

The Board of Education of the Findlay City Schools met in regular session at 5:45 p.m. in the Library at Wilson Vance Intermediate School.

Vice President Pochard called the meeting to order. Present were: Mr. Pochard, Mrs. Robertson, Dr. Siebenaler Wilson, Superintendent Wittwer and Treasurer Barnhart. Mrs. Dysinger arrived at 5:51 p.m. Mrs. Lockard was absent.

CELEBRATIONS

Mr. Pochard celebrated the passing of the 4.9 mill renewal of the operating levy. He recognized levy tri-chairs, Mike and Michelle Lewis and Ami Orr (unable to attend) for their leadership in the campaign, as well as Suzanne Frankenberg for her help. He also thanked Barb Shick for her hard work behind the scenes to make the levy campaign a success.

Mrs. Robertson celebrated the "It's Your Turn" program at Findlay High School.

Dr. Siebenaler Wilson celebrated Right to Read week.

PUBLIC PARTICIPATION

Becky Biesiada addressed the Board on behalf of the FEA. She thanked Dr. Wittwer, Mr. Barnhart, Mike and Michelle Lewis, Ami Orr, Suzanne Frankenberg, Barb Shick and all those involved who helped with the passage of the operating levy. The percentage that the levy passed speaks volumes for our excellent staff and students.

2012-03-001 Approval of Minutes

It was moved by Mrs. Dysinger, seconded by Dr. Siebenaler Wilson to approve the minutes of the regular meeting on February 13, 2012.

Roll call: Mrs. Dysinger, aye; Dr. Siebenaler Wilson, aye; Mr. Pochard, aye; Mrs. Robertson, aye. Vice President Pochard declared the motion carried.

CORRESPONDENCE

There was no correspondence.

CONSENT ITEMS

2012-03-002 Consent Items A – K

It was moved by Mrs. Dysinger, seconded by Mrs. Robertson to approve Consent Items A – K as follows:

CERTIFICATED PERSONNEL

A. Resignation

The superintendent recommends the following resignation be accepted:

Carrie Brodman (Central Middle School)	(5 years)
Reason: Personal	Eff: 2/20/2012

B. Retirement

The superintendent recommends the following retirement be accepted:

Jim McGonnell (FHS)	(34 years)
Reason: Retirement	Eff: 5/31/2012

C. Leaves of Absence (will use paid sick time, if available)

The superintendent recommends a leave of absence be granted to the following certificated personnel:

April Taylor (Central, Reading/Language Arts)
Effective: 2/13/2012 – 3/25/2012
Reason: FMLA

Carrie Soellner (FHS, Math)
Effective: 2/9/2012 – 3/21/2012
Reason: FMLA

D. Leave of Absence (unpaid)

The superintendent recommends an unpaid leave of absence be granted to the following certificated personnel:

Carrie Soellner (FHS, Math)
Effective: 3/22/2012 – 4/13/2012
Reason: FMLA
Anne Potteiger (Wilson Vance, Grade 3)
Effective: 2012/2013 school year
Reason: Personal

E. Appointments

The superintendent recommends approval of the following appointments, at salaries in accordance with the adopted salary schedules; and contingent upon subsequent receipt by the Board of a report B.C.I. which is not inconsistent with the applicant's answers on the employment application:

1. Special Ed/Title Professional Development @ \$21.25/hr. (Acct.#572-111-9012)

Kim Plesec

2. Home Instructor – Step 0 @ \$21.25/hour (2011-2012 school year)

Lori Cole
Gene Damon
Stephanie Stephan

3. Signing Exact English Class Certified Instructor @ \$21.25/hour for 16 hours (Acct. 001-1100-111)

Kelli Kiesler

4. Supplemental Duty Assignments – Certificated Personnel for 2011-2012 School Year

Vicki Hartenstein - Assistant 7th & 8th Grade Girls' Track Coach – CE @ \$1,829.72
Ashley Rakestraw - Assistant 7th & 8th Grade Girls' Track Coach – GW @ \$2,489.08

CLASSIFIED PERSONNEL

F. Retirement

The superintendent recommends the following retirement be accepted:

Mary Louise Shadle (Transportation) (38 years)
Reason: Retirement Eff: 5/30/2012

G. Appointments

The superintendent recommends approval of the following appointments, at salaries in accordance with the adopted salary schedules, and contingent upon subsequent receipt by the Board of a report from B.C.I. which is not inconsistent with the applicant's answers on the employment application:

1. Substitute Reading Intervention Aide for Jefferson Grant Aide @ \$9.41/hour – Effective 2/16/12

Megan Halaschak

2. Signing Exact English Class Classified Instructor @ \$21.25/hour for 16 hours (Acct. 001-1100-111)

Paula Oehlhof

3. Substitute and/or Per Diem Employees

Kathy Weyhrich – substitute bus driver @ \$12.64/hour

H. Volunteer – 2011-2012 School Year Classified Club Advisor/Helper

Tommy Henry – Volunteer Assistant Baseball Coach

I. Designation of Treasurer to Attend Public Records Training

The treasurer recommends that the Board of Education designate the treasurer to attend public records training on their behalf as required by House Bill 9 and allowed by ORC 109.43 (A)(1). Note: HB 9 requires all elected officials to attend a three hour program as approved by the Attorney General for each term of elective office or they may appoint an appropriate designee to attend on their behalf.

J. Acceptance of OSBA Services for Board Policy Updates

The superintendent recommends the acceptance of OSBA Services for updates on the Board Policies.

K. Acceptance of Gifts

The superintendent recommends the acceptance and written expression for the gifts listed below, which has been given to the Findlay City School District:

GIFT: 18 bikes (valued at approximately \$1,800.00)
TO: Findlay City Schools
FROM: Meijer

GIFT: \$200.00
TO: Findlay City Schools – Junior Statesmen of America
FROM: Randal and Elaine Stansberry

Roll call: Mrs. Dysinger, aye; Mrs. Robertson, aye; Mr. Pochard, aye; Dr. Siebenaler Wilson, aye. Vice President Pochard declared the motion carried.

ACTION ITEM

2012-03-003 Acceptance of Board Policy 2.00 – Bylaws

It was moved by Mrs. Robertson, seconded by Dr. Siebenaler Wilson to accept the Board Policy 2.00 – Bylaws as shown in EXHIBIT A with a minor correction per discussion.

Roll call: Mrs. Robertson, aye; Dr. Siebenaler Wilson, aye; Mrs. Dysinger, aye; Mr. Pochard, aye. Vice President Pochard declared the motion carried.

2012-03-004 Acceptance of Maintenance Building Construction Bid

It was moved by Mrs. Dysinger, seconded by Mrs. Robertson to accept the lowest responsible bid from CSI in the amount of \$93,964 for the general construction of an addition to the maintenance building as outlined in EXHIBIT E.

Roll call: Mrs. Dysinger, aye; Mrs. Robertson, aye; Mr. Pochard, aye; Dr. Siebenaler Wilson, aye. Vice President Pochard declared the motion carried.

REPORTS TO THE BOARD**A. Courses of Study**

Mrs. Nicole Metzger, FHS Art Teacher, provided a report on the courses of study for Art I, Art II, and Art III. She stated the curriculum needed to be updated with Art I being offered in the eighth grade for high school credit. Exhibits provided were EXHIBIT B, C, and D.

B. Policy Process Updates

Dr. Wittwer provided a brief report on the policies that would be updated on the website once approved by the Board.

SUPERINTENDENT'S COMMENTS

Dr. Wittwer thanked the community for their support and the passage of the operating levy. He also spoke briefly about the No Child Left Behind Act flexibility request and the changing of the State report cards. He provided an update to the Board on HB 191 which proposes that the school year begin after Labor Day. He stated that a State board member would be willing to come speak to the Board regarding the proposed new report card. Dr. Wittwer asked the Board if they would like a finance seminar on the 20 Steps to Fiscal Health.

BOARD'S COMMENTS

Mr. Pochard thanked the community again for their support and also thanked everyone involved in the levy campaign. He thanked Martin White on the Microsoft Live that will be offered to students at no cost. Mr. Pochard spoke briefly about the Millstream East building auction. Mr. McPherson stated the auction will take place in mid-June. Mr. Pochard also spoke about the Central Middle School building and the need to move forward with the plan for that building. Mrs. Dysinger asked if there were still people looking into the possibilities for Central. Dr. Wittwer stated there are and those people have asked that we wait until April to make a Board decision.

2012-03-005 Executive Session

It was moved by Mrs. Dysinger, seconded by Mrs. Robertson to go into executive session to discuss employment, discipline, and termination of employment at 6:35 p.m.

Roll call: Mrs. Dysinger, aye; Mrs. Robertson, aye; Mr. Pochard, aye; Dr. Siebenaler Wilson, aye. Vice President Pochard declared the motion carried.

The Board of Education returned to regular session at 6:50 p.m.

2012-03-006 Termination of Employment

It was moved by Mrs. Robertson, seconded by Mrs. Dysinger to approve the resolution terminating David Roberts as shown in EXHIBIT F.

Roll call: Mrs. Robertson, aye; Mrs. Dysinger, aye; Mr. Pochard, aye; Dr. Siebenaler Wilson, aye. Vice President Pochard declared the motion carried.

2012-03-007 Adjournment

It was moved by Mrs. Dysinger, seconded by Mrs. Robertson to adjourn at 6:55p.m.

Roll call: Mrs. Dysinger, aye; Mrs. Robertson, aye; Mr. Pochard, aye; Dr. Siebenaler Wilson, aye. Vice President Pochard declared the motion carried.

President

Treasurer

Read and approved March 19, 2012.

Adopted
01/14/08
DRAFT
2/22/12

FINDLAY CITY SCHOOLS
Findlay, Ohio

FINDLAY CITY DISTRICT SCHOOL BOARD BYLAWS

I. **Name of District Board**

The school board shall be called The Findlay City District School Board.

II. **Operational Goals**

The Findlay City District School Board is responsible to the people of the district. It is charged with formulating and adopting policies, selecting an executive officer to implement policy and evaluate the results to produce the best educational environment for the pupils of the district. In addition to the operational goals below, the Board will conduct an annual session to establish other goals that should be emphasized during the current year. These goals will be presented and maintained in a separate Annual Board Goals document.

- A. The Board shall adopt clearly defined written policies, based on a thorough understanding of the educational process, which best serve the educational interests of each pupil.
- B. The Board shall be nonpartisan and represent the entire district.
- C. The Board shall conduct district business in open session, except as otherwise provided by law.
- D. The Board shall maintain effective communication with the public and with staff and students, in order to maintain awareness of attitudes, opinions, desires, and ideas.
- E. The Board shall seek to improve its own capabilities through attendance at O.S.B.A. training events and other appropriate in service opportunities.

III. **Legal Status**

The Findlay City District School Board is an agency of the state of Ohio, with powers delegated to it by the general assembly. The Board is responsible for carrying out certain mandatory laws and shall consider and accept or reject provisions of permissive laws. In all areas where state laws do not provide or prohibit, the Board shall consider itself the agent establishing and appraising educational activities of the district and responsive to the desires of the majority of the citizens of the district.

IV. **Powers and Duties**

The general mandatory powers and duties of the Board are defined in the Ohio Revised Code. Within these constraints, the Board's functions are:

- A. Legislative/Policy Making and Elected Personnel
The Board is responsible for the development of policies as guides for administrative action and for employing a superintendent to implement its policies. The Board also employs a treasurer who acts as secretary and chief fiscal officer for the Board.
- B. Appraisal
The Board will evaluate the superintendent's and the treasurer's overall performance on an annual basis, according to the time line defined in Section 2 of the Administrative Procedures document. The Board will require the superintendent to report, by June 1 of each year, concerning his/her evaluation of the personnel and programs of the district.
- C. Provision of Financial Resources
The Board is responsible for establishing a budget based on state and local tax revenues as certified by the county auditor, which will provide the necessary staff, buildings, materials, and equipment to enable the district to carry out the Board's policies.
- D. Public Relations
The Board is responsible for providing regular written reports, to inform district citizens about the schools. Regular and special meetings of the Board are open to the public. Board members are available to answer questions.
- E. Educational Program Planning and Evaluation
The Board is responsible for adopting educational goals which serve as a guide for continual improvement of the educational program. The Board requires ongoing evaluation of curriculum programming.

V. **Board Members**

The Board is composed of five (5) members, each elected for a term of four (4) years.

- A. Authority
Because all powers of the Board lie in its action as a group, individual Board members exercise their authority over district affairs only as they vote to take action at a legal meeting of the Board. In other instances, an individual Board member, including the president, shall have power only when the Board, by vote, has delegated authority to him/her.
- B. Election
Board members are elected at large on a nonpartisan ballot, the first Tuesday following the first Monday in November in odd numbered years. Terms of office shall expire so there is an overlapping in terms of service, with three (3) members being elected at one election and two (2) being elected two years later. The term of office begins on January 1 following the election year.
- C. Conflict of Interest
A Board member shall not have any direct pecuniary interest in a contract with the school district, nor shall he/she furnish directly any labor, equipment or supplies to the district. In the event a Board member is employed by a corporation or business or has a secondary interest in a corporation or business which furnishes goods or services to the district, the Board member shall declare his/her interest and refrain from debating or voting upon the question of contracting with the company.

D. Board Membership

The Board shall evaluate the advantages and cost of Board membership and participation in professional associations each year.

VI. **Board Member Ethics**

The Board, having legal responsibility for the operation and conduct of the Findlay City School District, expects its members to:

- A. Accept office as a Board member as a means of unselfish service.
- B. Represent the entire community.
- C. Remember he/she is one of the educational team.
- D. Take official actions only in public sessions.
- E. Recognize that the authority of a School Board is as a Board, not as individuals.
- F. Observe state and federal laws and regulations pertaining to education.
- G. Delegate authority to the superintendent as the Board executive and confine Board action to policy making, planning, and evaluation.
- H. Employ competent trained personnel.

See Code of Ethics read at Organizational Meeting.

VII. **Board Member Services**

The Board shall provide orientation, development opportunities, reimbursement for expenses, and liability insurance for its members.

A. New Member Orientation

A newly elected member or any person designated by appointment to serve on the Board shall, in the interim between election or appointment and actually assuming office, be invited to attend all meetings, including executive sessions, and to receive all reports and communications normally sent to Board members.

- 1. The Board president and members of the administrative staff will confer with new members as necessary on special problems and concerns.
- 2. The new member shall be provided with copies of all appropriate State Department of Education publications and materials from the O.S.B.A.

B. Development Opportunities

The Board places high priority on the continued growth of its members and regards planned in-service education, including school board conferences, workshops, and conventions, plus subscriptions to educational publications as appropriate.

C. Compensation and Expenses

Findlay City School District Board members may receive compensation equal to prevailing state law. Funds for in-service education for members will be budgeted on an annual basis and referred to as the Service Fund. Reimbursement to members for their travel expenses will be in accord with the travel expense policy.

- D. The Findlay City School District shall provide adequate general liability insurance to protect Board members while acting on behalf of the district.

VIII. **Organization of Board**

A. **Organizational Meeting**

In accordance with law, the Board shall meet within the first 15 days of January each year for the purpose of electing a president and vice-president from among its membership and taking action on other matters of annual business.

The date of the organizational meeting shall be set by the Board and announced prior to December 31.

Meeting Procedures

The format and procedures for the organizational meeting shall be as follows:

1. The person who served as president/vice president or the senior ranking member for the preceding year shall preside until the meeting has been called to order, the roll call taken, and the minutes of the previous meeting approved. The Board shall then adjourn sine die so that the formal organizational meeting may convene.
2. At the call of the treasurer, the Board shall elect a temporary chairman from among its membership who shall preside until such time as a new president is elected.
3. The oath of office for Board members will then be administered by the treasurer in those years that new or reelected members take office.
4. The Board shall then elect a president and vice-president to serve for a term of one year or until their successors are chosen and qualified.
5. **Method of Election**: Officers shall be nominated from the floor and shall be elected by majority roll call vote. Should an office become vacant between organizational meetings, the Board shall use this same method of election to fill the office until the ensuing organizational meeting.
6. The oath of office for Board officers shall then be administered by the treasurer to the president and vice-president.
7. The Board shall then proceed with items of annual business. These matters shall include:
 - a. Setting the date, time, and place of regular meetings.
 - b. Election of a treasurer in those years that the treasurer's term of appointment expires; and setting the treasurer's bond.
 - c. Adoption of bylaws.
 - d. Readoption of policy book.
 - e. Consideration of membership in professional organizations (O.S.B.A.)
 - f. Appointment of School Physician.
 - g. Adoption of annual resolutions.
 - h. Assignment to Board standing committees.
 - i. Appointment of parliamentarian.
 - j. Consideration of Board member compensation.
 - k. Read and sign Board of Education Member Code of Ethics.**

8. Upon conclusion of annual business, the Board shall enter into such regular business as appears on the agenda for the meeting.

B. Annual Resolutions

The following annual resolutions shall be adopted to meet legal requirements and/or expedite business of the district through the year:

- a. Designation of Superintendent/Assistant Superintendent as purchasing agents.
- b. Designation of the Superintendent to act for the Board on matters pertaining to surplus property procurement and federal grants applications and reports.
- c. Authorization for Treasurer to pay utility bills and contractual obligations when they become due.
- d. Authorization for the purchase of liability insurance to protect the district, Board members, administrators, teachers, and classified staff.
- e. Authorization for the Treasurer to establish a service fund.
- f. Authorization for the Treasurer to pay school debts.
- g. Authorization for the Treasurer to pay bills prior to regular Board meetings, to take advantage of discounts.
- h. Authorization for Treasurer to secure advances on tax moneys.
- i. Authorization for Treasurer and/or the Superintendent to act as official custodian of district safety deposit box.
- j. Authorization for Superintendent to approve use of school buses for field trips outside the district.
- k. Authorization for Superintendent to approve attendance of staff members at professional meetings and conferences outside the district.
- l. Authorization for Treasurer to temporarily invest interim deposits as allowed by law.
- m. Authorization for Treasurer to open and read bids publicly before the Board meeting.
- n. Authorization for Treasurer to make necessary transfers when needed (not to exceed \$50,000).
- o. Authorization for Treasurer to borrow funds when necessary.
- p. Authorization for the Superintendent to employ such temporary personnel as needed for emergency situations. Such employment to be presented for approval by the Board of Education at the next meeting following the emergency.
- q. Authorization for the Principals to act as purchasing agent for purchases made through Student Activity Funds.
- r. Authorization for the Superintendent and/or Assistant Superintendent to suspend classified personnel in accordance with law and policy.
- s. Authorization for Superintendent to hear appeals of suspension and expulsion as Board designee.

C. Officers

1. President

The president shall preside at all meetings of the Board. He/she shall sign the minutes of the meetings and all official documents and contracts, unless otherwise provided by the Board. He/she shall provide for such regular or special meetings as Board regulations or the particular business under consideration may demand. He/she shall be responsible for the

prompt and impartial dispatch of matters presented for Board consideration and shall perform such other duties as may be prescribed by law or by action of the Board. He/she shall appoint Board members to standing committees. All other appointments will be at the direction of the Board.

2. Vice President

The vice-president shall act in the absence of the president as presiding officer of the Board and shall perform such other duties as may be delegated or assigned to him/her. If the president and vice-president are absent from the same meeting, the ranking member present in terms of continuous service on the Board shall preside.

D. Appointed Board Officials

1. Treasurer

The Board shall appoint or employ a treasurer who shall initially serve for a two (2) year probationary term and thereafter, if re-appointed, shall serve a four (4) year term. The employment or reappointment of the treasurer shall take place at the organizational meeting of the Board. Such treasurer may be removed at any time for cause by two-thirds (2/3) vote of the entire Board. (see Job Description for specific duties).

E. Meetings

During the school year (September through May), regular meetings of the Board will be held on the second and fourth Mondays of each month, at 7:00 p. m. in the Administration Building at 227 South West Street or at other designated locations. When meeting dates are legal holidays, or are in conflict, the Board will designate an alternate time and date.

F. Board/Superintendent Relationship

The superintendent shall be the chief executive officer of the Findlay City School District and shall be responsible for the professional leadership and skill necessary to translate Board policy into administrative action.

1. The superintendent shall be responsible for all aspects of school operation and for such duties and powers as the Board may direct or delegate. The superintendent may delegate responsibility and the authority necessary to discharge it to other administrative personnel and develop such procedures and regulations as he/she considers necessary to ensure efficient operation of the district schools.
2. The Board assumes that the superintendent is professionally able and will implement all policies of the Board in good faith.
3. The superintendent can assume that the Board will respect the superintendent's professional competence and extend to him/her full responsibility for implementation of Board policy decisions. The Superintendent can expect the Board to support the superintendent's decision and administration of the school system.

G. Board Committees

Standing assignments of the Board shall be made at the organizational meeting in January of each year by the president. **Prior to the Organizational Meeting, the Board of Education President and Superintendent will make recommendations for Board committees.** These include:

1. Representative to the Strategic Planning Update Committee.
2. Representative and Alternate to the Ohio School Board Association.
3. Representative to the City Recreation Commission.
4. P.T.O. Liaison.
5. Special assignments and/or committees deemed advisable.
6. Personnel Review Committee **including Evaluation Coordinator.**
7. Policy Committee.
8. Legislative Liaison.
9. **Buildings and Grounds Facilities Committee.**
10. ~~Evaluation Coordinator.~~

IX. Board Meetings

Board meetings shall be of three (3) types and organized as follows:

A. Regular

The time and dates of regular meetings shall be established at the organizational meeting.

B. Special

Special meetings of the Board may be called by the president, the treasurer, or any two (2) members of the Board, by serving notice of time and place of meeting to all members at least two (2) days before date of meeting, excluding Sunday or a legal holiday. At each special meeting, each Board member shall sign a statement which verifies that proper notice was provided. The Board in a regular meeting may agree to a special meeting, also.

C. Executive Sessions

Executive sessions of the Board may be called to discuss:

1. Personnel matters.
2. Purchase or sale of property.
3. Confer with attorney on pending or imminent court action.
4. Negotiations with employees.
5. Items that are required to be kept confidential, by federal or state statute.
6. Details of security systems.
7. Other business allowed by statute.

Executive sessions may be called before, after, or during regular or special meetings of the Board.

D. Notification

Notice of all regular and special meetings shall be made to the Board and the media at least forty-eight (48) hours in advance, excluding Sunday and legal holidays. Exception shall be made to this notification rule in the case of an emergency.

E. Agenda Format

Meetings of the Board shall proceed according to an agenda. It shall be the responsibility of the Superintendent and Treasurer, in cooperation with the Board President and Vice President (or designated Board Member), to prepare an agenda of the items of business to come before the Board at each regular meeting. This agenda with supporting data including the minutes of the preceding meeting(s) shall be sent to all Board members at least two (2) days in advance of the meeting excluding Sundays and legal holidays. The agenda shall include the following:

1. Call to Order
2. Pledge of Allegiance
3. Reading, Approval, and Signing of Minutes
4. Public Participation
5. Board Recognition of Staff/Students
6. Correspondence
7. Consent Items
8. Action Items
9. Matters for Discussion
10. Reports
11. Superintendent's Comments
12. Board's Comments
13. Adjournment.

A Board member wishing to add an item to the agenda should notify the Superintendent to include the item on the agenda by the Friday preceding the Board meeting. If the Friday deadline cannot be met, the Board member must notify the Superintendent within sufficient time to prepare a supplement to the agenda prior to the meeting.

The Board shall follow the order of business set up by the agenda, unless the order is altered by a majority vote of the members. Items of business not on the agenda may be discussed and acted upon if a majority of the Board agrees to consider them. The Board, however, may not revise Board policies or adopt new ones unless such action has been scheduled.

F. Quorum

A majority of the membership of the Board, three (3) members, shall be present to constitute a quorum. Unless otherwise prescribed by statute, at least three (3) ayes are required to pass a motion.

G. Rules of Order

Except as otherwise provided by law, by the State Department of Education, or by the Board, meetings of the Board shall be conducted in accordance with Robert's Rules of Order, latest revision.

1. The parliamentarian shall be a member of the administrative staff, appointed by the Board at the January organizational meeting.

2. Amendments, alterations, corrections, or repeal of these bylaws may be made or their operation may be suspended for the meeting, at any regular or special meeting of the Board, by vote of a majority of the Board.

H. Voting

Votes on all motions, recommendations, and resolutions shall be by "aye" or "no." No secret ballots shall be used. Board members may not vote "in absentia" or through the use of any type of communications equipment. Votes may only be cast by those members physically present at public meetings of the Board of Education.

I. Minutes

The treasurer shall keep or cause to be kept complete records of the meetings of the Board. These minutes shall include:

1. A record of all actions taken by the Board, with the vote of each member recorded.
2. Resolutions and motions in full; reports and documents relating to a formal action.
3. A record of the disposition of all matters on which the Board considered, but did not take action.
4. Copies of the minutes shall be made available to all Board members before the meeting at which the minutes are to be approved. The minutes shall become permanent records of the Board and shall be in the custody of the Board. The treasurer shall make them available to the media and interested citizens, upon request.
5. The minutes shall be signed by the president of the Board and his/her signature shall be attested by the treasurer.

J. Public Participation

Board meetings are held for the purpose of conducting the business of the schools and therefore are not public meetings, but meetings held in public. All regular and special meetings of the Board shall be open to the public. The Board desires to hear the viewpoints of citizens, students, and employee organizations and shall schedule time at the opening of all meetings for them to be heard.

1. The Board maintains a registration book for all visitors to sign as they enter the Board room. Speakers must sign the register.
2. For the Board of Education to fulfill its obligation to complete the planned agenda in an effective and efficient manner, a maximum of thirty (30) minutes of public comment may be permitted. All presentations must be done in an orderly fashion and must not impede the meeting either before, during or after presentation.

- a. In the event that the Board anticipates numerous requests to address the same topic, the president may select representatives to speak to each side of the issue. The Board has the right to overrule the president by a majority vote.
 - b. Any individual desiring to speak shall give his/her name, address, and group, if any, that is represented.
 - c. The presentation should be as brief as possible. Unless an extension of time is granted, the speaker shall be limited to five (5) minutes until the total time of thirty (30) minutes is used.
 - d. The Board will not hear personal complaints about school personnel nor against any person connected with the school system. Other means are provided for Board consideration and disposition of legitimate complaints involving individuals.
 - e. Recognition of individuals who are not citizens of the district is to be determined by a majority vote of the Board.
 - f. Members of the Board and the superintendent may have the privilege of asking questions of any person who addresses the Board.
3. The Board grants its president authority to terminate remarks of any individual when they do not adhere to the rules above.
 4. The Board shall not be obligated to consider the problem or request of a petitioner, unless the matter has been presented to each individual member of the Board, in writing, at least forty-eight (48) hours in advance of the meeting, excluding Sunday and legal holidays. Written business to be brought before the Board may be delivered to the Administration Building, 227 South West Street, before 4:00 p. m. on the Thursday before the regular Monday Board meetings.
 5. Members of the public will not be recognized by the president as the Board conducts its official business, except when the Board schedules, in advance, an interim public discussion period on a particular agenda item. Individuals desiring to speak to an agenda "action" item during the meeting, but at a time other than the regular public participation, must notify the treasurer in writing, before the meeting. The Board shall decide whether to suspend the rules and permit the individual to speak during other than the normally scheduled public participation time.

K. News Media at Board Meetings

The Board believes that one of the major responsibilities of the Board of Education is to keep the public informed of its problems, deliberations, policies and actions. The Board encourages the attendance of news media representatives at all meetings, except executive sessions.

1. A news release of all matters on the agenda will be sent, in advance, to members of the news media who request it. Additionally, all reports approved by the Board shall be considered matters of official record and shall also be made available to the media. However, reports-in-progress, on which the Board has taken no final action, shall be released only upon the Board's authority as "tentative reports."

2. A media table will be provided upon request with extra working copies of the agenda and agenda materials and located near the Board's table to enable reporters to follow discussions without difficulty.
3. In order that the Board may transact its business with dispatch, questions from the media will not be entertained while meetings are in progress. Media representatives will be given the opportunity to ask questions of Board members or administrators to clarify points of discussion and action at the close of the public segment of the Board meeting.
4. The president shall be the official spokesperson for the Board, except as he/she specifically delegates the responsibility to others.
5. In the event that representatives of the news media are unable to attend a meeting, they may be provided, upon request, with a summary of important Board actions.

L. Procedures for Conducting Board Hearings

These rules shall apply to those formal hearings on appeals provided for by the Policies or Bylaws of the Board of Education. Said rules shall not apply to conferences or other informal investigations or proceedings, nor shall they apply to those appeals where the hearing procedure is prescribed by statute.

1. All requests for hearings on appeals provided for by the Policies or Bylaws of the Board shall be in writing to the president of the Board or the superintendent and shall include a statement of the issue or issues to be presented and the relief desired.
2. A written notice of hearing shall be given to the party appealing or requesting such hearing by the Board President or his/her designee. This notification will be delivered not less than ten (10) days prior to such hearing.

The appealing party has the right to request, in writing, an accelerated schedule for the Board hearing. The Superintendent and all five (5) Board members must agree to accelerate the hearing, in which case the ten (10) day prior notice of meeting stipulation will be waived.

Unless a special Board Meeting, for the purpose of conducting the appeal hearing, is recommended by the Board President or the Superintendent, and agreed to by all Board members, the appeal hearing will be conducted at the next regularly scheduled Board meeting.

3. All parties shall have the right to appear in person and/or with counsel.
4. An audio-taped record of the hearing, excluding the Board's deliberations, will be created. No other stenographic record of the proceeding will be made except that any party, at its or their expense, may provide for such stenographic record. Retention of this record will comply with the guidelines established in Article IX: Section M.
5. Each hearing shall be held before a majority of the Board of Education. The president, or in his absence the vice-president, shall be the presiding officer and shall have charge of the

hearing, with authority to permit the examination of witnesses, admit evidence, rule on the admissibility of evidence, and adjourn or recess the hearing from time to time. The presiding officer may cause an oath to be administered to all witnesses testifying in the proceedings.

6. The order in which the parties shall present their cases shall be determined by the presiding officer.
7. The strict judicial rules of evidence shall not be applicable to hearings conducted hereunder.
8. The presiding officer, or any person designated by him/her for the purpose, may examine all witnesses called by any party. He/she may call as a witness any person whose testimony may be relevant. Any Board member may examine any witness.
9. The presiding officer of the Board may request the Board attorney to participate in any hearing as counsel for the Board.
10. Each decision and order of the Board shall be in writing, with copies to all parties. Each decision and order shall be accompanied by the Board's specific disposition of the case.

M. Verbatim Record of Meetings

All meetings of the Board will be audio-taped or otherwise recorded. Recordings will be maintained for a period of not less than five (5) years, after which they may be reviewed by the District's Records Commission and disposed of in accordance with Section 149.41 of the Ohio Revised Code; provided, however, that no recording will be destroyed if, at the time of the Records Commission's review, the Commission knows that the recording is relevant to a pending or overtly threatened legal proceeding or a pending or know-to-be imminent request for the production of a public record. While this provision expresses the intent of the Board with respect to the recording of meetings, the failure to record a particular meeting or the absence of an intelligible recording because of a mechanical malfunction or other reason shall not be construed as invalidating the meeting.

X. **Policy Development**

The Board, representing the people of the district, is the legislative body which determines all questions of general policy to be employed in the conduct of the district schools.

- A. The Board accepts the following definition of policy:

"Policies are principles adopted by the school board to chart a course of action. They tell what is wanted; they may include why and how much. Policies should be broad enough to indicate a line of action to be followed by the administration in meeting a number of problems but narrow enough to give clear guidance. Policies are guides for action by the administration, who then sets the **procedures (rules and regulations)** to provide specific directions to school district personnel."

- B. The basic responsibility for initiating, reviewing, and recommending new policies or policy modifications shall rest with the superintendent. However, new policies or changes in existing policies may be proposed by any Board member, group or organization, staff member, student, or resident of the school district.

1. Whenever anyone, other than a Board member or the superintendent, proposes a new policy or a revision in an existing policy, that person shall be requested to reduce the proposal to writing and forward it to the superintendent for referral to the Board.
 2. The written proposal shall include a brief statement of what change is proposed and why the change is deemed necessary.
 3. If the Board determines, in accordance with its policy development **procedures processes**, that a change should be made, the proposer may be requested to confer with the Board to explore the proposal in more detail. The superintendent shall be a participant in any such conference and his/her advice and counsel shall be sought on proposed changes.
 4. The Board may seek the advice and counsel of other individuals and groups coincidentally with the said conference or at other times.
 5. When the concept of the proposed change is accepted by the Board, the Board shall designate a person or persons to draft a policy statement which shall be returned to the Board.
 6. The superintendent shall write administrative procedures to accompany the drafted policy, when appropriate, for consideration by the Board.
- C. Action on such proposed policies or policy changes, whatever their source, is taken by the Board, in accordance with these Bylaws.

D. The Board accepts the following definition of administrative procedures:

A statement, based on policy, usually written which outlines the means by which a policy should be implemented and provides for the management, cycle of planning, action, assessment or evaluation.

E. The Board accepts the following definition of administrative forms:

An established method of documenting Board policies and/or administrative procedures.

XI. **Policy Adoption**

- A. The adoption of Board policies shall follow this sequence:
1. A proposed new policy or policy change shall be submitted to the Board as part of a regular meeting agenda. Any such proposal not initiated through the superintendent shall be delivered to the superintendent in written form. If available, at least forty-eight (48) hours prior to the next regular Board meeting, the proposal shall be included as a part of the agenda for that meeting; otherwise, it shall be an item of business at the subsequent regular meeting.
 2. At the presentation meeting, the superintendent shall present the proposed policy or policy change with the rationale for such change. Any interested person or group shall be given an

opportunity to be heard on the proposal. Following the initial presentation, the Board shall refer it to the superintendent or a Board committee for study and revision.

3. The policy amendment proposal shall be considered again at the next regular Board meeting. The draft shall be included as part of the meeting agenda and also shall be available prior to the meeting to the initiator(s) of the proposal and to any other interested person(s) upon request. At this meeting, the superintendent shall present the revised proposal. Any interested individual(s) again shall be given an opportunity to be heard. Board action on the proposal shall be final if the proposal is approved in an identical form as distributed prior to the meeting. If a revised form of the proposal is approved or if approval includes an amendment, the proposal shall be resubmitted for action at the following regular Board meeting.
 - a. Prior to final enactment, all policy proposals shall be titled and coded as appropriate to subject and in conformance with the codification system used in the Board Policy Manual.
 - b. Insofar as possible, each policy statement shall be limited to one subject.
 - c. Policies and amendments adopted by the Board shall be attached to and made a part of the minutes of the meeting at which they are adopted and shall also be included in the policy manual of the district.
 - d. Policies and amendments to policies shall be effective immediately upon adoption, unless a specific effective date is provided in the adoption resolution.

C. Annual Reaffirmation of Policies

The Board's Policy Manual shall be readopted annually, subject to the understanding that all policies not established by law and/or contractual arrangement may be changed through Board action described above.

D. Policy Manual Review and Updating

~~The Board directs the superintendent to recall all policy manuals during the month of July and August for purposes of administrative up-dating and Board review. The Board shall rely on the school staff, students and the community to provide evidence of the effectiveness of the policies which it has adopted.~~

The Board directs the Superintendent to continually call to the Board's attention all policies that need revision. The Superintendent working with the Policy Committee will work to develop policies for update.

The Superintendent is further directed to identify and undertake the correction of technical or formatting errors found in policy and administrative procedures. Such correction on Board policies shall be limited to non-substantive matters that do not affect the intent, meaning and/or operation of the policy. Periodic updates on administrative procedures are the sole discretion of the Superintendent. Upon completion of the technical and formatting corrections on policies, the Superintendent shall provide a brief summary of the corrections to the Board

for review. Should the Board determine that a correction is substantive in nature it must take formal action to adopt the policy. It is hereby determined that the legal references or citations contained in Board policies are of a non-substantive nature such that they may be updated and/or corrected by the Superintendent and in a manner consistent with this paragraph.

R.C. 3302.01 - .08

XII. **Review of Administrative Rules Procedures (Rules and Regulations)**

The Board reserves the right to review and veto administrative rules procedures should they, in the Board's judgment, be inconsistent with the policies adopted by the Board.

XIII. **Policy Dissemination**

The superintendent is directed to establish and maintain an orderly plan for preserving and making accessible the policies adopted by the Board and the administrative procedures (rules and regulations) needed to put them into effect.

Board policies will be accessible to all employees of the school system, to members of the Board, and to persons in the district on the district website, insofar as conveniently possible.

All policy manuals shall remain the property of the Board of Education.

XIV. **Board-Staff Communications**

The Board will maintain open channels of communication between itself and the staff, through the superintendent.

A. **Staff Communication to the Board**

All normal communications or reports to the Board or any Board member from principals, supervisors, teachers or other staff members shall be submitted through the superintendent.

B. **Board Communications to Staff**

All official policies and directives of staff interest and concern will be communicated to staff members through the superintendent and the superintendent will employ all such media as are appropriate to keep the staff fully informed of the Board's actions, concerns, and problems.

C. **Visits to Schools**

Board members are encouraged to visit schools or classrooms and follow the normal building entrance procedures. Official visits by Board members will be carried on only under Board authorization.

XV. **Evaluation of Operational Procedures**

The Board assumes the task of grading itself as a means of improving Board leadership. This process will consist of an annual self-evaluation, performed in accordance with the time line defined in Section 2 of the Administrative Procedures document.

This is to certify that these Bylaws, adopted by the Findlay City District School Board on **March 5, 2012**, are true copies.

Mrs. Barbara Lockard, President
Findlay City School District Board of Education

Michael T. Barnhart, Treasurer
Findlay City School District Board of Education

Adopted 01/14/08
Adopted

ART I

Course #170

Course of Study



Findlay City Schools

2008

(Revised 5/09; 11/11)

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Course of Study

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KEY: ACADEMIC CONTENT STANDARDS

Historical - Historical, Cultural and Social Contexts

Creative Expression - Creative Expression and Communication

Valuing – Valuing the Arts/Aesthetic Reflection

Connections – Connections, Relationships and Applications

Mission Statement

The mission of the Findlay City Schools, a community partnership committed to educational excellence, is to instill in each student the knowledge, skills and virtues necessary to be lifelong learners who recognize their unique talents and purpose and use them in pursuit of their dreams and for service to a global society.

This is accomplished through a passion for knowledge, discovery and vision shared by students, families, staff and community.

Beliefs

Our beliefs form the ethical foundation of the Findlay City Schools. We believe....

- *every person has worth*
- *every individual can learn*
- *family is the most important influence on the development of personal values.*
- *attitude is a choice and always affects performance*
- *motivation and effort are necessary to achieve full potential*
- *honesty and integrity are essential for building trust.*
- *people are responsible for the choices they make.*
- *performance is directly related to expectations.*
- *educated citizens are essential for the survival of the democratic process.*
- *personal fulfillment requires the nurturing of mind, body and spirit.*
- *every individual has a moral and ethical obligation to contribute to the well-being of society.*
- *education is a responsibility shared by students, family, staff and community.*
- *the entire community benefits by investing its time, resources and effort in educational excellence.*
- *a consistent practice of shared morals and ethics is essential for our community to thrive.*

ART I
(Course #170)
CURRICULUM MAP

WEEK	UNIT	TOPIC	INDICATORS
1	SKETCHBOOK	Intro/What is Art?	9.1, 10.2, 11.4, 12.3, 9.5
2		Drawing activities	9.2, 9.1, 9.3, 9.4, 9.5, 9.1, 9.5
3	MIXED MEDIA	Collage with Printmaking	9.4, 9.7, 10.4, 9.4, 10.1, 11.2, 9.4, 10.2, 10.1, 11.2, 9.3, 10.1, 11.3
4			
5			
6			
7	COLOR THEORY		
8			
9	PAINTING	Acrylic Portrait	9.2, 9.3, 9.3, 9.2, 9.1, 9.4, 9.5, 9.1, 9.5
10			
11			
12			
13			
14			
15	3-D	Ceramics	9.3, 9.4, 9.1, 9.4
16			
17			
18 End of Semester	Exam Review		

Revised 11/11

ART ACADEMIC CONTENT STANDARDS

STANDARD 1: Historical, Cultural, and Social Contexts

Students understand the impact of visual art on the history, culture and society from which it emanates. They understand the cultural, social and political forces that, in turn, shape visual art communication and expression. Students identify the significant contributions of visual artists to cultural heritage. They analyze the historical, cultural, social and political contexts that influence the function and role of visual art in the lives of people.

STANDARD 2: Creative Expression and Communication

Students create artworks that demonstrate understanding of materials, processes, tools, media, techniques and available technology. They understand how to use art elements, principles and images to communicate their ideas in a variety of visual forms.

STANDARD 3: Analyzing and Responding

Students identify and discriminate themes, media, subject matter and formal technical and expressive aspects in works of art. They understand and use the vocabulary of art criticism to describe visual features, analyze relationships and interpret meanings in works of art. Students make judgments about the quality of works of art using the appropriate criteria.

STANDARD 4: Valuing the Arts/Aesthetic Reflection

Students understand why people value visual art. They present their beliefs about the nature and significance of selected artworks and the reasons for holding these beliefs. Students reflect on and respect diverse points of view about artworks and artifacts.

STANDARD 5: Connections, Relationships, and Applications

Students connect and apply their learning of visual art to the study of other arts areas and disciplines outside the arts. They understand relationships between and among concepts and ideas that are common across subjects in the curriculum. Students recognize the importance of lifelong learning and experience in visual art.

Many of the objectives in this document are coded to grade level indicators from the Ohio Academic Content Standards. For example, 1B9.1 means Standard number 1, Benchmark B, Grade 9, Indicator 1.



BENCHMARK: HISTORICAL-(A) Explain how and why visual art forms develop I the contexts (e.g., cultural, social, historical and political) in which they were made.

ANALYZING & RESPONDING-(A) Apply the knowledge and skills of a criticism to conduct in-depth analyses of works of art. **CREATIVE EXPRESSION-(A)** Demonstrate mastery of materials, concepts and personal concentration when creating original artworks.

TOPIC/UNIT: LANGUAGE OF ART - ART ELEMENTS/PRINCIPLES

Time Line: 2-3 Intensive lessons, continuous application throughout semester

Indicator (#10.1) Explain how art historians, curators, anthropologists and philosophers contribute to our understanding of art history. **(#9.4)** Use appropriate vocabulary to define and describe techniques, materials and methods that artists use to create works of art. **(#9.5)** Analyze and describe the visual aspects of their own artworks and the work of others. **(#11.1)** Describe the relationship between the content or ideas in artworks and the artist's use of media and compositional elements. **(#12.1)** Integrate the elements of art and principles of design using a variety of media to solve specific visual art problems and to convey meaning.

KNOW	DO
<ul style="list-style-type: none">• Define/apply Elements of Art and define/apply Principles of Art as they relate to viewing and creating artwork• Definitions of Element and Principles terms	<ul style="list-style-type: none">• Creation of artwork• Critiquing

<p>PRE-ASSESSMENT:</p>	<p>ASSESSMENT: Evaluate art project Critiques Quiz on terms Exercises Projects</p>
<p>GRAPHIC ORGANIZER & OR TECHNOLOGY:</p>	<p>SUGGESTED ARTISTS: <u>Line</u>- Leonardo daVinci, Keith Haring, Ben Shan, Kathe Kollwitz <u>Shape</u>-Louise Nevelson, Piet Mondrian, Joan Miro <u>Color</u>-Phyllis Bramson <u>Value</u>-Gustav Klimt, Paul Klee <u>Space</u>-Henry Moore, Andrew Wyeth, Edward Hopper <u>Form</u>-Michelangelo, Alexander Calder, George Seurat</p>
<p>BEST PRACTICES:</p>	<p>RESOURCES: Packet of terms for Elements/Principles Handout Syllabus Curriculum Binder</p>
<p>TESTING VOCABULARY: (See Glossary) Elements Principles</p>	<p>HISTORICAL/MODERN LINK:</p>

BENCHMARK: ANALYZING & RESPONDING-(A) Apply the knowledge and skills of art criticism to conduct in-depth analyses of works of art. **(B)** Explain how form, subject matter and context contribute to meanings in works of art. **(C)** Critique their own works, the works of peers and other artists on the basis of the formal, technical and expressive aspects in the works. **CREATIVE EXPRESSION-(A)** Demonstrate mastery of materials, concepts and personal concentration when creating original artworks. **CONNECTIONS-(A)** Summarize and explain the impact of a historical event or movement (e.g., realism, feminism, modernism or postmodernism) on the development of visual art. **HISTORICAL-(B)** Compare works of art to one another in terms of the historical, cultural, social and political influence evident in the works. **VALUING-(A)** Communicate how an aesthetic point of view contributes to the ideas, emotions and overall impact of personal artworks and the works of others.

TOPIC/UNIT: ART CRITICISM

Time Line: 2-3 Intensive lessons, applied throughout semester

Indicator (#9.1) Apply various methods of art criticism to analyze and interpret works of art (e.g., the methods of Edmund Burke Feldman, Louis Lankford or Terry Barrett). **(#10.2)** Apply methods of art criticism in writing and speaking about works of art. **(#10.4)** Develop and use criteria to select works for their portfolios that reflect artistic growth and achievement. **(#11.3)** Apply peer review and critique processes to a student exhibition. **(#12.1)** Analyze and interpret the way in which the theme or meaning in an artwork expresses a social, political or cultural comment and use examples from the artwork to support the interpretation. **(#9.5)** Develop criteria for assessing the quality of their artworks. **(#10.2)** Evaluate their choices of compositional elements in terms of how these choices affect the subject matter of the work. **(#10.4)** Use criteria to revise works-in-progress and describe changes made and what was learned in the process. **(#11.4)** Use feedback and self-assessment to organize a collection of their artworks in a variety of media. **(#11.5)** Use self-assessment to reflect on the effectiveness of their processes and choice of subject matter, materials and techniques to achieve their intent. **(#10.2)** Compare the media, materials and processes (e.g., perceiving, responding, creating and communicating) used in visual art with those used in other arts disciplines. **(#12.1)** Compare and contrast universal themes and sociopolitical issues in a variety of artworks from different cultural contexts. **(#12.2)** Analyze the cultural influences on art in America today. **(#9.6)** Explain how art history interrelates with the study of aesthetics, criticism and art making. **(#11.2)** Analyze a work of art and explain how it reflects the heritages, traditions, attitudes and beliefs of the artist. **(#12.2)** Identify and compare the relationships between artworks on the basis of history, culture and aesthetic qualities. **(#9.2)** Demonstrate logical reasoning when arguing the merit of a selected work of art and discuss the arguments put forward by others. **(#10.2)** Formulate generalizations about the value of art from their experiences making and responding to art. **(#10.5)** Develop and apply criteria that address the aesthetic characteristics in works of art (e.g., expressive or contextual). **(#11.2)** Analyze how

society influences the interpretation of works of art. (#11.4) Compare and contrast responses to works of visual art on the basis of how well the works communicate intent and purpose. (#12.3) Demonstrate the ability to form and defend their judgments about the merits and significance of works of art.

KNOW

- On own work and master work:
 - Describe
 - Analyze
 - Interpret
 - Judge

- Career options as an Art Critic

DO

- Critique:
 - Master work
 - Peer work
 - Self evaluation

<p>PRE-ASSESSMENT:</p>	<p>ASSESSMENT:</p>
<p>GRAPHIC ORGANIZER & OR TECHNOLOGY:</p> <p>Power point</p>	<p>SUGGESTED ARTISTS:</p>
<p>BEST PRACTICES:</p> <p>Student individually fills out sheet, information then discussed as a group</p>	<p>RESOURCES:</p> <p>Critiquing worksheet <u>Art in Focus</u>, textbook page 19 Form for critiquing master work</p>
<p>TESTING VOCABULARY: (See Glossary)</p> <p>Art Criticism</p>	<p>HISTORICAL/MODERN LINK:</p>

BENCHMARK: CREATIVE EXPRESSION-(A) Demonstrate mastery of materials, concepts and personal concentration when creating original artworks. ANALYZING & RESPONDING-(B) Explain how form, subject matter and context contribute to meanings in works of art.

TOPIC/UNIT: COMPOSITION

Time Line: 1-2 Intensive lessons, continuous application throughout semester

Indicator (#9.3) Make informed choices in the selection of materials, subject matter and techniques to achieve certain visual effects. (#10.2) Evaluate their choices of compositional elements in terms of how those choices affect the subject matter of the work. (#11.1) Create original works of art that demonstrate increased complexity and skill and use a variety of two-dimensional and three-dimensional media. (#12.2) Solve visual art problems that demonstrate skill, imagination and in-depth understanding of media and processes. (#9.3) Research and describe the work of an artist on the basis of how the artist's choice of media and style contribute to the meaning of the work. (#10.1) Analyze the way media, technique, compositional elements and subject matter work together to create meaning in selected artworks. (#11.1) Describe the relationship between the content or ideas in artworks and the artist's use of media and compositional elements. (#11.2) Explain how visual, spatial and temporal concepts integrate with content to communicate meaning in artworks.

KNOW	DO
<ul style="list-style-type: none">• Open vs. Closed composition• Positive vs. Negative space• Balance• Dominance	<ul style="list-style-type: none">• Composition exercise sheets• Compositional studies prior to project• Completion of project

<p>PRE-ASSESSMENT:</p>	<p>ASSESSMENT:</p> <p>Critiques Rubric evaluation of project</p>
<p>GRAPHIC ORGANIZER & OR TECHNOLOGY:</p> <p>Power point</p>	<p>SUGGESTED ARTISTS:</p>
<p>BEST PRACTICES:</p>	<p>RESOURCES:</p> <p>Composition exercise sheets</p>
<p>TESTING VOCABULARY: (See Glossary)</p> <p>Composition Positive vs. Negative Emphasis</p>	<p>HISTORICAL/MODERN LINK:</p>

BENCHMARK: ANALYZING & RESPONDING-(B) Explain how form, subject matter and context contribute to meanings in works of art. **HISTORICAL-(B)** Compare works of art to one another in terms of the historical, cultural, social and political influences evident in the works. **VALUING-(A)** Communicate how an aesthetic point of view contributes to the ideas, emotions and overall impact of personal artworks and the works of others. (B) Identify and analyze a variety of viewpoints on aesthetic issues and themes in visual art and develop a personal point of view. (C) Judge the merit of selected artworks and provide the aesthetic basis for their positions. **CONNECTIONS-(A)** Summarize and explain the impact of a historical event or movement (e.g., realism, feminism, modernism or postmodernism) on the development of visual art. **CREATIVE EXPRESSION-(B)** Create expressive artworks that demonstrate a sense of purpose and understanding of the relationship among form, materials, techniques and subject matter.

TOPIC/UNIT: AESTHETIC APPROACHES

Time Line: 1-2 Intensive lessons, continuous application throughout the semester

Indicator (#9.3) Research and describe the work of an artist on the basis of how the artist's choice of media and style contribute to the meaning of the work. **(#10.1)** Analyze the way media, technique, compositional elements and subject matter work together to create meaning in selected artworks. **(#11.2)** Explain how visual, spatial and temporal concepts integrate with content to communicate meaning in artworks. **(#9.4)** Compare and contrast the stylistic characteristics of visual art from the historical period with those of the previous time period. **(#9.7)** Analyze major changes to selected artistic styles in art history and determine the historical, social, political or artistic factors that influenced the change. **(#10.6)** Describe various sources (e.g., personal experience, imagination, interests, everyday events and social issues) visual artists use to generate ideas for artworks. **(#11.6)** Explain the process used to acquire and use knowledge from art history for art production. **(#12.2)** Identify and compare the relationships between artworks on the basis of history, culture and aesthetic qualities. **(#9.1)** Distinguish the aesthetic qualities in works of art and determine how the artist achieved the effect. **(#9.3)** Research and explain various aesthetic theories in visual art. **(#10.2)** Formulate generalizations about the value of art from their experiences making and responding to art. **(#11.4)** Compare and contrast responses to works of visual art on the basis of how well the works communicate intent and purpose. **(#12.1)** Compare the ways in which the emotional impact of a specific artwork affects the interpretation. **(#12.3)** Demonstrate the ability to form and defend their judgments about the merits and significance of works of art. **(#10.1)** Identify the philosophical beliefs, social systems and movements that influence the function and role of art in people's lives. **(#11.1)** Identify ways in which culture has influenced the work of contemporary artists (e.g., photographers, painters and sculptors). **(#12.1)** Compare and contrast universal themes and sociopolitical issues in a variety of artworks from different cultural contexts. **(#9.4)** Explain artistic processes from conceiving an idea to completing a work of art. **(#10.1)** Create original artworks in at least two three-dimensional media and several two-dimensional media that show the

development of a personal style. (#11.3) Create artworks that demonstrate a range of individual ideas, subject matter and themes with at least one idea explored in depth. (#12.2) Solve visual art problems that demonstrate skill, imagination and in-depth understanding of media and processes.

KNOW

- What is art?
- Applied vs. Fine Art vs. Commercial Art
- Emotionalism
- Formalism
- Imitationalism

DO

- View and discuss examples of Applied, Fine and Commercial Art and verbally identify the differences

<p>PRE-ASSESSMENT:</p>	<p>ASSESSMENT:</p> <p>Quiz on: Imitationalism Emotionalism Formalism</p> <p>Discussion</p>
<p>GRAPHIC ORGANIZER & OR TECHNOLOGY:</p> <p>Power point</p>	<p>SUGGESTED ARTISTS:</p>
<p>BEST PRACTICES:</p>	<p>RESOURCES:</p> <p>What is Art? handout</p>
<p>TESTING VOCABULARY: (See Glossary)</p> <p>Emotionalism Formalism Imitationalism</p>	<p>HISTORICAL/MODERN LINK:</p>

BENCHMARK: CREATIVE EXPRESSION-(B) Create expressive artworks that demonstrate a sense of purpose and understanding of the relationship among form, materials, techniques and subject matter. **CONNECTIONS-(A)** Summarize and explain the impact of a historical event or movement (e.g., realism, feminism, modernism or postmodernism) on the development of visual art. **(B)** Formulate and solve a visual art problem using strategies and perspectives from other disciplines. **VALUING-(B)** Identify and analyze a variety of viewpoints on aesthetic issues and themes in visual art and develop a personal point of view. **HISTORICAL-(A)** Explain how and why visual art forms develop in the contexts (e.g., cultural, social, historical, and political) in which they were made. **(B)** Compare works of art to one another in terms of the historical, cultural, social and political influences evident in the works. **(C)** Explain ways in which selected, contemporary works of art relate to the themes, issues and events of their contexts. **(D)** Select a culture and create an original work of art that demonstrates understanding of a historical, social or political issue of the culture. **ANALYZING & RESPONDING-(B)** Explain how form, subject matter and context contribute to meanings in works of art.

TOPIC/UNIT: ART HISTORY

Time Line: 1-2 Introductory lessons, continuous application throughout semester

Indicator (#10.3) Trace the origin of symbolism, imagery and metaphor in art and demonstrate the use of these visual devices in their artworks. **(#10.2)** Compare the media, materials and processes (e.g., perceiving, responding, creating and communicating) used in visual art with those used in other arts disciplines. **(#11.1)** Identify ways in which culture has influenced the work of contemporary artists (e.g., photographers, painters and sculptors). **(#11.2)** Research and explain the relationships between specific artworks and major historical events. **(#12.1)** Compare and contrast universal themes and sociopolitical issues in a variety of artworks from different cultural contexts. **(#12.2)** Analyze the cultural influences on art in American today. **(#10.1)** Articulate how individual beliefs, cultural traditions and current social contexts influence response to the meanings in works of art. **(#11.2)** Analyze how society influences the interpretation of works of art. **(#11.5)** Explain how the context in which an artwork is viewed influences the way it is perceived and judged. **(#9.2)** Explain the relationship of a selected work of art to the time period in which it was created. **(#9.4)** Compare and contrast the stylistic characteristics of visual art from one historical period with those of the previous time period. **(#9.5)** Connect a variety of contemporary art forms, media and styles to their cultural, historical and social origins. **(#9.6)** Explain how art history interrelates with the study of aesthetics, criticism and art making. **(#10.4)** Investigate the recurrence of a particular style or technique (e.g., pointillism and realism) in a contemporary art movement. **(#10.5)** Compare the artistic styles and subject matter in artworks by contemporary artists of different cultures. **(#11.3)** Explain how issues of time, place and culture influence trends in the visual arts. **(#12.2)** Identify and compare the relationships between artworks on the basis of history, culture and aesthetic qualities. **(#10.3)** Understand how the structure and composition of an art form relate to its

purpose. (#12.1) Analyze and interpret the way in which the theme or meaning in an artwork expresses a social, political or cultural comment and use examples from the artwork to support the interpretation. (#12.2) Explain the role of galleries, museums, art periodicals and performances in interpreting works of art.

KNOW	DO
<ul style="list-style-type: none">• How art history is a visual record of history• How these are related/intertwined:<ul style="list-style-type: none">- Time Periods- Cultures- Artists	<ul style="list-style-type: none">• Virtual museum tour• Complete a response sheet related to time periods/cultures/artists• Discussion

PRE-ASSESSMENT:	ASSESSMENT: Discussion Critiques Quiz on time periods/cultures/artists
GRAPHIC ORGANIZER & OR TECHNOLOGY: Power point	SUGGESTED ARTISTS:
BEST PRACTICES:	RESOURCES: Museum video <u>Art In Focus</u>
TESTING VOCABULARY:	HISTORICAL/MODERN LINK:

BENCHMARK: CREATIVE EXPRESSION-(C) Engage in ongoing assessment to revise and improve artworks and to produce a portfolio of works. **VALUING THE ARTS-(C)** Judge the merit of selected artworks and provide the aesthetic basis for their positions. **CONNECTIONS-(C)** List and explain opportunities for lifelong involvement in the visual arts.

TOPIC/UNIT: SKETCHBOOK

Time Line: On-going throughout the semester

Indicator (#9.1) Demonstrate perceptual skill when drawing from direct observation. **(#10.2)** Evaluate their choices of compositional elements in terms of how those choices affect the subject matter of the work. **(#11.4)** Use feedback and self-assessment to organize a collection of their artworks in a variety of media. **(#12.3)** Demonstrate the ability to form and defend their judgments about the merits and significance of works of art. **(#9.5)** Investigate opportunities for lifelong involvement in the arts and arts-related careers.

KNOW	DO
<ul style="list-style-type: none"> • Purpose • What is Art? • Ideas • Compositional Studies • Creativity • Imagination • Craftsmanship • Medium 	<ul style="list-style-type: none"> • Each student will have a folder to be used as a "sketchbook" • Students will organize handouts, worksheets, critiques, notes, rough drafts, etc. in their "sketchbook" • Students will complete an Art Reflection • Students will complete at least 3 assigned "sketchbook" drawings throughout the semester

<p>PRE-ASSESSMENT:</p>	<p>ASSESSMENT:</p> <p>Drawing assignments Art reflection Self-evaluation</p>
<p>GRAPHIC ORGANIZER & OR TECHNOLOGY:</p>	<p>SUGGESTED ARTISTS:</p> <p>How artists utilized a sketchbook throughout art history.</p> <ul style="list-style-type: none"> • Leonardo daVinci • Pablo Picasso
<p>BEST PRACTICES:</p>	<p>RESOURCES:</p> <p>Curriculum Binder Sample sketchbooks handouts</p>
<p>TESTING VOCABULARY: (See Glossary) Please refer to appendix II—Art Vocabulary</p>	<p>HISTORICAL/MODERN LINK: How artists utilized a sketchbook throughout art history.</p>

BENCHMARK: HISTORICAL- (B) Compare works of art to one another in terms of the historical, cultural, social and political influences evident in the works. **CREATIVE EXPRESSION-**(A) Demonstrate mastery of materials, concepts and personal concentration when creating original artworks. (B) Create expressive artworks that demonstrate a sense of purpose and understanding of the relationship among form, materials, techniques and subject matter. (C) Engage in ongoing assessment to revise and improve artworks and to produce a portfolio of works. **ANALYZING & RESPONDING-**(A) Apply the knowledge and skills of art criticism to conduct in-depth analyses of work of art.

TOPIC/UNIT: DRAWING 1, 2, 3

Time Line: On-going throughout semester

Indicator (#9.2) Explain the relationship of a selected work of art to the time period in which it was created. **(#9.1)** Demonstrate perceptual skill when drawing from direct observation. **(#9.3)** Make informed choices in the selection of materials, subject matter and techniques to achieve certain visual effects. **(#9.4)** Explain artistic processes from conceiving an idea to completing a work of art. **(#9.5)** Develop criteria for assessing the quality of their artworks. **(#9.1)** Apply various methods of art criticism to analyze and interpret works of art (e.g., the methods of Edmund Burke Feldman, Louis Lankford or Terry Barrett). **(#9.5)** Analyze and describe the visual aspects of their own artworks and the work of others.

KNOW	DO
<ul style="list-style-type: none"> • Gesture • Contour • Value scale • Drawing techniques <ul style="list-style-type: none"> - blending - hatching - cross-hatching - stippling • Media vs. medium • Light source • Highlight • Shadow • Cast shadow • Half-tone • Subject matter and art appreciation • Capturing imagination 	<ul style="list-style-type: none"> • Gesture/contour exercises • Value scales • Drawing project • Critique

<p>PRE-ASSESSMENT:</p>	<p>ASSESSMENT:</p> <p>Value scales Project Critiques</p>
<p>GRAPHIC ORGANIZER & OR TECHNOLOGY:</p>	<p>SUGGESTED ARTISTS:</p> <p>Keith Haring Kathe Kollowitz</p>
<p>BEST PRACTICES:</p> <p>Use Sketchbook</p>	<p>RESOURCES:</p> <p>Handout Work sheet Power point Keith Haring DVD</p>
<p>TESTING VOCABULARY: (See Glossary)</p> <p>Gesture Contour Blending Cross-hatching Stippling Media/medium Highlight Shadow Cast shadow Half-tone</p>	<p>PROJECT SUGGESTIONS:</p> <p>Critique cubes Dip pens/interchangeable inks Pen & Ink - Victorian houses architecture/still life Graphite-portrait Charcoal - portraits Still life - contour (transparencies/collages) Critique - check sheet of art terms</p>

BENCHMARK: HISTORICAL- (B) Compare works of art to one another in terms of the historical, cultural, social and political influences evident in the works. **CREATIVE EXPRESSION-**(B) Create expressive artworks that demonstrate a sense of purpose and understanding of the relationship among form, materials, techniques and subject matter. **ANALYZING & RESPONDING-**(A) Apply the knowledge and skills of art criticism to conduct in-depth analyses of works of art. **VALUING THE ARTS-**(A) Communicate how an aesthetic point of view contributes to the ideas, emotions and overall impact of personal artworks and the works of others. **CONNECTIONS-** (B) Formulate and solve a visual art problem using strategies and perspectives from other disciplines.

TOPIC/UNIT: MIXED MEDIA

Time Line: 3 Weeks

Indicator (#9.4) Compare and contrast the stylistic characteristics of visual art from one historical period with those of the previous time period. (#9.7) Analyze major changes to selected artistic styles in art history and determine the historical, social, political or artistic factors that influenced the change. (#10.4) Investigate the recurrence of a particular style or technique (e.g., pointillism and realism) in a contemporary art movement. (#9.4) Explain artistic processes from conceiving an idea to completing a work of art. (#10.1) Create original artworks in at least two three-dimensional media and several two-dimensional media that show the development of a personal style. (#11.2) Create artwork that interprets a theme, idea or concept and demonstrates technical skill and the perceptive use of visual art elements (e.g., show light sources, different vantage points and local or subjective color). (#9.4) Use appropriate vocabulary to define and describe techniques, materials and methods that artists use to create works of art. (#10.2) Apply methods of art criticism in writing and speaking about works of art. (#10.1) Articulate how individual beliefs, cultural traditions and current social contexts influence response to the meanings in works of art. (#11.2) Analyze how society influences the interpretation of works of art. (#9.3) Research and provide examples that show the relationship of visual art to other subjects in the curriculum (e.g., English language arts, mathematics, social studies and science). (#10.1) Identify the philosophical beliefs, social systems and movements that influence the function and role of art in people's lives. (#11.3) Research and demonstrate the relationships between visual art and other disciplines (e.g., ceramics → chemistry, photography → chemistry, mobile → physics, graphic arts → technology).

KNOW	DO
<ul style="list-style-type: none"> • Relationship and understanding of the appropriate elements and principles. • Students will understand that mixed media is a piece of artwork in which more than one medium has been used to create it. • Relevance in art history 	<ul style="list-style-type: none"> • Explore a variety of media • Project: Mixed media with printmaking component

<p>PRE-ASSESSMENT:</p>	<p>ASSESSMENT:</p> <p>Correct use media Project</p>
<p>GRAPHIC ORGANIZER & OR TECHNOLOGY:</p>	<p>SUGGESTED ARTISTS:</p> <p>Edgar Degas Arthur Dove</p>
<p>BEST PRACTICES:</p> <p>Historical relevance</p>	<p>RESOURCES:</p>
<p>TESTING VOCABULARY: (See Glossary)</p> <p>Collage Mixed media Printmaking</p>	<p>SUGGESTED PROJECTS:</p>

BENCHMARK: HISTORICAL-(B) Compare works of art to one another in terms of the historical, cultural, social and political influences evident in the works. **CREATIVE EXPRESSION-(B)** Create expressive artworks that demonstrate a sense of purpose and understanding of the relationship among form, materials, techniques and subject matter. **VALUING-(B)** Identify and analyze a variety of viewpoints on aesthetic issues and themes in visual art and develop a personal point of view. **CONNECTIONS-(A)** Summarize and explain the impact of a historical event or movement (e.g., realism, feminism, modernism or postmodernism) on the development of visual art.

TOPIC/UNIT: PAINTING

Time Line: 6 Weeks

Indicator (#9.2) Explain the relationship of a selected work of art to the time period in which it was created. **(#9.3)** Make informed choices in the selection of materials, subject matter and techniques to achieve certain visual effects. **(#9.3)** Research and explain various aesthetic theories in visual art. **(#9.2)** Research and compare how visual art is used in a musical, theatre or dance production.

KNOW	DO
<ul style="list-style-type: none"> • Color theory • Mixing colors • Technique of acrylic paint on canvas board • Proper equipment handling (i.e., cleaning brushes) • Proper paint application • Imitation, emotionalism, formalism 	<ul style="list-style-type: none"> • Complete color wheel with color mixing • Create compositional studies • Create an acrylic painting • Critique

<p>PRE-ASSESSMENT:</p>	<p>ASSESSMENT:</p> <p>Compositional studies Critique Color Wheel Acrylic painting</p>
<p>GRAPHIC ORGANIZER & OR TECHNOLOGY:</p>	<p>SUGGESTED ARTISTS:</p> <p>Chuck Close Henri Matisse Frank Stella</p>
<p>BEST PRACTICES:</p>	<p>RESOURCES:</p> <p>Handouts Power point Color Wheel</p>
<p>TESTING VOCABULARY: (See Glossary)</p> <p>Monochromatic Complementary Analogous Primary Secondary Tertiary Hue Color Warm Cool Tint Shade Neutral</p>	<p>SUGGESTED PROJECTS:</p> <p>9"x12" canvas board in Stella style 9"x12" canvas board in Matisse style Imitation, emotionalism, formalism pair with portrait, landscape, still life</p>

BENCHMARK: HISTORICAL- (B) Compare works of art to one another in terms of the historical, cultural, social and political influences evident in the works. **CREATIVE EXPRESSION-**(A) Demonstrate mastery of materials, concepts and personal concentration when creating original artworks. (B) Create expressive artworks that demonstrate a sense of purpose and understanding of the relationship among form, materials, techniques and subject matter. (C) Engage in ongoing assessment to revise and improve artworks and to produce a portfolio of works. **ANALYZING & RESPONDING-**(A) Apply the knowledge and skills of art criticism to conduct in-depth analyses of work of art.

TOPIC/UNIT: PORTRAIT

Time Line: 3 Weeks

Indicator (#9.2) Explain the relationship of a selected work of art to the time period in which it was created. (#9.1) Demonstrate perceptual skill when drawing from direct observation. (#9.3) Make informed choices in the selection of materials, subject matter and techniques to achieve certain visual effects. (#9.4) Explain artistic processes from conceiving an idea to completing a work of art. (#9.5) Develop criteria for assessing the quality of their artworks. (#9.1) Apply various methods of art criticism to analyze and interpret works of art (e.g., the methods of Edmund Burke Feldman, Louis Lankford or Terry Barrett). (#9.5) Analyze and describe the visual aspects of their own artworks and the work of others.

KNOW	DO
<ul style="list-style-type: none"> • Proportions of human face and form • Value techniques • Lighting source • Modeling • Composition 	<ul style="list-style-type: none"> • Complete value exercises • Thumbnail sketches/compositional studies • Project <ul style="list-style-type: none"> - Render human form using line, value, texture in set media

<p>PRE-ASSESSMENT:</p>	<p>ASSESSMENT:</p> <p>Project Critique—class and self Quiz on vocabulary terms and materials</p>
<p>GRAPHIC ORGANIZER & OR TECHNOLOGY:</p>	<p>SUGGESTED ARTISTS:</p> <p>K. Kollwitz F. Kahlo Rembrandt Chuck Close Frank Stella</p>
<p>BEST PRACTICES:</p> <ul style="list-style-type: none"> • Grid enlargement technique • Draw from life using a model or mirror 	<p>RESOURCES:</p> <p>Facial/Figure Proportion packet</p>
<p>TESTING VOCABULARY: (See Glossary)</p> <p>Proportion Value Composition</p>	<p>SUGGESTED PROJECTS:</p>

BENCHMARK: HISTORICAL-(C) Explain ways in which selected, contemporary works of art relate to the themes, issues and events of their contexts. **ANALYZING & RESPONDING-(B)** Explain how form, subject matter and context contribute to meanings in works of art. **VALUING-(B)** Identify and analyze a variety of viewpoints on aesthetic issues and themes in visual art and develop a personal point of view. **CONNECTIONS-(B)** Formulate and solve a visual art problem using strategies and perspectives from other disciplines.

TOPIC/UNIT: 3-D CERAMICS

Time Line: 3 Weeks

Indicator (#9.3) Research and describe the cultural values in various traditions that influence contemporary art media. **(#9.4)** Use appropriate vocabulary to define and describe techniques, materials and methods that artists use to create works of art. **(#9.1)** Distinguish the aesthetic qualities in work of art and determine how the artist achieved the effect. **(#9.4)** Research and report on careers in the visual arts and identify the experience, education and training needed for each one.

KNOW	DO
<ul style="list-style-type: none"> • How to design three-dimensional space • Height, width, depth • Functional vs. Sculptural • Free-standing • Relief • Additive vs. subtractive • Assemblage vs. substitute • 2 Dimensional • 3 Dimensional 	<ul style="list-style-type: none"> • Compositional studies or maquettes • View/identify examples of different 3-D techniques • Create 3-D project made of clay • Critique project

<p>PRE-ASSESSMENT:</p>	<p>ASSESSMENT:</p> <p>Project Critique Sketches</p>
<p>GRAPHIC ORGANIZER & OR TECHNOLOGY:</p>	<p>SUGGESTED ARTISTS:</p> <p>Mexican Folk Art George Segal</p>
<p>BEST PRACTICES:</p>	<p>RESOURCES:</p> <p>Videos Power points Handouts</p>
<p>TESTING VOCABULARY: (See Glossary)</p> <p>Form Freestanding Relief Armature Sculptural Functional</p>	<p>SUGGESTED PROJECTS:</p> <p>Student power point about a sculpture artist Clay Plaster craft Tissue paper (animals)</p>

Glossary

Art Vocabulary

1. **Medium:** material used to create art (plural: Media)
2. **Composition:** arrangement of objects and elements in an artwork.
3. **Open composition:** an arrangement where the objects and elements continue beyond the picture plane.
4. **Closed composition:** an arrangement where the objects and elements are completely contained within the picture plane.
5. **Aesthetics:** The philosophy or study of the nature and beauty of art.
6. **Art Criticism:** an organized system for studying a work of art.
Description: make a list of all the things you see in the work.
Analysis: how is the work organized? Use the elements of art to explain.
Interpretation: explain the meaning or mood of the work.
Judgment: determine if the work is successful.
7. **Elements of Art:** basic visual symbols in the language of art. These include line shape, color, value, texture, space, and form.
8. **Line:** a path of a moving point.
9. **Contour line:** a continuous line that defines the interior and exterior edges of an object.
10. **Modified/semi-blind contour:** a line drawn by looking primarily at the object with occasional glances at the paper.
11. **Blind/Pure contour:** a line drawn by looking at the object only. The artist uses one continuous line.
12. **Outline:** a line that shows only outside edges with no interior details.
13. **Gesture:** a quick drawing that captures the feeling of movement.
14. **Value:** relative degree of lightness or darkness by the amount of light reflected.
15. **Blending:** smooth value with no texture.
16. **Crosshatching:** sets of parallel overlapping lines. The density or number of lines creates value.
17. **Stippling:** small dots. The density of the dots creates the value.
18. **Full range of values:** all the values between black and white.
19. **Highlight:** small area of white used to show the brightest spot on an object. This area is closest to the light source.
20. **Halftone:** the entire area on the form facing the light source, the area between the highlight and the shadow. It gradually darkens as it turns away from the light source.

21. **Shadow:** the darker value on the surface of an object that gives the illusion that a portion of it is turned away from the source of light.
22. **Reflected light:** the light that bounces back into the shadow from surrounding objects. It should always be a darker value than any part of the form facing the light.
23. **Cast shadow:** a dark area that occurs on a surface as a result of something being placed between that surface and a light source. This area is always opposite the light source.
24. **Color:** element of art derived from reflected light.
25. **Primary:** colors that make all other color; cannot be made. Red, yellow, blue.
26. **Secondary:** colors made by mixing 2 primary colors. Green, orange, purple.
27. **Tertiary/intermediate:** colors made by mixing a primary and a secondary color. Yellow-orange, yellow-green, blue-green, blue-violet, red-violet, red-orange.
28. **Warm:** colors with yellow base, associated with sunshine, fire, etc. Advance in composition.
29. **Cool:** colors with blue base, associated with ice, water, etc. Recede in composition.
30. **Hue:** pure color with neither black nor white added.
31. **Tint:** add white to a color.
32. **Shade:** add black to a color.
33. **Neutral:** black, white, gray, pure value with no color association.
34. **Color schemes:** a plan for organizing colors.
35. **Monochromatic:** a color scheme that uses only one hue and the values, tints and shades of that hue. Black, white, and one color.
36. **Complementary:** colors directly opposite from each other on the color wheel.
37. **Analogous:** colors next to each other on the color wheel.
38. **Texture:** the way an object feels or appears to feel
39. **Implied texture:** the illusion of texture on a 2-D surface.
40. **Actual texture:** texture that is "real" or can be touched.
41. **2 Dimensional:** having height and width.
42. **3 Dimensional:** having height, width, and depth.
43. **Proportion/scale:** properties of size, quantity, and degree of emphasis; established when relationships of size are created relative to a gauge or specific unit of measure.
44. **Linear Perspective:** scientifically based set of rules for creating the illusion of space on a 2-D surface.

45. **Horizon line:** line drawn where earth and sky appear to meet.
46. **Vanishing point:** point on the horizon where parallel lines appear to converge.
47. **Foreground:** the part of the picture that appears closest to the viewer.
48. **Middleground:** the part of the picture that appears at the midpoint.
49. **Background:** the part of the picture that appears farthest from the viewer.
50. **Positive space:** space that is occupied by an object; the object itself.
51. **Space:** the distance between, around, above, below, and within an object.
52. **Negative space:** the unoccupied or empty space around an object.
53. **Printmaking:** transferring an original image from one prepared surface to another.
54. **Relief print:** ink is applied to the raised surface of a plate or block.
55. **Collograph:** a collage printmaking technique, where the image is composed from a variety of textured materials glued to a plate.
56. **Monotype:** print made from an unaltered surface.
57. **Plate/Block:** prepared surface for printmaking.
58. **Gouge:** tool used to remove material from a printing block or plate.
59. **Brayer:** tool used to spread ink.
60. **Edition:** numbered set of identical prints/images.
61. **Credit Line** (title, edition, artist)
62. **Clay:** fine-grained earth materials formed by the decomposition of rock; when combined with water, it is plastic enough to be shaped; when dry, it is strong; and when subjected heat, it becomes rock-like.
63. **Plastic:** clay that is moist and pliable.
64. **Leather hard:** clay that is slightly flexible and cool to the touch.
65. **Bone dry:** clay with no moisture.
66. **Bisque:** clay that has been fired once. Clay is now ceramic.
67. **Glaze:** glassy coating for ceramics; can be matte or gloss.
68. **Fire:** heating clay to high temperature to cause a chemical change, which will permanently harden the clay.
69. **Kiln:** furnace for firing.
70. **Handbuilding techniques:** slab, coil, and pinch.

71. **Score:** small scratches used for attaching clay to clay.
72. **Slip:** liquid clay.
73. **Sculptural:** purely decorative.
74. **Functional:** useful.
75. **Form:** element of art that is 3 dimensional and encloses space.
76. **Freestanding:** sculpture that is viewable from all sides.
77. **Relief:** sculpture that is raised from a flat surface.
78. **Armature:** structure created to hold sculpting material
79. **Shape:** a 2 dimensional area enclosed by a boundary.
80. **Geometric:** a shape that can be described using mathematical terms.
81. **Organic:** a shape with irregular and uneven edges that is often found in nature.

Principles of Design

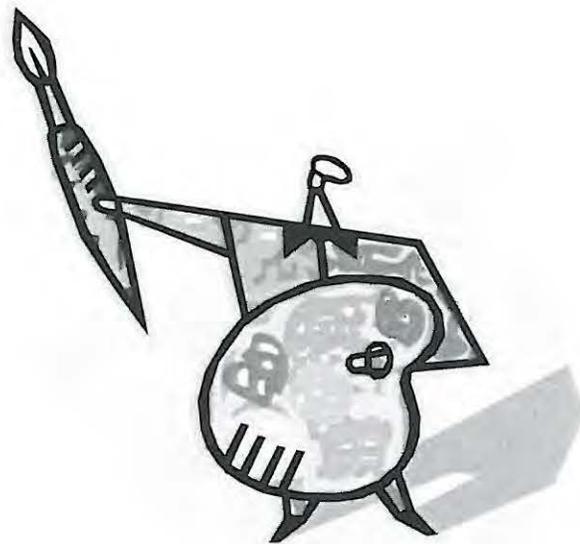
82. **Emphasis:** used by artists to create dominance and focus in their work.
83. **Balance:** refers to the distribution of visual weight in a work of art; can be either symmetrical or asymmetrical.
84. **Pattern:** uses the art elements in planned or random repetitions to enhance surfaces of paintings or sculptures; increases visual excitement by enriching surface interest.
85. **Contrast:** refers to differences in values, colors, textures, shapes, and other elements.
86. **Movement:** used by artists to direct viewers through their work, often to focal areas; can be directed along lines, edges, shapes, and colors within the works.
87. **Rhythm:** the repetition of visual movement; works together with movement to create the visual equivalent of a musical beat.
88. **Unity:** provides the cohesive quality that makes an artwork feel complete and finished; when all the elements and principles in a work look as though they belong together.

Theories of Art

89. **Imitationalism:** a theory of art that focuses on literal or realistic qualities; the realistic or lifelike representation of subject matter.
90. **Formalism:** a theory of art that concentrates on design (or visual) qualities; the way the elements and principles of art have been used.
91. **Emotionalism:** a theory of art that focuses on expressive qualities; the way the drawing effectively communicates an idea, feeling, or mood to the viewer.

ART II
Course #171

Course of Study



Findlay City Schools
2008
(Revised 2/2012)

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2. Art II Curriculum Map
3. Benchmarks and Indicators



COURSE SUMMARY: Students will explore themes and subject matter in this class. They will use media such as charcoal, watercolor and paper mache'.



ART II Course of Study

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Revised February 2012

<p>KEY: ACADEMIC CONTENT STANDARDS Historical - Historical, Cultural and Social Contexts Creative Expression - Creative Expression and Communication Valuing – Valuing the Arts/Aesthetic Reflection Connections – Connections, Relationships and Applications</p>

Mission Statement

The mission of the Findlay City Schools, a community partnership committed to educational excellence, is to instill in each student the knowledge, skills and virtues necessary to be lifelong learners who recognize their unique talents and purpose and use them in pursuit of their dreams and for service to a global society.

This is accomplished through a passion for knowledge, discovery and vision shared by students, families, staff and community.

Beliefs

Our beliefs form the ethical foundation of the Findlay City Schools. We believe....

- *every person has worth*
- *every individual can learn*
- *family is the most important influence on the development of personal values.*
- *attitude is a choice and always affects performance*
- *motivation and effort are necessary to achieve full potential*
- *honesty and integrity are essential for building trust.*
- *people are responsible for the choices they make.*
- *performance is directly related to expectations.*
- *educated citizens are essential for the survival of the democratic process.*
- *personal fulfillment requires the nurturing of mind, body and spirit.*
- *every individual has a moral and ethical obligation to contribute to the well-being of society.*
- *education is a responsibility shared by students, family, staff and community.*
- *the entire community benefits by investing its time, resources and effort in educational excellence.*
- *a consistent practice of shared morals and ethics is essential for our community to thrive.*

ART II
(Course #171)
CURRICULUM MAP

WEEK	UNIT	TOPIC	INDICATORS
1	Introduction Review	Disciplines of Art: Subject Matter	9.2, 9.1, 9.3, 9.4, 9.5, 9.1, 9.5
2	Drawing	Charcoal	10.3, 11.3, 12.1, 10.5, 10.4, 10.6, 9.5, 11.3
3			
4			
5	Painting	Watercolor	9.4, 11.3, 10.2, 10.2, 12.3, 9.2, 10.2
6		Realism Toward Abstraction	10.1, 11.2, 12.1, 9.1, 12.1, 10.2, 12.1, 9.4, 9.6, 10.1, 11.2, 12.1
7			
8		Gouache	9.4, 11.3, 10.2, 10.2, 12.3, 9.2, 10.2
9			
10			
11	Printmaking	Collograph	10.4, 11.3, 10.3, 11.3, 9.4, 10.2, 9.6, 10.5, 9.1
12			
13			
14	3-D	Paper Mache'	10.1, 9.3
15			
16			
17	Semester Review		
18	EXAM		

BENCHMARK: ANALYZING & RESPONDING-(B) Explain how form, subject matter and context contribute to meanings in works of art. **HISTORICAL-(B)** Compare works of art to one another in terms of the historical, cultural, social and political influences evident in the works. **VALUING-(A)** Communicate how an aesthetic point of view contributes to the ideas, emotions and overall impact of personal artworks and the works of others. **(B)** Identify and analyze a variety of viewpoints on aesthetic issues and themes in visual art and develop a personal point of view. **(C)** Judge the merit of selected artworks and provide the aesthetic basis for their positions. **CONNECTIONS-(A)** Summarize and explain the impact of a historical event or movement (e.g., realism, feminism, modernism or postmodernism) on the development of visual art. **CREATIVE EXPRESSION-(B)** Create expressive artworks that demonstrate a sense of purpose and understanding of the relationship among form, materials, techniques and subject matter.

TOPIC/UNIT: Discipline of Art: **AESTHETIC APPROACHES** Time Line: 1-3 Days

Indicator (#9.3) Research and describe the work of an artist on the basis of how the artist's choice of media and style contribute to the meaning of the work. (#10.1) Analyze the way media, technique, compositional elements and subject matter work together to create meaning in selected artworks. (#11.2) Explain how visual, spatial and temporal concepts integrate with content to communicate meaning in artworks. (#9.4) Compare and contrast the stylistic characteristics of visual art from the historical period with those of the previous time period. (#9.7) Analyze major changes to selected artistic styles in art history and determine the historical, social, political or artistic factors that influenced the change. (#10.6) Describe various sources (e.g., personal experience, imagination, interests, everyday events and social issues) visual artists use to generate ideas for artworks. (#11.6) Explain the process used to acquire and use knowledge from art history for art production. (#12.2) Identify and compare the relationships between artworks on the basis of history, culture and aesthetic qualities. (#9.1) Distinguish the aesthetic qualities in works of art and determine how the artist achieved the effect. (#9.3) Research and explain various aesthetic theories in visual art. (#10.2) Formulate generalizations about the value of art from their experiences making and responding to art. (#11.4) Compare and contrast responses to works of visual art on the basis of how well the works communicate intent and purpose. (#12.1) Compare the ways in which the emotional impact of a specific artwork affects the interpretation. (#12.3) Demonstrate the ability to form and defend their judgments about the merits and significance of works of art. (#10.1) Identify the philosophical beliefs, social systems and movements that influence the function and role of art in people's lives. (#11.1) Identify ways in which culture has influenced the work of contemporary artists (e.g., photographers, painters and sculptors). (#12.1) Compare and contrast universal themes and sociopolitical issues in a variety of artworks from different cultural contexts. (#9.4) Explain artistic processes from conceiving an idea to completing a work of art. (#10.1) Create original artworks in at least two three-dimensional media and several two-dimensional media that show the development of a personal style. (#11.3) Create artworks that demonstrate a range of

individual ideas, subject matter and themes with at least one idea explored in depth.
(#12.2) Solve visual art problems that demonstrate skill, imagination and in-depth understanding of media and processes.

KNOW	DO
<ul style="list-style-type: none">• What is art?• Applied vs. Fine Art vs. Commercial Art• Theories of Art<ul style="list-style-type: none">- Emotionalism- Formalism- Imitationalism	<ul style="list-style-type: none">• View and discuss examples of Applied, Fine and Commercial Art and verbally identify the differences• Identify different approaches to making art

<p>PRE-ASSESSMENT:</p>	<p>ASSESSMENT:</p> <p>Quiz on: Imitationalism Emotionalism Formalism</p> <p>Test Worksheet</p>
<p>GRAPHIC ORGANIZER & OR TECHNOLOGY:</p> <p>Power point</p>	<p>SUGGESTED ARTISTS:</p>
<p>BEST PRACTICES:</p>	<p>RESOURCES:</p> <p>What is Art? handout</p>
<p>TESTING VOCABULARY: <i>(See Glossary)</i></p> <p>Emotionalism Formalism Imitationalism</p>	<p>HISTORICAL/MODERN LINK:</p>

BENCHMARK: CREATIVE EXPRESSION-(B) Create expressive artworks that demonstrate a sense of purpose and understanding of the relationship among form, materials, techniques and subject matter. **CONNECTIONS-(A)** Summarize and explain the impact of a historical event or movement (e.g., realism, feminism, modernism or postmodernism) on the development of visual art. **(B)** Formulate and solve a visual art problem using strategies and perspectives from other disciplines. **VALUING-(B)** Identify and analyze a variety of viewpoints on aesthetic issues and themes in visual art and develop a personal point of view. **HISTORICAL-(A)** Explain how and why visual art forms develop in the contexts (e.g., cultural, social, historical, and political) in which they were made. **(B)** Compare works of art to one another in terms of the historical, cultural, social and political influences evident in the works. **(C)** Explain ways in which selected, contemporary works of art relate to the themes, issues and events of their contexts. **(D)** Select a culture and create an original work of art that demonstrates understanding of a historical, social or political issue of the culture. **ANALYZING & RESPONDING-(B)** Explain how form, subject matter and context contribute to meanings in works of art.

TOPIC/UNIT: Discipline of Art: ART HISTORY

Time Line: 1-2 Introductory lessons, continuous application throughout semester

Indicator (#10.3) Trace the origin of symbolism, imagery and metaphor in art and demonstrate the use of these visual devices in their artworks. **(#10.2)** Compare the media, materials and processes (e.g., perceiving, responding, creating and communicating) used in visual art with those used in other arts disciplines. **(#11.1)** Identify ways in which culture has influenced the work of contemporary artists (e.g., photographers, painters and sculptors). **(#11.2)** Research and explain the relationships between specific artworks and major historical events. **(#12.1)** Compare and contrast universal themes and sociopolitical issues in a variety of artworks from different cultural contexts. **(#12.2)** Analyze the cultural influences on art in American today. **(#10.1)** Articulate how individual beliefs, cultural traditions and current social contexts influence response to the meanings in works of art. **(#11.2)** Analyze how society influences the interpretation of works of art. **(#11.5)** Explain how the context in which an artwork is viewed influences the way it is perceived and judged. **(#9.2)** Explain the relationship of a selected work of art to the time period in which it was created. **(#9.4)** Compare and contrast the stylistic characteristics of visual art from one historical period with those of the previous time period. **(#9.5)** Connect a variety of contemporary art forms, media and styles to their cultural, historical and social origins. **(#9.6)** Explain how art history interrelates with the study of aesthetics, criticism and art making. **(#10.4)** Investigate the recurrence of a particular style or technique (e.g., pointillism and realism) in a contemporary art movement. **(#10.5)** Compare the artistic styles and subject matter in artworks by contemporary artists of different cultures. **(#11.3)** Explain how issues of time, place and culture influence trends in the visual arts. **(#12.2)** Identify and compare the relationships between artworks on the basis of history, culture and aesthetic qualities. **(#10.3)** Understand how the structure and composition of an art form relate to its

purpose. (#12.1) Analyze and interpret the way in which the theme or meaning in an artwork expresses a social, political or cultural comment and use examples from the artwork to support the interpretation. (#12.2) Explain the role of galleries, museums, art periodicals and performances in interpreting works of art.

KNOW

- How art history is a visual record of history
- How these are related/intertwined:
 - Time Periods
 - Different Cultures
 - Different Artists

DO

- Virtual museum tour
- Complete a response sheet on specific artists and/or time periods and/or culture
- Discussion

PRE-ASSESSMENT:	ASSESSMENT: Discussion Critiques Quiz on time periods/cultures/artists
GRAPHIC ORGANIZER & OR TECHNOLOGY: Power point	SUGGESTED ARTISTS:
BEST PRACTICES:	RESOURCES: Museum video <u>Art In Focus</u>
TESTING VOCABULARY:	HISTORICAL/MODERN LINK:

BENCHMARK: ANALYZING & RESPONDING-(A) Apply the knowledge and skills of art criticism to conduct in-depth analyses of works of art. **(B)** Explain how form, subject matter and context contribute to meanings in works of art. **(C)** Critique their own works, the works of peers and other artists on the basis of the formal, technical and expressive aspects in the works. **CREATIVE EXPRESSION-(A)** Demonstrate mastery of materials, concepts and personal concentration when creating original artworks.

TOPIC/UNIT: Discipline of Art: ART CRITICISM

Time Line: 2-3 Intensive lessons, applied throughout semester

Indicator (#9.1) Apply various methods of art criticism to analyze and interpret works of art (e.g., the methods of Edmund Burke Feldman, Louis Lankford or Terry Barrett). **(#10.4)** Develop and use criteria to select works for their portfolios that reflect artistic growth and achievement. **(#11.3)** Apply peer review and critique processes to a student exhibition. **(#12.1)** Analyze and interpret the way in which the theme or meaning in an artwork expresses a social, political or cultural comment and use examples from the artwork to support the interpretation. **(#12.2)** Explain the role of galleries, museums, art periodicals and performances in interpreting works of art. **(#9.5)** Develop criteria for assessing the quality of their artworks. **(#10.2)** Evaluate their choices of compositional elements in terms of how these choices affect the subject matter of the work. **(#10.4)** Use criteria to revise works-in-progress and describe changes made and what was learned in the process. **(#11.4)** Use feedback and self-assessment to organize a collection of their artworks in a variety of media. **(#11.5)** Use self-assessment to reflect on the effectiveness of their processes and choice of subject matter, materials and techniques to achieve their intent.

KNOW	DO
<ul style="list-style-type: none"> • On own work and master work: <ul style="list-style-type: none"> - Describe - Analyze - Interpret - Judge • Career options as an Art Critic 	<ul style="list-style-type: none"> • Critique: <ul style="list-style-type: none"> - Masterwork - Peer work - Self evaluation

<p>PRE-ASSESSMENT:</p>	<p>ASSESSMENT:</p>
<p>GRAPHIC ORGANIZER & OR TECHNOLOGY:</p> <p>Power point</p>	<p>SUGGESTED ARTISTS:</p>
<p>BEST PRACTICES:</p> <p>Student individually fills out sheet, then discuss/critique as a group</p>	<p>RESOURCES:</p> <p>Critiquing worksheet <u>Art in Focus</u>, textbook page 19 Form for critiquing Masterwork</p>
<p>TESTING VOCABULARY: (See Glossary)</p> <p>Art Criticism</p> <ul style="list-style-type: none"> - Describe - Analyze - Interpret - Judge 	<p>HISTORICAL/MODERN LINK:</p>

BENCHMARK: HISTORICAL-(A) Explain how and why visual art forms develop in the contexts (e.g., cultural, social, historical and political) in which they were made.
ANALYZING & RESPONDING-(A) Apply the knowledge and skills of a criticism to conduct in-depth analyses of works of art. **CREATIVE EXPRESSION-(A)** Demonstrate mastery of materials, concepts and personal concentration when creating original artworks.

TOPIC/UNIT: LANGUAGE OF ART - ART ELEMENTS/PRINCIPLES

Time Line: 2-3 Intensive lessons, continuous application throughout semester

Indicator (#10.1) Explain how art historians, curators, anthropologists and philosophers contribute to our understanding of art history. **(#9.4)** Use appropriate vocabulary to define and describe techniques, materials and methods that artists use to create works of art. **(#9.5)** Analyze and describe the visual aspects of their own artworks and the work of others. **(#11.1)** Describe the relationship between the content or ideas in artworks and the artist's use of media and compositional elements. **(#12.1)** Integrate the elements of art and principles of design using a variety of media to solve specific visual art problems and to convey meaning.

KNOW	DO
<ul style="list-style-type: none"> • Define/apply Elements of Art and define/apply Principles of Art as they relate to viewing and creating artwork • Definitions of Element and Principles terms 	<ul style="list-style-type: none"> • Creation of artwork • Critiquing

<p>PRE-ASSESSMENT:</p>	<p>ASSESSMENT:</p> <p>Evaluate art project Critiques Quiz on terms</p>
<p>GRAPHIC ORGANIZER & OR TECHNOLOGY:</p>	<p>SUGGESTED ARTISTS:</p>
<p>BEST PRACTICES:</p>	<p>RESOURCES:</p> <p>Packet of terms for Elements/Principles Handout Syllabus</p>
<p>TESTING VOCABULARY: <i>(See Glossary)</i></p> <p>Elements Principles</p>	<p>HISTORICAL/MODERN LINK:</p>

Glossary

Art Vocabulary

1. **Medium:** material used to create art (plural: Media)
2. **Composition:** arrangement of objects and elements in an artwork.
3. **Open composition:** an arrangement where the objects and elements continue beyond the picture plane.
4. **Closed composition:** an arrangement where the objects and elements are completely contained within the picture plane.
5. **Aesthetics:** The philosophy or study of the nature and beauty of art.
6. **Art Criticism:** an organized system for studying a work of art.
Description: make a list of all the things you see in the work.
Analysis: how is the work organized? Use the elements of art to explain.
Interpretation: explain the meaning or mood of the work.
Judgment: determine if the work is successful.
7. **Elements of Art:** basic visual symbols in the language of art. These include line shape, color, value, texture, space, and form.
8. **Line:** a path of a moving point.
9. **Contour line:** a continuous line that defines the interior and exterior edges of an object.
10. **Modified/semi-blind contour:** a line drawn by looking primarily at the object with occasional glances at the paper.
11. **Blind/Pure contour:** a line drawn by looking at the object only. The artist uses one continuous line.
12. **Outline:** a line that shows only outside edges with no interior details.
13. **Gesture:** a quick drawing that captures the feeling of movement.
14. **Value:** relative degree of lightness or darkness by the amount of light reflected.
15. **Blending:** smooth value with no texture.
16. **Crosshatching:** sets of parallel overlapping lines. The density or number of lines creates value.
17. **Stippling:** small dots. The density of the dots creates the value.
18. **Full range of values:** all the values between black and white.
19. **Highlight:** small area of white used to show the brightest spot on an object. This area is closest to the light source.
20. **Halftone:** the entire area on the form facing the light source, the area between the highlight and the shadow. It gradually darkens as it turns away from the light source.

21. **Shadow:** the darker value on the surface of an object that gives the illusion that a portion of it is turned away from the source of light.
22. **Reflected light:** the light that bounces back into the shadow from surrounding objects. It should always be a darker value than any part of the form facing the light.
23. **Cast shadow:** a dark area that occurs on a surface as a result of something being placed between that surface and a light source. This area is always opposite the light source.
24. **Color:** element of art derived from reflected light.
25. **Primary:** colors that make all other color; cannot be made. Red, yellow, blue.
26. **Secondary:** colors made by mixing 2 primary colors. Green, orange, purple.
27. **Tertiary/intermediate:** colors made by mixing a primary and a secondary color. Yellow-orange, yellow-green, blue-green, blue-violet, red-violet, red-orange.
28. **Warm:** colors with yellow base, associated with sunshine, fire, etc. Advance in composition.
29. **Cool:** colors with blue base, associated with ice, water, etc. Recede in composition.
30. **Hue:** pure color with neither black nor white added.
31. **Tint:** add white to a color.
32. **Shade:** add black to a color.
33. **Neutral:** black, white, gray, pure value with no color association.
34. **Color schemes:** a plan for organizing colors.
35. **Monochromatic:** a color scheme that uses only one hue and the values, tints and shades of that hue. Black, white, and one color.
36. **Complementary:** colors directly opposite from each other on the color wheel.
37. **Analogous:** colors next to each other on the color wheel.
38. **Texture:** the way an object feels or appears to feel
39. **Implied texture:** the illusion of texture on a 2-D surface.
40. **Actual texture:** texture that is "real" or can be touched.
41. **2 Dimensional:** having height and width.
42. **3 Dimensional:** having height, width, and depth.
43. **Proportion/scale:** properties of size, quantity, and degree of emphasis; established when relationships of size are created relative to a gauge or specific unit of measure.
44. **Linear Perspective:** scientifically based set of rules for creating the illusion of space on a 2-D surface.

45. **Horizon line:** line drawn where earth and sky appear to meet.
46. **Vanishing point:** point on the horizon where parallel lines appear to converge.
47. **Foreground:** the part of the picture that appears closest to the viewer.
48. **Middleground:** the part of the picture that appears at the midpoint.
49. **Background:** the part of the picture that appears farthest from the viewer.
50. **Positive space:** space that is occupied by an object; the object itself.
51. **Space:** the distance between, around, above, below, and within an object.
52. **Negative space:** the unoccupied or empty space around an object.
53. **Printmaking:** transferring an original image from one prepared surface to another.
54. **Relief print:** ink is applied to the raised surface of a plate or block.
55. **Collograph:** a collage printmaking technique, where the image is composed from a variety of textured materials glued to a plate.
56. **Monotype:** print made from an unaltered surface.
57. **Plate/Block:** prepared surface for printmaking.
58. **Gouge:** tool used to remove material from a printing block or plate.
59. **Brayer:** tool used to spread ink.
60. **Edition:** numbered set of identical prints/images.
61. **Credit Line** (title, edition, artist)
62. **Clay:** fine-grained earth materials formed by the decomposition of rock; when combined with water, it is plastic enough to be shaped; when dry, it is strong; and when subjected heat, it becomes rock-like.
63. **Plastic:** clay that is moist and pliable.
64. **Leather hard:** clay that is slightly flexible and cool to the touch.
65. **Bone dry:** clay with no moisture.
66. **Bisque:** clay that has been fired once. Clay is now ceramic.
67. **Glaze:** glassy coating for ceramics; can be matte or gloss.
68. **Fire:** heating clay to high temperature to cause a chemical change, which will permanently harden the clay.
69. **Kiln:** furnace for firing.
70. **Handbuilding techniques:** slab, coil, and pinch.

71. **Score:** small scratches used for attaching clay to clay.
72. **Slip:** liquid clay.
73. **Sculptural:** purely decorative.
74. **Functional:** useful.
75. **Form:** element of art that is 3 dimensional and encloses space.
76. **Freestanding:** sculpture that is viewable from all sides.
77. **Relief:** sculpture that is raised from a flat surface.
78. **Armature:** structure created to hold sculpting material
79. **Shape:** a 2 dimensional area enclosed by a boundary.
80. **Geometric:** a shape that can be described using mathematical terms.
81. **Organic:** a shape with irregular and uneven edges that is often found in nature.

Principles of Design

82. **Emphasis:** used by artists to create dominance and focus in their work.
83. **Balance:** refers to the distribution of visual weight in a work of art; can be either symmetrical or asymmetrical.
84. **Pattern:** uses the art elements in planned or random repetitions to enhance surfaces of paintings or sculptures; increases visual excitement by enriching surface interest.
85. **Contrast:** refers to differences in values, colors, textures, shapes, and other elements.
86. **Movement:** used by artists to direct viewers through their work, often to focal areas; can be directed along lines, edges, shapes, and colors within the works.
87. **Rhythm:** the repetition of visual movement; works together with movement to create the visual equivalent of a musical beat.
88. **Unity:** provides the cohesive quality that makes an artwork feel complete and finished; when all the elements and principles in a work look as though they belong together.

Theories of Art

89. **Imitationalism:** a theory of art that focuses on literal or realistic qualities; the realistic or lifelike representation of subject matter.
90. **Formalism:** a theory of art that concentrates on design (or visual) qualities; the way the elements and principles of art have been used.
91. **Emotionalism:** a theory of art that focuses on expressive qualities; the way the drawing effectively communicates an idea, feeling, or mood to the viewer.

BENCHMARK: HISTORICAL- (B) Compare works of art to one another in terms of the historical, cultural, social and political influences evident in the works. **CREATIVE EXPRESSION-**(A) Demonstrate mastery of materials, concepts and personal concentration when creating original artworks. (B) Create expressive artworks that demonstrate a sense of purpose and understanding of the relationship among form, materials, techniques and subject matter. (C) Engage in ongoing assessment to revise and improve artworks and to produce a portfolio of works. **ANALYZING & RESPONDING-**(A) Apply the knowledge and skills of art criticism to conduct in-depth analyses of work of art.

TOPIC/UNIT: Subject Matter: PORTRAIT/LANDSCAPE/STILL LIFE

Time Line: Emphasize entire semester

Indicator (#9.2) Explain the relationship of a selected work of art to the time period in which it was created. (#9.1) Demonstrate perceptual skill when drawing from direct observation. (#9.3) Make informed choices in the selection of materials, subject matter and techniques to achieve certain visual effects. (#9.4) Explain artistic processes from conceiving an idea to completing a work of art. (#9.5) Develop criteria for assessing the quality of their artworks. (#9.1) Apply various methods of art criticism to analyze and interpret works of art (e.g., the methods of Edmund Burke Feldman, Louis Lankford or Terry Barrett). (#9.5) Analyze and describe the visual aspects of their own artworks and the work of others.

KNOW	DO
<p>A. Portrait</p> <ul style="list-style-type: none"> - Proportions of human face and form - Value techniques - Lighting source - Modeling - Composition <p>B. Landscape</p> <ul style="list-style-type: none"> - Foreground - Middleground - Background <p>C. Still Life</p> <ul style="list-style-type: none"> - Observational Drawing 	<p>A. Create a Portrait</p> <ul style="list-style-type: none"> - Complete value exercises - Thumbnail sketches/compositional studies <p>Project</p> <ul style="list-style-type: none"> - Render human form using line, value, texture in set media <p>B. Create a Landscape</p> <p>C. Create a Still Life</p>

<p>PRE-ASSESSMENT:</p>	<p>ASSESSMENT:</p> <p>Project Critique—class and self Quiz on vocabulary terms and materials</p>
<p>GRAPHIC ORGANIZER & OR TECHNOLOGY:</p>	<p>SUGGESTED ARTISTS:</p> <p>Portraits: K. Kollwitz Chuck Close F. Kahlo Frank Stella Rembrandt</p> <p>Landscapes: A. Bierstadt</p> <p>Still Life: Audrey Flack</p>
<p>BEST PRACTICES:</p> <p>Portrait: Draw from life using a model or mirror</p>	<p>RESOURCES:</p> <p>Facial/Figure Proportion packet</p>
<p>TESTING VOCABULARY: (See Glossary)</p> <p>Proportion Value Composition</p>	<p>SUGGESTED PROJECTS:</p>

BENCHMARK: CREATIVE EXPRESSIONS-(B) Create expressive artworks that demonstrate a sense of purpose and understanding of the relationship among form, materials, techniques and subject matter. **CONNECTIONS-(B)** Formulate and solve a visual art problem using strategies and perspectives from other disciplines. **VALUING-(C)** Judge the merit of selected artworks and provide the aesthetic basis for their positions. **HISTORICAL-(C)** Explain ways in which selected, contemporary works of art relate to the themes, issues and events of their contexts. **ANALYZING & RESPONDING-(C)** Critique their own works, the works of peers and other artists on the basis of the formal, technical and expressive aspects in the works.

TOPIC/UNIT: CHARCOAL

Time Line: 3 weeks

Indicator (#10.3) Trace the origin of symbolism, imagery and metaphor in art and demonstrate the use of these visual devices in their artworks. (#11.3) Create artworks that demonstrate a range of individual ideas, subject matter and themes with at least one idea explored in depth. (#12.1) Compare and contrast universal themes and sociopolitical issues in a variety of artworks from different cultural contexts. (#10.5) Develop and apply criteria that address the aesthetic characteristics in works of art (e.g., expressive or contextual). (#10.4) Investigate the recurrence of a particular style or technique (e.g., pointillism and realism) in a contemporary art movement. (#10.6) Describe various sources (e.g., personal experience, imagination, interests, everyday events and social issues) visual artists use to generate ideas for artworks. (#9.5) Analyze and describe the visual aspects of their own artworks and the work of others. (#11.3) Apply peer review and critique processes to a student exhibition.

KNOW	DO
<ul style="list-style-type: none"> • Drawing techniques in charcoal <ul style="list-style-type: none"> - rendering values - blending - drawing vs. painting with charcoal • Gesture drawing as an organization line for drawing 	<ul style="list-style-type: none"> • Completion of a charcoal drawing • Participation in class critique • Use gesture to set up and prepare drawings

<p>PRE-ASSESSMENT:</p>	<p>ASSESSMENT:</p> <p>Compositional studies Drawing/project Critique</p>
<p>GRAPHIC ORGANIZER & OR TECHNOLOGY:</p>	<p>SUGGESTED ARTISTS:</p> <p>K. Kollowitz Kate Sammons</p>
<p>BEST PRACTICES:</p>	<p>RESOURCES:</p> <p>Handout Power point</p>
<p>TESTING VOCABULARY: (See Glossary)</p> <p>Value Highlight Shadow Halftone Cast shadow Blending</p>	<p>HISTORICAL/MODERN LINK:</p>

BENCHMARK: CREATIVE EXPRESSIONS-(B) Create expressive artworks that demonstrate a sense of purpose and understanding of the relationship among form, materials, techniques and subject matter. **CONNECTIONS-(B)** Formulate and solve a visual art problem using strategies and perspectives from other disciplines. **VALUING-(A)** Communicate how an aesthetic point of view contributes to the ideas, emotions and overall impact of personal artworks and the works of others. **HISTORICAL-(B)** Compare works of art to one another in terms of the historical, cultural, social and political influences evident in the works. **ANALYZING & RESPONDING-(A)** Apply the knowledge and skills of art criticism to conduct in-depth analyses of works of art.

TOPIC/UNIT: PAINTING: TRANSPARENT WATERCOLOR vs. OPAQUE GOUACHE
Time Line: 4-5 Weeks

Indicator (#9.4) Explain artistic processes from conceiving an idea to completing a work of art. (#11.3) Create artworks that demonstrate a range of individual ideas, subject matter and themes with at least one idea explored in depth. (#10.2) Compare the media, materials and processes (e.g., perceiving, responding, crating an communicating) used in visual art with those used in other arts disciplines. (#10.2) Formulate generalizations about the value of art from their experiences making and responding to art. (#12.3) Demonstrate the ability to form and defend their judgments about the merits and significance of works of art. (#9.2) Explain the relationship of a selected work of art to the time period in which it was created. (#10.2) Apply methods of art criticism in writing and speaking about works of art.

KNOW	DO
<ul style="list-style-type: none"> • Watercolor techniques • Watercolor painting <ul style="list-style-type: none"> - Properties of transparent composition • Properties/characteristics of opaque painting media/gouache 	<ul style="list-style-type: none"> • Students will complete compositional studies • Students will complete a watercolor painting • Students will complete opaque gouache painting

<p>PRE-ASSESSMENT:</p>	<p>ASSESSMENT:</p> <p>Compositional studies Project/painting Critique/self-evaluation</p>
<p>GRAPHIC ORGANIZER & OR TECHNOLOGY:</p>	<p>SUGGESTED ARTISTS:</p>
<p>BEST PRACTICES:</p>	<p>RESOURCES:</p> <p>Handouts Power point</p>
<p>TESTING VOCABULARY: (See Glossary)</p> <p>Transparent Opaque</p>	<p>HISTORICAL/MODERN LINK:</p>
<p>ENRICHMENT:</p>	<p>SUGGESTED PROJECTS:</p>

BENCHMARK: CREATIVE EXPRESSION-(B) Create expressive artworks that demonstrate a sense of purpose and understanding of the relationship among form, materials, techniques and subject matter. **CONNECTIONS-(A)** Summarize and explain the impact of a historical event or movement (e.g., realism, feminism, modernism or postmodernism) on the development of visual art. **VALUING-(C)** Judge the merit of selected artworks and provide the aesthetic basis for their positions. **HISTORICAL-(B)** Compare works of art to one another in terms of the historical, cultural, social and political influences evident in the works. **ANALYZING & RESPONDING-(B)** Explain how form, subject matter and context contribute to meanings in works of art.

TOPIC/UNIT: REALISM TOWARD ABSTRACTION

Time Line: 4 Weeks

Indicator (#10.1) Create original artworks in at least two three-dimensional media and several two-dimensional media that show the development of a personal style. (#11.2) Create artwork that interprets a theme, idea or concept and demonstrates technical skill and the perceptive use of visual art elements (e.g., show light sources, different vantage points and local or subjective color). (#12.1) Integrate the elements of art and principles of design using a variety of media to solve specific visual art problems and to convey meaning. (#9.1) Survey various art theories or movements and make a presentation (e.g., oral, written, visual or multimedia) to explain one of them. (#12.1) Compare and contrast universal themes and sociopolitical issues in a variety of artworks from different cultural contexts. (#10.2) Formulate generalizations about the value of art from their experiences making and responding to art. (#12.1) Compare the ways in which the emotional impact of a specific artwork affects the interpretation. (#9.4) Compare and contrast the stylistic characteristics of visual art from one historical period with those of the previous time period. (#9.6) Explain how art history interrelates with the study of aesthetics, criticism and art making. (#10.1) Analyze the way media, technique, compositional elements and subject matter work together to create meaning in selected artworks. (#11.2) Explain how visual, spatial and temporal concepts integrate with content to communicate meaning in artworks. (#12.1) Analyze and interpret the way in which the theme or meaning in an artwork expresses a social, political or cultural comment and use examples from the artwork to support the interpretation.

KNOW

- How to render a realistic object or still life
- How to use realistic subject to create abstract composition
- Imitationalism and Formalism

DO

- Create Abstract work of art

<p>PRE-ASSESSMENT:</p>	<p>ASSESSMENT:</p> <p>Compositional studies Drawing Painting Critique</p>
<p>GRAPHIC ORGANIZER & OR TECHNOLOGY:</p>	<p>SUGGESTED ARTISTS:</p>
<p>BEST PRACTICES:</p>	<p>RESOURCES:</p> <p>Handouts Power points Art examples</p>
<p>TESTING VOCABULARY: <i>(See Glossary)</i></p> <p>Open/closed composition Imitationalism Formalism</p>	<p>HISTORICAL/MODERN LINK:</p>
<p>ENRICHMENT:</p>	<p>SUGGESTED PROJECTS:</p> <p>Painting: Abstract Masterwork, Abstract Architecture -- hard -edge</p>

BENCHMARK: CREATIVE EXPRESSIONS-(C) Engage in ongoing assessment to revise and improve artworks and to produce a portfolio of works. **CONNECTIONS-(B)** Formulate and solve a visual art problem using strategies and perspectives from other disciplines. **VALUING-(A)** Communicate how an aesthetic point of view contributes to the ideas, emotions and overall impact of personal artworks and the works of others. **HISTORICAL-(A)** Explain how and why visual art forms develop in the contexts (e.g., cultural, social, historical and political) in which they were made. **ANALYZING & RESPONDING-(A)** Apply the knowledge and skills of art criticism to conduct in-depth analyses of works of art.

TOPIC/UNIT: PRINTMAKING/COLLOGRAPH

Time Line: 2 Weeks

Indicator (#10.4) Use criteria to revise works-in-progress and describe changes made and what was learned in the process. (#11.3) Create artworks that demonstrate a range of individual ideas, subject matter and themes with at least one idea explored in depth. (#10.3) Explain commonalities between visual art and other disciplines. (#11.3) Research and demonstrate the relationships between visual art and other disciplines (e.g., ceramics—chemistry, photography—chemistry, mobile—physics, graphic art—technology). (#9.4) Research and report on careers in the visual arts and identify the experience, education and training needed for each one. (#10.2) Compare the media, materials and processes (e.g., perceiving, responding, creating and communicating) used in visual art with those used in other arts disciplines. (#9.6) Explain how art history interrelates with the study of aesthetics, criticism and art making. (#10.5) Compare the artistic styles and subject matter in artworks by contemporary artists of different cultures. (#9.1) Apply various methods of art criticism to analyze and interpret works of art (e.g., the methods of Edmund Burke Feldman, Louis Lankford or Terry Barrett). (#11.1) Describe the relationship between the content or ideas in artworks and the artist’s use of media and compositional elements.

KNOW	DO
<ul style="list-style-type: none"> • Collograph printing/techniques and processes <ul style="list-style-type: none"> - collage techniques to create a raised printing surface - working with positive/negative space - plan a reversed composition - printing edition • How to apply printing process to career in art 	<ul style="list-style-type: none"> • Students will create a collograph (raised, textured surface for printing) • Create an edition of prints • Students will complete compositional studies • Students will create a background to print upon • Students will visit Mazza Museum

<p>PRE-ASSESSMENT:</p>	<p>ASSESSMENT:</p> <p>Project Critique</p>
<p>GRAPHIC ORGANIZER & OR TECHNOLOGY:</p>	<p>SUGGESTED ARTISTS:</p>
<p>BEST PRACTICES:</p> <p>Print on a collaged surface Visit Mazza Museum</p>	<p>RESOURCES:</p> <p>Handout Power points of various artists</p>
<p>TESTING VOCABULARY: (See Glossary) Printing/collograph terms: Edition Print Ink Brayer Relief Press</p>	<p>HISTORICAL/MODERN LINK: Illustration, books, fine art Mazza Museum trip</p>
<p>ENRICHMENT:</p>	<p>SUGGESTED PROJECTS:</p>

BENCHMARK: CREATIVE EPXRESSION-(B) Create expressive artworks that demonstrate a sense of purpose and understanding of the relationship among form, materials, techniques and subject matter. **VALUING-(A)** Communicate how an aesthetic point of view contributes to the ideas, emotions and overall impact of personal artworks and the works of others.

TOPIC/UNIT: SCULPTURE (Paper Mache')

Time Line: 3 Weeks

Indicator (#10.1) Create original artworks in at least two three-dimensional media and several two-dimensional media that show the development of a personal style. **(#9.3)** Research and explain various aesthetic theories in visual art.

KNOW	DO
<ul style="list-style-type: none"> • Assemblage in an artwork is a technique that combines different materials to create a 3-D or 2-D art • Circumstances and events that influence artists to create monuments and site-specific works • Paper Mache' Technique 	<ul style="list-style-type: none"> • Make a 3-D or 2-D artwork that utilizes the technique of assemblage • Make a Paper Mache'

<p>PRE-ASSESSMENT:</p>	<p>ASSESSMENT:</p> <p>Assemblage Sculpture Compositional Studies Reflective Journaling Critique</p>
<p>GRAPHIC ORGANIZER & OR TECHNOLOGY:</p> <p>Power Point</p>	<p>SUGGESTED ARTISTS:</p> <p>Joseph Cornell Jim Dine</p>
<p>BEST PRACTICES:</p> <p>Compare aesthetic approaches (ex. Henry Moore vs. Rodin's figures)</p>	<p>RESOURCES:</p> <p>Powerpoints Handouts Artist</p>
<p>TESTING VOCABULARY: (See Glossary)</p> <p>2 Dimensional (2-D) 3 Dimensional (3-D) Additive process</p>	<p>SUGGESTED PROJECTS:</p>

ART III
Course #172

Course of Study



Findlay City Schools
2008
(Revised 10/09)
(Revised 2/12)

Mission Statement

The mission of the Findlay City Schools, a community partnership committed to educational excellence, is to instill in each student the knowledge, skills and virtues necessary to be lifelong learners who recognize their unique talents and purpose and use them in pursuit of their dreams and for service to a global society.

This is accomplished through a passion for knowledge, discovery and vision shared by students, families, staff and community.

Beliefs

Our beliefs form the ethical foundation of the Findlay City Schools. We believe....

- *every person has worth*
- *every individual can learn*
- *family is the most important influence on the development of personal values.*
- *attitude is a choice and always affects performance*
- *motivation and effort are necessary to achieve full potential*
- *honesty and integrity are essential for building trust.*
- *people are responsible for the choices they make.*
- *performance is directly related to expectations.*
- *educated citizens are essential for the survival of the democratic process.*
- *personal fulfillment requires the nurturing of mind, body and spirit.*
- *every individual has a moral and ethical obligation to contribute to the well-being of society.*
- *education is a responsibility shared by students, family, staff and community.*
- *the entire community benefits by investing its time, resources and effort in educational excellence.*
- *a consistent practice of shared morals and ethics is essential for our community to thrive.*

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1. Findlay City Schools' Mission Statement and Beliefs
2. Art III Curriculum Map
3. Benchmarks and Indicators



COURSE SUMMARY: Students will find their personal voice in this course. They will focus on their approach to art making. Some of the areas covered will be painting, drawing using pen and ink and composition.



ART III

(Course # 172)

Course of Study

Writing Team

Nancy Frankenfield

Jon Gaberdiel

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Revised February 2012

<p>KEY: ACADEMIC CONTENT STANDARDS</p>

<p>Historical - Historical, Cultural and Social Contexts</p>

<p>Creative Expression - Creative Expression and Communication</p>

<p>Valuing – Valuing the Arts/Aesthetic Reflection</p>

<p>Connections – Connections, Relationships and Applications</p>

ART III
(Course #172)
CURRICULUM MAP

WEEK	UNIT	TOPIC	INDICATORS
1	Introduction Review	Disciplines of Art: Composition	9.3, 10.2, 11.1., 12.2, 9.3, 10.1, 11.1, 11.2
2	Painting	Masterwork Reproduction	12.2, 9.3, 10.2, 9.3, 11.4, 10.2
3			
4			
5			
6	3-D	Ceramic Still Life	10.6, 9.2, 10.2
7			
8	Printmaking	Monotype	10.4, 12.2, 11.1, 9.1, 10.3
9			
10			
11		Drypoint	10.4, 12.2, 11.1, 9.1, 10.3
12			
13			
14	DRAWING	Pen & Ink	10.4, 22.1, 10.2, 11.1
15			
16			
17	Review		
18	EXAM		

BENCHMARK: HISTORICAL-(A) Explain how and why visual art forms develop I the contexts (e.g., cultural, social, historical and political) in which they were made.

ANALYZING & RESPONDING-(A) Apply the knowledge and skills of a criticism to conduct in-depth analyses of works of art. **CREATIVE EXPRESSION-(A)** Demonstrate mastery of materials, concepts and personal concentration when creating original artworks.

TOPIC/UNIT: LANGUAGE OF ART - ART ELEMENTS/PRINCIPLES

Time Line: 2-3 Intensive lessons, continuous application throughout semester

Indicator (#10.1) Explain how art historians, curators, anthropologists and philosophers contribute to our understanding of art history. **(#9.4)** Use appropriate vocabulary to define and describe techniques, materials and methods that artists use to create works of art. **(#9.5)** Analyze and describe the visual aspects of their own artworks and the work of others. **(#11.1)** Describe the relationship between the content or ideas in artworks and the artist's use of media and compositional elements. **(#12.1)** Integrate the elements of art and principles of design using a variety of media to solve specific visual art problems and to convey meaning.

KNOW	DO
<ul style="list-style-type: none">• Definitions of Element and Principles terms• How to apply when looking at and making art	<ul style="list-style-type: none">• Creation of projects• Criticism

PRE-ASSESSMENT:	ASSESSMENT: Evaluate art project Critiques Quiz on terms
GRAPHIC ORGANIZER & OR TECHNOLOGY:	SUGGESTED ARTISTS:
BEST PRACTICES:	RESOURCES: Packet of terms for Elements/Principles Handouts Power point
TESTING VOCABULARY: Elements Principles	HISTORICAL/MODERN LINK:
ENRICHMENT:	REMEDICATION/REVIEW:

BENCHMARK: CREATIVE EXPRESSION-(B) Create expressive artworks that demonstrate a sense of purpose and understanding of the relationship among form, materials, techniques and subject matter. **CONNECTIONS-(A)** Summarize and explain the impact of a historical event or movement (e.g., realism, feminism, modernism or postmodernism) on the development of visual art. **(B)** Formulate and solve a visual art problem using strategies and perspectives from other disciplines. **VALUING-(B)** Identify and analyze a variety of viewpoints on aesthetic issues and themes in visual art and develop a personal point of view. **HISTORICAL-(A)** Explain how and why visual art forms develop in the contexts (e.g., cultural, social, historical, and political) in which they were made. **(B)** Compare works of art to one another in terms of the historical, cultural, social and political influences evident in the works. **(C)** Explain ways in which selected, contemporary works of art relate to the themes, issues and events of their contexts. **(D)** Select a culture and create an original work of art that demonstrates understanding of a historical, social or political issue of the culture. **ANALYZING & RESPONDING-(B)** Explain how form, subject matter and context contribute to meanings in works of art.

TOPIC/UNIT: ART HISTORY

Time Line: 1-2 Introductory lessons, continuous application throughout semester

Indicator (#10.3) Trace the origin of symbolism, imagery and metaphor in art and demonstrate the use of these visual devices in their artworks. **(#10.2)** Compare the media, materials and processes (e.g., perceiving, responding, creating and communicating) used in visual art with those used in other arts disciplines. **(#11.1)** Identify ways in which culture has influenced the work of contemporary artists (e.g., photographers, painters and sculptors). **(#11.2)** Research and explain the relationships between specific artworks and major historical events. **(#12.1)** Compare and contrast universal themes and sociopolitical issues in a variety of artworks from different cultural contexts. **(#12.2)** Analyze the cultural influences on art in American today. **(#10.1)** Articulate how individual beliefs, cultural traditions and current social contexts influence response to the meanings in works of art. **(#11.2)** Analyze how society influences the interpretation of works of art. **(#11.5)** Explain how the context in which an artwork is viewed influences the way it is perceived and judged. **(#9.2)** Explain the relationship of a selected work of art to the time period in which it was created. **(#9.4)** Compare and contrast the stylistic characteristics of visual art from one historical period with those of the previous time period. **(#9.5)** Connect a variety of contemporary art forms, media and styles to their cultural, historical and social origins. **(#9.6)** Explain how art history interrelates with the study of aesthetics, criticism and art making. **(#10.4)** Investigate the recurrence of a particular style or technique (e.g., pointillism and realism) in a contemporary art movement. **(#10.5)** Compare the artistic styles and subject matter in artworks by contemporary artists of different cultures. **(#11.3)** Explain how issues of time, place and culture influence trends in the visual arts. **(#12.2)** Identify and compare the relationships between artworks on the basis of history, culture and aesthetic qualities. **(#10.3)** Understand how the structure and composition of an art form relate to its

purpose. (#12.1) Analyze and interpret the way in which the theme or meaning in an artwork expresses a social, political or cultural comment and use examples from the artwork to support the interpretation. (#12.2) Explain the role of galleries, museums, art periodicals and performances in interpreting works of art.

KNOW

- How art history is a visual record of history
- How these are related/intertwined:
 - Time Periods
 - Different Cultures
 - Different Artists

DO

- Virtual museum tour
- Complete a response sheet on specific artists and/or time periods and/or culture
- Discussion

PRE-ASSESSMENT:	ASSESSMENT: Discussion Critiques Quiz on artist/period/culture
GRAPHIC ORGANIZER & OR TECHNOLOGY: Power point	SUGGESTED ARTISTS:
BEST PRACTICES:	RESOURCES: Museum video <u>Art In Focus</u>
TESTING VOCABULARY:	HISTORICAL/MODERN LINK:
ENRICHMENT:	REMEDICATION/REVIEW:

BENCHMARK: ANALYZING & RESPONDING-(B) Explain how form, subject matter and context contribute to meanings in works of art. **HISTORICAL-(B)** Compare works of art to one another in terms of the historical, cultural, social and political influences evident in the works. **VALUING-(A)** Communicate how an aesthetic point of view contributes to the ideas, emotions and overall impact of personal artworks and the works of others. **(B)** Identify and analyze a variety of viewpoints on aesthetic issues and themes in visual art and develop a personal point of view. **(C)** Judge the merit of selected artworks and provide the aesthetic basis for their positions. **CONNECTIONS-(A)** Summarize and explain the impact of a historical event or movement (e.g., realism, feminism, modernism or postmodernism) on the development of visual art. **CREATIVE EXPRESSION-(B)** Create expressive artworks that demonstrate a sense of purpose and understanding of the relationship among form, materials, techniques and subject matter.

TOPIC/UNIT: AESTHETIC APPROACHES

Time Line: 1-3 Days

Indicator **(#9.3)** Research and describe the work of an artist on the basis of how the artist's choice of media and style contribute to the meaning of the work. **(#10.1)** Analyze the way media, technique, compositional elements and subject matter work together to create meaning in selected artworks. **(#11.2)** Explain how visual, spatial and temporal concepts integrate with content to communicate meaning in artworks. **(#9.4)** Compare and contrast the stylistic characteristics of visual art from the historical period with those of the previous time period. **(#9.7)** Analyze major changes to selected artistic styles in art history and determine the historical, social, political or artistic factors that influenced the change. **(#10.6)** Describe various sources (e.g., personal experience, imagination, interests, everyday events and social issues) visual artists use to generate ideas for artworks. **(#11.6)** Explain the process used to acquire and use knowledge from art history for art production. **(#12.2)** Identify and compare the relationships between artworks on the basis of history, culture and aesthetic qualities. **(#9.1)** Distinguish the aesthetic qualities in works of art and determine how the artist achieved the effect. **(#9.3)** Research and explain various aesthetic theories in visual art. **(#10.2)** Formulate generalizations about the value of art from their experiences making and responding to art. **(#11.4)** Compare and contrast responses to works of visual art on the basis of how well the works communicate intent and purpose. **(#12.1)** Compare the ways in which the emotional impact of a specific artwork affects the interpretation. **(#12.3)** Demonstrate the ability to form and defend their judgments about the merits and significance of works of art. **(#10.1)** Identify the philosophical beliefs, social systems and movements that influence the function and role of art in people's lives. **(#11.1)** Identify ways in which culture has influenced the work of contemporary artists (e.g., photographers, painters and sculptors). **(#12.1)** Compare and contrast universal themes and sociopolitical issues in a variety of artworks from different cultural contexts. **(#9.4)** Explain artistic processes from conceiving an idea to completing a work of art. **(#10.1)** Create original artworks in at least two three-dimensional media and several two-dimensional media that show the development of a personal style. **(#11.3)** Create artworks that demonstrate a range of

individual ideas, subject matter and themes with at least one idea explored in depth.
(#12.2) Solve visual art problems that demonstrate skill, imagination and in-depth understanding of media and processes.

KNOW

- What is art?
- Applied vs. Fine Art vs. Commercial Art
- Theories of Art
 - Emotionalism
 - Imitationalism
 - Formalism

DO

- View and discuss examples of Applied, Fine and Commercial Art and verbally identify the differences
- Identify different approaches to making art

<p>PRE-ASSESSMENT:</p>	<p>ASSESSMENT:</p> <p>Quiz on: Imitationalism Emotionalism Formalism</p> <p>Discussion</p>
<p>GRAPHIC ORGANIZER & OR TECHNOLOGY:</p> <p>Power point</p>	<p>SUGGESTED ARTISTS:</p>
<p>BEST PRACTICES:</p>	<p>RESOURCES:</p> <p>What is Art? Handout Handouts</p>
<p>TESTING VOCABULARY:</p> <p>Emotionalism Imitationalism Formalism</p>	<p>HISTORICAL/MODERN LINK:</p>
<p>ENRICHMENT:</p>	<p>REMEDICATION/REVIEW:</p>

BENCHMARK: ANALYZING & RESPONDING-(A) Apply the knowledge and skills of art criticism to conduct in-depth analyses of works of art. (B) Explain how form, subject matter and context contribute to meanings in works of art. (C) Critique their own works, the works of peers and other artists on the basis of the formal, technical and expressive aspects in the works. **CREATIVE EXPRESSION-**(A) Demonstrate mastery of materials, concepts and personal concentration when creating original artworks.

TOPIC/UNIT: ART CRITICISM

Time Line: 2-3 Intensive lessons, applied throughout semester

Indicator (#9.1) Apply various methods of art criticism to analyze and interpret works of art (e.g., the methods of Edmund Burke Feldman, Louis Lankford or Terry Barrett). (#10.4) Develop and use criteria to select works for their portfolios that reflect artistic growth and achievement. (#11.3) Apply peer review and critique processes to a student exhibition. (#12.1) Analyze and interpret the way in which the theme or meaning in an artwork expresses a social, political or cultural comment and use examples from the artwork to support the interpretation. (#12.2) Explain the role of galleries, museums, art periodicals and performances I interpreting works of art. (#9.5) Develop criteria for assessing the quality of their artworks. (#10.2) Evaluate their choices of compositional elements in terms of how these choices affect the subject matter of the work. (#10.4) Use criteria to revise works-in-progress and describe changes made and what was learned in the process. (#11.4) Use feedback and self-assessment to organize a collection of their artworks in a variety of media. (#11.5) Use self-assessment to reflect on the effectiveness of their processes and choice of subject matter, materials and techniques to achieve their intent.

KNOW	DO
<ul style="list-style-type: none"> • On own work and master work: <ul style="list-style-type: none"> - Describe - Analyze - Interpret - Judge • Career options as an Art Critic 	<ul style="list-style-type: none"> • Critique: <ul style="list-style-type: none"> - Master work - Peer work - Self evaluation

<p>PRE-ASSESSMENT:</p>	<p>ASSESSMENT:</p>
<p>GRAPHIC ORGANIZER & OR TECHNOLOGY:</p> <p>Power point</p>	<p>SUGGESTED ARTISTS:</p>
<p>BEST PRACTICES:</p> <p>Student individually fills out sheet, and discuss/critique as a group</p>	<p>RESOURCES:</p> <p>Worksheet Critique <u>Art in Focus</u>, textbook page 19 Form for critiquing Masterwork</p>
<p>TESTING VOCABULARY:</p> <p>Art Criticism Describe Analyze Interpret Judge</p>	<p>HISTORICAL/MODERN LINK:</p>
<p>ENRICHMENT:</p>	<p>REMEDICATION/REVIEW:</p>

Glossary

Art Vocabulary

1. **Medium:** material used to create art (plural: Media)
2. **Composition:** arrangement of objects and elements in an artwork.
3. **Open composition:** an arrangement where the objects and elements continue beyond the picture plane.
4. **Closed composition:** an arrangement where the objects and elements are completely contained within the picture plane.
5. **Aesthetics:** The philosophy or study of the nature and beauty of art.
6. **Art Criticism:** an organized system for studying a work of art.
Description: make a list of all the things you see in the work.
Analysis: how is the work organized? Use the elements of art to explain.
Interpretation: explain the meaning or mood of the work.
Judgment: determine if the work is successful.
7. **Elements of Art:** basic visual symbols in the language of art. These include line shape, color, value, texture, space, and form.
8. **Line:** a path of a moving point.
9. **Contour line:** a continuous line that defines the interior and exterior edges of an object.
10. **Modified/semi-blind contour:** a line drawn by looking primarily at the object with occasional glances at the paper.
11. **Blind/Pure contour:** a line drawn by looking at the object only. The artist uses one continuous line.
12. **Outline:** a line that shows only outside edges with no interior details.
13. **Gesture:** a quick drawing that captures the feeling of movement.
14. **Value:** relative degree of lightness or darkness by the amount of light reflected.
15. **Blending:** smooth value with no texture.
16. **Crosshatching:** sets of parallel overlapping lines. The density or number of lines creates value.
17. **Stippling:** small dots. The density of the dots creates the value.
18. **Full range of values:** all the values between black and white.
19. **Highlight:** small area of white used to show the brightest spot on an object. This area is closest to the light source.
20. **Halftone:** the entire area on the form facing the light source, the area between the highlight and the shadow. It gradually darkens as it turns away from the light source.

21. **Shadow:** the darker value on the surface of an object that gives the illusion that a portion of it is turned away from the source of light.
22. **Reflected light:** the light that bounces back into the shadow from surrounding objects. It should always be a darker value than any part of the form facing the light.
23. **Cast shadow:** a dark area that occurs on a surface as a result of something being placed between that surface and a light source. This area is always opposite the light source.
24. **Color:** element of art derived from reflected light.
25. **Primary:** colors that make all other color; cannot be made. Red, yellow, blue.
26. **Secondary:** colors made by mixing 2 primary colors. Green, orange, purple.
27. **Tertiary/intermediate:** colors made by mixing a primary and a secondary color. Yellow-orange, yellow-green, blue-green, blue-violet, red-violet, red-orange.
28. **Warm:** colors with yellow base, associated with sunshine, fire, etc. Advance in composition.
29. **Cool:** colors with blue base, associated with ice, water, etc. Recede in composition.
30. **Hue:** pure color with neither black nor white added.
31. **Tint:** add white to a color.
32. **Shade:** add black to a color.
33. **Neutral:** black, white, gray, pure value with no color association.
34. **Color schemes:** a plan for organizing colors.
35. **Monochromatic:** a color scheme that uses only one hue and the values, tints and shades of that hue. Black, white, and one color.
36. **Complementary:** colors directly opposite from each other on the color wheel.
37. **Analogous:** colors next to each other on the color wheel.
38. **Texture:** the way an object feels or appears to feel
39. **Implied texture:** the illusion of texture on a 2-D surface.
40. **Actual texture:** texture that is "real" or can be touched.
41. **2 Dimensional:** having height and width.
42. **3 Dimensional:** having height, width, and depth.
43. **Proportion/scale:** properties of size, quantity, and degree of emphasis; established when relationships of size are created relative to a gauge or specific unit of measure.
44. **Linear Perspective:** scientifically based set of rules for creating the illusion of space on a 2-D surface.

45. **Horizon line:** line drawn where earth and sky appear to meet.
46. **Vanishing point:** point on the horizon where parallel lines appear to converge.
47. **Foreground:** the part of the picture that appears closest to the viewer.
48. **Middleground:** the part of the picture that appears at the midpoint.
49. **Background:** the part of the picture that appears farthest from the viewer.
50. **Positive space:** space that is occupied by an object; the object itself.
51. **Space:** the distance between, around, above, below, and within an object.
52. **Negative space:** the unoccupied or empty space around an object.
53. **Printmaking:** transferring an original image from one prepared surface to another.
54. **Relief print:** ink is applied to the raised surface of a plate or block.
55. **Collograph:** a collage printmaking technique, where the image is composed from a variety of textured materials glued to a plate.
56. **Monotype:** print made from an unaltered surface.
57. **Plate/Block:** prepared surface for printmaking.
58. **Gouge:** tool used to remove material from a printing block or plate.
59. **Brayer:** tool used to spread ink.
60. **Edition:** numbered set of identical prints/images.
61. **Credit Line** (title, edition, artist)
62. **Clay:** fine-grained earth materials formed by the decomposition of rock; when combined with water, it is plastic enough to be shaped; when dry, it is strong; and when subjected heat, it becomes rock-like.
63. **Plastic:** clay that is moist and pliable.
64. **Leather hard:** clay that is slightly flexible and cool to the touch.
65. **Bone dry:** clay with no moisture.
66. **Bisque:** clay that has been fired once. Clay is now ceramic.
67. **Glaze:** glassy coating for ceramics; can be matte or gloss.
68. **Fire:** heating clay to high temperature to cause a chemical change, which will permanently harden the clay.
69. **Kiln:** furnace for firing.
70. **Handbuilding techniques:** slab, coil, and pinch.

71. **Score:** small scratches used for attaching clay to clay.
72. **Slip:** liquid clay.
73. **Sculptural:** purely decorative.
74. **Functional:** useful.
75. **Form:** element of art that is 3 dimensional and encloses space.
76. **Freestanding:** sculpture that is viewable from all sides.
77. **Relief:** sculpture that is raised from a flat surface.
78. **Armature:** structure created to hold sculpting material
79. **Shape:** a 2 dimensional area enclosed by a boundary.
80. **Geometric:** a shape that can be described using mathematical terms.
81. **Organic:** a shape with irregular and uneven edges that is often found in nature.

Principles of Design

82. **Emphasis:** used by artists to create dominance and focus in their work.
83. **Balance:** refers to the distribution of visual weight in a work of art; can be either symmetrical or asymmetrical.
84. **Pattern:** uses the art elements in planned or random repetitions to enhance surfaces of paintings or sculptures; increases visual excitement by enriching surface interest.
85. **Contrast:** refers to differences in values, colors, textures, shapes, and other elements.
86. **Movement:** used by artists to direct viewers through their work, often to focal areas; can be directed along lines, edges, shapes, and colors within the works.
87. **Rhythm:** the repetition of visual movement; works together with movement to create the visual equivalent of a musical beat.
88. **Unity:** provides the cohesive quality that makes an artwork feel complete and finished; when all the elements and principles in a work look as though they belong together.

Theories of Art

89. **Imitationalism:** a theory of art that focuses on literal or realistic qualities; the realistic or lifelike representation of subject matter.
90. **Formalism:** a theory of art that concentrates on design (or visual) qualities; the way the elements and principles of art have been used.
91. **Emotionalism:** a theory of art that focuses on expressive qualities; the way the drawing effectively communicates an idea, feeling, or mood to the viewer.

BENCHMARK: CREATIVE EXPRESSION-(A) Demonstrate mastery of materials, concepts and personal concentration when creating original artworks. ANALYZING & RESPONDING-(B) Explain how form, subject matter and context contribute to meanings in works of art. Explain how form, subject matter and context contribute to meanings in works of art.

TOPIC/UNIT: COMPOSITION

Time Line: 1-2 Intensive lessons, continuous application throughout semester

Indicator (#9.3) Make informed choices in the selection of materials, subject matter and techniques to achieve certain visual effects. (#10.2) Evaluate their choices of compositional elements in terms of how those choices affect the subject matter of the work. (#11.1) Create original works of art that demonstrate increased complexity and skill and use a variety of two-dimensional and three-dimensional media. (#12.2) Solve visual art problems that demonstrate skill, imagination and in-depth understanding of media and processes. (#9.3) Research and describe the work of an artist on the basis of how the artist's choice of media and style contribute to the meaning of the work. (#10.1) Analyze the way media, technique, compositional elements and subject matter work together to create meaning in selected artworks. (#11.1) Describe the relationship between the content or ideas in artworks and the artist's use of media and compositional elements. (#11.2) Explain how visual, spatial and temporal concepts integrate with content to communicate meaning in artworks.

KNOW	DO
<ul style="list-style-type: none"> • Open vs. Closed composition • Positive vs. Negative space • Balance • Dominance • Foreground • Middleground • Background • Rule of Thirds • Principles of Design 	<ul style="list-style-type: none"> • Composition exercise sheets • Compositional studies prior to project • Completion of project

<p>PRE-ASSESSMENT:</p>	<p>ASSESSMENT:</p> <p>Critiques Rubric evaluation of project</p>
<p>GRAPHIC ORGANIZER & OR TECHNOLOGY:</p> <p>Power point</p>	<p>SUGGESTED ARTISTS:</p>
<p>BEST PRACTICES:</p>	<p>RESOURCES:</p> <p>Composition exercise sheets</p>
<p>TESTING VOCABULARY:</p> <p>Open vs. Closed Positive vs. Negative Dominance Balance Foreground Middleground Background Rule of Thirds Principles of Design</p>	<p>HISTORICAL/MODERN LINK:</p>

BENCHMARK: HISTORICAL-(C) Explain ways in which selected, contemporary works of art relate to the themes, issues and events of their contexts. **CREATIVE EXPRESSION-(B)** Create expressive artworks that demonstrate a sense of purpose and understanding of the relationship among form, materials, techniques and subject matter. **VALUING-(A)** Communicate how an aesthetic point of view contributes to the ideas, emotions and overall impact of personal artworks and the works of others. **CONNECTIONS-(B)** Formulate and solve a visual art problem using strategies and perspectives from other disciplines.

TOPIC/UNIT: ACRYLIC PAINTING: MASTERWORK REPRODUCTION

Time Line: 3 Weeks

Indicator: (#12.2) Identify and compare the relationships between artworks on the basis of history, culture and aesthetic qualities. **(#9.3)** Make informed choices in the selection of materials, subject matter and techniques to achieve certain visual effects. **(#10.2)** Evaluate their choices of compositional elements in terms of how those choices affect the subject matter of the work. **(#9.3)** Research and explain various aesthetic theories in visual art. **(#11.4)** Compare and contrast responses to works of visual art on the basis of how well the works communicate intent and purpose. **(#10.2)** Compare the media, materials and processes (e.g., perceiving, responding, creating and communicating) used in visual art with those used in other arts disciplines.

KNOW	DO
<ul style="list-style-type: none"> • Acrylic Painting techniques • Review color wheel • Definition of color scheme • How to use a specific color scheme • Recognize and reproduce a value pattern from a Masterwork 	<ul style="list-style-type: none"> • Students will make an acrylic painting • Use specific color scheme • Reproduce Masterwork of art

<p>PRE-ASSESSMENT:</p>	<p>ASSESSMENT:</p>
<p>GRAPHIC ORGANIZER & OR TECHNOLOGY:</p>	<p>SUGGESTED ARTISTS:</p> <p>Variety of artists</p>
<p>BEST PRACTICES:</p> <p>Provide a collection of approved Masterworks for students to use. Avoid artists such as Warhol, Haring, etc.</p>	<p>RESOURCES:</p> <p>Powerpoints Art books</p>
<p>TESTING VOCABULARY: (See Glossary) Value pattern-the deliberate placement of value in a composition</p> <p>Color scheme Analogous Complementary Warm/Cool</p>	<p>SUGGESTED PROJECTS:</p>

BENCHMARK: BENCHMARK: HISTORICAL-(C) Explain ways in which selected, contemporary works of art relate to the themes, issues and events of their contexts. **CREATIVE EXPRESSION-(A)** Demonstrate mastery of materials, concepts and personal concentration when creating original artworks. **VALUING-(C)** Judge the merit of selected artworks and provide the aesthetic basis for their positions. **CONNECTIONS-(A)** Summarize and explain the impact of a historical event or movement (e.g., realism, feminism, modernism or postmodernism) on the development of visual art.

TOPIC/UNIT: 3-D: CLAY STILL LIFE

Time Line: 3 Weeks

Indicator: (#10.6) Describe various sources (e.g., personal experience, imagination, interests, everyday events and social issues) visual artists use to generate ideas for artworks. **(#9.2)** Demonstrate logical reasoning when arguing the merit of a selected work of art and discuss the arguments put forward by others. **(#10.2)** Compare the media, materials and processes (e.g., perceiving, responding, creating, and communicating) used in visual art with those used in other arts disciplines.

KNOW	DO
<ul style="list-style-type: none"> • Understand Additive process • Properties of Clay <ul style="list-style-type: none"> - Hand-building techniques - Slip & Score 	<ul style="list-style-type: none"> • Create 3-D Ceramic Still Life • Use appropriate hand-building techniques

PRE-ASSESSMENT:	ASSESSMENT: Clay sculpture
GRAPHIC ORGANIZER & OR TECHNOLOGY:	SUGGESTED ARTISTS:
BEST PRACTICES: Paint with acrylic paint Students bring in objects	RESOURCES:
TESTING VOCABULARY: (See Glossary) Ceramic terms	SUGGESTED PROJECTS: Food Sculpture

BENCHMARK: HISTORICAL-(A) Explain how and why visual art forms develop in the contexts (e.g., cultural, social, historical and political) in which they were made.

CREATIVE EXPRESSION-(B) Create expressive artworks that demonstrate a sense of purpose and understanding of the relationship among form, materials, techniques and subject matter.

VALUING-(A) Communicate how an aesthetic point of view contributes to the ideas, emotions and overall impact of personal artworks and the works of others.

CONNECTIONS-(B) Formulate and solve a visual art problem using strategies and perspectives from other disciplines.

TOPIC/UNIT: PRINTMAKING: MONOTYPE/PLEXI-GLASS DRYPOINT

Time Line: 4 Weeks

Indicator: (#10.4) Investigate the recurrence of a particular style or technique (e.g., pointillism and realism) in a contemporary art movement. **(#12.2)** Identify and compare the relationships between artworks on the basis of history, culture and aesthetic qualities. **(#11.1)** Create original works of art that demonstrate increased complexity and skill and use a variety of two-dimensional and three-dimensional media. **(#9.1)** Distinguish the aesthetic qualities in works of art and determine how the artist achieved the effect. **(#10.3)** Explain commonalities between visual art and other disciplines.

KNOW	DO
<ul style="list-style-type: none">• Intaglio Printmaking• Monotype printmaking techniques• Register Prints• How to create an edition versus creation of a single print• Advantages of printmaking (ex. multiple copies as compared to expressive qualities of a single print process)• Know the difference between formal Monotype and Altered single print• Differentiate between Drypoint edition and an Altered Drypoint	<ul style="list-style-type: none">• Make a drypoint intaglio print• Make a monotype print • Create an edition (drypoint) • Use printing press • Alter Monotype • Alter Drypoint • Creation of a total of at least 6 prints

<p>PRE-ASSESSMENT:</p>	<p>ASSESSMENT: Monotype print Drypoint etching Altered prints Critique Compositional studies</p>
<p>GRAPHIC ORGANIZER & OR TECHNOLOGY:</p> <p>Venn Diagram</p>	<p>SUGGESTED ARTISTS:</p> <p>Albrecht Durer M.C. Escher Michael Mazur</p>
<p>BEST PRACTICES:</p> <p>Venn Diagram to compare two processes</p>	<p>RESOURCES:</p> <p>Powerpoints Artists Examples</p>
<p>TESTING VOCABULARY: (See Glossary) Monotype Printmaking Intaglio Etching Edition</p>	<p>SUGGESTED PROJECTS:</p>

BENCHMARK: HISTORICAL-(B) Compare works of art to one another in terms of the historical, cultural, social and political influences evident in the works. **CREATIVE EXPRESSION-(B)** Create expressive artworks that demonstrate a sense of purpose and understanding of the relationship among form, materials, techniques and subject matter. **VALUING-(C)** Judge the merit of selected artworks and provide the aesthetic basis for their positions. **CONNECTIONS-(A)** Summarize and explain the impact of a historical event or movement (e.g., realism, feminism, modernism or postmodernism) on the development of visual art.

TOPIC/UNIT: DRAWING - PEN & INK

Time Line: 3 Weeks

Indicator (#10.4) Investigate the recurrence of a particular style or technique (e.g., pointillism and realism) in a contemporary art movement. **(#11.2)** Create artwork that interprets a theme, idea or concept and demonstrates technical skill and the perceptive use of visual art elements (e.g., show light sources, different vantage points and local or subjective color). **(#10.2)** Formulate generalizations about the value of art from their experiences making and responding to art. **(#11.1)** Identify ways in which culture has influenced the work of contemporary artists (e.g., photographers, painters and sculptors).

KNOW	DO
<ul style="list-style-type: none"> • Pen & Ink techniques • Creation of value using a variety of lines <ul style="list-style-type: none"> - scribble - hatching - cross-hatching - stippling 	<ul style="list-style-type: none"> • Complete Pen & Ink drawing • Use full range of values and variety of techniques

<p>PRE-ASSESSMENT:</p>	<p>ASSESSMENT:</p>
<p>GRAPHIC ORGANIZER & OR TECHNOLOGY:</p>	<p>SUGGESTED ARTISTS:</p> <p>Daumier Raphael Kay Harden</p>
<p>BEST PRACTICES:</p> <p>Introduce the use of line through scratchboard Introduce color pen & ink (ex. Kay Harden)</p>	<p>RESOURCES:</p>
<p>TESTING VOCABULARY: (See Glossary)</p> <p>Value Line Hatching Cross-hatching Stippling Scribble</p>	<p>PROJECT SUGGESTIONS:</p>