developing a personal aesthetic in responding to paintings.
 - b. Discuss and defend answers to broad aesthetic questions about paintings, the artist, and their role in contemporary society.

- 10. Understand that contextual factors influence how communities respect, value, and derive meaning from paintings. (A)**
 - a. Identify the intended purpose of paintings through the use of specific images within the works.
 - b. Utilize individual responses to the characteristics of paintings while interpreting and discussing that work.

- 11. Utilize the meaningful integration of painting concepts and skills with knowledge in other subject areas to explore options for career and life choices. (C)**
 - a. Explore the role of painters and the impact they have on the community and society.
 - b. Research career options in the painting as a possible life choice.

- 12. Incorporate common concepts, technologies, media, and processes of painting and the visual arts and relate those to other subject areas to convey meaning in works of art. (C, CP)**
 - a. Utilize the creative process of painting and other content areas as they relate to each other.
 - b. Utilize technology, media, and processes of painting and the visual arts with those of other arts disciplines.
 - c. Effectively utilize cooperative skills while creating paintings.

High School Painting II

Comp.	Obj.	Suggested Teaching Strategies	Suggested Assessment
1	a,c	Students choose a favorite quote and create an image to express the idea behind the quote as well as utilizing the text as part of the imagery.	Rubric based on stated criteria and class critique of work
2	a,b	Students choose a common object and present it in an uncommon way in a painting through the use of design elements. Create a border that enhances the overall theme.	Rubric based on stated criteria and class critique of work.
3 4	a b	Students design and execute a painting project that utilizes prior learning in design concepts and techniques. Present the work in a professional manner.	Student designed assessment and class critique.
5	a	Students research various theories of art criticism and apply them to particular works of art.	Class discussion based on criteria
6	b	Students compare and contrast works of art from two different periods. Create paintings using ideas from both periods.	Class critique of work and class discussion
7	a	Students write a report on a common theme used across time, place, and culture (e.g., mother and child) and create a painting using the same theme that fits your own time, place, and culture.	Rubric based on report criteria, class discussion, class critique
8	b	Students research the work of the Ashcan School and report on the meaning and functions of those works of art.	Rubric based on stated criteria
9 3	b a	Students select two paintings from different cultures or times and research the aesthetic philosophies of the environment of origin. Students create presentations explaining the status of the two works as art from the viewpoint of the originating culture, and the student's own perspective. Students create a painting in the manner and style of one of the cultures or times studied.	Rubric based on stated criteria
10	a	After studying paintings that were created as social or political commentaries, determine what images were effective in making the desired statements, and what those images meant to the particular community of origin.	Class discussion based on criteria

High School Painting II

11	a	Students view a biographical video of an artist (painter's life). Students take notes in watching the film recording the role of the artists and the impact they have on the community and society. At selected intervals to pause, students will discuss their findings.	Class discussion based on criteria Evaluation on note taking
12	b	Students create a digital painting that has as its source of inspiration some element studied in another subject area (e.g., a poem from Language Arts, a mathematical concept, sports activity, historical event.) using as a medium, a computer tablet (e.g., Intuos, Wacom) and computer software (e.g., Painter). Students print completed original file. Students import the file into a photo editing software (e.g., PhotoShop) and create variations of the original using various filters. Students print best pieces and create a display of the original and its variations. Students have a show of their works and invite the source teachers and classes to the opening.	Teacher/student critique

VISUAL ARTS

HIGH SCHOOL PHOTOGRAPHY

(Proficient)

DESCRIPTION OF PROGRAM OF STUDY:

This program of study focuses on developing in-depth knowledge and skills in two-dimensional design with photographic media. Building on introductory level concepts and skills acquired in middle level visual arts courses, students continue to increase their knowledge of design as applied to photographic works, critical analysis, history and culture, aesthetics, and connections among the photographic arts, other content areas, and everyday life. Work will be limited primarily to black and white media, techniques, and processes. This program of study is to be used in developing curriculum for students in the following course:

Photography

The competencies are printed in bold face type and are required to be taught. Content strands include **Creating/Performing**, **Critical Analysis**, **History/Culture**, **Aesthetics**, and **Connections**. The competencies may relate to one or more of the content strands and may be combined and taught with other competencies throughout the school year. Competencies are not listed in order of importance and may be taught in any order that is determined suitable by the school or district. Competencies provide a general guideline of ongoing instruction, not isolated units, activities, or skills.

The suggested teaching objectives are optional. Objectives indicate concepts that enable the fulfillment of competencies, describe competencies in further detail, or show progress of concepts within benchmark grade clusters. School districts may adopt the suggested teaching objectives or may write their own objectives that meet or exceed those suggested, based upon needs of the students at the local level.

For an explanation of the Content Strands, Competencies, and Objectives, see the General Introduction Section of the *Mississippi Visual and Performing Arts Framework*. The Framework General Introduction, Literature Connections, Technology Connections, Resources, and Glossary are available on line at the Mississippi Department of Education web site: <http://www.mde.k12.ms.us>.

VISUAL ARTS

HIGH SCHOOL PHOTOGRAPHY

(Proficient)

CONTENT STRANDS:

Creating/Performing (CP)
History/Culture (HC)
Connections (C)

Critical Analysis (CA)
Aesthetics (A)

COMPETENCIES and Suggested Teaching Objectives:

- 1. Apply proficient skills and craftsmanship in selecting and using various photographic techniques and processes to create and study photographic works. (CP)**
 - a. Create photographs that communicate original ideas using a variety of media, techniques, and processes.
 - b. Study a number of photographs, their own and those of other artists, to determine how the selection of media, technique, or process communicates the overall idea.
 - c. Practice safety and conservation in the use of tools, materials, and equipment
 - d. Explore the use of new technology in art and design while integrating these into their own photographic works.

- 2. Understand how to select and use the elements of art and principles of design applied through photographic techniques and processes related to the communication of meaning. (CP)**
 - a. Integrate visual, spatial, and temporal concepts with subjects, themes, symbols and ideas to improve communication of intended meaning.
 - b. Explore the influence of new technology on photographic processes and how it effects communication of meaning in works of photography.

- 3. Understand how photographic media, techniques, and processes create effects that evoke a range of responses. (CP)**
 - a. Understand that visual effects produced through photographic media techniques, and processes evoke a range of responses (e.g., dread, hope, despair, joy, pleasure, pain).
 - b. Understand that effects resulting from the use of photographic media, techniques, and processes are factors that affect visual perception.

- c. Recognize that the choice of photographic media, techniques, and processes results from the artist's thinking about how best to achieve specific effects.
 - d. Analyze artistic intent in own photographs in relation to form, function and purpose.
- 4. Utilize perceptual skills and apply photographic arts vocabulary to make informed judgments while creating and studying photographic works. (CA)**
- a. Effectively use photographic visual arts vocabulary, through speaking or writing, when critiquing own photographs and those of others.
 - b. Recognize and understand photographic visual arts vocabulary related to technique and media as photographs are created.
 - c. Use appropriate visual art and photographic vocabulary related to technique and media as photographs are created.
 - d. Utilize the visual and organizational components of art and design while creating photographs.
- 5. Understand that a wide range of theories of critical analyses exist and provide valid methods for studying the characteristics of photographs. (CA)**
- a. Examine the work of self and others to determine the intentions of the artist in creating a particular photograph.
 - b. Recognize the theories of critical analysis and how they are used in viewing and creating art.
 - c. Identify different ways that photography provides unique modes for expressing ideas, actions, and emotions.
 - d. Recognize ways that artist and viewer may interpret photographs differently.
- 6. Understand that technology impacts the roles, functions, and purposes of artists, works of art, and careers in photography differently according to culture, time, and place. (HC)**
- a. Analyze how the meaning of a specific photograph might change if it were transported to another time frame.
 - b. Examine ways that technology is reflected in the photograph and how meaning might be lost if the context was different.
 - c. Understand how the context of the artist, the context in which a photograph was created, the context of the viewer, and the context in which the photograph is viewed can impact the interpretation of the work.

7. Demonstrate an understanding and application of universal themes, concepts, forms, and functions as sources for content in photographs. (HC)

- a. Discuss possible meanings of works of photographic art by examining how specific photographs are created and how they relate to historical and cultural contexts.
- b. Identify different ways artists have conveyed common themes or concepts across historical periods through photography.
- c. Investigate the functions of different photographs and photographic processes in society and ways the photographic arts have impacted society.

8. Analyze how factors of time and the visual arts influence the characteristics of photographic art and design. (HC)

- a. Relate how factors of cultures, times, places, and the photographic arts influenced each other.
- b. Recognize a variety of historical and cultural contexts in terms of functions and purposes of photographic media.
- c. Compare and contrast characteristics and purposes of similar photographs from a variety of cultures, times and places.
- d. Discuss how photographs differ visually, functionally, and by process, and describe how these differences relate to history and culture.

9. Know different theories of aesthetics. (A)

- a. Recognize that there are multiple answers to broad aesthetic questions and explore the implications of various purposes of photography.
- b. Explore different theories of aesthetics.

10. Analyze how contextual factors affect the way people respect, value, and derive meaning from art. (A)

- a. Investigate how specific images originated in photographs for an intended purpose.
- b. Analyze how various individual responses to the characteristics of photographic art can serve as a means for interpreting that work.

11. Integrate photographic concepts and skills with knowledge in other subject areas to provide meaningful tools for use in everyday life. (C)

- a. Research the roles of contemporary artists and photographs in their own community and society.
- b. Analyze career options in the field of photography.

12. Analyze how common concepts, technologies, and processes of the photographic arts relate to those in other subjects. (C)

- a. Compare and contrast the creative processes in photography to that in other content areas.
- b. Compare the similarities and differences in the use of technologies, media, and processes of photography with those of other arts disciplines.
- c. Utilize the characteristics of photography to enhance the study of themes in the humanities, sciences, and other curricular areas.

High School Photography

Comp.	Obj.	Suggested Teaching Strategies	Suggested Assessment
1	a	Students create photographs using a variety of methods (e.g., pin hole, 35mm, Polaroid, digital).	Rubric based on criteria assigned
2	b	Students divide into teams. Teams create a report—written or electronic—that illustrates a timeline delineating the evolution of photographic processes.	Student generated rubric
3	b	Students create a series of photographs about a concept, issue, or theme. Students write reflections on the effectiveness of their resulting works in communicating artistic intent.	Rubric based on overall quality and expression of intent
4	a, b, c	Using a range of photographic works, conduct a whole class critique. Students must correctly apply their knowledge of photographic processes, concepts, and vocabulary in describing and analyzing works.	Teacher observation and guiding questions
5	c	In writing, students select and analyze a photograph (their own or those of others) regarding why photography was the best medium for expressing the ideas, emotions, or actions depicted.	Rubric
6	b,c	Students analyze photographs in relation to cultural and historical contexts. In small groups, students provide evidence of contextual characteristics that are grounded in the images of the photos. Students record data on a research form designed to guide student learning.	Rating scale based on criteria set forth on research form
7	b	Using the Internet to acquire images, students assemble a portfolio of photographs that represent universal subject matter, themes, symbols, etc. Format of portfolio can be designed to fit the resources of the specific classroom. Students mount a display of the portfolios in the school environment to share with peers and other teachers,	Rubric
8	a,b,c,d	Using the photographs of prominent artists, students determine how photographs provide historical records of specific times and places. Students create a series of photographs that document a time, place, or meaningful event in their lives.	Rubric
9	a	Students debate issues related to photography as an art form versus photography as a technological craft.	Rating scale

High School Photography

10	a	Investigate the impact of photography on that of portraiture. How does the accessibility of photography affect how people value portrait painting?	Teacher observation and probing questions
11	a	Using a wide variety of photographs, students analyze works to determine their intended purpose, and the role of the photographer in communicating messages to the larger community. Students work in teams with sets of at least five contrasting photos.	Spreadsheet describing purposes and roles
12	b	Students select a type of art from another discipline (i.e., jazz music, dramatic monologue, classical ballet) and compare it with photography to determine similarities and differences in the processes used to create the art and how the processes may contribute to or detract from the finished product.	Rubric

LITERATURE CONNECTIONS

VISUAL ARTS

The Literature Connections section is designed to serve as a guide and first-stop source for making cross-curricular connections. The titles are not extensive and other books should be used in the classroom.

Kindergarten through Fourth Grade

- Ackerman, Karen SONG AND DANCE MAN. Knopf, 1988. Once a song and dance man, Grandpa reclaims his youth and profession before the delighted eyes of his three grandchildren one afternoon. By working ingeniously in shadows and silhouettes that hint at a younger and more vibrant Grandpa and by using small explosions of color, the artist further enhances the blending of past and present. Topics: Line, movement, color
- Adam, Robert BUILDINGS: HOW THEY WORK. New York: Sterling Publishing Co. Inc., 1995. This book explores architectural design, function, building materials throughout the world taking into consideration the impact of climate, geographic location, etc. Topics: Excellent social studies connections
- Aliki HOW A BOOK IS MADE. Harper & Row, 1986. Describes the stages in making a book, starting with the writing of the manuscript and the drawing of the pictures, and explaining all the technical processes leading to printed and bound copies. Topics: Bookmaking, art careers
- Anderson, Walter AN ALPHABET. Jackson, MS: University Press of Mississippi, 1984. A complete alphabet illustrated by the woodblock printing of Mississippi artist, Walter Anderson. Topics: Resource for original alphabet block printed designs
- Angelou, Maya LIFE DOESN'T FRIGHTEN ME. New York, Stewart, Tabori and Chang, 1978. Maya Angelou confronts personal fears with the awareness that the power to dispel fear is based on the faith found within ourselves. This powerful poem is illustrated with the images of graffiti artist, Jean-Michel Basquait. A short biography of Basquait is included. Topics: Feelings, artists' lives, contemporary artists
- Anholt, Laurence CAMILLE AND THE SUNFLOWERS: A STORY ABOUT VINCENT VAN GOGH. Barrons Juveniles, 1994. When Vincent the painter comes to town, Camille and his family befriend and pose for him until one day the town asks the painter to leave. The story is simply and sensitively told in the first person by the young boy Camille. Illustrated in pen and watercolor with a light, easy style and peppered with reproductions of several van Gogh

- paintings, the fact-based story is a fine introduction to van Gogh. This book will show children how art transforms ordinary things. Topics: Role of artists, painting aesthetics
- Anholt, Laurence DEGAS AND THE LITTLE DANCER : A STORY ABOUT EDGAR DEGAS. Barrons Juveniles, 1996. Marie wanted to be the most famous ballerina in the world, but because her family had too little money for lessons she began modeling at the ballet school. The painter for whom she modeled was Edgar Degas. When Degas's figure of The Little Dancer was finished, Marie became the most famous dancer of all. This is an introduction to the life of a great 19th century French artist, with beautiful impressionistic illustrations and reproductions of Degas' own work. Topics: Role of artists, movement (dance), painting
- Anholt, Laurence LEONARDO AND THE FLYING BOY. Barron Juveniles, 2000. Anholt tells how young Zoro works with Leonardo as the master pursues his scientific and engineering advances and creates his masterpieces. Eventually, Zoro becomes so curious about the infamous flying machine that he and another apprentice, a "wild boy," try a test flight, with disastrous results. The fictional story ends with factual notes about Leonardo and the real Zoro. Topics: Artists, flight, creativity
- Anholt, Laurence PICASSO AND THE GIRL WITH A PONYTAIL: A STORY ABOUT PABLO PICASSO. Barron Juveniles, 1998. The fascinating story--based on true fact--of a world-famous artist and a little girl who became one of his models. Topics: Artists, art careers
- Baker, Alan WHITE RABBIT'S COLOR BOOK. The Horn Book, Inc., 1994. Sleek illustrations set against a clarifying white background feature artistic rabbits who, through sequences of related events, teach basic concepts. It follows White Rabbit while she goes through some dramatic color changes by dunking herself in tubs of colored paint. Topics: Color wheel, color mixing
- Banks, Lynne Reid THE INDIAN IN THE CUPBOARD. Doubleday, 1985. What could be better than a magic cupboard that turns small toys into living creatures? Omri's big brother has no birthday present for him, so he gives Omri an old medicine cabinet he's found. Although their mother supplies a key, the cabinet still doesn't seem like much of a present. But when an exhausted Omri dumps a plastic toy Indian into the cabinet just before falling asleep, the magic begins. Turn the key once and the toy comes alive; turn it a second time and it's an action figure again. Topics: Imagination, love
- Bjork, Christina LINNEA IN MONET'S GARDEN. Stockholm, Sweden: Rabe & Sjogren Publishers, 1985. Linnea has visited Claude Monet's garden! In Paris, she got to see many of his actual paintings. Now she understands what it means for a painter to be called an

- Impressionist. This innovative art book for children contains full-color photos of many of Monet's famous paintings. (9-12) Comes with a video. Topics: Artists, Impressionism, France, painting
- Brown, Laurene Kransy, VISITING THE ART MUSEUM. E. P. Dutton, 1986. As a family wanders through an art museum, they see examples of various art styles from primitive through twentieth-century pop art. Topics: Aesthetics, history/culture
- Burn, Doris ANDREW HENRY'S MEADOW. Coward-McCann Inc., 1965. Andrew Henry's enthusiasm for building was not appreciated by his family at home, so he moved to a meadow and built a house to suit his needs. Eventually six other children also move to the meadow and he builds a wonderful house for each of them, designed to reflect their individual hobbies, including a house for bird watching and a castle. Topics: Architecture
- Burnett, Frances THE SECRET GARDEN. Harpercollins Juvenile Books, 1987. Orphaned Mary Lennox comes to live with her disconsolate uncle on the Yorkshire moors. She hears a distant crying at night, and no one will give her an explanation. When she meets Dick on, a boy who charms birds and animals, and discovers a walled, secured garden, the secrets of Misselthwaite Manor begin to emerge. Topics: Flowers/plant life
- Carle, Eric THE VERY HUNGRY CATERPILLAR. Philomel Books, 1987. Carle's classic tale of a voracious caterpillar who eats his way through the days of the week and then changes into a beautiful butterfly. Topics: Collage, science—insects
- Cummings, Pat TALKING WITH ARTISTS. Simon and Schuster Books for young artists, 1995. This is a collection of interviews with illustrators of children's books. They tell about what they were like as children and how they developed their interests in art. This book could also be a resource for elementary teachers. Topics: Art, careers, children's literature.
- Cummins, Julie WINGS OF AN ARTIST. New York: Harry N. Abrams. 1999.
- and Kiefer, Barbara Twenty children's book illustrators talk about their art. Included are Graeme Base, Susan Jeffers and Maurice Sendak. Topics: Artist lives, children's literature
- Crews, Donald FREIGHT TRAIN. Morrow, 1985. Clear bright illustrations show all the cars of a train bringing the reader the excitement of movement through day and night, country and city. Topics: Stenciling, color
- Dahl, Roald THE BFG. Puffin, 1998. Tells the story of two opposites coming together, becoming friends, and coming up with an idea to save others. The Big Friendly Giant snatches Sophie, a little English girl, from her window, during the witching hour. Sophie and the Giant venture off to Giant Country, where she learns of the other

- "human bean" — eating giants and the true personality of the Big Friendly Giant. The two learn many things about each other and devise a way to save the humans of the world from being eaten by the nine other giants. The Big Friendly Giant and Sophie work well with and learn a lot from each other. The BFG conveys the important themes of friendship, understanding, and humorous imagination. Readers of any age can appreciate the book. The BFG is heart-warming, yet downright funny! Topic: Feelings, humor
- Dahl, Roald JAMES AND THE GIANT PEACH. Puffin, 1983. Wonderful adventures abound after James escapes from his fearful aunts by rolling away inside a giant peach. Topics: Adventure, emotions
- DePaola, Tomie THE ART LESSON. Scott Foresman, 1997. Having learned to be creative in drawing pictures at home, young Tommy is dismayed when he goes to school and finds the art lesson there much more regimented. Finally, an art teacher gives him a chance to express himself. Topics: Self-esteem, creativity
- DePaola, Tomie THE LEGEND OF THE INDIAN PAINTBRUSH. Scott Foresman, 1996. This vivid retelling of an old Texas legend reveals how the Indian paintbrush, the state flower of Wyoming, first bloomed, and how a young brave dreams of creating a painting that will capture the beauty of a sunset. Topics: Native American culture, artwork, symbols
- Demi, Hetz LIANG AND THE MAGIC PAINTBRUSH. Henry Holt and Co., 1998. When a poor boy in China receives a magical paintbrush, everything he paints turns to life. But the wicked emperor wants to capture the boy when he hears the news. The story will excite readers as the ruler gets his just reward when the boy creates a masterpiece that spells his doom. Topics: Chinese culture, artwork
- Dorros, Arthur THIS IS MY HOUSE. New York: Scholastic Inc., 1992. Text and illustrations depict the different types of houses lived in by children all over the world. On each page "This is my house" appears in the appropriate native language. Topics: Connections, social studies and world languages
- Ehlert, Lois PLANTING A RAINBOW. Harcourt Brace & Co., 1988. This is a beginner's book of colors. It is beautifully illustrated with eye-catching illustrations of abstracted flowers. Topics: Colors, plants
- Ehlert, Lois WAITING FOR WINGS. Harcourt Brace & Co. 1988. This book is not about art, but the beautiful illustrations of butterflies and flowers cannot help but inspire the artist in everyone. Gorgeous Collages. Topics: Life cycles, flower identification, collage

- Garza, Carmen Lopez IN MY FAMILY. San Francisco: Children’s Book Press. 1996. This book is written in both Spanish and English and uses Garza’s wonderful paintings to illustrate her life growing up in a Mexican-American family. Topics: Daily life, family, celebration
- Garza, Carmen Lopez MAGIC WINDOWS. San Francisco: Children’s Book Press. 1999. Spanish and English translations of stories related to the tradition of Papel picado, (cut paper art) and Mexican celebrations. Topics: Daily life, celebrations, Day of the Dead
- Geisert, Arthur THE ETCHER’S STUDIO. Boston Houghton Mifflin Co. 1997. The story of a young boy who works in his Grandfather’s etching studio. He also has dreams about the printed works he colors by hand. This book explains the process of etching and how prints are made. Easy reading. Topics: Art, careers, etching.
- Greely, Valerie WHITE IS THE MOON. Macmillan Publishing Co., 1990. Short consecutive verses about colors found in animals and nature are artfully framed and paired with a facing scene. Topics: Color
- Hall, Donald OXCART MAN. Viking Press, 1979. Journey to the Portsmouth Market of long ago with a farmer whose cart is filled with all the things his family has produced over the year. After he sells everything, he returns home, where the cycle of stitching, carving, candle making, maple tree tapping, sheep shearing, planting, and other tasks begins again. Illustrations resemble the Early American technique of painting on wooden objects. Topics: Early America, Early American arts and crafts
- Heller, Ruth ANIMALS BORN ALIVE AND WELL. Scholastic Inc., 1982. Here are twenty double-page spreads all bright with mammals. Large, tiny, prehistoric, unusual--they are all here in repeatable rhymes, and a million dollar word (viviparous) is tossed in for good measure. Topics: Animals
- Howard, Nancy Shroyer JACOB LAWRENCE. Worcester, MA: Davis Publications, 1996. The story of Jacob Lawrence for young children. It asks students to take a closer look at details and gives them many suggestions for making, looking at and responding to art. Topics: Making art, responding to art, African-American heritage
- Hubbard, Patricia MY CRAYONS TALK. New York: Henry Holt and Co., 1996. A beginner book of colors and crayons. Topics: Drawing, colors
- Hucko, Bruce A RAINBOW AT NIGHT. San Francisco: Chronicle Books. 1996 Similar to “Where there is not name for art.” Easier reading, the art of Navajo children is explained in their own words--good comparison with the Pueblo children’s art.
- Jenkins, Jessica THINKING ABOUT COLORS. Dutton Children’s Books, 1992. A jazzy picture book explores the instinctive ways people react to

- colors by taking one band of the spectrum at a time and discussing the different expressions, emotions, and moods it evokes. Topics: Colors, feelings
- Jonas, Ann COLOR DANCE. New York: Greenwillow Books, 1989. A beginning reading book. Children dance their way through color mixing. As their scarves cross, new colors are made. Topics: Reading, color mixing
- Jonas, Ann ROUND TRIP. Green Willow Books, 1983. This book isn't just the story of a round trip--it is a round trip. Read forward and look at the sights, then flip the book over to see something different on the way back. Ann Jonas' amazing two-way trip is guaranteed to change the way students look at things. Topics: Travel
- Johnson, Crockett HAROLD AND THE PURPLE CRAYON. HarperCollins Juvenile books, 1981. An ingenious and original picture story in which a small boy out for a walk--happily with crayon in hand--draws himself some wonderful adventures. Topics: Drawing
- Kransano, Rena FLOATING LANTERNS & GOLDEN SHRINES. Berkley, CA: Pacific View Press, 2000. This is the story of a variety of Japanese festivals and celebrations. Topics: Japan, Japanese arts, celebrations.
- Laden, Nina WHEN PIGASSO MET MOOTISSE. Zany story of two artistic geniuses, one big disagreement, and some creative conflict resolution add up to a hilarious modern art masterpiece. Topics: Creativity, conflict resolution
- Lelooska, Chief SPIRIT OF THE CEDAR PEOPLE. DK Publishing, Inc., 1997. These are the myths and stories of Northwest Coast Indians, which are illustrated in the style of the native people.
- Littlechild, George THIS LAND IS MY LAND. Emeryvill, CA: Children's Book Press, 1993. This is a children's book written and illustrated by a Native American artist. He tells the story of his people through their own eyes. Children will relate to these rich illustrations. Topics: Native American, contemporary artists.
- Locker, Thomas IN BLUE MOUNTAINS. New York, Bell Pond Books: 2000. This is simply a beautiful book. The illustrations of the Hudson valley at all times of the day and night and in different seasons are breathtaking. The illustrator recreates the landscapes of the Hudson River School of Art with a modern perspective. Topics: Beauty, feelings, landscapes, wilderness
- Louie, Ai-Ling YEH-SHEN: A CINDERELLA STORY FROM CHINA. Philomel Books, 1982. Yeh-Shen earns her wishes through kindness to a magic fish. The illustrations have a misty, ethereal quality that

- make everything look as if it were taking place in a dream.
Topics: Chinese culture, illustration
- Martin, Bill Jr. KNOTS ON A COUNTING ROPE. Henry Holt & Co., Inc., 1987. In this poignant story, the counting rope is a metaphor for the passage of time and for a boy's emerging confidence facing his greatest challenge: blindness. Topics: Indian culture
- Mayer, Mercer THERE'S A NIGHTMARE IN MY CLOSET. Dial Books for Young Readers, 1984. Childhood fear of the dark and the resulting exercise in imaginative exaggeration are given that special Mercer Mayer treatment in this humorous fantasy. Topics: Imagination
- Mayhew, James KATIE AND THE MONA LISA. Orchard books, 1999. At the museum, young Katie magically climbs into the painting of the Mona Lisa, who is sad and lonely. In an attempt to cheer her up, the two climb into other paintings. Watercolor illustrations are combined with photos of the paintings. Topics: Watercolor, portraits, museums
- Mayhew, James KATIE MEETS THE IMPRESSIONISTS. Orchard Books, 1999. Not for the first time, the heroine of a picture book steps into some museum paintings and learns a little about the artists and their eras. In search of flowers for her grandmother, Katie first steps into a Monet, *The Luncheon*, and romps with the painter's son, Jean. Next Katie drops in on Renoir's *Girl with a Watering Can*, revisits Jean in Monet's *Field of Poppies*, and eventually ends up on stage with Degas' ballerinas. Topics: History/culture, Impressionism, painting, role of artists
- McDermott, Gerald ARROW TO THE SUN: A PUEBLO INDIAN TALE. Viking Press, 1977. An expression of the universal myth of the hero-quest, this beautiful story also portrays the Indian reverence for the source of life: the Solar Fire. Vibrant full-color illustrations capture the boldness and color of Pueblo art. (9-12) Topics: Native American, culture, symbols
- MacLachlan, Patricia SARAH PLAIN AND TALL. Harpercollins Juvenile Books, 1985. In 1910, a severe New England woman responds to a newspaper ad placed by a melancholy Midwest widower with two young children, who is looking for someone to join him and his motherless family. Topics: Early America, Early American arts and crafts
- McLerran, Alice ROXABOXEN. Spoken Arts, 1991. The world of Roxaboxen is revealed where sand and rocks, wooden boxes, greasewood, and ocotillo change into homes, streets, and two ice cream shops. Topics: Architecture, sculpture, communities

- Micklethwaith, Lucy A CHILD'S BOOK OF ART: GREAT PICTURES, FIRST WORDS. Darling Kindersley, Ltd., 1993. Each picture in this book is accompanied by a first word that can be the starting point for conversation. Scenes from everyday life around the world and throughout history offer endless opportunities for discussion. Topics: Art vocabulary, community development, aesthetics
- Micklethwait, Lucy I SPY. New York, A Mulberry Paperback: 1991. An alphabet book that uses works of art to help children find objects that begin with letters of the alphabet. Topics: Reading, art
- Miles, Miska ANNIE AND THE OLD ONE. SRA School Group, 1986. A Navajo girl unravels each day's weaving on a rug whose completion she believes will mean the death of her grandmother. Topics: Native American culture, weaving
- Moore, Revais NATIVE ARTISTS OF NORTH AMERICA. Santa Fe, NM: John Muir Publications, 1993. Profiles five contemporary Native American artists and their art. Topics: Contemporary artists, Native American, Occupations
- Munsch, Robert PURPLE, GREEN AND YELLOW. Annick Press Ltd., 1992. In her excitement at finding the most brilliant, most permanent set of color pens, Brigid gets ink all over herself, but thanks to a people-colored marker, she comes to look like her old self again--and brighter than ever. Topics: Color
- Musgrove, Margaret ASHANTI TO ZULU:AFRICAN TRADITIONS. Hong Kong: Wing King Tong Company, Ltd., 1976. This beautifully illustrated alphabet book explains some of the traditions and customs of twenty-six Africa tribes beginning with the letters from A to Z. Accuracy and detail exists in the pastel, watercolor, and acrylic illustrations. Each page includes a man, woman, child, living quarters, an artifact, and a local animal. Caldecott Medal Winner, 1977. Topics: Social studies connections
- Myers, Christopher A. BLACK CAT. Scholastic Trade, 1999. A read-aloud poem and collage artwork invite readers on an eye-opening journey through the city from a stray cat's perspective as it searches for a home. Topics: Poetry, collage, home
- Nikola-Lisa, W. THE YEAR WITH GRANDMA MOSES. Henry Holt and Co., 2000. Thirteen detailed folk-art paintings by Grandma Moses, depicting rural activities such as field plowing, grain threshing, and sleigh rides, are paired with excerpts of her writing about life in upstate New York. Topics: Role of artists, farm life, history/culture
- Oneill, Mary HAILSTONES AND HALIBUT BONES: ADVENTURE IN COLOR. Doubleday & Co. Inc., 1989. With a compelling sense of rhythm and with images that are clear and fresh, O'Neill

- explores the spectrum in 12 poems and 12 different colors.
Topics: Colors, how colors make you feel, poetry
- Parillo, Tony MICHELANGELO'S SURPRISE. The Horn Book, Inc., 1999. After an unusual snowstorm in Florence, Sandro, a young page in the Medici palace, searches for his father to ask him about the surprise Piero de' Medici is planning. Sandro finally finds his father with Michelangelo, who is carving the surprise: a huge snowman. Based on a real incident, the story and watercolor illustrations give the flavor of Florence in 1494. Topics: Italy, artists, history/culture
- Paul, Ann EIGHT HANDS ROUND: A PATCHWORK ALPHABET. Harper Collins, 1991. A fresh and original book--using the names of early American patchwork patterns as the basis for an alphabet--has delightful, homey illustrations showing each pattern and the derivation of its name. (9-12) Topics: Patterns, quilt making
- Pfister, Marcus THE RAINBOW FISH. North South Books, 1992. If you read this very popular book just before bed, and the light is still on in the hallway, you can make the rainbow scales glitter on the page, and realize why the Rainbow Fish was so proud of his beautiful decoration. Sometimes, though, being too proud of outside beauty can blind a fish, or a child (or even, heaven forbid, a parent) to the beauty people hold inside. That's the lesson of this simple tale, imported from Switzerland. Topics: Design, color
- Pinkwater, Daniel M. THE BIG ORANGE SPLOT. Scholastic, 1977. Good Introductory story for lower elementary for drawing dream houses. Topics: Architecture fantasy, colors, self expression
- Provensen, Alice and Martin TOWN & COUNTRY. New York: Crown Publishers, 1984. Perfect for second grade, the illustrations in this book clearly Show differences between rural and city life. The illustrations use simple shapes to create the kinds of pictures that inspire young artists. Topics: Community, occupations
- Ringold, Faith. TAR BEACH. Crown Publishers Inc., 1991. The book, originally created as a story quilt, recounts the dream adventures of eight-year-old Cassie, who flies above her apartment rooftop looking down on 1939 Harlem. Topics: Quilting, history/culture
- Rogers, Paul THE SHAPES GAME. The Horn Book, Inc., 1990. A veritable kaleidoscope of colors and shapes, but the juxtaposition of images on each page overwhelms rather than illuminates. There is so much competition among the visual elements that one's eyes start twirling after a few seconds of concentrated looking. Topics: Shapes
- Sendak, Maurice WHERE THE WILD THINGS ARE. Harpercollins Juvenile Books, 1988. Max puts on a wolf costume and feels

- mischievous. He breaks some rules and is sent to bed without supper. From there, his imagination takes over, a jungle grows in his bedroom, and he goes on a magical journey of (self) discovery. The world he explores is populated by colorful, scary, and somewhat silly monsters who are tamed by Max. This book is beautifully illustrated, the story flows rapidly and flawlessly, and the language is simultaneously simple and loaded with meaning. Topics: Mask-making, reality/fantasy, expression
- Seuss, Dr. HOW THE GRINCH STOLE CHRISTMAS. Random House, 1957. The Grinch, whose heart is two sizes too small, hates Who-ville's holiday celebrations, and plans to steal all the presents to prevent Christmas from coming. To his amazement, Christmas comes anyway, and the Grinch discovers the true meaning of the holiday. Topics: Christmas
- Seuss, Dr. MY MANY COLORED DAYS. Knopf, 1998. The late Dr. Seuss wrote the text for this wonderful book about feelings and moods back in 1973 but didn't want to illustrate it himself. He hoped, "a great color artist who will not be dominated by me," could be found to bring to it a, "new art style and pattern of thinking." Steve Johnson and Lou Fancher have provided paintings that not only enhance the text but take the reader on a captivating journey of their own. This book will delight children of all ages and is a terrific tool to encourage discussions of emotions. Topics: Colors, feelings
- Silverstein, Shel A LIGHT IN THE ATTIC. Harper & Row, 1974. Silverstein's book of poetry encompasses satires, limericks, ballads, questions, tall stories, ridiculous situations, and a deft way with language. Topics: Poetry, pen and ink drawings
- Silverstein, Shel WHERE THE SIDEWALK ENDS. Harper & Row, 1981. With this and his other poetry collections, Silverstein reveals his genius for reaching kids with silly words and simple pen-and-ink drawings. Topics: Poetry, pen and ink drawings
- Sortland, Bjorn ANNA'S ART ADVENTURE. Lemur Pub Group, 1999. In a museum, cartoon, painters and pictures include Rembrandt, Edward Munch, Picasso, Andy Warhol, Cezanne, Matisse, Pollock, Dali, 20th Century art. Topics: Aesthetics, museums, artists
- Spier, Peter PEOPLE. Doubleday, 1980. Emphasizes the differences among the four billion people on earth with minutely detailed and exquisite paintings of human beings on all four continents. Topics: Cultures
- Spiotta-DiMare, Loren CAESAR: ON DEAF EARS. Benefactory, 1997. A deaf puppy is about to be put down at the animal shelter because his disability

- makes him untrainable. But a person rescues him, and with love and determination, gives the pup a happy home. Topics: Feelings, cultural sensitivity
- Sullivan, Charles IMAGINARY GARDENS: AMERICAN POETRY AND ART FOR YOUNG PEOPLE. Harry N. Abrams, 1989. Poems, splendid works of art, and historical photographs are brought together in this beautiful volume for young readers. Topics: Poetry, history/culture, aesthetics
- Turner, Robin Montana MARY CASSATT. The Horn Book, Inc., 1993. Cassatt spent most of her life in Europe, where she displayed tenacity and ingenuity in circumventing the prevailing prejudices against women artists. The combination of biography with art appreciation is both enlightening and intriguing. Because of her interest in children as subjects, Cassatt is a particularly appealing subject in this notable series. The life story of Mary Cassatt, illustrated by reproductions of her work, depicts her struggle to overcome sexism during the 1860s and become a professional artist. Topics: Role of artists, pastels, children, history/culture
- Udry, Janice A TREE IS NICE. HarperCollins, 1956. From trees that fill the sky to one tiny tree newly planted, this is a book full of reasons for appreciating trees. Topics: Trees
- Van Allsburg, Chris THE Z WAS ZAPPED: A PLAY IN TWENTY-SIX ACTS. Houghton Mifflin Co., 1987. Chris Van Allsburg's wonderful artwork provides clues about what happens to each of the letters of the alphabet. The text is rich with alliteration, from the avalanched "A" to the zapped "Z". Topics: Creativity, illustration
- Venezia, Mike VENEZIA'S "GETTING TO KNOW THE WORLD'S GREATEST ARTIST" SERIES. Children's Press. Venezia's illustrations are humorous. His narrative is delightfully entertaining. His approach brings the artist within reach of the young. His illustration of the Parisian friends that Henri may have introduced to his parent's is jokingly exaggerated. The size of the book is perfect for smaller hands. It enables the young to have art within their grasp. Venezia gives the locations of the paintings and as a result, if the child lives near one of the museums or will be near one on vacation, she/he would be able to see the original. DA VINCI. 1994. FRANCISCO GOYA. 1994. MARY CASSATT. 1994. MICHELANGELO. 1994. MONET. 1990. REMBRANDT. 1994. VAN GOGH. 1994. DORTHEA LANGE. 2001. EDWARD HOPPER. 2000. HENRI DE TOULOUSE-LAUTREC. 1995. GRANT WOOD. 1996. BOTTICELLI. 1994. RAPHAEL. 2001. JOHANNES VERMEER. 2002. ROY LICHTENSTEIN. 2002. ALEXANDER CALDER. 1998. DIEGO RIVERA. 1995. NORMAN ROCKWELL. 2001. PIETER BRUEGEL. 1994. PAUL KLEE. 1994. PAUL GAUGUIN. 1994. JACKSON

- POLLACK. 1994. PAUL CEZANNE. 1998. FRIDA KAHLO. 1999. GIOTTO. 2000. JACOB LAWRENCE. 2000. EDGAR DEGAS. 2001. SALVADOR DALI. 1994. PICASSO. 1994. PIERRE AUGUSTE RENOIR. 1996. EL GRECO. 1998. HENRI MATISSE. 1997. GEORGIA O'KEEFE. 1994. ANDY WARHOL. 1997. MARC CHAGALL. 2000. Topics: Aesthetics, history/culture
- Viorst, Judith ALEXANDER AND THE TERRIBLE, HORRIBLE, NO GOOD, VERY BAD DAY. Harper, 1996. A witty and perceptive story treating the prickly subject of growing up. Topics: Emotions, drawings
- Walsh, Ellen Stoll MOUSE PAINT. The Horn Book, Inc., 1996. Three clever white mice outsmart a cat while dabbling in different primary colors. The simple texts and graphics make these two titles ideal as board books. Topics: Color, color mixing
- West, Tracey LIZ MAKES A RAINBOW: THE MAGIC SCHOOL BUS. Scholastic Trade, 1999. It was Keesha's turn to take Liz home for the weekend. Carlos came over to help paint a rainbow on the wall. They made a rainbow for Keesha's grandma on the wall with only three colors: red, blue, and yellow. Topics: Color
- White, E.B. CHARLOTTE'S WEB. Harpercollins Juvenile Books, 1999. An affectionate, sometimes bashful pig named Wilbur befriends a spider named Charlotte, who lives in the rafters above his pen. A prancing, playful bloke, Wilbur is devastated when he learns of his destiny. Determined to save her friend, Charlotte spins a web that reads, "Some Pig," convincing the farmer and surrounding community that Wilbur is no ordinary animal and should be saved. In this story of friendship, hardship, and the passing on into time, E.B. White reminds us to open our eyes to the wonder and miracle often found in the simplest of things. Topics: Farm life
- Winter, Jeanette MY NAME IS GEORGIA: A PORTRAIT. Silver Whistle, 1998. Presents, in brief text and illustrations, the life of Georgia O'Keefe, who drew much of her inspiration from nature. Topics: Role of artists, portraits, nature
- Yashima, Taro CROW BOY. Viking Press, 1976. Long walks to and from school in Japan gave Chibi the opportunity to study nature. Scorned by his classmates for several years, Chibi's talents are finally recognized by his teacher. Through Chibi's performance in the talent show, people become aware of his gifts, his loneliness, and their own sensitivity. Topics: Japanese culture, aesthetics
- Yenawine, Phillip STORIES. New York: Delacorte Press, 1991. A first book for looking at art. Yenawine has selected Art works from the Museum of Modern Art and asks children simple questions that

invite them to analyze what is happening in the work. Topics: Stories, imagination, responding to art

Yenawine, Phillip

LINES. New York: Delacorte Press, 1991. Yenawine explains the elements of art with illustrations from the collection of the Museum of Modern art. Topics: Elements of art

Yolen, Jane

THE RAINBOW RIDER. NY: Holiday House, 1975. A lonely Rainbow Rider looks for a friend in the desert. Only when his rainbow is made with his own tears does he truly find a friend. Topics: Color, friendship

Yolen, Jane

OWL MOON. Philomel Books, 1987. Among the greatest charms of children is their ability to view a simple activity as a magical adventure, such as a walk in the woods late at night. Jane Yolen captures this wonderment in a book whose charm rises from its simplicity. "It was late one winter night, long past my bedtime, when Pa and I went owling." The two walked through the woods with nothing but hope and each other in a journey that will fascinate many a child. John Schoenherr's illustrations help bring richness to the countryside adventure. The book won the, 1988, Caldecott Medal. Topics: Painting, snow scenes, illustration

Young, Ed

LON PO PO: A RED-RIDINGHOOD STORY FROM CHINA. New York, Philomel: 1990. Through mixing abstract and realistic images with complex use of color and shadow, artist and translator Young has transformed a simple fairy tale into a remarkable work of art. Numerous three-picture sequences resemble the decorative panels of Chinese tradition. Topics: Chinese culture, fairy tales, abstraction

Zelver, Patricia

THE WONDERFUL TOWERS OF WATTS. Tambourine Books, 1994. This unusual picture book tells the true story of Old Sam (Simon Rodia), who constructed the Watts towers over a period of 33 years. An Italian immigrant, Sam collected colored glass bottles, seashells, broken tiles, and assorted oddments and cemented them together in fantastic constructions that brightened his Los Angeles neighborhood and became famous all over the world. Double-page illustrations show Sam his creations, and his neighbors, especially the children who helped him collect "all that junk." Topics: Mosaics, recycling, creativity

Middle Level

Belloli, Andrea

EXPLORING WORLD ART. Los Angeles: The J. Paul Getty Museum. 1999. This book explains Art from many cultures And its meaning. This is a wonderful resource for teachers, But it is also written at a level appropriate for children. Topics: Social studies, art

- Creech, Sharon LOVE THAT DOG. Harper Collins Publishers, Inc., 2001. A moving, amusing, and heartwarming tale about a boy named Jack who discovers how words can change his life.
- Cummings, Pat TALKING WITH ARTISTS, Volume III. New York: Clinton Books, 1999. In this volume, distinguished picture book artists talk about their early experiences, answer questions most frequently asked by children, and offer encouragement to aspiring artists. Illustrations by each artist are featured. The author, Pat Cummings, is also an award winning illustrator.
- Duggleby, John STORY PAINTER. San Francisco, Chronicle Books: 1998. Easy Reading. This is a biography of Jacob Lawrence and the paintings he made to tell the story of the migration of African Americans from the South to the North after the Civil War.
- Greenberg, J. & J., Sandra CHUCK CLOSE UP CLOSE: New York: DK Publishing, Inc., 1998. This is a biography of the revisionist artist who achieved prominence in the late 1960s for enormous, photographically realistic, black and white portraits of himself and his friends. An excellent story of how an artist overcomes enormous physical handicaps.
- Hacker, Carlotta GREAT AFRICAN AMERICANS IN THE ARTS. NY: Crabtree Publishing Co. 1997. This book profiles African-American Artists in a variety of art disciplines. Among them are Alvin Ailey, Debbie Allen, Henry Ossawa Tanner and others.
- Hoffman, Alice AQUAMARINE. Scholastic, Inc., 2001. Two best friends spending their last summer together at a deserted beach club discover a beautiful, brokenhearted mermaid stranded in the swimming pool. How they resolve her search for love and thus save her life teaches the girls that friendship is forever, and the magic can be found in the most unexpected places.
- Holt, Kimberly Willis DANCING IN CADALLAC LIGHT. Penguin USA, 2001. Set in a small southern town during the middle of the 20th Century, *Dancing in Cadillac Light* takes readers inside the heart and mind of Jaynell Lambert, an 11-year-old tomboy. Jaynell's life is an ever-changing mix of far-reaching dreams and down-to-earth realities, all of it centered around the complex dynamics of her family.
- Hucko Bruce WHERE THERE IS NO NAME FOR ART. Santa Fe, NM, 1966. The art of the Tewa Pueblo children illustrates how Native American children of today make and feel about their art. This would also make a good resource for teachers of elementary children. Topics: Art, daily life, feelings children of the world
- Koch, Kenneth and TALKING TO THE SUN. New York: Metropolitan Museum of

colorful publication. Fifty-six reproductions of art and works of poetry will help your students understand the American experience. Brief biographies of the artists and poets are included.

- Roalf, Peggy LOOKING AT PAINTINGS: FLOWERS. New York: Hyperion Books for Children, 1993. Artists have painted to convey their love of beauty, their spirituality, and their delight in fantasy. This book helps students understand how great artists see when they paint.
- Roalf, Peggy LOOKING AT PAINTINGS: MUSICIANS. New York: Hyperion Books for Children, 1993. Painters have depicted musicians for more than two thousand years to express joy, beauty, and sometimes despair. This book provides insights into artists and musicians, good connections between two arts disciplines.
- Rochelle, Belinda WORDS WITH WINGS, A TREASURY OF AFRICAN AMERICAN POETRY AND ART. Harper Collins Children's Books, 2001. Words and art take wing as you meet some of the most influential African American poets and artists of past and present generations. See the works of artists such as William H. Johnson, Faith Ringgold, and Jacob Lawrence, as well as the words of poets such as Alice Walker, Langston Hughes, and Maya Angelou.
- St. George, Judith SO YOU WANT TO BE PRESIDENT? Penguin Putnam Books for Young Readers, 2000. From the embarrassment of skinny-dipping John Quincy Adams to the mischievous adventure of Theodore Roosevelt's pony, Judith St. George shares the backroom facts, the spitfire comments, and the comical anecdotes that have been part and parcel of America's White House.
- Synder, Zilpha THE EGYPT GAME. Bantam Doubleday Dell Books for Young Readers, 1985. The first time Melanie Ross meets April Hall, she's not sure they'll have anything in common. But she soon discovers that they both love anything to do with ancient Egypt. When they stumble upon a deserted storage yard behind the A-Z Antiques and Curio Shop, Melanie and April decide it's the perfect spot for Egypt Game.
- Taylor, Theodore THE CAY. Morrow, William & Co., 1991. When the freighter on which they are traveling is torpedoed by a German submarine during World War II, an adolescent white boy, blinded by a blow on the head, and an old black man are stranded on a tiny Caribbean island where the boy acquires a new kind of vision, courage, and love from his old companion.
- Ventura, Peter CLOTHING: GARMENTS, USES, STYLES. Boston: Houghton Mifflin Company, 1993. Author/artist Piero Venturo traces the

evolution of clothing styles, fabrics, and uses throughout history.
Topics: Prehistory to the twentieth century.

Ventura, Peter

HOUSES: STRUCTURES, METHODS, AND WAYS OF LIVING. Boston: Houghton Mifflin Company, 1993. Author/artist Piero Venturo traces human progress from the first straw huts to apartment buildings of modern.

Wood, Michele
And Igus, Toyomi

I SEE THE RHYTHM. Children's Book Press, 1998. Take your students on a musical journey through the history of African American music. Learn about African songs, Blues, Ragtime, Jazz, R & B, Funk, and Hip Hop. Each page spread is a dynamic painting that captures the rhythm and beat of the music. Learn about America's musical heritage.

High School

Anderson, Agnes Grinstead

APPROACHING THE MAGIC HOUR. MEMORIES OF WALTER ANDERSON. Jackson, MS, University Press of Mississippi, 1989. Edited by Patti Carr Black. The interesting and entertaining story of Mississippi Artist Walter Anderson. Topics: Mississippi life, Walter Anderson, Coastal environment

Anderson, Walter Inglis

THE HORN ISLAND LOGS OF WALTER INGLIS ANDERSON. Jackson, MS: University Press of Mississippi, 1985. Edited by Redding S. Sugg, Jr. The actual logs of Walter Anderson's journeys on the coast of Mississippi. Topics: Anderson, observations of coastal environment

Chevalier, Tracy

GIRL WITH A PEARL EARRING. Plume Books, 2001. A fictional novel about a young Dutch teenager who went to work as a maid for the artist Vermeer and her adventures in his household. Topics: Literature, roles of artists, history/culture

Clinto, Catherine

I, TOO, SING AMERICA: THREE CENTURIES OF AFRICAN AMERICAN POETRY. Boston: Houghton Mifflin Company, 1998. This anthology captures the enormous talent and passion of black writers. The illustrations by Stephen Alcorn provide stunning visual interpretations for each poem. Brief biographies of each poet are included.

Copplestone, Trewin

MARY CASSATT. Gramercy, 1998.
A biography of the American Woman artist, Mary Cassatt.

Cunningham

TWO ZUNI ARTISTS: A TALE OF ART AND MYSTERY. Jackson, MS: University Press of Mississippi, 1998. A factual book about a family of Zuni craftsmen and their work. Many insights into the culture.

- Delehanty, Randolph ART IN THE AMERICAN SOUTH: WORKS FROM THE ODGEN COLLECTION. Baton Rouge, LA: Louisiana State University Press, 1996. A reference and collection of works by many Southern artists with descriptions of the artists and their work.
- Freedman, Russell CHILDREN OF THE WILD WEST. New York: Clarion Books, A Houghton Mifflin Company, 1983. This Easy Reading book about what life was like for young people on the Western Frontier, contains many photographs. Topics: American West, Native Americans, Fredrick Remington, Charles Russell
- Garza, Carmen Lopez A PIECE OF MY HEART. NY: The New Press, 1991. The catalogue from Garza's show. It explains her life and work as a leading Mexican-American contemporary artist.
- Gauguin GAUGUIN, LETTERS FROM BRITTANY AND THE SOUTH SEAS. THE SEARCH FOR PARADISE. New York: Clarkson Potter, 1992. Selected and introduced by Bernard Denvir. A collection of letters written by Gauguin during his stay in Tahiti.
- Goldstein, Ernest THE JOURNEY OF DIEGO RIVERA. Minneapolis: Lerner Publications, 1996. A description of Rivera's work and art. Easy reading and short. Topics: Mexican history, Murals, Rivera, meaning in art work, Mayan culture
- Greenburg, J. & Jordon, S. THE PAINTER'S EYE: LEARNING TO LOOK AT CONTEMPORARY AMERICAN ART. New York: Delacorte Press, 1991. Discusses modern art in understandable terms, includes conversations with artists about their work and photographs of their studios. Easy reading. Artists include Basquait, Lichtenstein, Rothko, Stella and many others.
- Greenburg, J. & Jordon, S. THE SCULPTOR'S EYE: LOOKING AT CONTEMPORARY AMERICAN ART. New York: Delacorte Press, 1993. A follow up book to the Painter's Eye on 3-dimensional art. One of the few resources for young people about the art of our own time. Artists include Oldenburg, Segal, Frey, Smithson, Serra, and others. Topics: A variety of contemporary themes
- Grossman, Julian ECHO OF A DISTANT DRUM: WINSLOW HOMER AND THE CIVIL WAR. New York: Harry N. Abrams, Inc., undated. Pictures and explanation of Winslow Homer's activities and life during the Civil War.
- Hamblett, Theora THEORA HAMBLETT PAINTINGS. Jackson, MS, University Press of Mississippi, 1975. A book about Theora Hamblett, Mississippi folk artist, and her life as an artist. Many illustrations of her work. Similar to Grandma Moses in artistic style and life history. Topics: Mississippi history, dreams and aspirations, folk art

- Hamblett, Theora DREAMS CAN WORK FOR YOU. 1970. A very small (handmade) book by the artist Theora Hamblett. It tells in her own words about the dreams that came to her and how she interpreted them in her works of art. Copies are available from Universities Museum, University of Mississippi, Oxford, MS.
- Hogrefe, Jeffrey O'KEEFFE: THE LIFE OF AN AMERICAN LEGEND. New York: Bantam Books, 1992. A biography of the American woman artist Georgia O'Keeffe.
- Kreischer, E.K. MARIA MONTOYA MARTINEZ: MASTER POTTER. Gretna, LA: Pelican Publishing Co., 1995. A story-biography of Maria Martinez growing up and learning to make the pottery that made her famous. Easy reading. Topics: Native American, biography, pottery.
- Lanker, Brian I DREAM A WORLD: PORTRAITS OF BLACK WOMEN WHO CHANGED AMERICA. New York: Stewart, Tabori, & Chang, 1989. This is an excellent resource for use in teaching photography, portraiture, and social studies. The interviews provide insight into the lives of these noted women.
- Marriott, Alice MARIA: THE POTTER OF SAN ILDEFONSO. Norman, OK: University of Oklahoma Press, 1948. The biography of Maria Martinez and her pottery. Tells the story of how she revived ancient pottery techniques in her community. Topics: Native American, pottery, women artists.
- Matthaei, G. & Grutman, J. THE SKETCHBOOK OF THOMAS BLUE EAGLE. San Francisco: Chronicle Books, 1995. Easy reading, A fictional sketchbook that documents the artistic development of a young Indian as he goes to school at the Indian school and eventually goes to Paris to study art. His style changes as he develops as an artist.
- Maurer, Christopher DREAMING IN CLAY. New York: Doubleday, 2000. The stories behind the art and lives of the creative Anderson family including brothers Peter, Mac and Walter.
- Morris, Willie FAULKNER'S MISSISSIPPI. Oxmoor House, 2000. Beautiful photographs by William Eggleston supplement Willie Morris' text about Mississippi.
- Nechita, Alexandra OUTSIDE THE LINES. Atlanta: Longstreet Press, 1996. The story of Alexandra Nechita, a young girl who has become famous for painting modern works that look similar to Picasso, or Chagall. This non-fiction book was written about her when she was in middle school.

- Penn, W. S. THE TELLING OF THE WORLD: NATIVE AMERICAN STORIES AND ART. New York: Stewart, Tabori & Chang, undated. Many Native American Legends and stories. Accompanied by many wonderful illustrations of Native American Art. This book might be one to use with students after the teacher has read *Trickster Makes the World*, (see teacher resources).
- Singh, Madanjeet THE SUN, SYMBOL OF POWER AND LIFE. UNESCO, Harry N. Abrams, Inc., 1993. Illustrations and stories about how the sun has been a symbol in art throughout many cultures and time periods. Many illustrations and art works that depict primitive beliefs about the solar system. Topics: Social studies, solar system, symbols
- Stein, Judith E. I TELL MY HEART: THE ART OF HORACE PIPPIN. Philadelphia: Pennsylvania Academy of the Fine Arts, 1993. A biography of African-American artist Horace Phippen and his struggle to become a famous artist. Topics: Art Careers, illustrations
- Sullivan, Charles (ed) CHILDREN OF PROMISE: AFRICAN-AMERICAN ART AND LITERATURE FOR YOUNG PEOPLE. New York: Harry N. Abrams, Inc. Pub., 2001. Poetry, literature and art from some of the greatest contemporary artists of the last century. Based on African American struggles during that time period. Topics: Art from Edgar Degas, Lewis W. Hine, Thomas Hart Benton and many others
- Sweezy, Nancy RAISED IN CLAY: THE SOUTHERN POTTERY TRADITION. Chapel Hill, NC: The University of North Carolina Press, 1994. A reference describing artists and the development of pottery in the south. Topics: History/culture
- Tanning, Dorothea ANOTHER LANGUAGE OF FLOWERS. New York, George Braziller Publisher, 1998. Poetry and illustrations that represent flowers. Topics: Plant life, poetry
- Trenton, Patricia WOMEN PAINTERS, SPIRITS OF THE AMERICAN WEST, 1890-1945. Berkely, CA: University of California Press, 1995. No description
- Watkins, T. H. THE WEST: A TREASURY OF ART AND LITERATURE. Beaux Arts Editions, 1994. Stories about the West and the people who lived there combined with work by great artists like Charles Russell and Remington. Topics: The American West, history/culture
- Wells, Mary Ann NATIVE LAND: MISSISSIPPI, 1540-1798. Jackson: University Press of Mississippi, 1994. A history of Mississippi, from a Native American perspective. Topics: Mississippi History, Arts of Native American tribes from this locale, history/culture

TECHNOLOGY CONNECTIONS

VISUAL ARTS

The *Technology Connections* section is designed to serve as a starting point for investigation into using technology in the visual arts instructional program. The Mississippi Department of Education does not endorse or recommend purchasing the following resources. Mississippi Department of Education suggests that all resources be thoroughly reviewed to accommodate the needs of individual districts. Please note technology changes on a daily basis, therefore, web sites, software, etc. which may be current on a given day may not be the next. Keep this in mind when using this as a resource.

SOFTWARE

Kindergarten Through Fourth Grade

Broderbund Kid Pix Studio Deluxe (Riverdeep) K-8 Beginning Graphic Design
Escher Interactive (Jacobs Publishing)
The Impressionists (Crystal Productions)
Kai's Super Goo (ScanSoft) Beginning Graphic Design
The Louvre Museum: Museums of the World for Kids (Voyager)
Photo-Paint 8 (Corel Corporation) Image and photo editing, and font management
Tesselation Exploration (Tom Snyder) 4-8 Math: Geometric and Spatial reasoning.
Cross curricular tool, math, art, science, social studies
Treasures of the American Museum of Natural History (Voyager)
Van Gogh: Starry Night (Voyager)
Wilton Art (by Reading & O'Reilly)
With Open Eyes (Voyager)

Middle School

ArtRageous (The Learning Company)
Dabbler MetaCreations, Inc) Beginning computer drawing/graphic design software
Escher Interactive (Jacobs Publishing)
A History of Australian Art (Dataworks Pty Ltd)
HyperStudio (Knowledge Adventure) Multimedia Presentation Software
Microsoft Art Gallery (Microsoft)
Moorditj: Australian Indigenous Art and Cultural Expressions (Crystal Productions)
National Gallery Complete Illustrated Catalogue, CD-ROM Edition (Yale University Press, Special Projects)
Painter (MetaCreations, Inc.) Painter's astounding Natural-Media features simulate the tools and textures of traditional artist's materials. Painter turns your computer into an artist's studio.
Photo-Paint 8 (Corel Corporation) Image and photo editing, painting, and font management
Perseus 2.0: Interactive Sources and Studies on Ancient Greece (Yale University Press, Special Projects)
Picasso: The Man, His Works, The Legend (Grolier)
A Stroll in XXth Century Art (Grolier)
A Survey of Western Art (Queue, Inc.)
Van Gogh: Starry Night (Voyager)
Wilton Art (by Reading & O'Reilly)
The Art Historian, Volumes I and II (The Reindeer Company)

High School

Adobe Illustrator (Adobe) Image manipulation, graphic design, publishing, vector images
Adobe InDesign (Adobe) Image manipulation, graphic design, publishing, and page layout tools
Adobe Photoshop (Adobe) Image manipulation, graphic design, and publishing
Adobe Premiere (Adobe) Image manipulation, graphic design, and publishing
Art of Western World Series (Crystal Productions)
AutoCAD LT 2002 (Autodesk) Drafting
Bryce 5 (Corel) 3-D design, animation, multi-media web, video
CorelDraw (Corel) Image manipulation, graphic design, and publishing
First Emperor of China (Crystal Productions)
Flemish and Dutch Painters (Crystal Productions)
Freehand (Macromedia) Graphic design
Great Artist Series (Crystal Productions)
A History of Australian Art (Dataworks Pty Ltd) Explores development of art in Australia 1788 – 1990's
History Through Art Series (Clearvue)
Houses of Frank Lloyd Wright (Crystal Productions)
The Impressionists (Crystal Productions) A dynamic in-depth view into the world of the Impressionist
painters and their masterpieces
Lascaux (Crystal Productions)
Macromedia Dreamweaver (Macromedia) Webpage design
Macromedia Fireworks (Macromedia) Image manipulation and graphic design
Macromedia Flash (Macromedia) Animation
Masterstrokes (CLEARVUE/eav) Secret techniques of old masters
Microsoft Art Gallery (Microsoft) Clip Art
Moorditj: Australian Indigenous Art and Cultural Expressions (Crystal Productions)
Mpower (Tom Snyder) Multimedia presentations
The National Gallery of Art (Crystal Productions)
National Gallery Complete Illustrated Catalogue, CD-ROM Edition (Yale University Press, Special
Projects)
Norman Rockwell (Crystal Productions)
1000 Years of Russian Art (Crystal Productions)
Painter (Corel) Image manipulation, graphic design, and publishing
Painters Painting (Voyager) Company
Paint Shop Pro (Jasc Software) Image manipulation
Perseus 2.0: Interactive Sources and Studies on Ancient Greece (Yale University Press, Special
Projects) Literature, history, art, archaeology
Photo-Paint 8 (Corel Corporation) Image and photo editing and font management
Picasso: The Man, His Works, The Legend (Grolier)
Poser (Metacreations) Graphic design
Ray Dream 3-D Metacreations) 3-D design
A Stroll in XXth Century Art (Grolier)
A Survey of Western Art (Queue, Inc.)
Van Gogh: Starry Night (Voyager)
Voyage in Egypt (Crystal Productions)

SOFTWARE COMPANIES

Clearvue, Inc., 6465 N. Avondale Ave, Chicago, IL 60631-1996, (800) CLEARVU
Crystal Productions, 1812 Johns Dr., P. O. Box 2159, Glenview, IL 60025
Dataworks Pty Ltd., 34 Henderson Road, Rowville, VIC 3178, Australia, ph +61 3-97648344,
fax +613 97632089
Grolier Interactive, Order Dept., 90 Sherman Turnpike, Danbury, CT 06816, (800) 285-4534
Jacobs Publishing Company, 3334 E. Indian School Rd, Suite C, Phoenix, AZ 85018
Learn Technologies Interactive, (212) 334-2225

Queue, Inc., 1450 Barnum Ave, Suite 207, Bridgeport, CT 06610, (800) 232-2224
Voyager, 361 Broadway, Suite 610, NY, NY 10013, (888) 292-5584
Wilton Art, P.O. Box 646, Botsford, CT 064074, 28 Washbrook Rd., Newtown, CT 06470
Yale Univ. Press, Special Prod., P.O. Box 209040, New Haven, CT 06520-9040, (800) 405-1619,
(203) 432-0912

SOFTWARE WEBSITES

Clearvue, Inc.
<http://www.clearvue.com>
Crystal Productions
<http://www.crystalproductions.com/cdroms>
Dataworks Pty Ltd.
<http://www.dataworks.com.au>
Grolier Interactive
<http://www.grolier.com>
Learn Technologies Interactive
<http://www.voyager.learntech.com>
Voyager
<http://www.voyager.learntech.com>
Wilton Art
<http://www.wiltonart.com>

VIDEO RESOURCES

BEHIND THE SCENES. A series of half hour programs introduced by Penn and Teller. Each episode includes an important contemporary artist explaining how to use the elements and principles of art. This is a fun and entertaining series that will hold student interest as well as give them an understanding of the basics of art and the science behind some of the concepts used in making art. 4th grade and up.

David Hockney: THE ILLUSION OF DEPTH, Behind the Scenes, New York, Learning Designs and Thirteen/WNET, Distributed by GPN, P.O. Box 80669, Lincoln Nebraska Gpn@unl.edu. (Running time 28 min. each)

Robert Gil de Montes: COLOR, Behind the Scenes, New York, Learning Designs and Thirteen/WNET, Distributed by GPN, P.O. Box 80669, Lincoln Nebraska Gpn@unl.edu. (Running time 28 min. each)

Carrie Mae Weems: COMPOSITION, Behind the Scenes, New York, Learning Designs and Thirteen/WNET, Distributed by First Run Features, <http://www.firstrunfeatures.com> 1-800-229-8575

Wayne Thiebaud: LINES, Behind the Scenes, New York, Learning Designs and Thirteen/WNET, Distributed by First Run Features, <http://www.firstrunfeatures.com> 1-800-229-8575

AFRICAN-AMERICAN ARTIST SERIES, L&S Video, Inc. 45 Stornoway, Chappaqua, NY 10514, This is an award winning series of individual tapes that feature contemporary and historical African American Artists. Included are: Faith Ringgold, Emma Amos, Romare Bearden, Betye and Alison Saar, Robert Colescott, Benny Andrews, Jacob Lawrence. Each tape can be purchased separately.

WEBSITES

Access Art provides easy access to contemporary issues in visual arts education and an exchange of information and ideas

<http://www.accessart.org.uk/>

Americans for the Arts – Funding, Grants, Art Education

<http://www.artsusa.org/default.asp>

Art Discovery

<http://www.artdiscovery.org/>

Arts Education I.D.E.A.S. – Defining Whole Schools in Mississippi

<http://www.acideas.com/wholeschools.html>

Arts Education/Advocacy

<http://www.princetonol.com/groups/iad/links/artedu.html>

Arts Education Partnership (formerly the *Goals 2000 Arts Education Partnership*)

<http://www.aep-arts.org/>

Arts in Education, Model Development and Dissemination Program Abstracts, CFDA 84.351D

<http://www.ed.gov/offices/OESE/ArtsED/artsprojabst.html>

Art Teachers on the Net

<http://www.artmuseums.com/>

Art Teacher Resources

<http://www.worldartistdirectory.com/ArtTeacher/>

Association for the Advancement of Arts Education

<http://www.aaae.org/>

Eyes on Art – A Learning to Look Curriculum

<http://www.kn.pacbell.com/wired/art2/index.html>

Federal Resources on Visual Arts

<http://www.ed.gov/free/s-arts.html>

The Getty

<http://www.getty.edu/>

Internet School Library Media Center (ISLMC) Art Education page. The ISLMV is a meta-site for teachers, librarians, parents and students to preview selected links.

<http://falcon.jmu.edu/~ramseyil/arteducation.htm>

The Metropolitan Museum of Art

<http://www.metmuseum.org/home.asp>

National Endowment for the Arts

<http://arts.endow.gov/>

National Gallery of Art, Washington, D.C.

<http://www.nga.gov/>

National Guild of Community Schools of the Arts

<http://www.nationalguild.org/index.html>

National Portrait Gallery

<http://www.npg.si.edu/>

Restoring a Masterwork

<http://www.artsmia.org/restoration-online>

Visual Arts and Music Resource

<http://teams.lacoe.edu/documentation/places/art.html>

Visual Arts Career Guide

<http://www.khake.com/page42.html>

RESOURCES

VISUAL ARTS

The *Resources* section is a listing of supplemental educational material that may be helpful to teachers. This list is not comprehensive and is offered as a starting point for investigation into possible resources. The Mississippi Department of Education does not endorse or recommend the following resources and suggests that other resources should also be considered.

BOOKS

Kindergarten Through Fourth Grade

- | | |
|---|---|
| Barrett, Terry | <u>TALKING ABOUT STUDENTS ART.</u> Worcester, MA: Davis Publications. 1997. |
| Beattie, Donna Kaye | <u>ASSESSMENT IN ART EDUCATION.</u> Worcester, MA: Davis Publications. 1997. |
| Hollingsworth, Patricia and
Hollingsworth, Stephen | <u>SMART ART.</u> Tucson, AZ: Zephyr Press. 1989.
Learning to Classify and Critique Art. |
| Hume, Helen | <u>THE ART TEACHER'S BOOK OF LISTS.</u>
Paramus, New Jersey: Prentice Hall. 1993. |
| Stewart, Marilyn G | <u>THINKING THROUGH AESTHETICS .</u> Worcester, MA: Davis Publications. 1997. |

Middle School

- | | |
|---|---|
| Barrett, Terry | <u>TALKING ABOUT STUDENTS ART.</u> Worcester, MA: Davis Publications. 1997. |
| Beattie, Donna Kaye | <u>ASSESSMENT IN ART EDUCATION.</u> Worcester, MA: Davis Publications. 1997. |
| Hollingsworth, Patricia and
Hollingsworth, Stephen | <u>SMART ART.</u> Tucson, AZ: Zephyr Press. 1989.
Learning to Classify and Critique Art. |
| Hume, Helen | <u>THE ART TEACHER'S BOOK OF LISTS.</u>
Paramus, New Jersey: Prentice Hall. 1993. |
| Stewart, Marilyn G. | <u>THINKING THROUGH AESTHETICS.</u> Worcester, MA: Davis Publications. 1997. |

High School

- Barrett, Terry TALKING ABOUT STUDENTS ART. Worcester, MA: Davis Publications. 1997.
- Beattie, Donna Kaye ASSESSMENT IN ART EDUCATION. Worcester, MA: Davis Publications. 1997.
- Hume, Helen THE ART TEACHER’S BOOK OF LISTS. Paramus, New Jersey: Prentice Hall. 1993.
- Stewart, Marilyn G. THINKING THROUGH AESTHETICS. Worcester, MA: Davis Publications. 1997.

GENERAL RESOURCE BOOKS

- Anderson, Richard L. CALLIOPE'S SISTERS. Prentice Hall, NJ: 1990. This book explains the different aesthetic viewpoints of a variety of cultures. (MS/HS)
- Barrett, Terry CRITICIZING ART. Mountain View CA: Mayfield Publishing Co., 2000. This book teaches how and why to do art criticism. It also explains how to write critical analyses. (HS)
- Belloli, Andrea EXPLORING WORLD ART. Los Angeles, CA: The J. Paul Getty Museum, 1999. This book is a teacher resource for elementary teachers and easy enough for middle school students to read on their own. It explains a variety of cultures and the art of the people who are a part of them.
- Bunchman, J. & Briggs, S. PICTURES AND POETRY. Worcester, MA: Davis. 2001. Connections are made between the work of important contemporary artists and their counterparts in the field of poetry and literature. (EL/MS)
- Ernst, Karen PICTURING LEARNING. Portsmouth, NH: Heinemann, 1994. Explains how to use art to help students become more creative and to use integrated art and writing.

- Greenberg, Barbara and Patterson, D. ART IN CHEMISTRY, CHEMISTRY IN ART. Teacher Ideas Press. 1998. How chemistry is involved in the making of art.
- Millstone, David H. AN ELEMENTARY ODYSSEY. Portsmouth, NH: Heineman, 1995. This explains the evolution of an elementary curriculum that used the Homer's Odyssey to teach a wide variety of subject matter. It includes the arts and other disciplines.
- Pascale, Louise. MULTI-ARTS RESOURCE GUIDE. Very Special Arts Massachusetts. 1999. This book is designed for special education but the activities are appropriate for all children. Clear and easy to follow directions give lesson plans in a variety of the arts, including dance, theater, music, and the visual arts. (ALL)
- Rodriguex, Susan THE VERY SPECIAL ARTIST'S HANDBOOK: ART ACTIVITIES AND ADAPTIVE AIDS FOR HANDICAPPED STUDENTS. Palo Alto, CA: Dale Seymour Publications, 1984. This book is designed for special education students, but the activities are appropriate for other age groups. The visual arts lessons are not sequential learning activities, but there are good suggestions for how to adapt the lessons for special needs. There is also a vocabulary of signs related to the visual arts that are helpful for teachers with art students who may be hearing impaired. (SPED/EL)
- Remer, Abby ENDURING VISIONS. Worcester, MA: Davis, 2001. This book explains and gives ideas for teaching with a variety of cultures that are not always easy to find in other literature-such as Afgan, and Yemei. The collection focuses on the art of women but it is not exclusively for girls. Boys should also find this book interesting.
- Szekely, George FROM PLAY TO ART. Portsmouth, NH: Heinemann, 1991. This shows teachers how to "let go" and encourage creativity and fun in

the classroom. Szelely takes everyday objects and uses them to create a variety of arts projects. (EL)

Tolley, Kimberly

THE ART AND SCIENCE CONNECTION. Addison Wesley: 1993. These are science lessons that use art skills and objectives to develop science understandings. (EL)

Topal, Cathy Weisman

CHILDREN CLAY AND SCULPTURE. Worcester, MA: Davis Publications, 1983. Written by art educator Cathy Topal, this book publishes clear and sequential ideas for lessons that address serious art objectives. The projects are sequenced in difficulty and focused on increasing art skills. Students move from the simple pinch pot and sculptural forms made from these pots to more complex relief tiles and construction. Even though this book is written for elementary, it can be used with beginners of every age. (EL/BEGINNERS)

Topal, Cathy Weisman

CHILDREN AND PAINTING. Worcester, MA: Davis Publications, 1992. Topal is true to the elements and principles of art in designing lessons that simplify the basic language of art. Each lesson could be taught sequentially to build student skill. Final painting activities include learning to paint animals and using the brush to paint in the style of Japanese Sumi artists. (EL/BEGINNERS)

Walker, Pam Prince

BRING IN THE ARTS. Portsmouth, NH: Heinemann, 1993. This book addresses a variety of ways in which teachers can integrate all the arts in a variety of classroom learning activities. (EL)

Williams, Doug

TEACHING MATHEMATICS THROUGH CHILDREN'S ART. Portsmouth NH: Heinemann, 1995. Art projects that relate to mathematics. These are not necessarily art lessons, but are lesson ideas that demonstrate for teachers how art objectives

might be included in mathematics projects.
(EL)

Zuk, B & Dalton, R.

STUDENT ART EXHIBITIONS: NEW IDEAS AND APPROACHES. Reston VA: National Art Education Association, 2001. This book addresses how we display student art. Suggestions from a variety of art teachers address different ways to showcase student learning in the classroom and how teachers can use the art to communicate with parents with administrator about student success.
(ALL)

ORGANIZATIONS

ArtsEDGE, <http://artsedge.kennedy-center.org>

Mississippi Alliance for Arts Education, 3008 Navajo Cir., Hattiesburg, MS 39402

Mississippi Arts Commission, 239 N. Lamar Street, Suite 207, Jackson, MS 39201
(601) 924-0131

Very Special Arts, <http://www.vsarts.org/programs/swta/index.html> ("Start with the Arts" is an instruction program for 4,5, and 6 year olds that uses the arts to assist young children, including those with disabilities, in exploring themes commonly taught in early childhood classroom.

Mississippi Art Education Association, <http://www.ms-maea.org/>

National Art Education Association, <http://www.naea-reston.org/> 1916 Association Drive,
Reston, VA 20191-1590, Phone: 703.860.8000 Fax: 703.860.2960

OTHER

AICT – Free-use image resource for educational community
<http://arthist.cla.umn.edu/aict/html/index.html>

VISUAL ARTS GLOSSARY

abstraction – A style of artwork that does not imitate perceptual reality; simplification.

aesthetics – A branch of philosophy that studies how humans respond to and value social, psychological and philosophical aspects of art and beauty.

aesthetic theory – A philosophical viewpoint concerning the nature of art. Some common aesthetic theories are:

- realism/imitationalism/ mimetic theory – A belief that art should look real (many contemporary artists believe that this is outdated.)
- emotionalism/expressionism – A belief that the purpose and value of art is based on its ability to convey emotion.
- formalism – Values art based on the effective use of elements of art and principles of design (elements of art+ principles of design = formal elements).
- conceptualism – Values art based on the concept or meaning behind the work.
- contextualism – How we value art depends on the external beliefs and perceptions that the viewer brings to the work.

analogous colors – Colors adjacent to each other on a color wheel.

analyze – Carefully examine separate parts of a specific work of art, including analysis of its parts and how they function both separately and in conjunction with the rest of the work.

applique' – The technique of sewing pieces of cloth onto a cloth background in creating a work of art. This is also used to make picture quilts.

architect – An artist who creates original designs for buildings and environments and supervises their construction.

architecture – A form of sculpture that involves buildings.

art criticism – The description, analysis, interpretation, and evaluation of the success of a work of art. (note: The term criticism does NOT refer to the expression of negative or critical opinions).

art gallery – A location where artwork is displayed and sometimes sold.

- art museum** – An institution dedicated to the preservation of works of art and educating people about those works.
- assess** – To organize and analyze some kind of information for the purpose of understanding its effectiveness
- asymmetrical** – A visual arrangement of shapes or forms that are not the same on each side, but, when viewed together the composition looks balanced because of size and placement. Same visual weight on both sides.
- attributes** – Characteristics of objects or works of art.
- background** – The area of a picture format that looks farthest away.
- background shapes** – Shapes within a background that tend to look as though they are further away or behind other shapes.
- balance** – An arrangement in which elements of art are arranged so that the parts seem to be equally important on either side and have equal visual weight.
- canvas** – A sturdy type of woven fabric that can be used as a support for paintings. (it is also used to make some kinds of tennis shoes.)
- carving** – A sculptural technique in which wood, stone, plaster or other solid material is cut away to make a piece of art work.
- ceramics** – An art form involving clay and a variety of firing or glazing techniques.
- cityscape** – An artwork in which a city or town is the main subject matter.
- coil method** – A technique of forming clay that involves making even coils of clay and joining them to build pottery or other objects.
- coils** – Long, even, rolls of clay that are used to make pottery in the “coil method”. This is one of several techniques that can be used to make pottery.
- collaboration** – Working in groups. Art work is often made in collaboration with several artists.
- collage** – Artwork that has been made by pasting pieces of paper or other materials to a flat surface.
- color** – The way something looks, apart from its size and shape, when light strikes it. A *hue* is a name for a color such as red or blue.
- color wheel** – A theory that helps artists learn about the relationship between colors and how to mix them. Bending the color spectrum (rainbow) into a circle.

complement – Colors located directly opposite one another on the color wheel.

composition – How the elements of art and principles of design are arranged in a work of art.

construct – To create, build or put together artwork by joining materials.
A well-composed composition is described as having “unity”.

contextual factors – Place, time, environment—external factors that influence the meaning of a work of art.

contour – The outline that defines the outside boundaries of a shape as well as inside ridges that give it depth.

contrast – Two things put together that are very different. Contrast tends to create variety and emphasis. (e.g. Bright colors contrast with dull colors, light colors contrast with dark colors, rough textures with smooth).

cool colors – Colors that remind people of cool things and tend to feel calming (e.g., varieties of blue, green, and violet.)

craft – A skill or art form that has been carefully made by hand.

craftsman – A highly skilled person who creates artwork by hand.

craftsmanship – The act of working carefully and skillfully with your hands.

crayon resist – A drawing technique that uses a thick layer of crayon under a wet medium such as ink or watercolor. The crayon “resists” absorption of the wet medium and shows through; the wet medium fills the areas not covered by crayon.

crayon etching – A technique in which two layers (and colors) of crayon are applied on top of one another. The artist scratches through the top layer to expose a design in the bottom layer of crayon.

creative – The ability to think divergently and with originality. All children are creative thinkers when encouraged to think in different ways.

critical process – The act of thinking critically or employing critical thinking skills to perceive, describe, analyze, interpret, and evaluate a work of art.

criticism – Analyzing and evaluating the strengths and weakness of works of art based on some kind of criteria (the term critic refers to “critical thinking” rather than being “critical”).

criterion – A standard on which a judgement is based. Teachers should have criteria for student achievement so that students understand how they can achieve their goals. Aesthetic theories establish criteria by which art is judged or valued.

cubism – A style of art developed by artists including, Juan Gris, Pablo Picasso, and George Braques, that attempts to portray more than two dimensions of three dimensional geometric shapes on a two dimensional surface. The images appear to be broken or bent into cube-like 3-dimensional forms.

curved – A gradual change of direction.

cyan – A blue-greenish color that is one of the primary colors in the light spectrum.

decorative – Elaboration and enrichment of an otherwise plain surface.

design – To plan or arrange the parts of an art work (verb) or (noun) the plan that organizes a work of art.

details – Small parts.

discipline – A subject that is taught, an organized field of study, e.g. art, mathematics, reading.

elements of art—The basic components of any art work: (note that some sources may vary in what is listed as an element). Artists arrange the elements of art by using the principles of design/art to create meaning.

They include:

- **line** – A continuous mark that is made when a point is moved; like those made by a pencil or brush.
- **shape** – A defined area that has length and width, It is two-dimensional and can be geometric or organic.
- **color** – Characteristic of reflected light. When identified as hue, it is named with words such as red or blue.
- **form** – Something that has mass and is three-dimensional. A cube is a geometric form. Forms can also be organic, like rocks, pebbles, humans and animals.
- **value** – The ranges of lightness and darkness of a color or the gradations between black and white. Values are used to describe light and form.

•space – An open or enclosed area that creates a shape or form. Space can be negative or positive and open or closed.

•texture – The roughness or smoothness of a surface. Texture can be both tactile/real (felt) or visual/ simulated (seen).

emerging technologies – A wide variety of mechanical machines and processes. They are often used in a variety of ways both to reproduce and create art.

evoke – To call forth or bring to mind.

expressionism – A style of artwork or an aesthetic theory that values mood or feeling as the most important characteristic.

expressive – Having to do with feeling or emotion.

extension – the visual illusion that objects which touch the edges of the picture format occur outside the work itself.

feel – A sensory experience through touch (i.e. something feels hot) or emotion (i.e. to feel happy or sad).

fired – A chemical change that takes place when dried clay is exposed to very high heat. The clay changes into a glass-like material that is no longer malleable or porous when exposed to water. Also, the process of heating clay until it becomes hard and glass-like.

fixed response – Pre-determined answers to specific questions.

foreground – The part of an image that appears closest to the viewer. Usually this occurs at the bottom of the picture.

form – A three-dimensional object. It has width, depth and height. You can turn it, walk around it and see it from many sides.

formal balance – Artwork that is arranged similarly on both sides. The test of formal balance is if you can draw a line down the middle and both sides are the same. Also called symmetrical balance.

geometric shapes – Two-dimensional mathematical concept such as square, triangle, circle, etc.

geometric forms – Three-dimensional mathematical concept such as cube, cone, sphere, etc.

gesture – A drawing technique often used in drawing the figure (or animals) that uses

a quickly drawn and expressive line to capture the emotion or movement of the pose.

glaze – A combination of chemicals or ground minerals that provide a surface treatment for pottery or ceramics. Glazing can refer to the process of applying and firing ceramics. Glazing is also an advanced technique used in oil painting where transparent oil paint is applied in layers.

graphic – Usually refers to something that looks as if it has been printed or a kind of illustration that is especially bold.

graphic designer – An artist who plans the lettering and artwork for books, posters, and other printed materials.

historical landmark – A building or location with historical significance. The U.S. government designates some important sites as historical landmarks to protect and preserve them so that they are not significantly altered or destroyed.

horizon line – The perceived line that indicates the break between the surface of the earth and the sky. In drawing, when anything is placed below the horizon line, it appears to be on the ground. Anything that starts above the horizon line looks as though it is floating.

horizontal – a line that goes in a side-ways direction—such as horizon line, or the writing guides on a lined piece of paper.

hue – The name of a color. (as in red).

illustrate – To give clear examples. Illustrations are often diagrams, pictures, or maps that explain or clarify an idea.

illustrator – An artist who makes drawings or artwork for books, magazines, newspapers, or other printed materials. The artist’s work “illustrates” ideas or makes them clearer.

imagination – The process of visualizing abstract ideas in one’s mind.

Impressionism – A style of art that was popular in the 19th and early 20th centuries that focuses on the effect of light on objects, blends color opposites to make shadows rather than using black, uses complementary colors, atmosphere, and loose brushwork to create images that evoke strong feelings. They capture the artist’s “impression” of a moment. Artists associated with this style are Monet, Degas, Manet, Cassatt.

informal balance – A kind of balance that is not the same on each side. When looked at together, the use of space and proportion tend to give the illusion of being “balanced” or having equal visual weight. (asymmetrical balance)

interior designer – A career in art in which the artist designs the inside living spaces.

intermediate colors – Colors that are made from a primary and a secondary color (e.g., red-orange, yellow-orange, blue-green). Also called tertiary colors.

kiln – Special ovens that are used to heat (fire) clay or enamel to a very high temperature.

landscape – Works of art that use the outdoors as the primary subject matter.

line – The path created by a moving point (as a mark that is drawn by a pencil point).

linear perspective – Creating a sense of space by using mathematical principles to create the illusion of distance of three-dimensions on a two-dimensional surface. Lines that are parallel in space appear to converge or get closer to one another as they get further away.

loom – The frame or machine used for weaving cloth.

media – The plural of medium. Tools or materials used to create art.

medium – A specific tool or material used to create art.

middleground – The part of a picture plane that is between the foreground and background.

mobile – A form of sculpture based on balance that was invented by Alexander Calder. It involves suspended shapes and forms that are designed to move in relationship to one another.

modeling – A technique that involves shaping a three-dimensional material. It can also refer to building the illusion of form in a two-dimensional material through value or color changes.

mosaic – Artwork made with small pieces of colored stone, glass, or ceramic.

mount – A support, on to which a picture is applied. This is done for presentation or preservation of the work.

movement – The feeling of motion in a work of art created by using visual principles such as diagonal lines or repetition.

murals – Large paintings or other kinds of art created or displayed on a wall. Some artists who painted murals are: Diego Rivera, Michelangelo, and Leonardo da Vinci.

negative spaces – The open spaces surrounding and sometimes within a line, shape, or form.

neutral colors – Technically, black and white are not colors. Black indicates the absence of light and white is the presence of all reflected colors. Therefore neutral colors are those colors that do not have a particular hue. They include brown, black, white and gray.

non-objective – Art which is created through the use of the elements and principles of design but have no reference to representational subject matter.

non-representational – Same as non-objective.

oil paint – An oil based that is made with linseed oil. It is only appropriate for use with advanced painting students.

opaque – Does not allow the penetration of light. You can not see through opaque paint.

open-ended response – Answers to questions that have more than one right answer. Art teachers ask many questions that are open-ended to encourage creativity. It does not mean that there is no right answer, but that it is possible for many answers to be correct. As a teaching strategy it invites students to give reasons for their answers.

organic forms – Dimensional forms that are not geometric but are irregular. (See organic shapes)

organic shapes – Two-dimensional shapes that are irregular and curvilinear. They are difficult to describe as they are not a prescribed shape. They are often found in nature and are characterized by things like leaves or rocks (any shape that is not geometric).

original – Unique, one of a kind, something that is beyond the ordinary. Art work that is original is evidence of creative thinking.

overlap – One part (as a line, shape, or color) covers some of another part and creates the illusion of depth or space.

pattern – A choice of lines, colors, or shapes, repeated over and over in a planned way.

perceptual skills – Visual abilities. Looking at art does not increase children’s vision, but it does increase their ability to perceive and become sensitive to visual qualities.

perspective – Artwork in which the shapes of objects and distances between them look familiar or “real”. The illusion of depth on a flat surface.

Pointillism – An artistic style in which small dots of color are used to create the illusion of line and form, and adjacent colors blend in the viewers’ eyes instead of on the painting. The artist who is most famous for Pointillism is Seurat.

portrait – Artwork that usually shows the face of a real person.

portrait bust – A sculptured likeness of a person’s head, neck, and chest.

positive space – The solid objects within a visual format. Usually objects in the foreground and middle ground of a picture represent positive space, and the open areas around them represent negative space.

pre-requisite – A requirement that must be met before another course of action may be started.

primary colors – Colors from which all other colors are made. In pigment they are red, yellow, and blue. (In light, the primary colors are red, green, and cyan.)

principles of design – How an artist arranges the elements of art.

- **pattern** – Repeated shapes, lines, colors, etc.
- **balance** – The visual equalization of elements in a work of art. There are three types of balance: symmetrical (formal), asymmetrical (informal) and radial.
- **emphasis** – The way artists use the organizational principles of art to direct greater attention on some areas rather than others. Artists create emphasis by contrasting size, color, line or other elements. Can also be through isolation of one part, converging lines, or centered location.
- **contrast** – Differences in values, colors, textures and other elements to achieve emphasis.
- **movement** – The arrangement of elements or principles that guide the eye through a work of art and create the sensation of movement.
- **rhythm** – A type of repetition in which a sense of movement is achieved by repeating lines, shapes, colors, etc.

- **variety** – A assortment of different elements (e.g., colors, shapes, lines, values, textures, patterns).

- **unity/harmony** – The sense that all the organizational features in a work of art are in the right place and the composition “works”. Then the work of art is said to be unified and harmonious.

print – A piece kind of artwork in which ink or paint is put onto a block or other smooth surface that has a design. The inked surface is pressed onto paper to make a print (copy) of the design. It is also the action of making a print.

printing – The process of creating an image by pressing paper against a surface that has ink or paint on it.

profile – Something seen or shown in artwork from the side view (as in the profile of a head).

process – The experience of making art in a particular medium.

processes – The progression of activities using several techniques such as making a printing plate, printing the image, and pulling the print.

proportion – The size, location, or amount of something as compared to that of another (e.g., a hand is about the same length as a face).

pure colors – Colors seen in the rainbow or when light passes through a prism: red, orange, yellow, green, blue, violet.

radial – A theory of balance in which all line or shapes branch out from a central point.

realism – A style of art in which the artist mimics the real world.

relief – A type of sculpture in which the surface is partially raised off of an otherwise flat surface.

repeated pattern – When lines, shapes, or colors reoccur many times in an organized fashion.

representational art – The work that is intended to look like a picture of something that can be recognized, e.g. a person, object or place.

repetition – The process of making some one thing over and over again.

rhythm – A type of repetition in which a sense of movement is achieved by repeating lines, shapes, colors, etc. (principle of design).

rubric – An assessment strategy where objectives are defined and work is assessed according to a hierarchy of proficiency.

sculpture – A three-dimensional work of art that may be made by carving, constructing or molding a solid medium.

seascape – Art work that has as its major theme the sea or ocean. Winslow Homer is an artist known for his seascapes.

secondary colors – The colors that are made when two primary colors are mixed together. (eg.,orange, green, and violet).

shade – A darker value, the opposite of tint. Can be made by mixing black with a hue.

shape – A defined area that has length and width, It is two-dimensional and can be geometric or organic.

sketch – A preliminary drawing the may be made to study or plan a work of art.

slab – An art term that is usually used in relationship to clay. It is a piece of clay that is evenly flattened.

slab method – A technique for forming clay which cut or formed pieces of a slab are joined and used to create a container or other sculptural form.

space – An open or enclosed area that creates a shape or form. Space can be negative or positive and open or closed.

split complement – A color scheme which involves the use of a color that is on the color wheel and the two colors on either side of its complement.

statue – A sculptural likeness.

still life – A style or genre of art works in which ordinary objects or objects that do not move are the subject matter.

studio – The place where an artist creates artwork.

style – The individual characteristics of an art work that make it look like the art work of a particular artist or group of artists. Characteristics of style include color scheme, brush strokes, the kind of subject matter, etc.

subject matter – The main topic, theme, or image in a work of art.

symbol – A representation that is intended to signify a person, institution, or abstract idea.

symbolism – The act of using some shape or image to represent another to create meaning.

symmetrical – A form of balance in which the visual weight and relationships of shapes are the same on each side. Both sides are identical/mirror images. (formal balance)

technique – The manner or method in which a medium is used.

tempera paint – An opaque water-based paint that is used with children.

three-dimensional – An object that has height, weight, and depth.

tint – A quality of value that indicates the lightness of a color. Tints are made by mixing white to a hue.

tradition – Ideas or teachings that are passed down through generations. Traditions and beliefs characterize cultures.

traditional art – A style of art work that has been passed down through time and remains relatively unchanged.

transparent – Glass-like, clear, can see through.

two-dimensional – Having only two dimensions: height and width. Paintings, drawings and prints are generally two-dimensional.

unity – The sense that all the organizational features in a work of art are in the right place and the composition “works”. Then the work of art is said to be unified and harmonious.

value – The ranges of lightness or darkness of a color or the gradations between black and white

variety – A assortment of different elements (e.g., colors, shapes, lines, values, textures, patterns).

vertical – A direction of line. A line that runs up and down.

visual characteristics – Traits that would describe what is being viewed.

warm colors – Colors that are usually associated with images that remind us of things that are warm and tend to feel exciting. Warm colors are usually red, yellow and orange. Warm colors seem to come forward.

watercolor paint – A type of media in which the pigment is suspended in water. Watercolor paintings are often light colored because the paint is transparent.

watercolor paper – A paper that is more absorbent than many papers to wick the water away, yet remain strong for a watercolor painting surface.

weaving – A three-dimensional process in which fibrous materials are woven or threaded to create a work of art. Materials that can be woven include paper, yarn, strips of fabric, grasses, or any long, thin, flexible material.

woodcut – A printing plate that is made by carving the design into smooth, flat, pieces of wood and printing it. Only one color is printed at a time. Therefore, Japanese woodcut artists who want to make colorful prints, make many different woodcuts in order to make one final artwork with lots of colors. Each color requires a different printing plate which is registered (lined up) with the print made from previous plate.