

**Curriculum Guide
and Handbook
for the
DUVAL COUNTY
PUBLIC SCHOOL
ART TEACHER**

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Overview

“A planned program in visual arts should be provided at all levels of education from pre-kindergarten through high school. At each grade level, art experiences should be selected and organized with varying emphasis and different degrees of intensity and complexity so as to result in deeper understanding of all aspects of art. Art instruction should be a continuous, sequential component of the basic general education program. All visual art instructional programs need to be staffed by certified art teachers. Every school district should have a supervisor or administrator, certified in the teaching and supervision of visual arts education, to coordinate and direct the visual arts program. Adequate facilities, materials, equipment, support services, and budget allocations, should be provided.”

Visual Arts Education: Description and Standards

A position paper of the Florida Art Education Association

Fall, 1994

The Visual Arts Division of the Duval County Fine Arts Department hopes this compilation of information for art programs K-12 will be of value to you. Some pages such as a lesson plan format or rubric, is for your consideration and not meant to take the place of any current, working document or one which your school administrator expects you to utilize

Each section either speaks directly to a level of art educators or to the entire education group in general (i.e. General Information K-12). Specific information regarding annual exhibitions and kiln operation are most important for you to read.

*Jack Matthews, District Specialist
Visual Arts K-12
Duval County Public Schools*

Overview

AS AN ART TEACHER...

Whether you are an elementary teacher in a single school or multiple schools; whether you are teaching in the secondary level, as a professional art educator, it is your responsibility to provide the highest quality program possible. Please remember in order to do so, the art teacher should:

- Develop in-depth art lessons that result in serious and successful art sequences
- Collaborate with other teachers, including those in other core subject areas
- Inform the principal of needs in art materials both consumable and non-consumable
- Cooperate in the enhancement of the school environment by displaying student art; As a visitor comes into a school, it should be obvious that an art program exists
- Display to the highest level available at the school to include display cases, mats and frames
- Utilize the resources of the Visual Education Center and, for the elementary level, encourage participation in the Art Enrichment Program
- Attend professional development opportunities that are provided by the District
- Participate in annual student art exhibitions
- Plan trips to museums and other art enrichment venues on a regular basis
- Be a member of the local, state, and national art education associations

Elementary School Art Programs

SCOPE AND SEQUENCE

PERCEPTION: DEVELOP & ORGANIZE IDEAS FROM THE ENVIRONMENT	K	1	2	3	4	5
ELEMENTS OF ART						
LINE						
Identify and discuss line as an element of art	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Examine and explore line in art	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Curved, straight, diagonal	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Vertical, horizontal		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Outline, contour, expressive		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Crosshatch, sketched				<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Actual, implied					<input type="checkbox"/>	
Continuous						<input type="checkbox"/>
SHAPE						
Identify and discuss shape as an element of art	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Recognize shape as two-dimensional	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Examine and explore shape in art	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Geometric, organic/free-form, repeated, symbols/pictures	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Symbols/letters, positive, negative						<input type="checkbox"/>
COLOR						
Identify and discuss color as an element of art	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Examine and explore color in art	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Primary, secondary, neutral	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Warm, cool	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Intermediate, complementary			<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Monochromatic, dominant					<input type="checkbox"/>	<input type="checkbox"/>
Analogous, hue, saturation, intensity						<input type="checkbox"/>
VALUE						
Identify and discuss value as an element of art	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Examine and explore value in art	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Dark, light	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Brightness			<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Shadows, gray scale, color gradations		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Shades, tints		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
contrasts			<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Elementary School Art Programs

SCOPE AND SEQUENCE

PERCEPTION: DEVELOP & ORGANIZE IDEAS FROM THE ENVIRONMENT	K	1	2	3	4	5
ELEMENTS OF ART						
SPACE						
Identify and discuss space as an element of art	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Examine and explore space in art	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Three-dimensional, horizon line	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Foreground, background		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Overlapping, illusion of depth			<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Placement, proportion			<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Atmospheric perspective, linear perspective, vanishing point					<input type="radio"/>	<input type="radio"/>
Middle ground, positive, negative					<input type="radio"/>	<input type="radio"/>
Points of view						<input type="radio"/>
TEXTURE						
Identify and discuss texture as an element of art	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Recognize texture as simulated (drawn or painted on a surface) and real (tactile); distinguish between visual and tactile textures	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Examine and explore texture in art	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Visual, tactile, repeated lines	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Values					<input type="radio"/>	<input type="radio"/>
FORM						
Identify and discuss form as an element of art	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Recognize form as three-dimensional	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Examine and explore form in art	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Geometric, organic	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
PRINCIPLES OF DESIGN						
PATTERN/REPETITION						
Identify and discuss pattern as a principle of design	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Recognize repetition of art elements to create pattern	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Examine and explore pattern in art	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
PROPORTION						
Identify and discuss proportion as a principle of design				<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Elementary School Art Programs

SCOPE AND SEQUENCE

PERCEPTION: DEVELOP & ORGANIZE IDEAS FROM THE ENVIRONMENT	K	1	2	3	4	5
PRINCIPLES OF DESIGN						
EMPHASIS						
Identify and discuss emphasis as a principle of design		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Identify emphasis by indicating what parts of an artwork are most important		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Examine and explore emphasis in art	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Center of interest, color, contrast		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Visual weight			<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
BALANCE						
Identify and discuss balance as a principle of design	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Understand balance as a composition that achieves equilibrium in the eyes of the viewer			<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Examine and explore balance in art	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Symmetrical	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Radial, asymmetrical, midline			<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Vertical axis, visual weight					<input type="radio"/>	<input type="radio"/>
Horizontal axis, exact symmetry, near symmetry						<input type="radio"/>
RHYTHM						
Identify and discuss movement as a principle of design		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Understand that rhythm is achieved by repeating elements in artwork		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Examine and explore rhythm in art (repetition, movement)		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
MOVEMENT						
Identify and discuss unity as a principle of design			<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Examine and explore movement on two-dimensional surfaces			<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
UNITY						
Identify and discuss unity as a principle of design		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Examine and explore unity in art	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Elementary School Art Programs

SCOPE AND SEQUENCE

PERCEPTION: DEVELOP & ORGANIZE IDEAS FROM THE ENVIRONMENT	K	1	2	3	4	5
PRINCIPLES OF DESIGN						
VARIETY						
Identify and discuss variety as a principle of design		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Examine and explore variety in art (variety in line, color, texture, shape)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
CREATIVE EXPRESSION/ PERFORMANCE: EXPRESS IDEAS THROUGH ORIGINAL ARTWORKS	K	1	2	3	4	5
SAFETY IN ART PROCESSES						
Display an awareness of and respect for art tools and materials	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Demonstrate the proper care for and use of tools, materials, and art area	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Follow art safety rules and procedures	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
DEVELOP AND APPLY ART KNOWLEDGE AND SKILLS						
Apply elements (line, shape, color, form, texture, value, space) in original artworks	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Apply design principles (pattern, rhythm, movement, unity, variety, balance, proportion, emphasis) in original artworks	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
CREATIVE EXPRESSION						
Create artworks based on personal observations and experiences	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Integrate a variety of ideas about self, life experiences, family, and community in original artworks	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Combine information from personal observations, experiences, and imagination to express ideas about self, family, and community	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
ORGANIZATION AND COMPOSITION						
Compare relationships between design and everyday life	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Use design skills to develop effective compositions in original artworks	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Elementary School Art Programs

SCOPE AND SEQUENCE

CREATIVE EXPRESSION/ PERFORMANCE: EXPRESS IDEAS THROUGH ORIGINAL ARTWORKS	K	1	2	3	4	5
PRODUCTION						
Follow directions and solve problems	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Produce artworks using a variety of art media appropriately	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Produce drawings, paintings, prints, constructions, clay/ceramics, textiles/fiber art	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Produce art that reflects knowledge of variety of cultures			<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
HISTORICAL-CULTURAL HERITAGE: UNDERSTAND ART HISTORY AND CULTURE						
UNDERSTANDING THE VISUAL ARTS IN RELATION TO HISTORY AND CULTURES						
HISTORICAL BACKGROUND						
Understand that art reflects values, beliefs, traditions, expressions, or experiences in a historical context	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Recognize or describe art as a visual record of humankind		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Recognize that media, tools, materials, and processes available to artists have changed through history		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Relate art to different kinds of jobs in everyday life	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Identify main ideas expressed in art	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Recognize a variety of artworks as being from various historical eras			<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Investigate major themes in historical/contemporary eras				<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Identify the roles of art in American Society					<input type="checkbox"/>	<input type="checkbox"/>
CULTURAL INFLUENCES						
Understand that art reflects values, beliefs, traditions, expressions, or experiences in a cultural context	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Compare and contrast art from various cultures	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Recognize a variety of artworks as being from various cultures	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Elementary School Art Programs

SCOPE AND SEQUENCE

HISTORICAL-CULTURAL HERITAGE: UNDERSTAND ART HISTORY AND CULTURE

UNDERSTANDING THE VISUAL ARTS IN RELATION TO HISTORY AND CULTURES

CULTURAL INFLUENCES

	K	1	2	3	4	5
Determine ways in which artworks reflect or express cultural themes		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Acknowledge and appreciate the artistic contributions of various ethnic groups in our culture	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Compare ways individuals and families are depicted in art		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Identify stories and constructions in art	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Identify the characteristics of art from other cultures, and value the images, symbols, and themes distinguishing a specific culture			<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

ARTISTS AND ARTISTIC STYLES

Identify and discuss the artworks of a particular artist	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Value the diverse contributions of artists	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Recognize various artistic styles	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Recognize artists' roles in history and society (to inform, define, interpret, enlighten, entertain, to raise questions and cause reflection, to provide a visual record of humankind, to communicate values, beliefs, feelings, to reveal social and political customs)		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Learn that art is universal, made by people in all cultures throughout history	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Recognize that artists are influenced by artists of the past			<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

UNDERSTANDING THE VISUAL ARTS IN RELATION TO THE ENVIRONMENT AND EVERYDAY LIVES

ART IN THE ENVIRONMENT

Develop an awareness of art in natural and human-made environments	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
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Elementary School Art Programs

SCOPE AND SEQUENCE

HISTORICAL-CULTURAL HERITAGE: UNDERSTAND ART HISTORY AND CULTURE

UNDERSTANDING THE VISUAL ARTS IN RELATION TO THE ENVIRONMENT AND EVERYDAY LIVES

ART IN THE ENVIRONMENT

Respond to art elements and design principles (formal structure) found in natural and human-made environments

Identify art that reflects, celebrates, or communicates sensitivity to natural and human-made environments

ART IN THE COMMUNITY

Recognize art as an important part of daily life

Recognize that art can contribute to the quality of daily life

Develop awareness of the historical relationship between art and daily life

Recognize the function of visual arts in the family, the neighborhood, and the community

Recognize the importance of art careers

RESPONSE/EVALUATION: MAKE INFORMED JUDGMENTS ABOUT ARTWORKS

APPLY SIMPLE CRITERIA TO MAKE INFORMED JUDGMENTS ABOUT ART

Analyze art elements in art

Analyze design principles in art

Analyze media, processes, techniques in art

Form conclusions about artworks

Analyze and interpret moods, meanings, symbolism, themes, stories, constructions in art

EVALUATE PERSONAL ARTWORKS

Identify general intent in art

Identify expressive qualities in art

Elementary School Art Programs

SCOPE AND SEQUENCE

Form conclusions about art	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Interpret meaning in art	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
RESPONSE/EVALUATION: MAKE INFORMED JUDGMENTS ABOUT ARTWORKS	K	1	2	3	4	5
EVALUATE ARTWORKS BY PEERS AND OTHERS						
View and respond to original art and reproductions	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Use art vocabulary in discussions about artworks	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Recognize characteristics that make artworks similar and different	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Distinguish characteristics of style in art		<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Respond to evidence of skill and craftsmanship found in art			<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Respect the differences in others' responses to and perceptions of art	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Identify ideas/moods in original artworks, portfolios, and exhibitions by peers and others	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Recognize that the aim of criticism is to clarify the meaning of and to share discoveries about art				<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
CONNECTIONS BETWEEN AND AMONG THE ARTS AND OTHER CONTENT AREAS	K	1	2	3	4	5
Discover and identify connections between the visual arts and other disciplines	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Construct meaning and express ideas, feelings, experiences, and responses through connections to the other subjects	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Analyze and interpret similarities and differences between characteristics of the visual arts and other disciplines			<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Scope and Sequence taken from county adopted series
 Art Everywhere Harcourt Inc.
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VOCABULARY—

The vocabulary words found below are those tied to the scope and sequence for grades 2 and 5 as well as those to be used for assessment purposes (ie: MAP).

CONCEPT	SECOND GRADE	FIFTH GRADE
LINE	Curved, straight, diagonal, vertical, horizontal, outline, contour, expressive	Cross-hatched, sketched, actual, implied, continuous
SHAPE	Two-dimensional, geometric, organic/free-form, repeated, "name"	Positive, negative
COLOR	Primary, secondary, neutral, warm, cool, intermediate, complementary	Monochromatic, dominant, analogous, hue, saturation, intensity
SPACE	Three-dimensional, horizontal line, foreground, background, overlapping, placement, proportion	Linear perspective, vanishing point, middle ground, positive/negative, points of view
VALUE	Dark, light, brightness, shadow, grayscale, shade, tint, contrast	(taught at second grade)
TEXTURE	Tactile, real, visual, soft, rough, etc.	(taught at second grade)
FORM	Three-dimensional, geometric,	(taught at second grade)
PATTERN	Repeat, regular, random, design, motif	Alternating, flowing, progressive
PROPORTION	(taught at fifth grade)	Size, compare
EMPHASIS	Size, contrast, color, visual weight	(taught at second grade)
BALANCE	Radial, symmetrical, asymmetrical, midline	Horizontal axis, vertical axis, exact symmetry, near symmetry, informal
RHYTHM	Movement, repetition	(taught at second grade)
MOVEMENT	Direction	
UNITY	Order	Harmony
VARIETY	Likeness, assortment	Diversity

Elementary School Art Programs

ARTISTS—

In order to provide consistency while teaching art throughout the county, emphasis should be placed upon the following artists at specific grade levels.

KINDERGARTEN:

Hans Holbein, Francisco Goya, Edouard Manet, Pablo Picasso, Pierre Auguste Renoir, Faith Ringgold

FIRST:

Leonardo Da Vinci, Pieter Bruegel, Norman Rockwell, Augusta Savage, Horace Pippin

SECOND:

Vincent Van Gogh, Paul Gauguin, Henri Matisse, Romare Bearden, William Johnson

THIRD:

Prehistoric, Egyptian, Greek, Roman, Early Christian, Middle Ages
Paul Cezanne, Georgia O'Keefe, Marc Chagall, Hughie Lee Smith, Jacob Lawrence

FOURTH:

Baroque, Rococo, and Renaissance, Florida History, Giotto di Bondone, Sandro Botticelli, Albrecht Durer, Michelangelo, El Greco, Peter Paul Rubens, Antoine Watteau, Jean-Honore' Fragonard, Henry O. Tanner, John Biggers

FIFTH:

American History, Romanticism, Realism, Impressionism, Modern Art, Eugene Delacroix, Jacques-Louis David, Henri Rousseau, Sir Joshua Reynolds, Thomas Gainsborough, George Catlin, Thomas Moran, John James Audubon, Winslow Homer, Whistler, Marie Johnson-Callaway, Jonathan Green

Art Lesson Plan

Teacher:

School:

Grade Level:	Date(s):
Instructional Focus/Project Title:	Part 1: Part 2:
Medium:	Art Element/Principle:
Visual Art Standard: <input type="checkbox"/> Skills & Techniques <input type="checkbox"/> Creation & Communication <input type="checkbox"/> Cultural & Historical Connections <input type="checkbox"/> Aesthetic & Critical Analysis <input type="checkbox"/> Applications to Life	Goals/ Objectives:
Vocabulary:	Resources: Maps: Reproductions:
Activity/Procedures:	Materials/Supplies:

Accommodations:		Technology:	
Assessment: () Teacher Observation () Class critique () Project Rubric (self assessment) Notes:			
RUBRIC: (add as many as needed) Expectation	1 Mastered	2 Satisfactory	3 Unsatisfactory

Project Completion Rubric

Student	Date			
	Beginning 1	Developing 2	Accomplished 3	Exemplary 4
Skill (Demonstrate general knowledge of skills)				
1. Uses all tools and materials properly and effectively				
2. Craftsmanship neat				
3. Follow all directions as written or spoken				
Process (Demonstrates general understanding of concept)				
1. Uses time effectively				
2. Creativity and problem solving skills				
3. Uses the elements and principles effectively to communicate				
Achievement (Demonstrate detailed understanding of major concept)				
1. Work completed on time				
2. Originality of ideas (unique)				
3. Work that is correct in design, exceeding requirement, above average in productivity, craftsmanship and presentation				

Art Courses and Sequences

Art Appreciation

- 010000 M/J Art/Art Appreciation I
- 0100010 M/J Art/Art Appreciation II
- 0100020 M/J Art/Art Appreciation III
- 0100030 M/J Art/Art Appreciation IV
- 0100040 M/J Art/Art Appreciation V
- 0100050 M/J Art/Art Appreciation VI

Art Comprehensive

- 0101000 M/J Orientation to Art/2-D
- 0101010 M/J Art /2-D I
- 0101020 M/J Art/2-D-II
- 0101030 M/J Orientation to Art/3-D
- 0101040 M/J Art/3-D I
- 0101050 M/J Art/3-D II

Graphic Design

- 0103000 M/J Graphic Design I
- 0103010 M/J Graphic Design II

Integrated Art

- 0104000 M/J Exploring Art
- 0104010 M/J Experiencing Art
- 0104020 M/J Emphasizing Art

Photography

- 0102000 M/J Introduction to Photography
- 0102010 M/J Basic Photography

PERFORMANCE OBJECTIVES CHECKLIST*

M/J ART APPRECIATION I

	Instruction given	Evaluated
DESCRIBE HOW THE ELEMENTS AND PRINCIPLES ARE USED FOR VISUAL EXPRESSION IN TWO-DIMENSIONAL ART		
Identify space, shape, color, line, form and texture as elements of art in works of art.		
Identify balance, contrast, emphasis, movement, variety, unity and repetition as principles of art in works of art.		
Explain how the elements and principles are used for visual expression in a two-dimensional work of art.		
Explain how the elements and principles are used for visual expression in a three-dimensional work of art.		
DEMONSTRATE AN EXPRESSION AND APPRECIATION OF ART AS EXPRESSED IN THE HISTORY OF MAN.		
Report on current art events.		
Compare and contrast current expressive qualities among works of art.		
Express positive attitudes toward the role of the visual arts in our society.		
PRODUCE TWO-AND THREE-DIMENSIONAL WORKS OF ART WITH A CONSIDERATION FOR EXPRESSION, QUALITY, COMPOSITION, SUBJECT MATTER, TECHNICAL PROCESS AND CRAFTSMANSHIP.		
Produce two-dimensional and three-dimensional works of art and identify the elements of art in the works produced.		
Produce two-dimensional and three-dimensional works of art and identify the principles of art in the works of art produced.		
Produce works of art with a particular subject matter, such as objects, themes, events, ideas, symbols, allegories.		
Produce works of art with particular expressive qualities.		
Produce works of art using various kinds of tools, media and processes.		
Produce works of art demonstrating good craftsmanship.		
Demonstrate and use safe procedures with art tools.		
DEMONSTRATE THE ABILITY TO RECOGNIZE AND IDENTIFY ARTISTS, STYLES AND ART FORMS AS THEY RELATE TO CULTURES IN WHICH THEY WERE PRODUCED.		
Explain the concept of "style".		
Identify styles of art.		
*INFORMATION REGARDING PERFORMANCE OBJECTIVES TAKEN FROM CURRICULUM DEVELOPED FOR PALM BEACH COUNTY		

PERFORMANCE OBJECTIVES CHECKLIST

M/J ART APPRECIATION II

Instruction
given

Evaluated

	Instruction given	Evaluated
DESCRIBE HOW THE ELEMENTS AND PRINCIPLES ARE USED FOR VISUAL EXPRESSION IN TWO-DIMENSIONAL AND THREE DIMENSIONAL ART.		
Identify the elements space, form, color, line, and texture in the works of art.		
Identify balance, contrast, emphasis, movement, variety and unity as principles of art in works of art.		
Explain how the elements and principles are used for visual expression in a two-dimensional work of art.		
Explain how the elements and principles are used for visual expression in a three-dimensional work of art.		
DEMONSTRATE AN AWARENESS AND APPRECIATION OF ART AS EXPRESSED IN THE HISTORY OF MAN.		
Report on current art events.		
Compare and contrast expressive qualities among works of art.		
Express positive attitudes toward the role of the visual arts in our society.		
Select a statement that best characterizes the style of a specific work of art, such as Impressionism, Post-Impressionism, Twentieth Century art, etc.		
PRODUCE TWO-AND THREE-DIMENSIONAL WORKS OF ART WITH A CONSIDERATION FOR EXPRESSIVE QUALITY, COMPOSITION, SUBJECT MATTER, TECHNICAL PROCESS AND CRAFTSMANSHIP.		
Produce two-dimensional works of art and identify the elements of art in the works of art products.		
Produce a three-dimensional work of art and identify the elements of art in the work products.		
Produce a two-dimensional work of art and identify the principles of art in the work produced.		
Produce a three-dimensional work of art and identify the principles of art in the work procedures.		
Produce a work of art identifying a particular subject matter, such as objects, themes, events, ideas, symbols, allegories, etc.		
Produce work of art using various tools, media, processes and good craftsmanship.		
DEMONSTRATE THE ABILITY TO RECOGNIZED AND IDENTIFY ARTISTS, STYLES AND ART FORMS AS THEY RELATE TO CULTURES IN WHICH THEY WERE PRODUCED.		
Explain the concept of "style".		
Identify artists working in a particular style.		

PERFORMANCE OBJECTIVES CHECKLIST

M/J ART APPRECIATION II

Instruction
given

Evaluated

Identify styles of art.		
Classify works of art as related to the culture in which the work was produced.		
Compare and contrast styles of art.		
Identify selected major monuments of architecture.		
USE APPROPRIATE ART VOCABULARY IN CRITIQUING AND PRODUCING TWO- AND THREE-DIMENSIONAL WORKS OF ART.		
Identify vocabulary relating to two-and three dimensional works of art.		
Identify art terms used in production processes.		
Critique works of art using accurate art vocabulary.		
MAKE AND JUSTIFY STATEMENTS ABOUT THE AESTHETIC QUALITIES OF TWO -AND THREE-DIMENSIONAL WORKS OF ART.		
List criteria to use in making value judgments about works of art.		
Be able to critique a work of art using criteria..		
Make and justify judgments about aesthetic merit in artwork.		

PERFORMANCE OBJECTIVES CHECKLIST

M/J ART APPRECIATION III

Instruction
given
Evaluated

	Instruction given	Evaluated
IDENTIFY THE IMPACT OF ART ON THE HISTORY ON MAN.		
Explain the different functions of art in different cultures and time periods.		
Identify artists and works of art from different cultures and time periods.		
Compare and contrast the periods of art to emphasize how changing conditions influenced art throughout history.		
DEVELOP A MEASURABLE ART VOCABULARY.		
Identify color, texture, space, shape/mass, and texture as <u>elements</u> of art in artworks.		
Identify balance, contrast, emphasis, movement, variety and unity as <u>principles</u> of art in artworks.		
Demonstrate a knowledge of accurate vocabulary in describing and analyzing works of art.		
DESCRIBE AND INTERPRET HOW ART QUALITIES AND SUBJECTS MATTER FUNCTION TOGETHER TO GIVE THE WORK ITS OWN MATTER FUNCTION TOGETHER TO GIVE THE WORK ITS OWN EXPRESSIVE CONTENT.		
Explain ways in which the elements and principles are used in a two dimensional artwork to incorporate an expressive subject matter, such as mood, feeling, etc.		
Explain the ways in which subject matter is used to achieve content in a work of art...		
IDENTIFY THE MAJOR ART MOVEMENTS OF CUBISM AND REALISM.		
Identify the characteristics of Realism in works of art.		
Define Realism as a style of art.		
Identify the characteristics of Cubism in works of art.		
Define Cubism as a style of art.		
DEMONSTRATE AN UNDERSTANDING OF ART PRINCIPLES PRIMARILY THROUGH PRODUCTION OF THREE-DIMENSION PRODUCTS.		
Produce a three-dimensional work of art and identify the art elements and principles in the work produced.		
DEVELOP A CRITERIA FOR JUDGING WORKS OF ART.		
Formulate criteria for art judgments based on art elements and principles.		
Explain the aesthetic qualities in works of art.		
Explain how both subject matter and principles of art work together to give an artwork impact or aesthetic quality.		
DEMONSTRATE SKILLS IN THE USE OF TOOLS AND MATERIALS REQUIRED FOR PRODUCTION OF UNIQUE PRODUCTS AND SAFE USE OF MATERIALS.		
Demonstrate proper use of tools and materials when producing two-dimensional and three-dimensional artwork.		

PERFORMANCE OBJECTIVES CHECKLIST

M/J ART APPRECIATION III

Instruction
given

Evaluated

Demonstrate safety procedures while working in two-dimensional and three-dimensional art production.		
DEMONSTRATE THE PROFESSIONAL MOUNTING TECHNIQUES AND PROPER TREATMENT OF FINISHED WORKS OF ART.		
Select and mount works of art.		

PERFORMANCE OBJECTIVES CHECKLIST

ART/ ART APPRECIATION IV

Instruction
given

Evaluated

	Instruction given	Evaluated
DEVELOP A MEASURABLE ART VOCABULARY.		
Identify color, texture, space, shape,/form, and texture as elements of art in artworks.		
Identify balance, contrast, emphasis, movement, variety and unity as principles of art in artworks.		
Demonstrate a knowledge of accurate vocabulary in describing and analyzing works of art.		
IDENTIFY THE MAJOR ART MOVEMENTS (CUBISM—REALISM) AND THE IMPACT ON THE HISTORY OF MAN.		
Identify the characteristics of Realism in works of art.		
Define realism as a style of art.		
Identify the characteristics of Cubism in works of art.		
Identify the characteristics of Op-art.		
Define Op-art as a style of art.		
Identify artists and materials from different cultures and time periods.		
Explain different functions of art in different cultures and time periods.		
DESCRIBE AND INTERPRET HOW ART QUALITIES AND SUBJECT MATTER FUNCTION TOGETHER TO GIVE THE WORK ITS OWN EXPRESSIVE CONTENT.		
Describe and interpret the use of the elements and principles of art for expressive purposes in two-dimensional and three-dimensional works of art.		
Compare and contrast expressive content in works of art.		
Make and justify statements about aesthetic qualities in artworks as achieved by the relationships between principles of art and the subject matter.		
DEMONSTRATE SKILLS IN THE USE OF TOOLS AND MATERIALS REQUIRED FOR PRODUCTION OF UNIQUE PRODUCTS AND SAFE USE OF MATERIALS.		
Demonstrate proper use of tools and materials in two-dimensional and three-dimensional works of art.		
Demonstrate proper safety procedures while producing two-dimensional and three-dimensional works of art.		
DEMONSTRATE AN UNDERSTANDING OF ART PRINCIPLES PRIMARILY THROUGH PRODUCTION OF TWO-DIMENSIONAL AND THREE-DIMENSIONAL PRODUCTS.		
Produce two-dimensional and /or three-dimensional works of art and identify the elements and principles in the works produced.		
DEVELOP A CRITERIA FOR JUDGING WORKS OF ART.		
Formulate criteria for judgments based on the art elements and principles.		
Explain the aesthetic qualities in works of art.		
Explain how both subject matter and principles of art work together to give an artwork impact or aesthetic quality.		

PERFORMANCE OBJECTIVES CHECKLIST

ART/ ART APPRECIATION IV

Instruction
given

Evaluated

DEMONSTRATE THE PROFESSIONAL DISPLAY TECHNIQUES AND PROPER TREATMENT OF FINISHED WORKS OF ART.		
Select and mount works of art.		
Select and display works of art effectively.		

PERFORMANCE OBJECTIVES CHECKLIST

ART/ ART APPRECIATION V

Instruction
given

Evaluated

	Instruction given	Evaluated
DEFINE AND IDENTIFY THE ELEMENTS AND PRINCIPLES IN VISUAL ARTS.		
Identify color, line, space/form, texture as elements of art in artworks.		
Explain how the elements of art contribute to the individual work of art.		
Identify balance, contrast, emphasis, movement, variety and unity as the principles of art.		
Describe how the principles of art interact in works of art.		
Use appropriate art vocabulary in critiquing works of art.		
DEVELOP A BASIC UNDERSTANDING OF HOW ART INFLUENCES EVERYDAY LIVING.		
Discuss the aesthetic qualities in a work of art, the environment, and everyday useful objects.		
Discuss effects of art on the quality of life.		
Demonstrate knowledge of career opportunities in the visual arts.		
PRODUCE TWO-DIMENSIONAL AND THREE-DIMENSIONAL WORKS OF ART WITH PARTICULAR COMPOSITION, SUBJECT MATTER, OR EXPRESSIVE CONTENT.		
Produce a work of art incorporating elements such as color, line, shape, texture, space, etc.		
Produce a work of art incorporating selected principles such as contrast, balance, emphasis, movement, variety, etc.		
Produce and explain the expressive qualities in a work of art.		
Produce a work of art incorporating subject matter, objects, themes, events, ideas, symbols, allegories, etc.		
Produce a work of art which fulfills the requirements of space and shape.		
DEMONSTRATE THE SAFE USE OF TOOLS, TECHNIQUES, AND SKILLS DURING THE PRODUCTION OF TWO-DIMENSIONAL AND THREE-DIMENSIONAL PROCESSES.		
Identify and use proper materials to produce a work of art.		
Describe and demonstrate the safe use of art tools and art processes.		
Demonstrate techniques and skills related to various two-dimensional processes.		
Demonstrate techniques and skills related to various three-dimensional processes.		
EMPHASIS AWARENESS OF FORMS AND STYLES IN ART FROM A VARIETY OF CULTURES AND HISTORICAL ORIGINS.		
Identify characteristics of Pop-art in works of art.		

PERFORMANCE OBJECTIVES CHECKLIST

ART/ ART APPRECIATION V

Instruction
given

Evaluated

Define Pop-Art as a style of art.		
Identify characteristics of Surrealism in works of art.		
Define Surrealism as a style of art.		
Compare and contrast works of well known Pop artists with works of other styles of art.		
Compare and contrast Surrealistic artists with works of other styles of art.		

PERFORMANCE OBJECTIVES CHECKLIST

Art/Art Appreciation VI

Instruction
given
Evaluated

	Instruction given	Evaluated
DEVELOP AN UNDERSTANDING OF HOW THE TECHNICAL PROCESS, FORM, AND FUNCTION ARE USED TO MAKE A PERSONAL STATEMENT IN ART.		
Describe the technical process used in creating a two-dimensional and or three-dimensional work of art.		
Explain the importance of form to function in two-dimensional works of art.		
DEMONSTRATE THE USES OF MATERIALS AND TECHNIQUES.		
Identify and describe tools, materials, and techniques used in two-dimensional and three-dimensional art processes.		
Demonstrate the safe function of tools used in art production.		
Produce two-dimensional and three-dimensional works of art demonstrating appropriate and safe use of materials, tools, and techniques.		
DEMONSTRATE PROFICIENCY IN THE USE OF THE ELEMENTS AND PRINCIPLES OF ART SUCH AS; BALANCE, EMPHASIS, VARIETY, CONTRAST, TEXTURE, LINE, FORM, ETC.		
Identify elements of art such as color, texture, space, shape/form and line.		
Identify principles of art such as balance, contrast, emphasis, movement , variety and unity.		
Produce two-dimensional works of art having emphasis on elements and selected principles such as balance, variety, contrast, etc.		
Produce three-dimensional works of art having emphasis on selected principles such as balance, emphasis, variety, contrast, etc.		
DEMONSTRATE KNOWLEDGE OF THE HISTORICAL SIGNIFICANCE AND FUNCTION OF TWO DIMENSIONAL AND/OR THREE DIMENSIONAL WORKS OF ART.		
Explain functions of two-dimensional and three-dimensional works of art from selected cultures and /or periods.		
Identify the characteristics of Pop-Art.		
Define Pop-art as a style of art.		
Identify the characteristics of surrealism		
Define surrealism as a style of art.		
Identify at least two major Pop artists.		
Identify at least two major Surrealistic artists.		
Place Pop Art and Surrealism on a historical line with the cultures which produced them.		
Compare and contrast Surrealism and Pop-Art with art of other times and cultures.		

PERFORMANCE OBJECTIVES CHECKLIST

Art/Art Appreciation VI

	Instruction given	Evaluated
USE .APPROPRIATE VOCABULARY AND CRITERIA FOR ASSESSING THE AESTHETIC QUALITIES AND MERIT OT TWO-DIMENSIONAL AND THREE-DIMENSIONAL.		
Demonstrate a knowledge of accurate vocabulary in describing and analyzing works of art.		
Use criteria in making value judgments about two-dimensional and three-dimensional works of art.		

PERFORMANCE OBJECTIVES CHECKLIST

ORIENTATION ART I (TWO-DIMENSIONAL)

	Instruction given	Evaluated
DESCRIBE HOW THE ELEMENTS AND PRINCIPLES ARE USED IN TWO-DIMENSIONAL WORKS OF ART FOR VISUAL EXPRESSION.		
Identify line, texture, color, shape/form and space as art elements in works of art.		
Identify balance, contrast, emphasis, movement, variety and unity as art principles in works of art.		
Explain how the elements and principles are used for expressive qualities in two-dimensional works of art.		
DEMONSTRATE AN AWARENESS AND APPRECIATION OF ART AS AN INFLUENCE IN THE QUALITY OF EVERYDAY LIFE.		
Identify two-dimensional works of art which have improved the quality of everyday life such as murals, tile works, parquetry, etc.		
Explain the contribution of two dimensional works of art located in public places.		
PRODUCE TWO-DIMENSIONAL WORKS OF ART WITH A CONSIDERATION FOR COMPOSITION, SUBJECT MATTER, AND EXPRESSIVE QUALITY.		
Produce two-dimensional works of art, such as a painting, drawing, collage, print, etc., and identify the principles of art in the artwork.		
Produce a two-dimensional work of art, such as painting, drawing, collage, print , etc., and identify the principles of art in the art work.		
Produce a two-dimensional work of art with selected subject matter as objects, themes, events, ideas, symbols, allegories, etc.		
Describe the expressive qualities in a work of art.		
DEMONSTRATE AN UNDERSTANDING OF THE PROPER AND SAFE USE OF TOOLS AND MATERIALS NECESSARY TO USE IN THE TWO-DIMENSIONAL PROCESSES.		
Demonstrate a proper knowledge of the tools used in drawing , such as pens, pencils, charcoal, pastels, etc.		
Demonstrate a proper knowledge of the tools used in painting, such as brushes, paint, etc.		
Demonstrate a proper knowledge of tools used in printmaking such as a brayer, printing ink, linocut tool, etc.		
Demonstrate a knowledge of proper safety procedures while working with two-dimensional materials and tools.		
DEMONSTRATE THE ABILITY TO RECOGNIZED AND IDENTIFY FORMS AND STYLES IN ART AS RELATED TO THE CULTURES IN WHICH THEY WERE PRODUCED.		
Identify the characteristics of Realism in works of art.		
Define Realism as a style of art.		
Identify the characteristics of Cubism in works of art.		
Define cubism as a style of art.		
Identify the characteristics of Pop-Art.		

PERFORMANCE OBJECTIVES CHECKLIST

	Instruction given	Evaluated
ORIENTATION ART I (TWO-DIMENSIONAL)		
Define Pop-Art as a style of art..		
Identify the characteristics of Surrealism in works of art.		
Define Surrealism as a style of art.		
Identify at least two artists from each of the following styles: Realism, Cubism, Pop-Art, and Surrealism.		
Identify at least two artists from each of the following styles: Realism, Cubism, Pop-Art, and Surrealism.		
Compare and contrast works of art, artists and styles of art from selected cultures and periods of art such as Impressionism, Post-impressionism, twentieth century artists, etc.		
Identify works of art, styles and artists from different cultures and periods of art.		
USE APPROPRIATE ART VOCABULARY IN CRITIQUING AND PRODUCING TWO-DIMENSIONAL WORKS OF ART.		
Identify the meaning of descriptive phrases and art terms by pointing out their use in works of art.		
Critiquing works of art using accurate art vocabulary.		
Produce a two-dimensional work of art using the correct vocabulary for that process.		
KNOW AND UNDERSTAND THE CRITERIA FOR MAKING AESTHETIC JUDGEMENTS ABOUT TWO-DIMENSIONAL ART.		
Understand and use criteria in making value judgments in two-dimensional works of art.		
Critique works of art using acceptable criteria.		
MAKE AND JUSTIFY STATEMENTS ABOUT THE AESTHETIC QUALITIES OF DRAWING, PAINTINGS, COLLAGES, AND PRINTS.		
Make statements that justify aesthetic qualities found in drawings.		
Make statements that justify aesthetic qualities found in paintings.		
Make statements that justify aesthetic qualities found in works of collage.		
Make statements that justify aesthetic qualities found in drawings.		

PERFORMANCE OBJECTIVES CHECKLIST

ORIENTATION ART II (THREE-DIMENSIONAL)

	Instruction given	Evaluated
DESCRIBE HOW THE ELEMENTS AND PRINCIPLES ARE USED FOR VISUAL EXPRESSION IN THREE-DIMENSIONAL WORKS OF ART.		
Identify color, line, texture, space, and shape/form as the elements of art in works of art.		
Identify contrast, balance, emphasis, variety, movement, and unity as the principles of art in works of art.		
Explain how the elements and principles are used in expressive three-dimensional works of art.		
DEMONSTRATE AN AWARENESS AND APPRECIATION OF ART AS AN INFLUENCE IN THE QUALITY OF EVERYDAY LIFE.		
Identify three-dimensional works of art which have improved the quality of everyday life such as sculpture, ceramics, etc.		
Explain the contribution of sculpture located in public places.		
PRODUCE THREE-DIMENSIONAL WORKS OF ART WITH A CONSIDERATION FOR EXPRESSIVE QUALITY, TECHNICAL PROCESSES, FORM, FUNCTION, AND CRAFTSMANSHIP.		
Produce a three-dimensional work of art such as ceramics, sculpture, etc, and identify the expressive qualities in the art work produced.		
Explain and use correctly technical processes in the production of three-dimensional art.		
Produce a three-dimensional work of art in which form is influenced by the function.		
Identify characteristics of good craftsmanship in the work of art produced.		
DEMONSTRATE AN UNDERSTANDING OF THE PROPER AND SAFE USE OF TOOLS AND MATERIALS NECESSARY TO THE THREE-DIMENSIONAL PROCESS.		
Demonstrate a proper knowledge of the tools used in ceramics.		
Demonstrate a proper knowledge of the tools used in sculpture.		
Demonstrate a knowledge of proper safety procedures while working in three-dimensional materials.		
DEMONSTRATE KNOWLEDGE OF THE ORIGIN AND USE OF THREE-DIMENSIONAL ART FORMS.		
Explain the purposes of three-dimensional works of art throughout the history of man.		
Identify three dimensional works of art which serve different purposes for society.		
Select and identify the purpose and origin of a three-dimensional work of art from specific cultures.		
Identify the characteristics of Cubistic sculpture.		
Define cubism as a style of art.		
Identify the characteristics of Pop-Art.		
Define Pop-Art as a style of art.		
Identify the characteristics of Surrealism in three-dimensional art.		
Define two artists from Cubism, Pop-Art, and Surrealism.		

PERFORMANCE OBJECTIVES CHECKLIST

ORIENTATION ART II (THREE-DIMENSIONAL)

	Instruction given	Evaluated
Compare and contrast the artists and styles from other cultures and periods of art such as Impressionism, Post-Impressionism, Realism, etc.		
USE APPROPRIATE ART VOCABULARY IN CRITIQUING AND PRODUCING THREE-DIMENSIONAL WORKS OF ART.		
Identify the elements of art in works of art.		
Identify the principles of art in works of art.		
Use accurate vocabulary relating to three-dimensional works of art.		
Critique the works of art using accurate art vocabulary.		
Produce a three-dimensional work of art using the correct vocabulary for that process.		
KNOW AND UNDERSTAND THE CRITERIA FOR MAKING AESTHETIC JUDGMENTS ABOUT THREE-DIMENSIONAL ART.		
Use criteria in making value judgments in three-dimensional works of art.		
Critique works of art using acceptable criteria.		
MAKE AND JUSTIFY STATEMENTS ABOUT THE AESTHETIC QUALITIES OF THREE-DIMENSIONAL FORMS.		
Make statements which justify aesthetic qualities in art objects.		
Make statements which justify aesthetic qualities in functional objects.		

PERFORMANCE OBJECTIVES CHECKLIST

BASIC PHOTOGRAPHY (not updated)

Instruction
given

Evaluated

	Instruction given	Evaluated
PRODUCE PHOTOGRAPHS USING THE ELEMENTS AND PRINCIPLES OF ART.		
Identify space, shape, color, line, form and texture as art elements in photographs.		
Identify balance, contrast, emphasis, movement, variety, unity, and repetition as art principles used in photographs.		
Produce a photograph emphasizing selected elements of art, such as space, texture, etc.		
Produce a photograph emphasizing selected principles of art, such as balance, movement, etc.		
DEMONSTRATE THE USE OF BASIC PHOTOGRAPHIC TECHNIQUES.		
Demonstrate the proper procedure for loading and unloading film.		
Demonstrate the proper procedure for using light meter.		
Demonstrate a knowledge of the F-stop and shutter speed relationship.		
Demonstrate a knowledge of the focusing unit.		
Demonstrate the proper procedure for developing black-and-white film.		
Demonstrate the proper procedure for printing black-and-white film.		
DEMONSTRATE TECHNIQUES FOR PROPER PRESENTATION OF PHOTOGRAPHIC WORKS.		
Demonstrate how to properly prepare a photograph for display.		
Select and display photographic works of art effectively.		
DEMONSTRATE AWARENESS OF CAREERS IN PHOTOGRAPHY		
Identify careers in photography, such as photographic engineering, photography education, portrait photographer, commercial photography, photo journalism, etc.		
Report on careers in photography.		
USE APPROPRIATE VOCABULARY FOR PHOTOGRAPHIC WORKS		
Define vocabulary used in photography.		
Demonstrate a knowledge of accurate vocabulary in describing and analyzing photographs.		
DEMONSTRATE THE ABILITY TO CRITICALLY ANALYZE PHOTOGRAPHS AND JUSTIFY JUDGMENTS OF THEIR AESTHETIC MERIT.		
Understand and use criteria in making value judgments in photography.		
Critique photographs using acceptable criteria.		
DEMONSTRATE CARE OF EQUIPMENT AND SAFETY PROCEDURES.		
Demonstrate the correct use of photographic equipment.		
Demonstrate proper safety procedures used in photography.		

Art Courses and Sequences

Art Appreciation

- 0100300 Advanced Placement Art History of Art
- 0100310 Art Appreciation/History/Criticism
- 0100330 Art History I
- 0100340 Art History II

Art Comprehension

- 0101300 Art/2-D Comprehensive I
- 0101310 Art/2-D Comprehensive II
- 0101330 Art/3-D Comprehensive I
- 0101340 Art/3-D Comprehensive II

Ceramics Pottery

- 0102300 Ceramics/Pottery I
- 0102310 Ceramics/Pottery II
- 0102320 Ceramics/Pottery III

Drawing Painting

- 0104300 Advanced Placement Art-Drawing Portfolio
- 0104310 Two-Dimensional Art/Painting
- 0104320 Drawing and Painting I
- 0104330 Drawing and Painting II
- 0104340 Drawing I
- 0104350 Drawing II
- 0104360 Drawing III
- 0104370 Painting I
- 0104380 Painting II
- 0104400 Drawing and Painting III

Art Courses and Sequence

Fabrics Fibers

- 0105300 Fabrics/Fabrics I
- 0105310 Fabrics/Fabrics II
- 0105310 Fabrics/Fabrics II

Graphic Design

- 0106300 Graphic Design I
- 0106310 Graphic Design II

Photography

- 0108310 Creative Photography I
- 0108320 Creative Photography II
- 0108330 Creative Photography III
- 0108340 Creative Photography IV

Portfolio

- 0109310 Portfolio I
- 0109320 Portfolio II
- 0109330 Portfolio III
- 0109350 Advanced Placement Studio Art Two-Dimensional Design Portfolio
- 0109360 Advanced Placement Studio Art Three-Dimensional Design Portfolio

Printmaking

- 0110300 Printmaking I
- 0110310 Printmaking II

Research Theory

- 0114800 Art I -Pre International Baccalaureate
- 0114810 Art II -Pre International Baccalaureate
- 0114840 Art I-A-Art/Design (Studio) Sub Level-International Baccalaureate
- 0114860 Art I-A and B-Art/Design Higher Level-International Baccalaureate
- 0114870 Art II-A and B-Art/Design Higher Level-International Baccalaureate

Art Courses and Sequence

Sculpture

- 0111300 Three-Dimensional Art/Sculpture
- 0111310 Sculpture I
- 0111320 Sculpture II
- 0111330 Sculpture III

PERFORMANCE OBJECTIVES CHECKLIST *

A/P HISTORY OF ART

	Instruction given	Evaluated
RECOGNIZE AND POINT OUT ORGANIZATIONAL FEATURES OF WORKS OF ART WHICH RELATE TO SPECIFIC PERIODS OF ART HISTORY		
Identify the historical and sociological origins of a work of art based on the visual elements, subject matter, materials and style		
Diagram the major compositional features of works of art from a selected period of art history		
EXPLAIN THE EFFECTS OF TECHNOLOGICAL ADVANCES ON THE DEVELOPMENT OF STYLES OF ARTISTS OR ART MOVEMENTS		
Describe the media, tools, techniques and forming processes employed in producing particular works and explain advancements that preceded their use		
COMPARE THE TREATMENT OF THEMES IN ART FROM ONE PERIOD OR SCHOOL OF ART HISTORY TO ANOTHER		
Compare and contrast the ideas, subjects and forms in works of art of similar theme from different schools or periods of art		
Compare and contrast the techniques, appearance, styles and regions of origin in works of art of similar theme from different schools or periods of art		
RECOGNIZE MAJOR EVENTS IN THE HISTORY OF ARTS AND THEIR IMPACT ON THE HISTORY OF ART		
Explain the influence of historical events upon art produced during a given period		
Explain the influence of ideas and social conditions on selected works of art of a given period		
KNOW AND UNDERSTAND VOCABULARY RELATING TO ART		
Name and/or point out descriptive vocabulary relating to the visual forces in works of art		
Name and/or point out descriptive vocabulary relating to technical, tool, and material processes in works of art		
Name and/or point out descriptive vocabulary relating to analysis of expressive qualities in works of art		
IDENTIFY AND CATEGORIZE ART, ARTISTS, MOVEMENTS, AND ART FORMS ROUND IN THE HISTORY OF ART		
Explain why certain key works of certain artists are considered to be important		
Describe the evolution of forms of art/architecture within selected periods		

*INFORMATION REGARDING PERFORMANCE OBJECTIVES TAKEN FROM CURRICULUM DEVELOPED FOR PALM BEACH COUNTY

PERFORMANCE OBJECTIVES CHECKLIST

ART APPRECIATION/HISTORY/CRITICISM

	Instruction given	Evaluated
DESCRIBE AND INTERPRET HOW ART QUALITIES AND SUBJECT MATTER FUNCTION TOGETHER TO GIVE THE WORK ITS OWN EXPRESSIVE CONTENT		
State the expressive qualities of a work of art and point out examples of these qualities		
Identify the theme in a work of art and relate it to the expressive qualities of a work of art		
DESCRIBE THE POSITIVE ROLES OF THE VISUAL ARTS IN THE HISTORY OF MANKIND		
Identify artists and/or works who have influenced the history of art such as da Vinci and Picasso		
Explain how the art and architecture of a period reflect the religious aspects of the culture such as the gothic cathedral and the gothic dome		
Identify how the visual arts affect the environment from architectural design to city planning, to landscaping, to design, etc.		
Define the economic role of the artist throughout history, for example: the fine artist-patron relationship, the craftsman-guild relationship, and the commercial artist		
KNOW AND UNDERSTAND THE VOCABULARY RELATED TO ART		
Identify the meaning of descriptive phrases and art terms by pointing out their use in art forms		
Recognize terms used to describe specific kinds of art forms (i.e., genre, landscape, portrait, ceramic, mosaic, icon, etc.)		
Name and/or point out descriptive vocabulary relating to works of art (visual elements, principles, content, form)		
Identify and name art developments (schools of art or styles of expression)		
RECOGNIZE MAJOR FIGURES AND WORKS, INCLUDING ARCHITECTURE, IN THE HISTORY OF ART AND UNDERSTAND THEIR SIGNIFICANCE		
Recognize and/or identify major works of art, architecture, and artists		
Tell why works of art are well-known or significant		
Identify the historical periods during which major artists lived or significant art works were produced		
Select the statements that best characterizes specific works of art, schools of art, or art movements		
Explain the importance of key works of art		
State at least one observation about the society in which an art object was produced and judge how well the object expresses aspects of that society		
JUDGE A WORK OF ART BASED ON VARIOUS CRITERIA		
Describe how the elements of art and principles of design in a work of art contribute feeling of pleasure or displeasure		
State a judgment based on why an artwork creates an intense emotional response		
Describe how the inherent qualities and the appropriateness of materials contribute to the expressive quality of a work of art		

PERFORMANCE OBJECTIVES CHECKLIST

ART IN OTHER CULTURES

	Instruction given	Evaluated
DESCRIBE HOW WORKS OF ART, INCLUDING ARCHITECTURE, FROM TECHNOLOGICALLY HIGHLY DEVELOPED SOCIETIES COMPARE TO THOSE OF PRIMITIVE SOCIETIES		
Compare the art and architecture from a primitive society to that of a contemporary society		
MAKE STATEMENTS ABOUT THE FUNCTIONS OF PARTICULAR WORKS OF ART INCLUDING ARCHITECTURE IN THE CULTURES WHICH PRODUCED THEM		
Identify the functions of particular works of art in the cultures that produced them		
DESCRIBE THE IMPORTANCE OF THE HISTORICAL STUDY OF WORKS OF ART INCLUDING ARCHITECTURE		
Describe how the art and architecture of one culture has influenced and enriched art of another culture		
IDENTIFY WORKS OF ART INCLUDING ARCHITECTURE THAT ORIGINATED IN PARTICULAR CULTURES		
Identify works of art by cultural origin		
Identify the common visual characteristics of art forms of a particular culture		
IDENTIFY A STYLE OF ART INCLUDING ARCHITECTURE THAT MAY HAVE INFLUENCED SPECIFIC SUBSEQUENT STYLES		
Identify stylistic characteristics of art work or architecture which influenced specific subsequent styles		
IDENTIFY THE IMPORTANT VISUAL OR EXPRESSIVE ASPECT EVIDENCED IN A PARTICULAR WORK OF ART INCLUDING ARCHITECTURE THAT IS NOT EVIDENCED IN OTHER WORKS THAT PRECEDED IT		
Identify significant innovations in art forms and architecture and note the sequence of their development		
SELECT THE STYLE NAME THAT MOST CLOSELY CHARACTERIZES A WORK OF ART INCLUDING ARCHITECTURE		
Name the style that characterizes a particular form of art or architecture		
DEMONSTRATE UNDERSTANDING THAT ART REFLECTS THE RELATIONSHIP BETWEEN ARTISTS AND THEIR CULTURE (POLITICAL, RELIGIOUS, ECONOMIC,		
Describe the relationship between selected works or artists and their culture		
DESCRIBE THE MEDIA, TOOLS, TECHNIQUES, AND FORMING PROCESSES EMPLOYED IN PRODUCING PARTICULAR WORKS, AND EXPLAIN ADVANCEMENTS THAT PRECEDE THEIR USE (i.e. LITHOGRAPHY, PHOTOGRAPHY, PLASTIC)		
Identify the equipment and techniques used in the production of a specific art form		
Analyze the historical content in the development of particular tools and techniques		
DESCRIBE CRITERIA FOR JUDGING WORKS OF ART INCLUDING ARCHITECTURE		
Identify criteria for evaluating works of art and architecture		

PERFORMANCE OBJECTIVES CHECKLIST

ART 2/D COMPREHENSIVE I

	Instruction given	Evaluated
DESCRIBE HOW THE ELEMENTS AND PRINCIPLES ARE USED IN A WORK OF ART TO MAKE A PERSONAL STATEMENT		
Identify and define the elements of art		
Analyze how the elements contribute to the individual work of art		
Define and describe the principles of art		
Describe how the principles interact in a personal work of art		
DEMONSTRATE AWARENESS OF THE IMPORTANCE OF ART IN INFLUENCING THE QUALITY OF EVERYDAY LIFE		
Discuss the differences between functional and nonfunctional works of art		
Discuss the aesthetic qualities in a work of art		
Discuss effects of art on the quality of life		
PRODUCE TWO-DIMENSIONAL WORKS OF ART WITH A PARTICULAR COMPOSITION, SUBJECT MATTER, EXPRESSIVE QUALITY, AND EXPRESSIVE CONTENT		
Produce a work of art incorporating one or more sensory qualities, such as particular color, line, shape, texture, etc.		
Produce a work of art incorporating one or more compositional elements, as contrast, balance, closure, movement, etc.		
Produce a work of art incorporating an expressive quality, as mood, feeling, etc.		
Produce a work of art incorporating particular subject matter, as objects, themes, events, ideas, symbols, allegories, etc.		
Produce a work of art with expressive content by a unique fusing of one or more of the foregoing four aspects.		
Produce a work of art that fulfills the intrinsic demands of a particular space or shape		
Produce works of art that include the compositional factors of balance: vertical, horizontal, radial, concentric, symmetrical, asymmetrical, L-shaped, S-shaped, etc.		
Produce works of art that include all over pattern, the shallow or decorative space concept		
UNDERSTAND TOOLS, TECHNIQUES AND SKILLS RELATED TO DRAWING, PAINTING, AND OTHER SPECIFIC TWO-DIMENSIONAL PROCESSES		
Identify and use the properties of drawing and painting materials		
Identify and describe the use of drawing and painting tools		
Demonstrate techniques related to various two-dimensional processes		
DEMONSTRATE AWARENESS OF FORMS AND STYLES IN ART AS RELATED TO THE CULTURES IN WHICH THEY WERE PRODUCED		
Recognize distinct characteristics and be able to identify the cultures from which particular art works originated		

PERFORMANCE OBJECTIVES CHECKLIST

ART 2/D COMPREHENSIVE I

	Instruction given	Evaluated
Select from a list of cultures the one which produced a given art form		
After viewing examples of art forms from specific cultures, describe how the designs evolved		
Demonstrate knowledge of styles of art		
Compare art works of well-known artists of several historical periods using accepted criteria		

PERFORMANCE OBJECTIVES CHECKLIST

ART 2/D COMPREHENSIVE II

	Instruction given	Evaluated
DEMONSTRATE THE ABILITY TO PERCEIVE AND ANALYZE WORKS OF ART		
Discuss how the elements of art and principles of design contribute to the expressive qualities and/or the composition of a work of art		
Discuss the differences between expressive qualities of two or more works of art		
Select works which are similar or different in expressive qualities		
DEMONSTRATE THE USE OF COMPLEX IDEAS IN VISUAL FORM		
Produce a work of art using the elements of art and principles of design to communicate an expressive quality		
Produce a work of art incorporating particular subject matter as objects, themes, ideas, symbols, allegories, etc.		
DEMONSTRATE THE ABILITY TO USE SPATIAL RELATIONSHIPS		
Demonstrate the ability to present spatial concepts, i.e., to create the illusion of depth on a flat surface		
DEMONSTRATE SKILLS IN THE USE OF TOOLS AND MATERIALS REQUIRED FOR PRODUCTION OF UNIQUE PRODUCTS		
Produce works of art in the following areas, demonstrating skills in use of materials: painting, drawing, and printmaking		
DEMONSTRATE THE ABILITY TO POINT OUT OR IDENTIFY THE CULTURE WHICH PRODUCED SELECTED ART FORMS		
Identify the culture which produced specific works of art		
DEMONSTRATE USE OF INCREASINGLY COMPLEX CRITERIA FOR JUDGING WORKS OF ART		
Make and justify judgments about the use of elements and principles in a work of art		
Make and justify judgments about the use of materials, tools, and techniques in a work of art		

PERFORMANCE OBJECTIVES CHECKLIST

ART 3/D COMPREHENSIVE I

	Instruction given	Evaluated
DEMONSTRATE BEGINNING AWARENESS THAT TECHNICAL PROCESS FORM AND FUNCTION ARE USED TO MAKE A PERSONAL STATEMENT		
Describe the technical process used to create a three-dimensional form		
Discuss the importance of form to function and technical process in selected three-dimensional forms		
DEMONSTRATE USE OF MATERIALS AND TECHNIQUES		
Identify and describe tools used in selected three-dimensional art processes		
Demonstrate the function of selected tools with specific materials		
Produce works demonstrating appropriate uses of three-dimensional materials and techniques		
DEMONSTRATE THE USE OF BALANCE, PROPORTION, MOVEMENT, RHYTHM, AND TEXTURE IN THE COMPOSITIN OF SCULPTURE AND OTHER THREE-DIMENSIONAL FORMS		
Produce three-dimensional forms having formal and informal balance		
Produce three-dimensional forms giving attention to proportion, movement, and rhythm		
Create three-dimensional forms exhibiting a variety of textural surfaces		
DEMONSTRATE KNOWLEDGE OF THE ORIGIN AND USE OF THREE-DIMENSIONAL ART FORMS		
Discuss the importance and functions of three-dimensional works from the major cultures and/or periods		
Place major three-dimensional works along a timeline		
Discuss materials and uses of three-dimensional works from various cultures		
Identify the works of major sculptors		
Place works of art in cultures which produced them		
DEMONSTRATE THE USE OF CRITERIA AND VOCABULARY FOR ASSESSING THE AESTHETIC QUALITIES AND MERIT OF THREE-DIMENSIONAL WORKS OF ART		
Critique works of art using acceptable criteria		
Know the range of criteria that is used in making value judgments of three-dimensional art		
Assess the aesthetic qualities of a three-dimensional work of art using specific terminology		

PERFORMANCE OBJECTIVES CHECKLIST

ART 3/D COMPREHENSIVE II

	Instruction given	Evaluated
DEMONSTRATE KNOWLEDGE OF VISUAL QUALITIES WHICH CONTRIBUTE TO THREE-DIMENSIONAL DESIGN		
Analyze sculpture in terms of sensory qualities, compositional elements, and aesthetic merit		
Create and critique a three-dimensional form which fuses all sensory qualities and compositional elements in a unified whole		
DEMONSTRATE UNDERSTANDING OF TECHNIQUES AND PROCESSES FOR CONCEIVING AND DEVELOPING ORIGINAL AND INVENTIVE WORKS OF ART		
Conceive, plan and produce a three-dimensional form which demonstrates invention and craftsmanship		
DEMONSTRATE REFINEMENT OF COMPOSITIONAL AND TECHNICAL SKILLS IN ART		
Produce three-dimensional works incorporating compositional elements and principles		
Demonstrate technical skills needed for production of specific art objects		
DEMONSTRATE PROFICIENT USE OF MATERIALS, TOOLS, TECHNIQUES, AND PROCESSES IN THE EXECUTION OF SCULPTURE AND OF THREE-DIMENSIONAL WORKS OF ART		
Design and create a three-dimensional work, exhibiting good craftsmanship		
Demonstrate an understanding of tools, materials, and techniques		
DEMONSTRATE UNDERSTANDING AND PROFICIENCY IN VISUAL SOLUTIONS TO ART PROBLEMS THROUGH STUDY AND ANALYSIS OF WORKS OF MASTER ARTISTS		
Demonstrate an understanding of visual problems and their solutions		
Know and use appropriate vocabulary in the analysis of major art works		
DEMONSTRATE KNOWLEDGE OF THE DEVELOPMENT AND EVOLUTION OF TRADITIONAL CRAFT AND SCULPTURAL ART		
Know the history of the development and evolution of at least one traditional craft		
Know the history of the development and evolution of selected sculptural traditions		
DEMONSTRATE PARTICIPATION IN THE ART CRITIQUE FOR SELF-EVALUATION AND PEER EVALUATION OF STUDIO WORKS		
Participate in critiques utilizing accepted constructive criticism for judging aesthetic qualities of studio work		

PERFORMANCE OBJECTIVES CHECKLIST

CERAMICS/POTTERY I

	Instruction given	Evaluated
DEMONSTRATE THE ABILITY TO PERCEIVE AND DESCRIBE FORMAL QUALITIES AND EXPRESSIVE CONTENT IN CERAMIC PRODUCTS		
Identify the visual element of form in selected ceramic objects		
Identify the visual element of color in selected ceramic objects		
Identify the visual element of texture/pattern in selected ceramic objects		
Describe elements the artist used to achieve expressive content in a selected object		
DEMONSTRATE AN OPEN-MINDEDNESS TOWARD DIFFERENT FORMS AND STYLES OF CLAY PRODUCTS		
Express at least one positive statement about a ceramic product of his/her own		
Express at least one positive statement about a ceramic product of another artist		
Examine various forms of non-utilitarian pottery		
Accept pottery as a viable art form		
DEMONSTRATE TECHNICAL SKILLS NEEDED TO PRODUCE PRODUCTS WITH AESTHETIC QUALITIES		
Demonstrate understanding of the technical skills including, but not limited to wedging, rolling, scoring, glazing, joining, texturing, smoothing, and piercing		
Demonstrate a knowledge of basic surface-texturing tools, techniques, and stages at which they are best used (i.e., smoothing, roughing, pressing, gouging, stamping, cutting, incising, etc.)		
Produce a product with aesthetic merit demonstrating mastery of technical skills		
DEMONSTRATE TECHNIQUES OF FORMING POTTERY		
Demonstrate basic forming methods in producing a pinch pot		
Demonstrate basic forming methods in producing a coil pot		
Demonstrate basic forming methods in producing a slab pot		
Produce a ceramic/pottery object by the unique fusing of coil, pinch and/or slab methods		
USE VOCABULARY RELATED TO CERAMICS/POTTERY IN MAKING AESTHETIC JUDGMENTS ABOUT FINISHED PRODUCTS		
Using ceramics/pottery terms, identify the aesthetic qualities in an original ceramic form		
Identify the meaning of technical terms by pointing out their use in several ceramic examples		
USE CRITERIA FOR MAKING JUDGMENTS ABOUT CERAMICS/POTTERY		
Determine the visual qualities in a ceramics/pottery item that makes it an effective art object		
Identify and discuss the aesthetic factors in a ceramic product		
Develop aesthetic criteria and determine if the physical qualities of ceramic products meet the criteria		

PERFORMANCE OBJECTIVES CHECKLIST

CERAMICS/POTTERY II

	Instruction given	Evaluated
DEMONSTRATE ABILITY TO DESCRIBE RELATIONSHIPS AMONG THE ART ELEMENTS AND COMPOSITIONAL PRINCIPLES WHICH MAKE A SUCCESSFUL PRODUCT		
Identify the relationships among the compositional principles of a selected ceramic product		
Describe the relationship between the compositional principles of a selected ceramic product		
DEMONSTRATE APPRECIATION FOR THE QUALITIES INHERENT IN HAND-BUILT CERAMICS AS APPOSED TO MASS-PRODUCED CERAMICS		
Compare and contrast hand-built pottery with mass-produced ceramics		
DEMONSTRATE A VISUAL STATEMENT IN CLAY		
Conceive and produce a plan for a hand-built pottery object		
Construct a hand-built object in clay according to plan		
DEMONSTRATE TECHNICAL SKILLS REQUIRED IN THE PRODUCTION OF AESTHETIC WORKS OF ART, BOTH FUNCTIONAL AND NON-FUNCTIONAL		
Produce ceramics/pottery objects at a second level of mastery		
Demonstrate technical skills in application of slip trailing engobes while decorating clay products		
Demonstrate knowledge of the basic components of glaze compounds and their functions		
Identify appropriate decorating techniques for both functional and non-functional ceramic products		
Produce a pottery object executed on a potter's wheel		
APPLY KNOWLEDGE GAINED THROUGH HISTORICAL RESEARCH TO PRESENT DAY CERAMIC PRODUCTS		
Identify different pottery styles from research		
Design and produce a pottery piece applying research		
MAKE VALID JUDGMENTS ABOUT A PARTICULAR WORK IN TERMS OF AESTHETIC QUALITIES		
Relate design qualities and their application to pottery objects		
Describe how social, religious and historical factors influence a particular culture's pottery		

PERFORMANCE OBJECTIVES CHECKLIST

CERAMICS/POTTERY III

	Instruction given	Evaluated
DESCRIBE THE RELATIONSHIPS AMONG THE AESTHETIC ELEMENTS AND PRINCIPLES IN CERAMIC PRODUCTS		
Identify the use of art elements in a selected pottery piece		
Discuss the relationships between the elements and principles used in a selected pottery piece		
VALUE THE ORIGINALITY IN THE CREATION OF ALL WORKS		
Recognize originality in selected pieces of pottery		
Identify the aesthetic attributes of an original pottery object over that of a mass-produced object		
PRODUCE CLAY PRODUCTS WHICH EXEMPLIFY ARTISTIC QUALITIES REQUIRED IN THE CREATION OF AESTHETIC WORKS OF ART		
Produce and show evidence of expressive content in a hand-built pottery object		
Produce and show evidence of expressive content in a clay form produced on the potter's wheel		
EXPERIMENT SYSTEMATICALLY WITH NEW CLAY BODIES, GLAZES, AND FIRING TECHNIQUES		
Research the types and properties of minerals in clay affecting its color, texture, plasticity, and firing temperature		
Identify the names, characteristics, and principal uses of various natural clays and their mixtures		
Identify appropriate decorating techniques for both functional and non-functional ceramic products		
Produce a pottery object executed on a potter's wheel		
APPLY KNOWLEDGE GAINED THROUGH HISTORICAL RESEARCH TO PRESENT DAY CERAMIC PRODUCTS		
Identify different pottery styles from research		
Design and produce a pottery piece applying research		
MAKE VALID JUDGMENTS ABOUT A PARTICULAR WORK IN TERMS OF AESTHETIC QUALITIES		
Relate design qualities and their application to pottery objects		
Describe how social, religious and historical factors influence a particular culture's pottery		
Select glazes and glazing techniques appropriate to the ware, kiln, and effects desired		
Demonstrate a variety of glazing techniques		
Properly load and fire a kiln for bisque and glaze firing		
Compare reduction of oxidation firing		
Demonstrate knowledge of the Raku firing technique		

PERFORMANCE OBJECTIVES CHECKLIST

CERAMICS/POTTERY III

	Instruction given	Evaluated
DEMONSTRATE THE ABILITY TO USE SAFE METHODS OF WORKING WITH TOOLS, MATERIALS, AND EQUIPMENT		
Demonstrate studio safety procedures and proper use of hand tools, glazes, chemicals and equipment		
Demonstrate safety procedures in loading and unloading the kiln		
DEMONSTRATE KNOWLEDGE OF CONCEPTS REVEALED IN CERAMICS/POTTERY WORK OF OTHER CULTURES		
Judge a pottery work on the basis of how successfully it expresses aspects of the society in which it was produced		
Describe how social, religious, and historical factors influence a particular culture's pottery		
JUDGE WHETHER THE ARTIST HAS BEEN SUCCESSFUL IN MAKING A VISUAL STATEMENT IN CLAY		
Use criteria to determine if a selected piece of pottery possesses effective design and expressive qualities		
Determine if the originator of a particular piece of pottery utilized the inherent qualities of the clay medium		

PERFORMANCE OBJECTIVES CHECKLIST

AP ART-DRAWING PORTFOLIO

	Instruction given	Evaluated
DEMONSTRATE PERCEPTUAL ABILITIES AND DRAWING SKILLS IN RENDERING THREE-DIMENSIONAL FORMS ON A FLAT SURFACE		
Display ability to render skillfully three-dimensional forms in drawing		
DEMONSTRATE SKILLS NEEDED TO COMMUNICATE MEANING IN CONCEPTUAL ART FORMS		
Produce inventive and imaginative works of art, manipulating visual forms for conceptual purposes		
PRODUCE WORKS JUDGED TO HAVE AESTHETIC QUALITY		
Produce works of art judge to be successful in terms of: visual elements, compositional principles, treatment of subject matter and physical properties		
DEMONSTRATE CONCENTRATION BY PURSUING IN DEPTH A SINGLE CONCERN		
Demonstrate concentration by producing a series of drawing pursuing in depth a single concern		
DEMONSTRATE DISCIPLINE AND COMMITMENT TO THE GOAL OF ARTISTIC EXPRESSION THROUGH DRAWING		
Pursue the developmental process, critiquing, modifying, and improving the products as needed		
DEMONSTRATE ABILITY TO SOLVE A WIDE VARIETY OF DRAWING PROBLEMS		
Present evidence of ability to solve a wide variety of drawing problems in multiple examples dealing with varied subject matter, techniques and/or points of view		

PERFORMANCE OBJECTIVES CHECKLIST

TWO-DIMENSIONAL ART/PAINTING

	Instruction given	Evaluated
IDENTIFY ELEMENTS FOUND IN TWO-DIMENSIONAL VISUAL IMAGES, SPECIFICALLY LINE, SHAPE, COLOR, TEXTURE, VALUE, AND THE PRINCIPLES, HARMONY, BANLANCE, PROPORTION, FIGURE/GROUND, CONTRAST AND OVERLAPPING		
Identify original two-dimensional art work which demonstrates uses of the elements of art such as line, shape, color, texture, and value		
Identify original two-dimensional art work which demonstrates uses of the principles of design such as harmony, balance, proportion, figure/ground, contrast and overlapping		
DEMONSTRATE INVOLVEMENT IN VIEWING ART		
Select art-related activities in which he/she would willingly participate (activities such as: a. Visit art galleries, exhibitions or school displays b. Look at art in magazines or books c. Bringing newspaper articles about art to class d. Identifying artists' works e. Participating in school or local art events		
PRODUCE ORIGINAL TWO-DIMENSIONAL VISUAL IMAGES		
Produce works of original art from each of the following area: a. Observation b. Experiences c. Imagination d. Feelings		
PRODUCE WORKS WITH PARTICULAR ELEMENTS AND COMPOSITIONAL FEATURES OR SUBJECT MATTER		
Produce original two-dimensional art work which demonstrates the use of selected elements and principles of art and selected matter		
DEMONSTRATE KNOWLEDGE OF VOCABULARY AND ABILITY TO USE DESCRIPTIVE PRHRASES AND ART TERMS TO DESCRIBE SPECIFIC KINDS OF ART FORMS		
Define art terms		
Describe specific art using descriptive phrases and terms		
RECOGNIZE AND IDENTIFY THE WORKS OF SELECTED ARTISTS		
Identify selected major works of art		
APPLY THE USE OF CRITERIA TO DISCUSS AND EVALUATE STUDENT AND MASTER WORKS OF DRAWING AND PAINTING		
Give adequate reasons for stating that student or master works of art have merit based on formal qualities of the work (the degree to which the elements, principles, technical qualities and subject matter are integrated)		

PERFORMANCE OBJECTIVES CHECKLIST

DRAWING AND PAINTING I

	Instruction given	Evaluated
PERCEIVE COMPLEX IDEAS USING THE ELEMENTS OF LINE, COLOR, SHAPE, SPACE, AND TEXTURE TO PRODUCE PRODUCTS OF QUALITY COMPOSITION		
Point out arrangements of the visual elements (line, shape, color, space and/or texture) which aid in the expression of complex ideas (such as light sources, reflection, unusual view points) in two or more drawing and paintings		
DEMONSTRATE PERCEPTION OF THE RELATIONSHIP OF THE ELEMENTS TO THE COMPOSITIONAL PRINCIPLES OF PROPORTION, REPETITION, RHYTHM, BALANCE, EMPHASIS, AND CONTRAST		
Demonstrate perception of relationships of the elements of design (line, shape, color, space and /or texture) by identifying compositional principles (rhythm, balance, contrast, proportion, repetition, and/or emphasis) which may be found in a drawing or painting		
DEMONSTRATE INTEREST BY PRODUCING ART IN LEISURE TIME		
Select art-related production activities in which he/she would willingly participate (activities such as: a. Arrange art exhibition b. Create a poster c. Produce art work		
APPLY KNOWLEDGE OF VARIED MEDIA AND TOOLS TO PRODUCE A SPECIFIC VISUAL STATEMENT		
Demonstrate mastery of drawing techniques with selected tools and materials to achieve assigned effects such as contour, gesture, mass, stippling, cross-hatching, shading		
Demonstrate mastery of painting techniques with selected tools and materials to achieve assigned effects such as wash, dry brush, impasto, over painting, glazing		
Demonstrate mastery of mixed media techniques with selected tools and materials to achieve assigned effects such as hard and soft edges, layering, transparency , opacity, spatial illusion or similar effects		
IDENTIFY MAJOR WORKS OF ART AND THE HISTORICAL PERIOD DURING WHICH THE WORK WAS PRODUCED		
Identify well-known drawings and paintings and state the historical period in which they were produced		
DEMONSTRATE AN UNDERSTANDING OF THE RELATIONSHIP BETWEEN ARTISTS AND THEIR CULTURE		
Identify author/artist and culture/time period of historical drawings and paintings		
Determine why particular art works emerged from different regions or periods		
GIVE ADEQUATE REASONS FOR STATING THAT A WORK OF ART HAS AESTHETIC MERIT		
Make and justify statements about well-known drawings and paintings which are generally accepted as having strong emotional impact		

PERFORMANCE OBJECTIVES CHECKLIST

DRAWING AND PAINTING II

	Instruction given	Evaluated
DESCRIBE HOW THE FORMAL QUALITIES AND SUBJECT MATTER FUNCTION TOGETHER TO GIVE A WORK OF ART ITS OWN EXPRESSIVE QUALITY		
Describe how the formal qualities combine with subject matter to convey an intense vivid impression		
DEMONSTRATE THE VALUE AND UNDERSTANDING OF THE FUNCTIONS OF DRAWING AND PAINTING		
Discuss the value and function of visual arts in society		
PRODUCE TWO-DIMENSIONAL WORKS WITH CREATIVE EXPRESSIVE QUALITY		
Plan and produce drawings and paintings which represent individual creative solutions using the elements and principles of design and expressive content		
DEMONSTRATE KNOWLEDGE OF ART CAREER OPPORTUNITIES		
Identify careers that require drawing and painting skills		
DEMONSTRATE THE UNDERSTANDING THAT REFLECTS THE RELATIONSHIP BETWEEN ARTISTS AND THEIR CULTURE		
Identify art works and the cultures that produced them		
JUDGE THE AESTHETIC AND EXPRESSIVE QUALITIES OF TWO WORKS OF ART WITH SIMILAR AND/OR DIFFERENT SUBJECT MATTER		
Select from paintings or drawing of similar subject matter but different quality, the superior work and justify the choice		

PERFORMANCE OBJECTIVES CHECKLIST

DRAWING I

	Instruction given	Evaluated
DESCRIBE THE RELATIONSHIP EXISTING AMONG THE ART QUALITIES AND THE COMPOSITIONAL PRINCIPLES OF THE SAME WORK		
Identify art elements such as line, color, texture, value, and shape and describe their relationship to each other in drawings		
Identify art principles such as harmony, balance, contrast, depth, proportion, rhythm, unity, and variety and describe their relationship to each other in drawings		
SHOW RESPECT FOR THE PROCESS OF DRAWING PROBLEMS		
Accept a varied range of solutions to drawing problems		
Show willingness to exhibit drawings as works of art		
DEMONSTRATE DEVELOPMENT OF SENSITIVE MOTOR SKILLS, KEEN OBSERVATION AND PERCEPTUAL ACUITY IN TRANSLATING THREE-DIMENSIONAL INTO TWO-DIMENSIONAL IMAGES		
Produce drawings that incorporate the elements and principles of art		
Produce drawings that incorporate an expressive quality, such as mood or feeling		
Produce drawings that incorporate a particular subject matter, such as objects, themes, events, ideas, symbols, and allegories		
Produce drawings that create an illusion of depth on a flat surface		
DEMONSTRATE COMPETENCY IN USE OF MATERIALS, TOOLS, AND TECHNIQUES		
Produce drawings using varied approaches (i.e., gesture, contour, mass, wash, cross-hatching, etc.)		
Produce drawings in color using appropriate techniques		
DEMONSTRATE AWARENESS OF MASTER DRAWINGS FROM HISTORICAL PERIODS		
Recognize major figures and works in the history of art		
Identify major works of art by historical periods		
DEMONSTRATE A BEGINNING UNDERSTANDING OF CRITERIA FOR JUDGING THE AESTHETIC MERIT OF DRAWINGS		
Make and justify statements about aesthetic qualities of drawings		
Describe the criteria used in making value judgments in a drawing		

PERFORMANCE OBJECTIVES CHECKLIST

DRAWING II

	Instruction given	Evaluated
DESCRIBE THE MAJOR COMPOSITIONAL FEATURES OF DRAWINGS, PAST AND PRESENT		
Describe and distinguish major compositional principles such as contrast, balance, movement, rhythm, proportion, harmony, and repetition in works of art, past and present		
Describe the relationships between the elements of art and the principles of composition		
PRODUCE DRAWINGS WHICH REPRESENT SPATIAL CONCEPTS		
Produce drawings which represent a spatial concept (i.e., the illusion of depth on a flat surface, linear and atmospheric perspective, point of view, and overlapping shapes		
ILLUSTRATE DEVELOPMENT OF CONTROL IN VARIED APPROACHES OF DRAWING, INCLUDING CONTOUR, GESTURE, MASS, AND EXPERIMENTAL TECHNIQUES		
Demonstrate controlled techniques of contour drawing		
Demonstrate controlled techniques of gesture drawing		
Demonstrate controlled techniques of drawing in mass		
Produce drawing illustrating various experimental techniques		
DEMONSTRATE THE ABILITY TO RECOGNIZE STYLES OF ART, UNDERSTAND THE CONCEPT OF STYLE AND ANALYZE DRAWINGS ON THE BASIS OF STYLE		
Select art works that are produced in a particular style		
Distinguish between art works that are produced in different styles		
Explain why two drawings are similar in style		
PRACTICE DEVELOPMENT OF JUDGMENTAL CRITERIA FOR DETERMINING THE AESTHETIC MERIT OF DRAWINGS		
Explain why two or more drawings, which although very different in appearance, are often judged to have essentially the same aesthetic merit		
Explain why two or more drawings, with essentially the same subject matter, are often judged to be of very different aesthetic merit		
Identify personal reasons which, although almost entirely unrelated to aesthetic quality, affect judgments of works of art		

PERFORMANCE OBJECTIVES CHECKLIST

DRAWING III

	Instruction given	Evaluated
ILLUSTRATE REFINEMENT OF OBSERVATION OF DRAWINGS AND WAYS OF EXPRESSING VISUAL RELATIONSHIPS		
Select from works of art those which show a high degree of design concepts such as movement, stability, simplicity, complexity, contrast, and continuity		
Describe how the art elements and principles combine to give a work of art a particular expressive quality		
Describe and interpret how the surface and representational qualities function together to give the work its own expressive content		
DEMONSTRATE INTEREST IN ART IN MAGAZINES, BOOKS, AND REPRODUCTIONS		
Select art publications as reading materials		
Discuss the value of the visual arts in society		
DEMONSTRATE AN UNDERSTANDING OF THE FORMAL QUALITIES WHICH MAY BE USED TO INFLUENCE EXPRESSIVE CONTENT		
Produce drawings incorporating art elements such as line, shape, texture, value, and color		
Produce drawings incorporating compositional principles such as contrast, balance, and movement		
Produce drawings with expressive content by a unique fusing of the art elements, the compositional elements, expressive qualities, and subject matter		
PRODUCE DRAWINGS WHICH INCORPORATE EXPRESSIVE QUALITIES, SUCH AS MOOD, ABSTRACT FEELINGS, MOTION, AND TIME		
Produce drawings using representation, abstract, or non-objective imagery to depict a mood		
Produce drawings creating illusions of motion or time		
DEMONSTRATE AN EXPERIMENTAL APPROACH TO NEW AND TRADITIONAL MEDIA		
Produce drawings in which an experimental approach to new media is used		
Produce drawings in which an experimental approach to traditional media is used		
Produce drawings combining new and traditional media in an experimental approach		
DEMONSTRATE A VARIETY OF TECHNIQUES FOR RESEARCHING INFORMATION ABOUT ART, ARTISTS, ART EVENTS, AND ART HISTORY		
Develop a bibliography on art		
Prepare researched art information for a formal presentation		
JUSTIFY JUDGMENTS ABOUT DRAWING BASED ON WHETHER ORGANIZATION LEADS TO FEELINGS OF PLEASURE OR DISPLEASURE, AND WHETHER IT SUCCESSFULLY EXPRESSES ASPECTS OF THE SOCIETY IN WHICH IT WAS		

PERFORMANCE OBJECTIVES CHECKLIST

DRAWING III

	Instruction given	Evaluated
Judge the aesthetic qualities of a drawing based on vivid and intense impressions, intense motion or response, inherent qualities of the medium, control of the medium, use of the elements and principles of art		
Judge a work of art on the basis of how successfully it expresses aspects of the society in which it was produced		

PERFORMANCE OBJECTIVES CHECKLIST

PAINTING I

	Instruction given	Evaluated
RECOGNIZE AND POINT OUT THE ART QUALITIES, SINGLY AND IN COMBINATION, IN SELECTED PAINTINGS		
Recognize and identify the elements of color, line, texture, shape, and value in selected paintings		
Recognize and identify the compositional principles of balance, emphasis, harmony, rhythm, unity, and variety as they relate to the elements of art in selected paintings		
Recognize and state acceptable responses to the elements and principles as they function in a selected painting		
Recognize and state examples of the relationships among the qualities of color, line, texture, shape, and value and the compositional principles		
EMPLOY AN OPEN-MINDEDNESS TOWARD DIFFERENT FORMS AND STYLES OF PAINTINGS		
Demonstrate acceptance of a wide variety of different styles and forms and be able to discuss paintings in aesthetic terms		
DEMONSTRATE ABILITY TO PRODUCE PAINTINGS WITH A PARTICULAR COMPOSITION OR SUBJECT MATTER		
Produce paintings using a particular composition, theme, and/or subject matter		
Produce paintings utilizing a wide range of subject matter		
Produce paintings that emphasize one or more of the principles of composition		
ILLUSTRATE RELATIONSHIPS IN PAINTING SUCH AS PROPORTION, FIGURE-GROUND, CONTRAST, OVERLAPPING, AND COLOR SCHEMES		
Produce paintings that demonstrate various representations of visual concepts such as value, color, theory, color perspective, proportion, overlapping shapes, and point of view		
DEMONSTRATE EXRESSION OF PAINTED FORM THROUGH LINE, SHAPE, VALUE, TEXTURE, AND COLOR		
Produce painting which demonstrate painted form developed through each of the following elements: line, shape, value, texture, color		
SHOW AWARENESS OF THE PROPERTIES AND CHARACTERISTICS OF WET MEDIA		
Produce paintings that utilize the properties and characteristics of wet media (i.e. washes, dry brush, dribbling, hard edge, soft edge, under-painting, impasto , etc.)		
RECOGNIZE THE PAINTINGS OF SELECTED MAJOR ARTISTS		
Identify paintings and artists that are considered to be "well known"		
DEMONSTRATE UNDERSTANDING OF THE CHARACTERISTICS OF PAINTING STYLE AS SEEN IN ART HISTORY		
Recognize paintings that are similar or different in style		
Choose from among a group of paintings, those done in the same style (period or movement)		

PERFORMANCE OBJECTIVES CHECKLIST

PAINTING I

	Instruction given	Evaluated
USE CRITERIA AND ART VOCABULARY TO DISCUSS AND EVALUATE SELECTED MASTER WORKS AND STUDENT PRODUCTS		
Identify the terms describing paintings (i.e. genre, landscape, portrait, pastoral, abstract, primitive, self portrait, icon, seascape, fresco, mural, non-objective, etc.)		
Judge the aesthetic merit of paintings using acceptable criteria		
Know vocabulary relating to specific painting concepts		

PERFORMANCE OBJECTIVES CHECKLIST

PAINTING II

	Instruction given	Evaluated
DISCUSS COMPLEX USE OF THE ELEMENTS (LINE, COLOR, VALUE, SHAPE, SPACE, AND TEXTURE) TO PRODUCE PAINTINGS OF QUALITY COMPOSITION		
Diagram and describe the complex use of elements in selected paintings		
DISCUSS THE RELATIONSHIP OF THE ELEMENTS TO THE COMPOSITIONAL PRINCIPLES OF PROPORTION, REPETITION, RHYTHM, BALANCE, EMPHASIS, AND CONTRAST		
Recognize the relationships among the elements and the compositional principles in selected paintings		
Cite the ways in which the painter successfully utilizes the elements to emphasize given principles		
Interpret the differences between the art elements in two paintings		
USE THE ELEMENTS AND PRINCIPLES OF ART SYMBOLICALLY TO CREATE MOODS, FEELINGS AND IDEAS		
Create a painting expressing a particular mood or feeling utilizing the sensory qualities of the elements and/or principles of art		
USE DIFFERENT MEDIA, TOOLS AND PROCESSES TO PRODUCE A PAINTING		
Demonstrate the mixing of paint to produce a wide range of colors		
Demonstrate the use of brush techniques to create a variety of effects		
Demonstrate the controlled use of non-traditional tools in the painting process		
Demonstrate an understanding of the skills required in the use of various painting mediums		
PRODUCE PAINTINGS WHICH CONTAIN VARIOUS REPRESENTATIONS OF VISUAL CONCEPTIONS		
Demonstrate the ability to represent spatial concepts (i.e. overlapping of shapes, transparent shapes, converging lines, foreshortening, shading, relative placement on format, details, etc.)		
Demonstrate the ability to represent accurately the position and essential attitude of a model		
Demonstrate the ability to produce paintings in which the subject matter indicates expressions and emotions		
PRESENT AN OBJECT FROM DIFFERENT VIEWPOINTS AND UNDER DIFFERENT LIGHTING CONDITIONS		
Paint subjects under different lighting conditions and from different viewpoints		
IDENTIFY MAJOR PAINTINGS AND HISTORICAL PERIOD DURING WHICH THE WORKS WERE PRODUCED		
Identify the historical period during which selected paintings were produced		

PERFORMANCE OBJECTIVES CHECKLIST

PAINTING II

	Instruction given	Evaluated
Rank works of art in chronological order		
KNOW AND UNDERSTAND CRITERIA FOR MAKING JUDGMENTS ABOUT PAINTINGS		
Demonstrate knowledge of the range of criteria used in making value judgments about art		
Distinguish between judgmental criteria that are unacceptable and those statements that are aesthetic in nature		
Provide adequate reasons for stating that any painting has or does not have aesthetic merit		

PERFORMANCE OBJECTIVES CHECKLIST

FABRIC/FIBERS I

	Instruction given	Evaluated
UNDERSTAND VISUAL PRINCIPLES EMPLOYED IN DESIGN AND CONSTRUCTION OF FABRIC (RHYTHM, REPETITION, DIRECTIONAL FOCUS, SCALE, PROPORTION, VARIETY, AND UNITY)		
Recognize and point out the principle of rhythm in a selected piece of fabric/fibers		
Recognize and point out repetition in a selected piece of fabric/fibers		
Recognize and point out the directional lines in a selected piece of fabric/fibers		
Recognize and discuss the scale and proportion in selected piece of fabric/fibers		
Recognize and point out the principle of variety in selected piece of fabric/fibers		
Recognize and point out the principle of unity in selected piece of fabric/fibers		
DISCUSS AESTHETIC QUALITIES, CRAFTSMANSHIP, AND COMPOSITION IN WOVEN FIBERS, STRUCTURES, OR DECORATED FABRICS		
Discriminate between textiles that are composed of woven or non-woven fibers		
Indicate which selected textiles are functional and which are decorative		
Select types of fibers appropriate for particular uses		
Select and justify examples of good craftsmanship in fabrics/fibers		
Shown a variety of fabric/fiber compositions, select and justify examples of good composition		
PRACTICE BASIC SKILLS OF FIBER CONSTRUCTION OR SURFACE DESIGN		
Demonstrate the safe and correct use of tools, materials, and equipment in the fabrics/fibers studio		
Produce original pieces of fabric/fiber construction or surface design using basic techniques		
DEMONSTRATE KNOWLEDGE OF WOVEN, DECORATED, AND CONSTRUCTED FABRIC IN THE HISTORY OF MAN AND IN OTHER CULTURES		
Identify textiles from different cultures and times		
USE SIMPLE CRITERIA FOR MAKING JUDGMENTS ABOUT FABRICS SUCH AS COLOR RELATIONSHIPS, TEXTURAL RELATIONSHIPS, LIGHT OR SHAPE RELATIONSHIPS, AND CRAFTSMANSHIP		
Judge how successfully a finished fabric/fiber piece meets criteria		

PERFORMANCE OBJECTIVES CHECKLIST

FABRIC/FIBERS II

	Instruction given	Evaluated
DEMONSTRATE A PERCEPTION OF VISUAL RELATIONSHIPS WHICH MAY BE FOUND IN FABRIC OF PARTICULAR TYPES OF FUNCTIONS		
Identify and describe the elements and principles of design in a variety of fabric/fiber art works		
APPRECIATE ART FABRICS AS AN IMPORTANT REALM OF HUMAN EXPERIENCE		
Express positive statements about fabrics/fibers from different cultures and periods in history		
PRODUCE WORKS IN FIBER/FABRIC TOOL AND TECHNIQUE PROCESSES (SUCH PROCESSES AS PATTERN OR TAPESTRY WEAVING, FINGER WEAVING, SILK SCREEN, BLOCK PRINTING, BATIK, TRAPUNTO, APPLIQUE, PROCESSES WITH NEW TECHNOLOGY)		
Demonstrate safe and appropriate use of tools, materials, and equipment in the fabrics/fibers studio		
Produce original fabric/fiber pieces using a variety of tool and technique processes		
DEMONSTRATE KNOWLEDGE OF FABRIC DESIGN IN THE CONTEMPORARY ART WORLD, INCLUDING THE NAMES, WORKS, AND STYLES OF ONE OR MORE MAJOR FIGURES		
Discuss the works and styles of one or more major contemporary fabric/fiber artists		
APPLY CRITERIA FOR MAKING JUDGMENTS ABOUT THE STUDENT'S OWN WORK, AS WELL AS THE WORK OF PEERS AND RECOGNIZED ARTISTS		
Critique his/her own work according to criteria for evaluating fabric/fibers		
Participate in a classroom critique of fabrics/fibers		
Judge selected pieces of recognized artists' work		

PERFORMANCE OBJECTIVES CHECKLIST

CREATIVE PHOTOGRAPHY I (not updated)

	Instruction given	Evaluated
DEMONSTRATE VISUAL AWARENESS OF THE COMPOSITION OF PHOTOGRAPHS		
Recognize examples of compositional balance in photographs		
Recognize examples of photographs where emphasis is clearly achieved		
Recognized photographs in which movement has been achieved		
Give examples of photographs depicting variety in subject matter		
Recognize and identify unity in a photograph		
DEMONSTRATE POSITIVE ATTITUDES TOWARD PHOTOGRAPHY AS AN ART FORM		
Accept varied styles and art forms of photography as valid		
DEMONSTRATE THE ABILITY TO PRODUCE PHOTOGRAPHS INCORPORATING ONE OR MORE SENSORY QUALITIES		
Incorporate values through contrast in a photograph		
Establish emphasis through a variety of perspectives		
Produce photographs showing design qualities such as texture, rhythm and pattern		
KNOW THE CAMERA'S BASIC PARTS, EXPOSURE CONTROL, DEPTH OF FIELD, FILM PROCESSING AND ASSESSMENT, AND DARKROOM PROCEDURES		
Identify the parts of the camera and demonstrate proper handling and care		
Produce and label photographs according to aperture and shutter speed, demonstrating knowledge of relationships between exposure controls		
Demonstrate a working knowledge of black and white film processing procedures		
Demonstrate knowledge of selection criteria in printing steps by choosing and printing various photographs from properly exposed and processed negatives		
DEMONSTRATE THE ABILITY TO CRITICALLY ANALYZE PHOTOGRAPHS BY STUDENTS AND PROFESSIONAL PHOTOGRAPHERS AND JUSTIFY JUDGMENTS		
Critique photographs using the qualities of design and justify statements made		
Rank photographs according to aesthetic qualities and defend the ranking		

PERFORMANCE OBJECTIVES CHECKLIST

CREATIVE PHOTOGRAPHY II (not updated)

	Instruction given	Evaluated
DEMONSTRATE PERCEPTION OF SUBJECT MATTER FOR PRODUCING ABSTRACT OR INTERPRETIVE PHOTOGRAPHS		
Identify photographs of similar subject matter in which the photographer achieved a. Representation b. Abstraction c. Interpretation through selection of format, area, viewpoint, lighting or other visual decisions		
Describe and distinguish the differences between photographs of the same subject matter in which representation, abstraction, or interpretation where achieved because of decisions made by the photographer		
UNDERSTAND THE IMPORTANCE OF BEING RECEPTIVE AND SENSITIVE TO THE PHOTOGRAPHIC POTENTIAL OF ANY SITUATION		
Select a set of photographs which exemplify the photographer's readiness to see and reconstruct visual events		
Identify photographs which reveal sensitivity to the photographic potential of a situation		
MASTER SPECIAL EFFECTS USING TECHNIQUES WITH THE CAMERA WITH ACCESSORIES, AND IN THE DARKROOM		
Change the representation of a subject by changing the lighting		
Employ technical means to change aspects of subject matter		
DEVELOP AWARENESS OF STYLE IN THE WORK OF PROFESSIONAL PHOTOGRAPHERS THROUGH STUDYING PRINTED IMAGES		
Discuss the features which characterize the style of a chosen professional photographer		
UNDERSTAND THAT GOOD COMPOSITION IS THE RESULT OF SEEING AND ARRANGING A SUBJECT IN THE STRONGEST WAY		
Compare photographs of similar subject matter based upon appropriate criteria		
Defend his/her own photograph based upon appropriate criteria		

PERFORMANCE OBJECTIVES CHECKLIST

PORTFOLIO I

	Instruction given	Evaluated
DESCRIBE ELEMENTS OF DESIGN IN WORKS OF ART		
Select and describe his/her works which include the use of visual elements (line, shape, color, space and/or texture) to express complex ideas		
Select and describe works employing the compositional principles (rhythm, balance, contrast, proportion, repetition, and emphasis)		
STATE OR POINT OUT HOW THE TREATMENT OF OBJECTS IN TWO OR MORE SPECIFIC REPRESENTATIONAL WORKS OF ART ARE SIMILAR OR DIFFERENT		
State how the treatment of objects in his/her representational works of art are similar or different		
SELECT FROM A GROUP OF WORKS THOSE WHICH SHOW THE MOST MOVEMENT, STABILITY, SIMPLICITY, COMPLEXITY, CONTRAST, CONTINUITY, ETC .		
Examine and select from his/her own work those pieces of art which show several of the following: movement, stability, simplicity, complexity, contrast and continuity		
HAVE KNOWLEDGE OF THE ROLES OF THE VISUAL ARTS IN OUR SOCIETY		
Describe careers in the visual arts		
PRODUCE, BY MEANS OF DISTORTION, FANTASY, ETC. AN ANIMAL OR SOME OTHER OBJECT THAT LOOKS LIKE NO OTHER OBJECT		
Produce works which are unique and make individual statements		
DEMONSTRATE AN APPRECIATION OF THE HISTORY OF ART		
Identify artists or styles from history that have influenced his/her work		
BE ABLE TO GIVE ADEQUATE REASONS FOR STATING THAT ANY WORK OF ART HAS AESTHETIC MERIT		
Decide whether his/her works of art meet the criteria for aesthetic merit		

PERFORMANCE OBJECTIVES CHECKLIST

PORTFOLIO II

	Instruction given	Evaluated
DEMONSTRATE PROFICIENCY IN VISUAL SOLUTIONS TO INDIVIDUAL ART PROBLEMS		
Produce visual solutions to individual art problems which demonstrate proficiency in design		
DEMONSTRATE THE ABILITY TO POINT OUT AND DISCUSS ART QUALITIES WHICH CONTRIBUTE TO THE EXPRESSIVENESS OF TWO AND THREE DIMENSIONAL FORMS		
Identify in his/her own work expressive qualities such as compassion, fear, honor, love, pleasure or other emotions		
DEMONSTRATE A WILLINGNESS TO SEEK OUT VARIOUS TWO AND THREE DIMENSIONAL PROCESSES FROM BOOKS, MAGAZINES AND EXHIBITS		
Collect examples of two or three dimensional art processes		
DEMONSTRATE GROWTH IN THE ABILITY TO DESCRIBE, ANALYZE AND EVALUATE TWO AND THREE DIMENSIONAL ART FORMS		
Describe, analyze, and evaluate his/her two and three dimensional art forms		
Demonstrate growth in ability to describe his/her own work		
DEMONSTRATE THE ABILITY TO APPLY CRITERIA IN POST-PRODUCTION CRITIQUE FOR MAKING JUDGMENTS ABOUT THE QUALITY OF TWO AND THREE DIMENSIONAL WORKS OF ART		
Select quality portfolio material and prepare for adequate presentation		
Participate in a class critique of student's art work to include the individual's own work		

PERFORMANCE OBJECTIVES CHECKLIST

PORTFOLIO III

	Instruction given	Evaluated
DEMONSTRATE REFINEMENT OF OBSERVATION AND WAYS OF EXPRESSING VISUAL RELATIONSHIPS		
Demonstrate proficiency and refinement of perception		
DEMONSTRATE THE STUDY OF ART BY SEEKING INFORMATION IN ART PUBLICATIONS		
Identify sources of art information found in publications		
Produce a visual report from a current art publication		
DEMONSTRATE THE PRODUCTION OF TWO AND THREE DIMENSIONAL WORKS OF ART WHICH INCORPORATE EXPRESSIVE QUALITIES		
Produce work that incorporates expressive qualities		
DEMONSTRATE JUSTIFICATION OF JUDGMENTS ABOUT TWO AND THREE DIMENSIONAL ART BASED ON WHETHER ORGANIZATION LEADS TO FEELINGS OF PLEASURE OR DISPLEASURE AND WHETHER IT SUCCESSFULLY EXPRESSES ASPECTS OF THE SOCIETY IN WHICH IT WAS PRODUCED		
Analyze his/her own art products and give statements supporting the evaluation of the organization of elements, principles, and expressive qualities		
DEMONSTRATE COMPOSITIONAL USE OF BALANCE, PROPORTION, MOVEMENT, RHYTHM, AND TEXTURE IN TWO AND THREE DIMENSIONAL ART FORMS		
Select two dimensional pieces of his/her art work which contain the compositional use of one or more principles of design		
Select three dimensional pieces of his/her art work which contain the compositional use of one or more principles of design		
DEMONSTRATE PARTICIPATION IN THE ART CRITIQUE FOR SELF EVALUATION AND PEER EVALUATION OF STUDIO WORK		
Mat, frame, and prepare all work in preparation for class critique or show		
Conduct a class critique of students' studio art work to include the individual's own work		

PERFORMANCE OBJECTIVES CHECKLIST

PRINTMAKING I

	Instruction given	Evaluated
DEMONSTRATE THE ABILITY TO DESCRIBE THE UNIQUE CHARACTERISTICS AND APPROPRIATE APPLICATIONS FOR EACH PRINTMAKING PROCESS STUDIED		
Identify and describe the characteristics of intaglio process		
Identify and describe the characteristics of planographic process		
Identify and describe the characteristics of the relief process		
Identify and describe the characteristics of the serigraphy process		
Identify the artist and commercial use of at least one of the above processes		
DEMONSTRATE THE WILLINGNESS TO SEEK OUT EXAMPLES OF VARIOUS PRINTMAKING PROCESSES IN BOOKS AND MAGAZINES		
Identify the use of various printmaking processes in our society		
Identify and describe the various printmaking processes in publications		
DEMONSTRATE GROWTH IN THE ABILITY TO DRAW, COMPOSE AND TRANSLATE SUBJECT MATTER INTO THE PRINTMAKING PROCESS		
Demonstrate the ability to translate a drawing which he/she has produced into one of the processes studied		
Prepare a portfolio of prints that represent the various processes studied		
UNDERSTAND THE TERMINOLOGY AND ORIGINS OF PRINTMAKING		
Identify the period(s) in which selected works were produced		
DEMONSTRATE GROWTH IN THE ABILITY TO DESCRIBE, ANALYZE, AND EVALUATE PRINTS		
Demonstrate an understanding of similarities and differences in processes, techniques, and tools used		
State why selected prints have aesthetic merit		

PERFORMANCE OBJECTIVES CHECKLIST

PRINTMAKING II

	Instruction given	Evaluated
DEMONSTRATE THE ABILITY TO GO BEYOND THE RECOGNITION OF SUBJECT MATTER TO THE PERCEPTION AND DESCRIPTION OF FORMAL QUALITIES AND EXPRESSIVE CONTENT		
Describe the formal qualities in selected prints		
Identify compositional elements such as contrast, balance, closure, and movement		
Analyze prints for expressive qualities and content		
DEMONSTRATE THE VALUE OF QUALITIES, BOTH TECHNICAL AND AESTHETIC, WHICH CONTRIBUTE TO THE EXPRESSIVE CONTENT OF A PRINT		
Identify and discuss ways the printmaker has achieved expressive content by combining sensory qualities, compositional elements and subject matter in a print		
DEMONSTRATE TECHNICAL PROFICIENCY IN SELECTED PRINTMAKING PROCESSES AND THE ABILITY TO DRAW, COMPOSE, AND TRANSLATE SUBJECT MATTER INTO THE PRINTING PROCESS		
Produce drawings which will be translated into the printing process		
Prepare a portfolio of his/her prints that represent the various processes studied		
DEMONSTRATE KNOWLEDGE OF MAJOR PRINTS IN THE HISTORY OF ART, THE ARTISTS WHO MADE THEM AND UNDERSTAND WHY THEY ARE IMPORTANT OR SIGNIFICANT		
Identify artists and periods in which works were produced		
Explain the features which characterize the style of selected printmakers in the history of art		
INCLUDE CRITICAL ANALYSES AS A STANDARD ACTIVITY IN THE PRODUCTION OF EACH PRINT		
Use adequate criteria to critique prints for visual elements, principles, subject matter and physical properties of the material		

PERFORMANCE OBJECTIVES CHECKLIST

THREE DIMENSIONAL SCULPTURE

	Instruction given	Evaluated
DESCRIBE COMPOSITIONAL USE OF BALANCE, PROPORTION, MOVEMENT, RHYTHM, AND CONTRAST		
Recognize and point out in selected sculpture (slides, photographs, digital or computerized images, or reproductions) the visual elements of line, color, texture, value, and shape		
Recognize and point out in selected sculptures the art principles of balance, proportion, movement, rhythm, contrast, depth, unity, variety, and emphasis		
Compare the use of the visual elements and principles of art in selected sculptures with regard to theme and/or subject matter		
DEMONSTRATE AN AWARENESS OF LOCAL SCULPTORS, MUSEUMS, AND ART EVENTS		
Share information about local sculptors, museums, and art events		
Identify local sculptors and their works of art		
List local galleries, museums, and/or exhibits featuring three-dimensional work by local artists		
DEMONSTRATE ACCEPTANCE OF A BROAD RANGE OF FORMS AND FUNCTIONS OF SCULPTURE		
Read about and view various styles and forms of sculpture		
Trace the development of sculptural form in utilitarian objects		
Select utilitarian objects which illustrate the visual elements and principles of three-dimensional design		
DEMONSTRATE APPROPRIATE USE OF TOOLS, MATERIALS AND TECHNIQUES		
Demonstrate the safe and appropriate use of tools and equipment in the studio		
Demonstrate traditional use of tools, materials, and techniques		
Demonstrate innovative use of tools, materials, and techniques		
Produce sculpture utilizing additive techniques		
Produce sculpture utilizing subtractive techniques		
PRODUCE SCULPTURE INCORPORATING ONE OR MORE OF THE COMPOSITIONAL PRINCIPLES		
Produce sculpture emphasizing positive and negative space		
Produce sculpture emphasizing line, balance, and movement		
RECOGNIZE THE WORKS OF MAJOR SCULPTORS		
Collect information about major sculptors		
Identify works of major sculptors		
Describe sculpture designed for public places		
Collect information about national and international sculpture exhibits		

High School Art Programs

PERFORMANCE OBJECTIVES CHECKLIST

THREE DIMENSIONAL SCULPTURE

	Instruction given	Evaluated
APPLY CRITERIA AND ART VOCABULARY TO DISCUSS AND EVALUATE		
Participate in organized critiques		

PERFORMANCE OBJECTIVES CHECKLIST

SCULPTURE I

	Instruction given	Evaluated
POINT OUT AND DESCRIBE MAJOR COMPOSITIONAL FEATURES IN A WORK OF SCULPTURE		
Point out and describe selected sculptures (slides, photographs, digital and computerized images, reproductions) the visual elements of line, color, texture, value, and shape		
Point out and describe in selected sculptures, the art principles of balance, proportion, movement, rhythm, contrast, depth, unity, variety, and emphasis		
Compare the use of the visual elements and principles of art in selected sculptures with regard to theme and subject matter		
DEMONSTRATE A POSITIVE ATTITUDE TOWARD SCULPTURE		
Display personal sculptures		
Choose personal use utilitarian objects which incorporate the elements and principles of design		
DEMONSTRATE COMPOSITIONAL USE OF BALANCE, PROPORTION, MOVEMENT, RHYTHM AND CONTRAST		
Produce a sculpture which emphasizes the use of positive and negative space		
Produce a sculpture which emphasizes balance and proportion		
Produce a sculpture which emphasizes movement and rhythm		
Produce a utilitarian sculpture which incorporates the elements of design		
DEMONSTRATE PROFICIENT USE OF MATERIALS, TOOLS, AND TECHNIQUES		
Demonstrate the safe and appropriate use of tools and equipment in the studio		
Demonstrate traditional use of tools, materials, and techniques		
Demonstrate innovative use of tools, materials, and techniques		
Produce a sculpture using additive techniques		
Produce a sculpture using subtractive techniques		
Produce a sculpture using casting techniques		
DEMONSTRATE APPLICATION OF SCULPTURAL VOCABULARY TO EVALUATE PRINCIPLES AND EXPRESS INDIVIDUAL PREFERENCE OF STUDENT AND MASTER SCULPTURAL WORKS		
Participate in organized critiques of student and master sculptural works		
DISCUSS INDIVIDUAL STYLE AS SEEN IN THE WORK OF MASTER SCULPTORS		
Analyze the individual style of a master sculptor, and note various influences on his work		
Produce an original sculpture in the technique and style of a major sculptor		
USE CRITERIA FOR MAKING JUDGMENTS ABOUT SCULPTURE		

High School Art Programs

PERFORMANCE OBJECTIVES CHECKLIST

SCULPTURE I

	Instruction given	Evaluated
Evaluate award winning sculptures		
Participate in organized critiques		

PERFORMANCE OBJECTIVES CHECKLIST

SCULPTURE II

	Instruction given	Evaluated
STATE HOW THE TREATMENT OF THE THEME OR IDEAS OF TWO OR MORE WORKS OF ART ARE SIMILAR OR DIFFERENT		
Make a comparison of the theme or ideas of two or more works of art which are similar or different		
Make a comparison of contemporary styles in three-dimensional art		
ACCEPT SOPHISTICATED, RATHER THAN NAÏVE, CONCEPTIONS OF SCULPTURE		
Select and investigate a monumental sculpture		
Analyze examples of sculpture through the ages and draw conclusions as to naïve or sophisticated concepts		
Investigate an original idea for a three-dimensional work or art which may be applicable for industrial, architectural, or monumental use		
CONCEIVE AND DEVELOP AN IDEA IN SCULPTURE		
Plan, prepare, and produce original sculpture in selected media		
DEMONSTRATE COMPOSITIONAL AND TECHNICAL SKILLS IN SCULPTURE		
Produce sculpture displaying compositional and technical skills in selected media		
Produce a series of sculptures based on a single theme or subject which display the development of compositional and technical skills		
DEVELOP VISUAL SOLUTIONS THROUGH STUDY AND ANALYSIS OF MASTER WORKS		
Analyze sculptural works which began new styles, changed the direction of sculpture and contained visual and technical innovations		
Produce sculpture incorporating influence from research		
UTILIZE SELF-EVALUATION AND PEER EVALUATION DURING PRODUCTION OF SCULPTURE		
Present his/her sculpture in various stages of completion for organized critique		
DEMONSTRATE SKILL FOR DEVELOPING WORKS OF ART		
Produce and maintain a portfolio of his/her own work		
Work on and arrange an exhibit of his/her own works of art		

Scope and Sequence

SCOPE AND SEQUENCE FOR MIDDLE AND HIGH SCHOOLS

This information is from the National Visual Arts Standards and may be used as a guide when developing course lesson plans

ABILITY AREA	MIDDLE SCHOOL	HIGH SCHOOL
Personal Expression in Art Making	Students identify subjects and themes that reflect their personal thoughts and give new directions to their art making	Students reflect on their life experiences and art works they have made in the past to give meaning and directions to their art making
Sensory Perception for Art	Students articulate judgments about the impact of the visual, tactile, spatial, and temporal elements on their experience with the natural and built environment	Students propose how changing the visual, tactile, spatial, and temporal elements might influence the way people experience the natural and built environment
Inquiries About Art	Students generate questions about art from perspectives representing various fields of inquiry such as art history, art making, art criticism, aesthetics, anthropology, chemistry, etc. Students draw upon observations and interpretations of artworks to generate questions about artworks and the contexts in which they were produced and perceived	Students plan a strategy to generate questions to seek information and lead to conclusions about artworks. Students draw upon observations, interpretations, and judgments of artworks to generate insightful questions about artworks, the contexts in which they were perceived, and their relevance to individuals and society.
Encounters With Art	Students describe their experience of viewing artworks in various physical environments and under different circumstances	Students make choices and develop strategies for encountering and experiencing art
Ideas For Art Making	Students draw upon personal and cultural values and concerns as subjects and themes for their art making	Students critically examine trends in their choices of ideas for art making as a basis for future work
Organization of Visual Elements in Art Making	Students develop alternative plans for organizing visual elements for expressive purposes and refine their ideas as they make art	Students select and apply combinations of visual elements and organizing principles to achieve their expressive purposes in art making
Flexibility in Art Making	Students readily apply combinations of spontaneous and deliberate approaches to achieve expressive aims in their art making	Students set, pursue, and readily adjust their art making goals by recognizing and judging new possibilities as they emerge

Scope and Sequence

SCOPE AND SEQUENCE FOR MIDDLE AND HIGH SCHOOLS

ABILITY AREA	MIDDLE SCHOOL	HIGH SCHOOL
Materials and Technologies in Art Making	Students plan and organize art making materials, technologies and work space in a safe, efficient, and effective way to make their art	Students demonstrate a comprehensive understanding and usage of art making materials and technologies. Students develop innovative ways to explore the potential of materials and technologies
Presentation and Critique in Art Making	Students set personal and group goals for collecting, presenting, preserving, and assessing their artworks	Students plan, prepare, and reflect on presentations of their artworks to demonstrate personal growth and guide future directions
Art Maker's Roles and Influences	Students describe the ways art makers have been influenced by their contemporaries	Students identify the effects of earlier artwork, art training, patronage, etc. on the work of selected art makers from various
Historical and Cultural Contexts of Art	Students investigate art-related ideas, values, and activities within selected cultures and times. Students compare multiple overlapping art-related values and	Students identify cultures that do not formally distinguish art-related values and activities from the culture at large
Historical and Cultural Understanding of Art Works	Students give examples of how artworks can reflect or challenge dominant tastes and values of a culture. Students construct interpretations that are appropriate for the cultural-historical context in which artworks were made. Students give examples of how a culture's artworks have been influenced by contact with another culture.	Students explain how artworks have had an impact on the cultures in which they were made. Students analyze social and cultural influences in their own perception and understanding of artworks from various times and cultures. Students discuss how the meaning and value of an object or artwork can change when it is moved from one culture to another or viewed at
Styles, Influences and Themes in Art	Students explain how art makers have been influenced by the art of their predecessors	Students identify major human concerns or recurring themes that have been addressed in art across
Interpretations of Art Works	Students communicate interpretations of artworks, supported by what they see (visual elements, organization, use of media), and relevant contextual information, and their own	Students communicate well-supported and persuasive interpretations of artworks, showing a point of view and consistent attention to audience

Scope and Sequence

SCOPE AND SEQUENCE FOR MIDDLE AND HIGH SCHOOLS

ABILITY AREA	MIDDLE SCHOOL	HIGH SCHOOL
Art and Community	Students describe ways to participate in the art-related activities of their community. Students express informed, reflective views on current events in the arts	Students describe how art skills can be applied to a variety of careers. Students articulate a principle of artistic freedom and its significance in a democratic society. Students describe how art-related values and activities within cultures have included or excluded certain social groups and forms of art making based on such factors as racial and gender discrimination
Judgments in Art	Students judge the plausibility of interpretations offered by themselves and others. Students generate and apply criteria for judging the merit and significance of artworks	Students judge the plausibility and persuasiveness of interpretations offered by themselves and others
Issues and Viewpoints	Students articulate multiple viewpoints about philosophical issues associated with art	Students compare and contrast characteristics of various theories of art. Students express and explain a definition or concept of art
Valuing Art	Students identify a variety of ways people value art and describe possible consequences of those values	Students explain how choices in their lives have been influenced by the way they value art

Artists/Middle & High

Artists

Middle and High school students will build their knowledge of artists, periods of art and movement with an understanding and appreciation of art history.

Romare Bearden	Andrew Wyeth	John Biggers
Benny Andrews	Alexander Calder	Elizabeth Catlett
Mary Cassatt	Chuck Close	Marc Chagall
Salvador Dali	Dale Chihuly	Duane Hanson
Leonardo da Vinci	Frida Kahlo	M. C. Escher
Jacob Lawrence	Vincent van Gogh	Louise Nevelson
Grandma Moses	Claes Oldenburg	Winslow Homer
Jerry Pinkney	Edward Hopper	Horace Pippin
Paul Klee	Mary L. Proctor	Hughie Lee-Smith
Frank Stella	William H. Johnson	Leo Twiggs
Jasper Johns	Alma Thomas	Henri Matisse
Hale Woodruff	Michelangelo	Andy Warhol
Claude Monet	Frank Gehry	Alice Neel
Leo Sewell	Georgia O'Keefe	Henry Moore
Jackson Pollack	Stuart Davis	Pablo Picasso
Sam Gilliam	Augusta Savage	Betye Saar
Rembrandt	Hayden Palmer	Renoir
Judy Chicago	Faith Ringgold	John Curry
Samelia Lewis	Norman Lewis	Jonathan Green
Robert Rauschenberg	Diego Rivera	Henry O. Tanner
Janet Fish	Ed Dwight	Robert Indiana
Clementine Hunter	Egyptian Art	Greek Art
Roman Art	African Art	Japanese Art
Contemporary Art	Chinese Art	Renaissance Art

Lesson Plan

Course:

Title:

Instructor:

Objective:

Date:

Standards/Benchmark:

Materials:

Instructional Resource:

Vocabulary:

Instruction/Motivation:

Procedure:

Closing:

Assessment:

Teacher Reflection:

Differentiated Instruction:

Small Group-Intensive Small Group-Proficiency Small Group-Enrichment

Project Completion Rubric

Student	Date			
	Beginning 1	Developing 2	Accomplished 3	Exemplary 4
Skill (Demonstrate general knowledge of skills)				
1. Uses all tools and materials properly and effectively				
2. Craftsmanship neat				
3. Follow all directions as written or spoken				
Process (Demonstrates general understanding of concept)				
1. Uses time effectively				
2. Creativity and problem solving skills				
3. Uses the elements and principles effectively to communicate				
Achievement (Demonstrate detailed understanding of major concept)				
1. Work completed on time				
2. Originality of ideas (unique)				
3. Work that is correct in design, exceeding requirement, above average in productivity, craftsmanship and presentation				

List of Best Practices in Teaching Art

Increase	Decrease
<ul style="list-style-type: none"> • Art making; more doing of art, music, dance, drama 	<ul style="list-style-type: none"> • Studying other people's artworks
<ul style="list-style-type: none"> • Student originality, choice and responsibility in art making 	<ul style="list-style-type: none"> • Art projects that require students to create identical products or closely mimic a model
<ul style="list-style-type: none"> • Stress on the process of creation, the steps and stages of careful craftsmanship 	<ul style="list-style-type: none"> • Concern with final products and displays that smother learning about process
<ul style="list-style-type: none"> • Art as an element of talent development for all students 	<ul style="list-style-type: none"> • Art as an arena for competition, screening, awards and prizes for a few
<ul style="list-style-type: none"> • Exploration of the whole array of art forms, from Western and non-Western sources, different time periods, cultures, and ethnic groups 	<ul style="list-style-type: none"> • Exclusive focus on Western, high-culture, elite art forms disconnected from a wide angle of art making
<ul style="list-style-type: none"> • Support for every student's quest to find and develop personal media, style and tastes 	<ul style="list-style-type: none"> • Cursory dabbling in many art forms without supporting a drive toward mastery in one
<ul style="list-style-type: none"> • Time for art in the school day and curriculum 	<ul style="list-style-type: none"> • Once-a-week art classes that lack intensity
<ul style="list-style-type: none"> • Integration of arts across the curriculum 	<ul style="list-style-type: none"> • Restricting study to separate arts discipline instruction
<ul style="list-style-type: none"> • Using art as a tool of doing, learning and thinking 	<ul style="list-style-type: none"> • Art as body of content to be memorized
<ul style="list-style-type: none"> • Reasonable class loads and work assignments for the arts specialists teachers 	<ul style="list-style-type: none"> • Overloading arts specialists with excessive class loads
<ul style="list-style-type: none"> • Artists in schools, both as performers and as partners in interdisciplinary work 	<ul style="list-style-type: none"> • Arts experiences provided only by school arts specialists
<ul style="list-style-type: none"> • Long-term partnerships with artists and arts organizations 	<ul style="list-style-type: none"> • One-shot, disconnected appearances by artists
<ul style="list-style-type: none"> • Teacher, principal and parent involvement in the arts 	<ul style="list-style-type: none"> • Art-phobic, noninvolved school staff members running arts programs for students.

CLASSROOM MANAGEMENT

(information taken from website: <http://www.adprima.com/managing.htm> 7/23/03)

The following 4 things are essential to Classroom Management:

Know what you want and what you don't want

Show and tell your students what you want

When you get what you want, acknowledge (not praise) it

When you get something else, act quickly and appropriately

SETTING EXPECTATIONS FOR BEHAVIOR—

*Teachers should identify expectations for students behavior and communicate those expectations to students from time to time .

*Rules and procedures are the most common explicit expectations. A small number of general rules that emphasize appropriate behavior are necessary. Rules should be posted in the classroom. Compliance with the rules should be monitored constantly.

*Do not develop classroom rules you are unwilling to enforce.

*School-wide regulations...particularly safety procedures, should be explained carefully.

*Because desirable student behavior may vary depending on the activity, explicit expectations for the following procedures are helpful in creating a smoothly functioning classroom:

- beginning and ending the period, including attendance procedures and what students may or may not do during these times
- use of materials and equipment such as the pencil sharpener, storage areas, supplies, and special equipment
- teacher-led instruction
- seatwork
- how students are to answer questions
- independent group work

MANAGING INAPPROPRIATE BEHAVIOR—

*Address instruction and assignments to challenge achievement while continuing to assure individual success

*Most inappropriate behavior in classrooms that is not seriously disruptive can be managed by relatively simple procedures that prevent escalation

*Effective classroom managers practice skills that minimize misbehavior

*Monitor students carefully and frequently so that misbehavior is detected early before it involves many students or becomes a serious disruption

* Act to stop inappropriate behavior so as not to interrupt the instructional activity or to call excessive attention to the student by practicing the following strategies:

- move close to the offending student or students, making eye contact and giving a nonverbal signal to stop the offensive behavior
- calling a student's name or giving a short verbal instruction to stop behavior
- redirecting the student to appropriate behavior by stating what the student should be doing
- more serious disrupting behavior such as fighting, stealing, etc. require direct action according to school board rule

CLASSROOM MANAGEMENT

PROMOTING APPROPRIATE USE OF CONSEQUENCES—

*In classrooms, the most prevalent positive consequences are intrinsic student satisfaction resulting from success, accomplishment, good grades, social approval, and recognition

*Students must be aware of the connection between tasks and grades

*Frequent use of punishment is associated with poor classroom management and generally should be avoided

*When used, negative consequences or punishment should be related logically to the misbehavior

*Milder punishments are often as effective as more intense forms

*Misbehavior is less likely to recur if a student makes a commitment to avoid the action and to engage in more desirable alternative behaviors

*Consistency in the application of consequences is the key factor in classroom management

GUIDELINES FOR EFFECTIVE PRAISE

EFFECTIVE PRAISE	INEFFECTIVE PRAISE
Is delivered contingently upon student performance of desirable behaviors or genuine accomplishment	Is delivered randomly and indiscriminately without specific attention to genuine accomplishment
Specifies the praiseworthy aspects of the student's accomplishments	Is general or global, not specifying the success
Is expressed sincerely, showing spontaneity, variety and other non-verbal signals of credibility	Is expressed blandly without feeling or animation, and relying on stock, perfunctory phrases
Is given for genuine effort, progress, or accomplishment which are judged according to standards appropriate to individuals	Is given based on comparisons with others and without regard to the effort expended or significance of the accomplishment of an
Provides information to students about their competence or the value of their accomplishments	Provides no meaningful information to the student about their accomplishments
Helps students to better appreciate their thinking, problem-solving and performance	Orients students toward comparing themselves with others
Attributes student success to effort and ability, implying that similar successes can be expected	Attributes student success to ability alone or to external factors such as luck or easy task
Encourages students to appreciate their accomplishments for the effort they expend and	Encourages the students to succeed for external reasons — to please the teacher, win a

CLASSROOM MANAGEMENT

ORGANIZATION OF THE ART CLASSROOM—

A favorable classroom atmosphere for two-dimensional art work demands organization of three elements:

*visual environment

*working area

*storage space

In order for students to be inquisitive, innovative, and responsive, the studio/classroom must offer motivation and stimulation. The effectiveness of classroom design depends not only on the organization of the space and materials used therein, but also on its flexibility as a changing visual environment and working area.

VISUAL ENVIRONMENT: The classroom should be interesting, exciting to the imagination, inviting and intriguing with visual materials, both two and three-dimensional, organized to attract and involve the student in touching, feeling, and seeing. (bulletin boards, student artwork, large prints, three-dimensional reproductions of famous artwork)

WORKING AREA: Arrangement of the working space must create an efficient and compatible working condition for the students and for the teacher. Mobility of students and teacher in the classroom determines the arrangement of work tables, desks, chairs, and still-life. At times, it is necessary to improvise and be flexible. Tools, materials, and equipment which are needed for each assignment should be centrally located and easily obtained to reduce wasted time.

STORAGE SPACE: Portfolios may be stored vertically, horizontally, or in a bin. Sufficient space for general materials as well as project storage space needs to be established. For classrooms which also house kilns, the room must be separate from the rest of the classroom and well ventilated through either exhaust systems or windows. Storage for clay items must be kept a safe distance from the kiln.

To further promote good classroom management, the teacher's station must be in an area where he/she can observe all students at all times. Students should be able to observe the teacher and presentations without undue turning or movement.

ART-ON-A-CART—

For the elementary art teacher, it is ideal to have a classroom. However, that is not always the case and an art lab could be here today and gone tomorrow. In order to maintain a smooth program of operation, the school should provide the art teacher with a sound, well built multi-purposed cart such as the cart made by Rubbermaid. These allow the art teacher to store materials that will be transported from room to room. Additional "props" that can be purchased: bungie cord that can wrap around and hold down large sheets of paper; hooks and screw-eyes that can be attached to the cart in order to hold additional bags of items such as brushes, sponges or become hanging spaces for prints.

The traveling art teacher must always have his/her rules and expectations mounted and stored on the cart. The use of clips or magnetic strips are good to attach to these in order to post once in a classroom.

General Information

GENERAL STOREROOM - ELEMENTARY

This is a suggested list of materials that should be available when beginning an elementary art program. Supplies are replenished accordingly.

Mat. #	Item	Quantity	Unit
5368	Board, Shirtboard, 8x12	6	100/box
5369	Board, Poster, White, 22x28	12	50/pkg
5371	Board, Oak Tag, Manila, 18x24	6	pkg
5372	Brush, Easel 1/4" Wide	4	doz.
5373	Brush, Easel, 1" Wide	4	doz.
5375	Brush, Easel, 1/2" Wide	4	doz.
5377	Brush, Watercolor #5Camel hair	4	doz.
5378	Brush, Watercolor #12 Camel	4	doz.
5387	Chalk, Chalkboard, White12/bx	6	pkg
5389	Chalk, Assorted Colors 144/box	4	box
5390	Clay, Modeling, four 1/4 lb sticks	12	box
5391	Clay, Moist, Red firing 50lbs/box	4	box
5394	Clips, Paper, medium #1 100/box	10	box
5395	Clips, Paper, giant #2, 100/box	10	box
5398	Craypas, oil pastels 12 portfolio	36	box
5399	Crayons, Wax 16 color large	36	box
5400	Crayon, Wax 16 asstd colors	6	doz.
5402	Crayon, Wax, 8 multi-colored	4	doz.
5403	Crayon, Black Pigmented Wax	36	box
5423	Eraser/Board Brush, 10/box	1	box
5424	Eraser, Art Gum, 24/pkg	4	pkg
5442	Glue, Elmer's Glue-All 8 oz	36	btl
5443	Glue Stick, .75 oz	36	ea
5445	Ink, Stamp Pad, black, 2 oz bot.	6	ea
5447	Knife, Utility, w.o. safety guard	6	ea
5448	Blades, refill for utility knife 5/pkg	6	pkg
5457	Markers, chisel tip, black perm.	6	doz.
5458	Markers, fine tip, black bullet	6	doz.
5459	Markers, dry erase 4/set	2	set
5461	Markers, fine tip, black	6	doz.
5465	Markers, chisel tip, 8 color/set	8	set

GENERAL STOREROOM - ELEMENTARY

This is a suggested list of materials that should be available when beginning an elementary art program. Supplies are replenished accordingly.

Mat. #	Item	Quantity	Unit
5472	Needles, tapestry, large eye	6	pkg
5478	Pads, stamp, black	12	ea
5480	Paint, tempera, blue liquid, qt.	6	ea
5481	Paint, acrylic, mars black, pt.	6	ea
5482	Paint, tempera, black liquid, qt.	6	ea
5483	Paint, tempera, brown liquid, qt.	3	ea
5484	Paint, tempera, green liquid, qt.	3	ea
5485	Paint, acrylic, pthalo green, pt.	3	ea
5486	Paint, acrylic magenta, pt.	3	ea
5487	Paint, tempera magenta liq. qt.	6	ea
5488	Paint, tempera, orange liq. qt.	3	ea
5490	Paint, acrylic bright red, pt.	3	ea
5492	Paint, tempera red liquid, qt.	6	ea
5493	Paint, tempera turquoise, liq. qt.	3	ea
5494	Paint, acrylic pthalo blue, pt.	3	ea
5495	Paint, tempera violet liquid, qt.	3	ea
5496	Paint, acrylic white liquid, pt.	6	ea
5497	Paint, tempera white liquid, pt.	6	ea
5499	Paint, acrylic chrome yellow	6	ea
5500	Paint, tempera yellow liquid qt.	6	ea
5504	Paint, acrylic violet pt.	3	ea.
5505	Paint watercolor set, 8 color	6	6/pk
5514	Paper, construction, assorted	6	pkg
5515	Paper, construction, black	6	pkg
5516	Paper, construction, blue	6	pkg
5518	Paper, construction, bright green	6	pkg
5519	Paper, construction, brown	3	pkg
5520	Paper, construction, gray	3	pkg
5521	Paper, construction, light blue	3	pkg
5522	Paper, construction, orange	3	pkg
5523	Paper, construction, pink	3	pkg

GENERAL STOREROOM - ELEMENTARY

This is a suggested list of materials that should be available when beginning an elementary art program. Supplies are replenished accordingly.

Mat. #	Item	Quantity	Unit
5524	Paper, construction, red	6	pkg
5525	Paper, construction, violet	3	pkg
5527	Paper, construction, yellow	6	pkg
5533	Paper, drawing, manila 12x18	4	rm
5536	Paper, drawing, white 18x24	3	rm
5556	Paper, newsprint 9x12	6	rm
5561	Paper, tissue 12x18 asst'd	10	pkg
5563	Paper, white wrapping, 36"	2	rol
5567	Pencils, drawing, soft	4	doz.
5581	Pencil sharpener, selector dial	2	ea
5604	Ruler, 12"	36	ea
5605	Rubber bands, size #19	10	box
5606	Scissors, blunt	3	doz.
5607	Scissors, pointed	3	doz.
5610	Shears, office, 7"	2	ea
5613	Stapler, heavy duty desk top	4	ea
5615	Staples, 1/2"	6	box
5616	Staple remover	2	ea
5624	Masking tape 1"	12	ea
5625	Masking tape 2"	12	ea
5628	Tape, scotch type, 1/2"	12	ea
6521	Pencils, colored, full length 12/pk	36	pkg
6531	Clay, white de-aired 2/25lb bags	4	box
5634	Twine, white cotton 10-ply	2	ea
7891	Craypas, oil pastels 16 color set	50	set
7892	Watercolor paper 90lb 18x24(50 shts)	10	pkg

VENDOR ITEMS - ELEMENTARY

This is a suggested list of items that would need to be purchased through a vendor such as Sax/School Specialty, Dick Blick, or Nasco:

Mat. #	Item	Quantity	Unit
	Prang Color Wheel 25/pk	2	pkg
	Color Wheel Poster by Crayola	2	ea
	Student paint palette w. cover	36	ea
	Studio Pro single-mast easel	4	ea
	Economy foam brayers 2-1/2"	36	ea
	Rainbow Kraft Paper 36"-black	1	ea
	Rainbow Kraft Paper 36"-flame	1	ea
	Rainbow Kraft Paper 36"-Emera	1	ea
	Rainbow Kraft Paper 36"-Canary	1	ea
	Rainbow Kraft Paper 36"-Orang	1	ea
	Rainbow Kraft Paper 36"-D.Blue	1	ea
	Rainbow Kraft Paper 36"-Aqua	1	ea
	Rainbow Kraft Paper 36"-Pink	1	ea
	Art History Time Line 9 panels	1	set
	Elem/Princ. Of Design Posters	1	set
	Plastic modeling clay tools 140/set	1	set
	Duel Temp. Glue Gun	4	ea
	Duel Temp. Glue Sticks 20/pkg	6	pkg
	Mat Maker's Centering Ruler 36"	4	ea
	Notched Chipboard Looms 12/pkg	4	12/pkg
	Economy Yarn Ass'tment 16 ct.	1	box

GENERAL STOREROOM - SECONDARY

This is a suggested list of materials that should be available when beginning a secondary art program. This does not cover specific courses such as photography.

Mat. #	Item	Quantity	Unit
5368	Board, Shirtboard, 8x12	6	100/box
5369	Board, Poster, White 22x28	12	50/pkg
5371	Board, Oak Tag, Manila, 18x24	6	pkg
5372	Brush, Easel 1/4" Wide	4	doz
5373	Brush, Easel, 1" Wide	4	doz
5375	Brush, Easel, 1/2" Wide	4	doz
5377	Brush, Watercolor #5 Camel hair	6	doz
5378	Brush Watercolor #12 Camel	6	doz
5387	Chalk, Chalkboard, White 12/bx	12	pkg
5389	Chalk, Assorted Colors 144/box	4	box
5390	Clay, Modeling, four 1/4 lb sticks	24	box
5391	Clay, Moist, Red firing 50lbs/box	8	box
5394	Clips, paper, medium #1 100/box	20	box
5395	Clips, paper, giant #2, 100/box	20	box
5398	Craypas, oil pastels 12 color set	36	set
5400	Crayon, Wax 16 asstd colors	8	doz
5402	Crayon, Wax, 8 multi-colored	8	doz
5403	Crayon, Black Pigmented Wax	12	box
5423	Eraser/Board Brush 10/box	1	box
5424	Eraser, Art Gum, 24/pkg	6	pkg
5442	Glue, Elmer's Glue-All 8 oz	72	btl
5443	Glue Stick, .75 oz	36	ea
5445	Ink, Stamp Pad, black 2 oz bot.	8	ea
5447	Knife, Utility, w.o. safety guard	12	ea
5448	Blades, refill for utility knife 5/pkg	8	pkg
5457	Markers, chisel tip, black perm.	8	doz
5458	Markers, fine tip, black bullet	8	doz
5459	Markers, dry erase 4/set	4	set
5461	Markers, fine tip, black	8	doz
5465	Markers, chisel tip, 8 color/set	10	set
5472	Needles, tapestry, large eye	6	pkg

GENERAL STOREROOM - SECONDARY

This is a suggested list of materials that should be available when beginning a secondary art program. This does not cover specific courses such as photography.

Mat. #	Item	Quantity	Unit
5478	Pads, stamp, black	16	ea
5480	Paint, tempera, blue liquid, qt.	12	ea
5481	Paint, acrylic, mars black, pt.	6	ea
5482	Paint, tempera, black liquid, qt.	12	ea
5483	paint, tempera, brown liquid, qt.	6	ea
5484	Paint, tempera, green liquid, qt.	12	ea
5485	Paint, acrylic, pthalo green, pt.	6	ea
5485	Paint, acrylic magenta, pt.	6	ea
5487	Paint, tempera magenta liq. qt.	12	ea
5488	Paint, tempera, orange liq. qt.	6	ea
5490	Paint, acrylic bright red, pt.	6	ea
5492	Paint, tempera red liquid qt.	12	ea
5493	Paint, tempera turquoise, qt.	12	ea
5494	Paint, acrylic pthalo blue, pt.	6	ea
5495	Paint, tempera violet liquid, qt.	6	ea
5496	paint, acrylic white liquid, pt.	12	ea
5497	Paint, tempera white liquid, qt.	12	ea
5499	Paint, acrylic chrome yellow, pt.	12	ea
5500	Paint, tempera yellow liquid, qt.	12	ea
5504	Paint, acrylic violet, pt.	6	ea
5505	Paint, watercolor set 8 color	12	6/pkg
5514	Paper construction, assorted	8	pkg
5515	Paper construction, black	12	pkg
5516	Paper construction, blue	8	pkg
5518	Paper construction, bright green	8	pkg
5519	Paper construction, brown	6	pkg
5520	Paper construction, gray	6	pkg
5521	Paper construction, light blue	6	pkg
5522	Paper construction, orange	6	pkg
5523	Paper construction, pink	6	pkg
5524	Paper construction, red	12	pkg

GENERAL STOREROOM - SECONDARY

This is a suggested list of materials that should be available when beginning a secondary art program. This does not cover specific courses such as photography.

Mat. #	Item	Quantity	Unit
5525	Paper construction, violet	6	pkg
5527	Paper construction, yellow	12	pkg
5533	Paper, drawing, manila 12x18	8	rm
5536	Paper, drawing, white 18x24	5	rm
5556	Paper, newsprint 9x12	12	rm
5561	Paper, tissue 12x18 asst'd	20	pkg
5563	Paper, white wrapping, 36"	4	rol
5567	Pencils, drawing, soft	12	doz
5581	Pencil sharpener, selector dial	4	ea
5604	Ruler, 12"	72	ea
5605	Rubber bands, size #19	3	box
5607	Scissors, pointed ambidex.	6	doz
5610	Shears, office 7"	4	ea
5613	Stapler, heavy duty desk top	8	ea
5615	Staples, 1/2"	12	box
5616	Staple remover	4	ea
5624	Masking tape 1"	24	ea
5625	Masking tape 2"	24	ea
5628	Tape, scotch type, 1/2"	24	ea
6521	Pencils, colored, full length 12/pk	72	ea
6531	Clay, white de-aired 2/25lb bags	8	box
5634	Twine, white cotton 10-ply	4	ea

VENDOR ITEMS - SECONDARY

This is a suggested list of items that would need to be purchased through a vendor such as Sax/School Specialty, Dick Blick, or Nasco and does not include specific needs for programs such as Photography.

Mat. #	Item	Quantity	Unit
	Perspective Posters set of 6	1	set
	Prang Color Wheel	36	ea
	Gray Scale	36	ea
	Color Wheel Poster	1	ea
	Paint Saver Palette System/24 well	36	ea
	Disposable Liners for Palettes	10	ea
	Economy Kraft Paper 36" Black	1	ea
	Economy Kraft Paper 36" Blue	1	ea
	Economy Kraft Paper 36" Red	1	ea
	Economy Kraft Paper 36" Brown	1	ea
	Economy Kraft Paper 36" Pink	1	ea
	Economy Kraft Paper 36" Yellow	1	ea
	Economy Kraft Paper 36" Emerald	1	ea
	Economy Kraft Paper 36" Orange	1	ea
	Lino Cutter Sets (materials for 2 students)	18	set
	Yasutomo Fiber Covered Baren	8	ea
	Speedball Soft Rubber Brayer 4"	12	ea
	Art History Time Line	1	set
	Shorewood Prints Series 100	1	14/set
	Shorewood Prints Series 200	1	14/set
	Shorewood Prints Series 300	1	14/set
	Shorewood Prints Series 400	1	14/set
	Careers in Art Posters	1	12/set
	Chipboard Weaving Looms 13x13	36	ea
	Economy Yarn Assortment 16 Cones	2	ea
	Student Vinyl Aprons	36	ea

VENDOR ITEMS - FURNITURE/EQUIPMENT/AV

This is a suggested list of items that would need to be purchased through a vendor such as Sax/School Specialty, Dick Blick, or Nasco at the elementary and secondary level. List does not include items for specific programs ie: Photography

Mat. #	Item	Quantity	Unit
	Mobile Demonstration Table	1	ea
	Visual Storage Bin	1	ea
	Tote Tray Cart	1	ea
	Academy St. Cloud Easel	3	ea
	Table Top Easel 22" high	36	ea
	Drying Rack single 24x25x45	2	ea
	Rolo-Rack 8 roll unit	1	ea
	4 drawer file cabinet	1	ea
	Retractable viewing screen	1	ea
	Step Stool folding	1	ea
	Paper Cutter 30x36	1	ea
	19x18 paper cutter	1	ea
	Mat Cutter Logan 650	1	ea
	Dry Mount Press	1	ea
	Metal Picture Frames 22x28	24	pr
	Acrylic Sheets 22x28 8/case	4	case
	Tool set	1	set
	Conair Dryer #1600	2	ea
	Dual-Temperature Glue Gun	4	ea
	E-Z View 40 Slide Unit	1	ea
	Fotolight Aluminum Studio Light	2	ea
	Flatbed Hand Press 10x16	1	ea
	Adjustable Cart 18x24 surface	1	ea
	LCD Projector	1	ea
	Elmo	1	ea
	Television w. DVD/VCR	1	ea

ART CRITIQUE FELDMAN'S APPROACH TO ART CRITICISM (CRITIQUE)

The objective of this art criticism technique is to introduce students to works of art and help them go beyond immediate judgments most often concerned with whether they like it or not. This approach is intended to help students slow down visually and learn to focus on what they are looking at. They are not only learning more about the work of art but are also developing higher level thinking skills.

The noted art educator, Edmund Burke Feldman, developed a four-stage procedure by which to thoroughly examine a work of art. The stages are: DESCRIPTION, ANALYSIS, INTERPRETATION, and JUDGMENT. Beyond these stages, it is important to be able to identify the artist, the title of the work and the style in which it was created, as well as the date the art was produced.

DESCRIPTION: This stage of art criticism is the point at which students will begin to focus on what they see in the painting. The question to remember is "What do you see?" Students make a "list" or "inventory" of what is in the piece of art. This is not the time for students to jump ahead and provide opinions about the art work. Students who may normally feel insecure about participating will feel a sense of confidence during this stage as they are providing information about what they see in front of them.

ANALYSIS: In the formal analysis of a work of art we describe the relationships among objects and elements we have become aware of. At this point, students will have a basis for their discussion of how the elements used by the artist are arranged and how they relate to and influence each other. The analysis is the challenging stage of art criticism in that our deductive reasoning skills get very good exercise. Analyzing a work of art can help students develop critical thinking skills.

INTERPRETATION: This stage of art criticism allows the student to voice an opinion of the work based upon what they have discovered thus far. Students should not be afraid of making an incorrect response or interpretation. A critical interpretation is a statement that enables the visual observations that have been made to fit together and make sense. In other words, "What single large idea or concept seems to sum up or unify all the separate traits of the work?"

JUDGMENT: The final stage where students evaluate the art work based upon a general or personal philosophy such as:

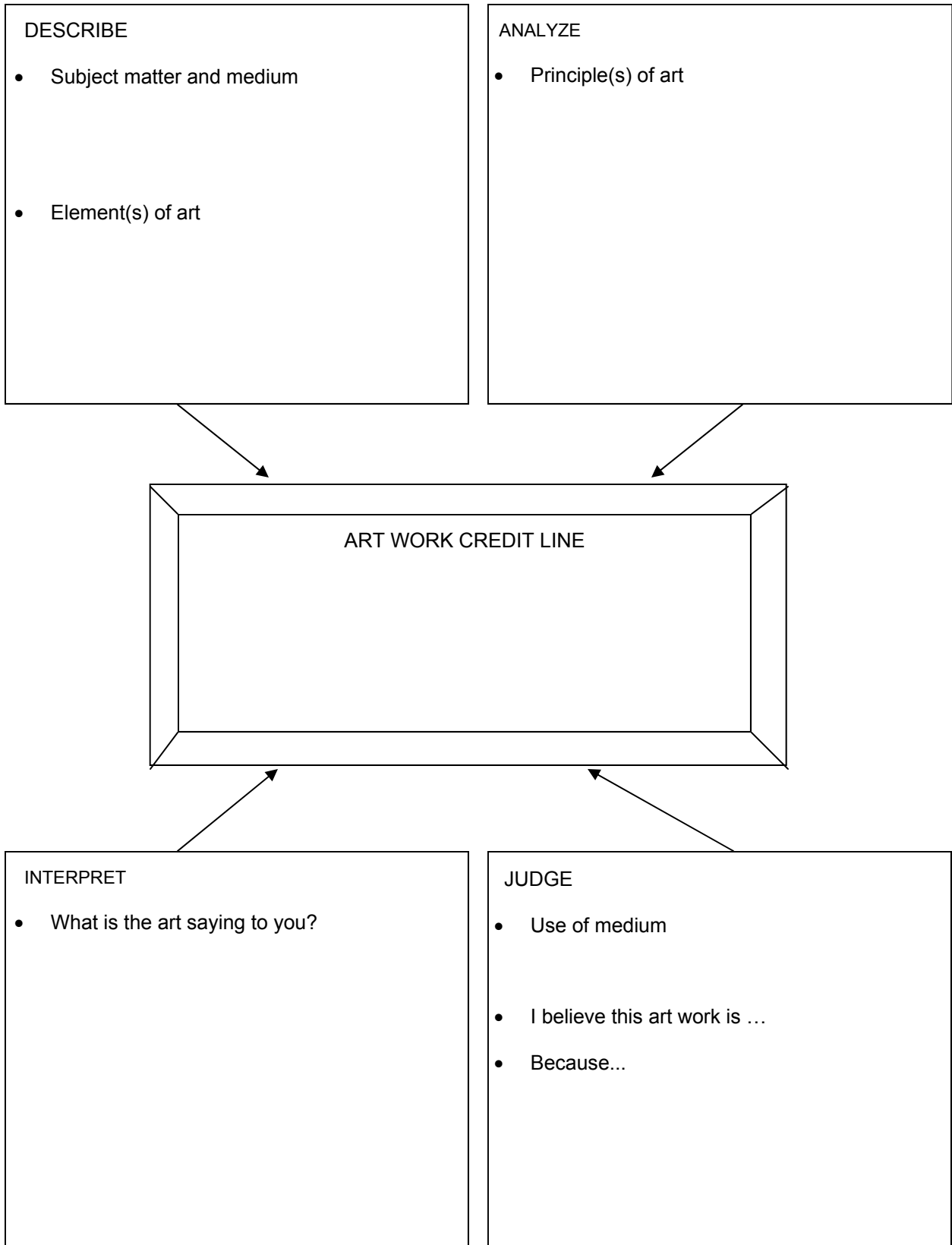
Formalism—the importance of visual elements and the way in which they are composed and unified

Expressivism—Concern for depth and intensity of the experience; the work should express emotion and need not have to be realistic

Instrumentalism—Art with a purpose such as serving the interests of the church, state, or politics

The above information has been extrapolated from Becoming Human Through Art by Edmund Burke Feldman (1970)

NAME _____ CLASS _____



Bloom's Taxonomy

Bloom's is a framework of educational objectives used to measure lower and higher thinking skills.

Remembering

Recall Information

Recognizing, listing, describing, retrieving, naming, finding

Understanding

Explaining ideas or concepts

Interpreting, summarizing, paraphrasing, classifying, explaining

Applying

Using information in another familiar situation

Implementing, carrying out, using, executing

Analyzing

Breaking information into parts to explore understandings and relationships

Comparing, organizing, deconstructing, interrogating, finding

Evaluating

Justifying a decision or course of action

Checking, hypothesizing, criticizing, experimenting, judging

Creating

Generating new ideas, products, or ways of viewing things

Designing, constructing, planning, producing, inventing

Modified in 2001

Assessment

What is assessment? Assessment is the gathering of data, both quantitative and qualitative. It is analyzing of the collected data to make instructional decisions and informed evaluations.

Rubric

Rubric is a scoring tool that lists the criteria for a piece of artwork. Rubrics can improve students performance, as well as monitor it, by making teachers expectations clear and by showing students how to meet these expectations.

Portfolio

Portfolios provide evidence of student learning and growth over a period of time. Observations, verbal responses, written records, drawings and sketches, and actual products are recognized as the basic contributions. Importantly, the entries that go into the portfolio should involve student selection and should cover a range of skills and assignments.

Self Reflection

Students should be expected to select pieces of art from their portfolio and then write a self-reflection discussing why each piece was chosen or how it meets the expectations of the rubric. Self-reflection is quiet, thoughtful opportunities to write without discussion.

MAP (Merit Award Pay)

MAP is Duval County's present system for rewarding performance pay for teachers. It is based upon tests created at the elementary, middle, and high school levels which are administered as pre and post tests. Teachers are divided into "silos" based upon the subject/course taught. (example: high school photography teachers are in 1 silo; high school ceramics/pottery teachers are in 1 silo; elementary art teachers are in 1 silo) From those silos, the top 25% of teachers whose students have shown growth between the pre and post tests receive MAP pay. The continuation of MAP is a decision made by the District on an annual basis.

FAEA Student Digital Exhibition

In 2007, the Florida Art Education Association held its first student digital exhibition. Based upon set standards and rubrics, student works of art are identified as either emerging, show merit, or deemed excellent. This exhibition is seen as one tool in the State's assessment of art programs.

PROFESSIONAL ORGANIZATIONS

One of the most important things an art educator can do is to become a member of his/her local, state, and national professional organizations.

LOCAL—

In Duval County, for a minimal amount of money, one can become a member of the Duval Art Teachers Association, also known as DATA.

As a member of DATA, teachers have the ability to attend workshops either at free or reduced rates. In addition, teachers are able to apply for a Leslie Beddard Scholarship in amounts up to \$500. These scholarships are generated through sales of art items at the annual “Fabulous Florida Flamingo Fete” and the “Painterly Palette” raffle. DATA members are also able to nominate their principals for the annual DATA Principal of the Year Award.

STATE—

The Florida Art Education Association has been in existence for over 50 years. Its annual conference, held in the fall of the year, boasts over 100 workshops and special interest sessions, dynamic keynote speakers, and a chance to meet and exchange ideas with teachers throughout the state of Florida. Membership is in various categories and membership applications can be found at www.faea.org. Members receive the quarterly printed *Fresh Paint* and further access to areas of the FAEA website reserved for members only.

NATIONAL—

One of the most prestigious memberships is that with the National Art Education Association. Membership includes quarterly magazines and studies as well as access to areas of the NAEA website reserved for members only. National Conferences are held in the spring in one of any of the 50 United States.

MUSEUM MEMBERSHIPS—

The city of Jacksonville has its fair share of superb museums. Membership to educators is provided at a reduced rate. Members also received free and reduced costs to various events at the museums and sale reductions in the museum stores.

Adaption for All Students

How Can I Help All Students Learn the Visual Arts?

Students Learning Disabilities

- Provide support and structure. Clearly specify rules, assignments, and responsibilities.
- Practice skills frequently. Use games and drills to help maintain student behavior.
- Incorporate many modalities into the learning process. Provide opportunities to say, hear, write, read, and act out important concepts and information.
- Allow extra time to complete art projects and assignments.
- Pair students with peer helpers, and provide class time for pair interaction.

Students with Behavioral Disorders

- Provide a structured environment with clear-cut schedules, rules, seat assignments, and safety procedures.
- Reinforce appropriate behavior and model it for students.
- Cue distracted students back to the task through verbal signals and teacher proximity.
- Set very small goals that can be achieved in the short term. Work for long-term improvement in the big areas.

Students with Visual Impairment

- Facilitate independence. Modify assignments as needed.
- Teach classmates how and when to serve as guides.
- Limit unnecessary noise in the classroom, if it distracts the student with visual impairments.
- Provide tactile models whenever possible.
- Foster a spirit of inclusion. Describe people and events as they occur in the classroom. Remind classmates that the student with visual impairments cannot interpret gestures and other forms of nonverbal communication.
- Team the students with a sighted peer for written work.

Students with Hearing Impairments

- Seat students where they can see your lip movements easily and where they can avoid visual distractions.
- Avoid standing with your back to the window or light source.
- Write all assignments on the board, or hand out written instructions.
- If the student has a manual interpreter, allow both student and interpreter to select the most favorable seating arrangement
- Teach students to look directly at each other when they speak.

Students With Autism

- Pair student with peer helper when working or modeling a project.
- Allow extra time to write responses/answers rather than speak.
- Keep it simple and give student adequate time when making changes.

Students with Physical Challenges

- Openly discuss with the students any uncertainties you have about when to offer aid.
- Ask parents or therapists and students what special devices or procedure are needed, and whether any special safety precautions need to be taken.
- Welcome students with physical challenges into all activities, including field trips, special events, and projects.
- Provide information to help able-bodied students and adults understand other students' physical challenges

Gifted Students

- Make arrangements for students to take selected subjects early and to work on independent projects.
- Ask "what if" questions to develop high-level thinking skills. Establish an environment safe for risk taking.
- Emphasize concepts, theories, ideas, relationships, and generalizations.
- Promote interest in the past by inviting students to make connections to the present.
- Let students express themselves in additional corresponding projects, such as creative writing, acting, debate, simulations, or music.
- Assign extension projects that allow students to solve real life problems related to their communities.

E.S.O.L. Students

- Remember, students' ability to speak English does not reflect their academic abilities.
- Try to incorporate the students' cultural experience in your instruction. The help of a bilingual aide may be effective.
- Avoid cultural stereotypes.
- Pre-teach important vocabulary and concepts.
- Don't assume they understand something just because it seems simple to you. Simplify instructions
- Even when they have lost their accent, they often misunderstand common words and phrases.

Glencoe Publisher, Introducing Art, 2007

EXHIBITIONS—

Let it be known to your students that the Duval County Art Department retains the right to hold onto student artwork for up to one year. All efforts will be made to return work to students in a timely fashion.

IT IS AN EXPECTATION OF THE DCPS ART DEPARTMENT THAT ALL TEACHERS SUBMIT WORK TO ANNUAL EXHIBITIONS AS PART OF ONE'S PROFESSIONAL RESPONSIBILITIES

ELEMENTARY LIBRARY SHOWS

The annual art show for elementary school children is exhibited in the city's public libraries. During the third planning day of the school year, all elementary art teachers meet at the Art Lab and bring matted pieces of artwork with them. The number of pieces will be determined by the District Art Office. Three-dimensional work will also be accepted, although not all libraries have the capability of displaying this work. Teachers typically are divided into teams that transport work to a selected library site where they work to install a pleasing art exhibit.

MIDDLE SCHOOL EXHIBITION

The annual juried show for middle school students is showcased at Florida State College of Jacksonville—Kent Campus. All teachers are required to submit up to 20 pieces of work two and/or three dimensional.

SENIOR HIGH EXHIBITION

The work for this annual exhibition is selected by one or more notable jurors from around the county, state, or southeast. Teachers may submit up to 30 pieces of artwork. Preferably, work will be matted when delivered. Teachers are to use white mat board. If work is not matted and is selected, teachers will have the ability to mat the work during the annual Frame Day. Teachers also receive professional development points for attending. The work selected will be installed at FSCJ—South Campus as well as the Duval County School Board Building.

BEST OF ELEMENTARY EXHIBITION

Approximately 100 pieces of two-dimensional work and 50 three-dimensional work is selected from the library exhibitions and displayed at FSCJ—Kent Campus.

(The colleges provide opening receptions for each exhibition)

EXHIBITIONS—

DUVAL ART TEACHERS ASSOCIATION SHOWS

FALL SHOW: In order to further promote professional growth, members of the local art organization are given the opportunity to submit up to three pieces of work for the Fall, non-juried exhibition. An entry fee is determined by the DATA Board. Work must adhere to specifications for proper installation.

SPRING SHOW: The Spring show is held in conjunction with the annual Senior High exhibition and is a juried show. Entries are to be submitted in the same manner as the Fall show.

COLLECTING WORK FOR ART SHOWS—

In order to promote your program, art teachers are expected to participate in the various art shows during the school year as part of their professional responsibilities. All work submitted for shows must adhere to specific guidelines as follows:

ELEMENTARY: All work is to be matted in WHITE poster board. Mat must be backed to support the artwork. Mats are to be 3” around and cut in sizes to fit standard metal frames. Student release forms are to be attached to the back of the work with a Duval County label adhered to the front, right hand corner under the window of the piece. Electronic release forms and log sheets will be sent from the county art office for teachers to download and fill out.

MIDDLE SCHOOL: To keep the presentation consistent, artwork should be matted in white poster board. Student release forms are to be adhered to the back of the work, prepared similarly to that for the elementary shows. Electronic release forms and log sheets will be sent to teachers. Special labels will be created by the DCPS Art Department.

HIGH SCHOOL: Work for this show is matted in white mat board rather than poster board. Mats are to be 3” around (sometimes bottom must be weighted in order to conform to standard frames). Student release forms are to be attached to the back. Electronic release forms and log sheets will be sent to teachers. Special labels will be created by the DCPS Art Department.

FRAME SIZES: 16X20; 18X24; 22X28; 24X30; 30X42



Best of Elementary YES NO
 Recognition :
 Show Award Region Office

NAME _____

GRADE _____ SCHOOL # _____

ART TEACHER _____

MEDIUM/TITLE _____

(DCPS reserves the right to retain work for up to one year)

I hereby give my permission for the Duval County Public School Art Department to utilize my child's artwork for publication, reproduction, and /or educational purposes. I understand no monetary remuneration will be given to my child should the artwork be chosen for publication or reproduction.

PARENT/GUARDIAN SIGNATURE _____

HOME OR EMAIL ADDRESS _____

PHONE NUMBER _____

DATE SIGNED _____



Best of Elementary YES NO
 Recognition :
 Show Award Region Office

NAME _____

GRADE _____ SCHOOL # _____

ART TEACHER _____

MEDIUM/TITLE _____

(DCPS reserves the right to retain work for up to one year)

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PARENT/GUARDIAN SIGNATURE _____

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Best of Elementary YES NO
 Recognition :
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PARENT/GUARDIAN SIGNATURE _____

HOME OR EMAIL ADDRESS _____

PHONE NUMBER _____

DATE SIGNED _____



Best of Elementary YES NO
 Recognition :
 Show Award Region Office

NAME _____

GRADE _____ SCHOOL # _____

ART TEACHER _____

MEDIUM/TITLE _____

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I hereby give my permission for the Duval County Public School Art Department to utilize my child's artwork for publication, reproduction, and /or educational purposes. I understand no monetary remuneration will be given to my child should the artwork be chosen for publication or reproduction.

PARENT/GUARDIAN SIGNATURE _____

HOME OR EMAIL ADDRESS _____

PHONE NUMBER _____

DATE SIGNED _____



SCHOOL NUMBER _____
 PIECE NUMBER _____
 TEACHER _____

SELECTED YES NO
 LOCATION FSCJ SB
 AWARD Juror's Choice
 Administration

STUDENT NAME _____ GRADE _____

TITLE/MEDIUM _____

I hereby give permission for the Duval County Art Department to utilize this artwork for publication, reproduction and/or educational purposes. I further understand there will be no monetary remuneration should the work be chosen for publication or reproduction and that artwork may be held for up to one year.

SIGNATURE (student or guardian) _____

ADDRESS OR EMAIL _____

PHONE NUMBER _____ DATE _____



SCHOOL NUMBER _____
 PIECE NUMBER _____
 TEACHER _____

SELECTED YES NO
 LOCATION FSCJ SB
 AWARD Juror's Choice
 Administration

STUDENT NAME _____ GRADE _____

TITLE/MEDIUM _____

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SIGNATURE (student or guardian) _____

ADDRESS OR EMAIL _____

PHONE NUMBER _____ DATE _____



SCHOOL NUMBER _____
 PIECE NUMBER _____
 TEACHER _____

SELECTED YES NO
 LOCATION FSCJ SB
 AWARD Juror's Choice
 Administration

STUDENT NAME _____ GRADE _____

TITLE/MEDIUM _____

I hereby give permission for the Duval County Art Department to utilize this artwork for publication, reproduction and/or educational purposes. I further understand there will be no monetary remuneration should the work be chosen for publication or reproduction and that artwork may be held for up to one year.

SIGNATURE (student or guardian) _____

ADDRESS OR EMAIL _____

PHONE NUMBER _____ DATE _____

Resources for the Art Teacher

PROFESSIONAL DEVELOPMENT

3002 Team Center Building B 3rd Floor

Phone: 348-7807

Keep informed! Make contact with Professional Development to make sure you have been credited for the number of points earned while attending workshops and classes for re-certification

RESOURCE CENTER (ART LAB)

#3275 2924 Knights Lane East
Jacksonville, Florida 32216

Phone: 732-5123

This is the site for many of the Department's workshops. It also houses a reference library for teachers to check out materials. Always contact the District Art Specialist at 390-2677 in advance when making arrangements to come to the Lab.

JACKSONVILLE PUBLIC LIBRARY

303 North Laura Street
Jacksonville, Florida 32202

Phone: 630-2665

SCHOOL MEDIA CENTERS

Many schools have art prints, art books, videos, and DVDs. These resources are often neglected by classroom teachers, and it becomes the responsibility of the art teacher to educate both the students and the teachers as to their importance.

ART ENRICHMENT PROGRAM

This is a volunteer program for art appreciation in the elementary schools. It was originated by the national Council of Jewish Women. Participants visit upper elementary grades on a regular basis, bring reproductions for description and discussion.

Volunteers are trained at the Visual Education Center and meet for instructions on the first Tuesday of each month. Approximately two hours per week are required of volunteers to provide this outreach to Duval County students.

To join the Art Enrichment Program, a school must provide two or more volunteers who will agree to accept training and carry out duties. Volunteers are requested to enroll before October 1st of each school year by calling 630-6514

CUMMER MUSEUM OF ART/ART EDUCATION PROGRAM

829 Riverside Avenue

Phone: 355-0630

Field trips to the museum include the Gallery Visit, Interactive Gallery, the Art Studio, and Orientation. Planning a curriculum interrelated with various subject areas in the elementary grades is available. Middle and High School art teachers may request programs tailored to studio concepts or historical periods. Reservations are necessary and should be made as early in the school year as possible. More information can be found on the museum's website: www.cummer.org

THE MUSEUM OF CONTEMPORARY ART (MOCA)

333 North Laura Street

Phone: 366-6911

Jacksonville, Florida 32202

Planned curriculum interrelated with various subject areas. Interactive Learning Center. Tailored tours made specific for grade levels. Reservations are necessary and should be made in advance. More information can be found at www.mocajacksonville.org

VISUAL EDUCATION CENTER

Cummer Museum of Art and Gardens

Phone: 630-6514

829 Riverside Avenue

Jacksonville, Florida 32202

The Visual Education Center (VEC) works as part of Duval County Public Schools and functions under the direction of the Visual Arts Division of the Duval County Fine Arts Department. Although the consultant is housed at the VEC, this person is available to provide services at individual schools to include lectures, demonstrations, teaching and/or individual conferences/art fairs.

RESOURCES AVAILABLE FOR CHECK-OUT: two and three-dimensional reproductions, original student work, original artists' prints and ceramics, slides, videos, DVDs.

LENGTH OF TIME FOR CHECK-OUT: Maximum time of three weeks

PICK UP AND DELIVERY: All two-dimensional pieces can either be picked up or mailed via school mail. Although three-dimensional pieces may be mailed, it is safer to pick up and return in person.

VENDOR RESOURCE INFORMATION

Although catalogs can be viewed at the Art Office or sent to schools upon request to the vendor, catalog information is now available on line. For large , more expensive items, you may need to contact the Art Office to see if they are on bid with the county.

DICK BLICK	www.dickblick.com
TRIARCO ARTS & CRAFTS	www.triarcoarts.com
PYRAMID ART SUPPLY	www.pyramidsp.com
SAX/SCHOOL SPECIALTY	www.saxarts.com
OTHER WEB SOURCES	www.schoolcatalogs.net www.hole-punch.com www.artworksinbigrapids.com

CLAY, CLAY TOOLS, GLAZES, KILNS, KILN FURNITURE

ATLANTIC BEACH POTTERS	www.atlanticpottery.com
AXNER COMPANY, INC.	www.axner.com
BENNETT POTTERY	www.bennettpottery.com
OTHER WEB SOURCES	www.claystation.com

Kiln Information

Because of insufficient volume in purchasing, electric kilns for your ceramic program are not offered on the county source of supply bid. Since any order for a kiln will be awarded to the lowest bidder rather than to a specific vendor, it is essential that your school has a 208v as regular service. Please contact the Visual Arts Division of the Fine Arts Department if you require recommendations on particular kiln brands. Do not forget to order shelves, shelf supports, kiln furniture, kiln wash, and cones as these items are not usually provided with the kiln.

LOCATION OF THE KILN: The kiln must be located on a concrete floor and allowed precautionary space from flammable surfaces and items such as wood or paper. The room should be separated from students and locable to prevent casual interference. Proper exhaust ventilation is necessary if personnel must work in the kiln area. Location is to be determined by agreement between the school, the Director of Safety, and the Director of Plant Services, with the advice from the Visual Arts Division.

ELECTRICAL INSTALLATION: A 208v outlet, installed according to code, must be provided. Most large kilns require 50 amp service. Inadequate amperage will cause under firing. The principal must institute a work order for installation of a 208v hookup if this is not already available at the chosen location. NOTE: *If you are purchasing a new kiln which will require installation of a new line or heavier electrical service, you must have prior approval from the Director of Plant Services. Ask at that time to be sure your school has 208v service.*

IMPORTANT!!!! When firing the kiln for the first time, follow all instructions! Fire to the highest cone you intend to use. Cone 5 (not 05) is recommended for this firing. Elements become hardened and somewhat brittle from the intense heat and will break if fired to a higher temperature at a later date.

If you need assistance in learning how to operate your kiln, please contact the Art Office at 390-2677.

CONDITION OF THE KILN: No kiln is to be fired if the automatic shut-off is not operable. Burned out elements, non-working switches, or cracked bricks will result in under firing, which is expensive in time, money, and student work. Longer than usual firing time will not compensate for these problems.

Kiln Information

CONDITION OF THE KILN: If a kiln in a school is in need of repair, the following procedures are to take place:

- Contact the Art Office at 390-2677 to report the problem
- If funding is available at the district level, schools will not be held responsible for payment. If funds are not available or have been exhausted, it will be the responsibility of the school to pay for all inspection visits and repairs
- Before work is done, vendor must provide an estimate. If the district is paying for services, the estimate must be sent to the Art Office. If the school is paying for the services, the estimate must be given to the school bookkeeper. It is best when reporting a problem, that as much information be gathered as possible (type of kiln, age of kiln, state the problem: not heating to proper level, over firing, loose bricks, broken lid, etc.)
- Initial visit will include a service fee. Any work that follows will be charged at a cost of labor and parts
- If the estimate to repair the kiln is 50% or more of the value of the kiln, it is suggested the kiln be replaced. If funds are available at the district level, repairs in such instances will not be permitted.

From time to time, schools purchase new kilns and remove the old kiln. If the kiln is still in relatively good working condition, the opportunity to move it to a school in need of a kiln is possible. It is very much appreciated for the district art office to be informed regarding these kilns.

KILN USE: Correct usage and maintenance of the kiln is essential to its continued reliable service. Many teachers are not trained in the firing and maintenance of a kiln. If a teacher is in need of training, a call to the art office is in order.

HOUSEKEEPING: Routine housekeeping tasks are important in keeping kilns running safely and efficiently. Before doing any work on a kiln, be sure the power is off and the power cord is unplugged. If working inside the kiln, be sure the lid is locked in the secured open position. Use a vacuum to remove any clay debris. Used a brush attachment to carefully vacuum around elements. Melted clay and glaze on kiln shelves should be removed and shelves re-painted with kiln wash.