

SHENENDEHOWA CENTRAL SCHOOL
CLIFTON PARK, NEW YORK

Office of Curriculum, Instruction and Learning

ART

ESSENTIAL CONTENT AND COMPETENCIES

K - 12



CONTENT

ECC Key Concepts and Ideas

- 1) The Elements of Art and the Principles of Design
- 2) Art History
- 3) Critiquing Works of Art
- 4) Art Materials, Techniques and Processes
- 5) The Process of Making Art
- 6) Inderdisciplinary Art

APPENDIX

- 1) Original ECC
- 2) Glossary of Terms
- 3) Glossary of Artists

REFERENCES

1996 PROGRAM PLANNING TEAM

Fran Battistoni
Linda Buerkley
Tom Citrini (Parent)
Chrysoula Highland
Lois Tyler
Kathy Weiner
Jackie Watsky
Harriet Kalejs (Parent)
Lanie Grant (Student)

REVISION TEAM

(June 2001)

Fran Battistoni
Jayne Shatz
Peggy Salvador
Lois Tyler
Kathy Weiner
Diane Wheeler

1. STUDENTS WILL BE ABLE TO KNOW,
UNDERSTAND, AND BE ABLE TO EFFECTIVELY
USE THE ELEMENTS OF ART AND THE
PRINCIPLES OF DESIGN

THE ELEMENTS OF ART

The basic visual symbols in the language of art:

COLOR

VALUE

SHAPE

FORM

SPACE

TEXTURE

LINE

COLOR

Color is what the eye sees when sunlight or some other light bounces off an object. Artist use colors to evoke emotions from the viewer.

COLOR
Historical References

Impressionism

Primary and Intermediate: Monet
Renoir
Cassatt

Middle Degas
Bonheur
Morisot

High Whistler
Pissarro
Manet

Post-Impressionism

Primary and Intermediate: Rousseau
Seurat
Van Gogh

Middle Cezanne
Gauguin
Homer

High Toulouse-Lautrec
Signac
Klimt

Fauvism

Primary and Intermediate Matisse
Kandinsky
Rouault

Middle Nolde
Kirchner

High

Kokoschka
Dufy

Abstract Expressionism

Primary and Intermediate

Pollock

Middle

DeKooning
Gorky
Krasner

High

Frankenthaler
Hartigan
Louis
Tapias

COLOR - CONTENT

Chromatic - Colors of the Spectrum

- P Hue** - A color's name. Distinction between one color and the next in the spectrum
- M Intensity (Chroma)** - Saturation, purity, brightness or dullness of a hue
- I Value** - Lightness or darkness of a hue as measured in a grayscale
 - Tints - the addition of white to a hue
 - Shades - the addition of black to a hue

Achromatic - Without color

- M Neutrals** - white (reflects all wavelengths of light), black (reflects no wave lengths of light) and tints and shades of grays

Color Mixture Systems

- P Subtractive** - Used in mixing pigmentary color (printing, painting, dying)

- P**
- P Subtractive Secondaries** - Mixing two primaries (violet, green and orange)
 - 1 magenta + 1 cyan = violet
 - 1 cyan + 1 yellow = green
 - 1 yellow + 1 magenta = orange
- M Subtractive Triads** - (Tertiary or Intermediate) - mixing a primary and a secondary (yellow-green, cyan-green, cyan-violet, magenta-violet, magenta-orange, yellow-orange)
 - 1 yellow + 1 green = yellow-green
 - 1 cyan + 1 green = cyan-green
 - 1 cyan + 1 violet = cyan-violet
 - 1 magenta + 1 violet = magenta-violet
 - 1 magenta & 1 orange = magenta-orange
 - 1 yellow + 1 orange = yellow-orange
- M Integrated Primaries** magenta, cyan, yellow, red, green, blue, white and black (opaque media-paints)

M Additive - Used in mixing colored light (computers and television)

M Additive Primaries - Cannot be made - (red, green and blue)

M,H Additive Secondaries - Mixing two primaries (magenta, cyan and yellow)

M 1 red + 1 blue = magenta

M 1 blue + 1 green = cyan

M 1 green + 1 red = yellow

M 1 red + 1 blue + 1 green = white

H 2 red + 1 green = orange

H 2 green + 1 red = lime

H 1 blue + 1 green = brown

H Additive Triads - - mixing a primary and a secondary (red-magenta, blue-magenta, blue-cyan, green-cyan, green-yellow, red-yellow)

H 1 red + 1 magenta = red-magenta

H 1 blue + 1 magenta = blue-magenta

H 1 blue + 1 cyan = blue-cyan

H 1 green + 1 cyan = green-cyan

H 1 green + 1 yellow = green-yellow

H 1 red + 1 yellow = red-yellow

M Optical Blending - Color mixture when dots of color are juxtaposed as in mosaics, weavings or half-tones. The eye cannot discern individual colors resulting in fusion of the color area. (Op Art, Impressionism and printed media)

H Medial Blending - When motion is introduced, the eye is unable to identify individual colors and the blur is a mixture between Subtractive and the Additive. (film and kinetic art)

Color Schemes

- I Monochromatic** - Different values of a single hue
- I Polychromatic** - Many hues
- I Analogous** - Colors that are side by side on the color wheel and share a hue
- I Complements** - Directly opposite from each other on the color wheel
- M Split-Complements** - Two Analogous plus one Complement
- P Warm** Half of the color wheel containing reds, yellows, magentas, oranges.
Colors that remind us warm things - warm colors advance
- P Cool** - Half of the color wheel containing blues, cyans, greens, and violets.
Colors that remind us of cool things - Cool colors recede
- M Arbitrary** When an artist uses color to express feelings and ignores perceived colors.
- M Optical** - When an artist uses colors as they are perceived.

HIGH SCHOOL COLOR

COLOR IS WHAT THE EYE SEES WHEN SUNLIGHT OR SOME OTHER LIGHT BOUNCES OFF AN OBJECT

COLOR MIXTURE SYSTEM

- ◆ **Additive Secondaries-** Mixing two primaries (magenta, cyan and yellow)
 - 1 red + 1 blue=magenta
 - 1 blue + 1 green =cyan
 - 1 green + 1 red = yellow
 - 1 red + 1 blue + green= white
 - 2 red + 1 green =orange
 - 2 green + 1 red=lime
 - 1 blue + 1 green =brown
- ◆ **Additive Triads -** Mixing a primary and a secondary (red-magenta, blue-magenta, blue cyan, green-cyan, green-yellow, red-yellow)
 - 1 red + 1 magenta = red-magenta
 - 1 blue + 1 magenta = blue-magenta
 - 1 blue + 1 cyan = blue-cyan
 - 1 green + 1 cyan = green-cyan
 - 1 green + 1 yellow = green-yellow
 - 1 red + 1 yellow= red-yellow
 -
 -

Medial Blending: When motion is introduced, the eye is unable to identify individual colors and the blur is a mixture between the Subtractive and the Additive.

(film and kinetic art)

Color Vocabulary:

Pigments: Finely ground, color powders that form paint when mixed with a liquid.

Solvent: The liquid that controls the thickness or thinness of the paint

Binders: The liquid that holds together the grains of pigment.

Vehicle: The liquid that pigments are mixed with to make paint or dye.

Dyes: Pigments that dissolve in liquid.

MIDDLE SCHOOL COLOR

INTRODUCTION:

ACHROMATIC-Without color

Neutrals-white (reflects all wavelengths of light), black (reflects no wave lengths of light) and tints and shades of grays

COLOR MIXTURE SYSTEM

- ◆ **Subtractive Triads** (Tertiary or Intermediate)-mixing a primary and a secondary (yellow-green, cyan-green, cyan-violet, magenta-violet, magenta-orange, yellow-orange)
 - 1 yellow + 1 green = yellow-green
 - 1 cyan + 1 green = cyan-green
 - 1 cyan + 1 violet = cyan-violet
 - 1 magenta + 1 violet = magenta-violet
 - 1 magenta + 1 orange = magenta-orange
 - 1 yellow + 1 orange = yellow-orange
- ◆ **Integrated Primaries**-magenta, cyan, yellow, red, green, blue, white and black (opaque media-paints).

Additive-Used in mixing colored light (computers and television)

- ◆ **Additive Primaries** -Can not be made (red, green and blue)
- ◆ **Additive Secondaries**- Mixing two primaries (magenta, cyan and yellow)
 - 1 red + 1 blue=magenta
 - 1 blue + 1 green =cyan
 - 1 green + 1 red = yellow
 - 1 red + 1 blue + green= white

Optical Blending: Color mixture when dots of color are juxtaposed as in mosaics, weavings or half-tones. The eye can not discern individual colors resulting in fusion of the color area. (Op Art, Impressionism and printed media)

COLOR SCHEMES

Split-Complements: Two Analogous plus one Complement

Color Vocabulary:

Tonality: Dominate color in a work.

Color Spectrum: Light passes through a prism is separated into bands of color in specific order. When these colors are presented in a circle, it is called a color wheel.

Afterimage: A weak image of complementary color created by a viewer's brain as a reaction to prolonged looking at a color.

Hi Key: Painting using many tints of a color.

Low Key: Painting using many shades of a color.

INTERMEDIATE ELEMENTARY COLOR

INTRODUCTION:

CHROMATIC-Colors of the Spectrum

Intensity (Chroma) Saturation, purity, brightness or dullness of a hue

Value- Lightness or darkness of a hue as measured in a grayscale

- ◆ Tints-the addition of white to a hue
- ◆ Shades- the addition of black to a hue

COLOR SCHEMES

Monochromatic: Different values of a single hue

Analogous: Colors that are side by side on the color wheel and share a hue.

Complements: Directly opposite from each other on the color wheel.

PRIMARY ELEMENTARY COLOR

INTRODUCTION:

Colors of the Spectrum

Hue - A color's name. Quality or distinction between one color and the next in the spectrum

COLOR MIXTURE SYSTEM

- ◆ **Subtractive**-Used in mixing pigmentary color (printing, painting, dying).
- ◆ **Subtractive Primaries**-Cannot be made. magenta, cyan and yellow (transparent media-inks and dyes)
- ◆ **Subtractive Secondaries**- Mixing two primaries (violet, green and orange)
 - 1 magenta + 1 cyan = violet
 - 1 cyan + 1 yellow = green
 - 1 yellow + 1 magenta = orange

COLOR SCHEMES

Warm: Half of the color wheel containing reds, yellows, magentas, oranges.

Colors that remind us of warm things

Warm colors advance.

Cool: Half of the color wheel containing blues, cyans, greens, and violets.

Colors that remind us of cool things.

Cool colors recede.

Arbitrary: When an artist uses color to express feelings and ignores perceived colors.

Optical : When an artist uses colors as they are perceived.

Color Vocabulary

Afterimage - A weak image of complementary color created by a viewer's brain as a reaction to prolonged looking at a color.

Binders - The liquid that holds together the grains of pigment.

Color Spectrum - Light passes through a prism is separated into bands of color in specific order. When these colors are presented in a circle, it is called a color wheel.

Color Symbolism - Colors have been used historically to represent specific feelings or characteristics..such as red with rage, green with envy, and white with purity.

Dyes - Pigments that dissolve in liquid

Hi Key - Painting using many tints of a color.

Low Key - Painting using many shades of a color.

Pigments - Finely ground, color powders that form pain when mixed with a liquid.

Solvent - The liquid that controls the thickness or thinness of the paint.

Tonality - Dominate color in a work.

Vehicle - The liquid that pigments are mixed with to make paint or dye.

VALUE

Lightness or darkness as measured in a grayscale.

SHAPE

Two dimensional area that is defined in some way. Can be defined by one or more of the elements of art.

SHAPE
Historical References

Primary and Intermediate:

Cubism - Picasso

Op Art - Stella

Modernism - Chagall

Middle:

Surrealism - Magritte, Dali

High:

Op Art - Vasarely

Cubism - Braque, Leger, Gris

Modernism - De Chirico, Miro, Klee, Ernst

SHAPE - CONTENT

Types of Shapes

- P **Geometric** - Precise shapes that can be described by using mathematical formulas. The basic shapes are circle, square and triangle and variations such as oval and rectangle.
 - Suggests mechanical perfection and lack of feeling

- P **Free-form or Organic or Amorphic** - Irregular and uneven shapes, often found in nature. These shapes can be found in the outline of cloud formations and silhouettes of living things.
 - Curvilinear forms suggests feelings of pleasure and comfort.
 - Angular forms suggests feelings of pain and discomfort

FORM

An object with three dimensions - length, width and depth.

FORM
Historical References

Primary and Intermediate:	Cubism - Picasso Impressionism - Degas Abstraction - Giacometti Modern - Calder, Moore
Middle:	Renaissance - Michaelangelo Neo Expressionism - Graves Modern - Arp, David Smith, Nevelson, Noguchi Pop - Oldenburg, Cooje Van Bruggen
High:	Renaissance - Donatello Impressionism - Rodin Modern - Brancusi, Hepworth, Remington, Maillo, Segal, Nam Sun Paik Architecture - Greek, Roman, Egyptian, Middle Ages - Frank Lloyd Wright, Le Corbusier, Walter Gropius, Buckminster Fuller, I.M. Pei

FORM - CONTENT

Types of Forms

- P **Geometric** - Precise forms that can be described by using mathematical formulas. The basic shapes are spheres, cubes and pyramids and cones and variations such as cylinders and rectangular solids.

- P **Free-form or Organic or Amorphic** - Irregular and uneven forms, often found in nature. These forms can be found in natural objects and living things.

- H **DENSITY** - The compactness of an object gives the impression of resisting impact.
- H **LESS DENSE** - The looseness of an object gives the impression of lightness

SPACE

Refers to the distance or area between, around, above, below and within things.

SPACE
Historical References

Primary and Intermediate: Renaissance - Da Vinci

Middle: Renaissance - Michaelangelo, Raphael

High: Renaissance - Botticelli, Bruegel, Giotto,
Jan VanEyck
Cubism - Picasso, Braque

SPACE - CONTENT

Types of Space

- I **Positive** - In 2D and 3D art, the shapes or forms are called the positive space or the figure.
- I **Negative** - The empty spaces between the shapes or forms are called negative spaces or ground.

Techniques

- H **Atmospheric Perspective** - Color that dulls or hazes gives the illusion of depth
- H **Intensity**: Dullness and brightness of a color
- H **Value**: Lightness or darkness of a color
- I **Linear Perspective** - Lines converging to one or more points gives the illusion of depth. Sometimes lines appear to meet at a point on the Horizon Line called the Vanishing Point.
 - I **1 Point**: Parallel lines gradually come together and meet at one vanishing point
 - M **2 Point**: Different set of parallel lines meet at different vanishing vanishing points
- P **Overlapping**: Having one shape or object cover another to create the illusion of depth. The first seems closer to the viewer and the next farther away.
- I **Size/Scale/Proportion**: Large objects appear to be closer to the viewer than smaller. Smaller objects appear to be farther
- I **Placement**: Objects placed lower on the picture plane seem to be closer to the viewer. Objects placed higher on the picture plan seem to be farther.
- H **Detail/Focus**: Objects with clear sharp edges and visible details appear close to the viewer. Objects that lack detail and have hazy outlines seems to be farther away.

TEXTURE

How things feel (tactile). How things look (visual) if touched.

TEXTURE
Historical References

Primary and Intermediate:	Impressionism - Monet
Middle	Post Impressionism - Van Gogh
High	Super Realism - Richard Estes Duane Hanson Ralph Goings Chuck Close
Primary & Intermediate And High	Weaving/Fiber Pottery Woodcarving Metal Work

TEXTURE - CONTENT

Visual Texture - The Illusion of Three-dimensional surface

- M Simulated Texture** - Imitates real texture. Such as plastic table-tops can look like wood (Raphael, Charles Peale, Gustave Corbet)
- P Invented Texture:** Two-dimensional patterns created by a repetition of lines or shapes (Albrecht Durer)
- I Actual Texture:** Surface effects created with the artist's medium. (Renoir, Vincent VanGogh, Joan Mitchell, Ivan Albright, Janet Fish, Jackson Pollock)
- P Applied Texture** - added materials to make it more realistic. Used by many sculptors. (African, Native American, Edgar Degas, Duane Hanson, George Braque)

Texture and Value:

- I Rough and Smooth** - Created with light and dark values. Rough reflects the light unevenly and smooth reflects the light evenly.
- M Matte and Shiny:** Created with light and dark value. Matte reflects some light and shiny reflects all light.
- I Actual Texture:** Surface effects created with the artist's medium. (Renoir, Vincent VanGogh, Joan Mitchell, Ivan Albright, Janet Fish, Jackson Pollock)
- P Applied Texture** - added materials to make it more realistic. Used by many sculptors. (African, Native American, Edgar Degas, Duane Hanson, George Braque)

Texture Techniques

- P Collage** - an art work onto which materials such as textured paper and fabric have been attached (Picasso, Miriam Schapiro, Robert Rauschenberg)
- H Frottage:** Freshly painted canvas is painted right side up over a raised texture and scraped across the surface of the paint (Max Ernst)
- P Grattage:** Wet paint is scratched with a variety of tools. (Max Ernst)
- P Decalomania** - Paint is forced into random textured patterns. Paint is placed between two canvasses and then pulled apart (Max Ernst)
- M Assemblage** - A work of art composed of fragments of objects or materials originally intended for other purposes (Louise Nevelson, Pablo Picasso, Joseph Cornell, Jasper Johns)

Texture Vocabulary

Super-Realism (Photo Realism) - twentieth century artistic style that depicts objects as precisely and accurately as they actually appear (Richard Estes, Duane Hanson)

Trompe l'oeil - deceive the eye into seeing a three-dimensional object as real

LINE

The path a dot creates by moving through space. It has length and width. The quality is affected by the tool or medium used to produce the mark or by the motion of the artist's hand

LINE
Historical References

Primary and Intermediate:	Pre-Historic - Cave painting
Middle	Northern Renaissance - Durer Renaissance - DaVinci
High	Op Art - Reilly Escher Asian Art - Calligraphic Line

LINE - CONTENT

Types of Line

- P **Vertical** - move straight up and down and do not lean. They suggest stability, dignity, formality, strength, a static nature
- P **Horizontal** - Move straight across, run parallel to the horizon and do not slant. They suggest quiet, peace, comfort, calm and relaxation.
- P **Diagonal** - Rise and fall somewhere between a vertical and horizontal, unless they stabilize each other in the form of a peak. They suggest action, excitement, discomfort, tension and instability.
- P **Curved** - Change direction gradually. They are not straight. They suggest grace, fluidity, gentleness.
- P **Zigzag** - Combination of diagonal lines. They change direction suddenly. They suggest excitement, tension, danger, action, voltage and confusion.

Qualities of Line

- P **Length** - long or short - continuous or broken
- P **Width** - thick or thin - broad or narrow
- M **Texture** - rough or smooth - sketchy or controlled.
- M **Degree of Direction** - gradual or rapid.
- M **Degree of Curve** - gradual or rapid
- I **Degree of Pressure** - light or dark
- I **Hatching** - multiple lines running parallel to each other
- I **Crosshatching** - multiple lines running perpendicular to each other
- I **Stippling** - a series of points or dots

Directions of Line

- I **Parallel** - going in the same direction and they never meet
- I **Converging** - lines that meet
- M **Intersecting** - lines that cross each other
- M **Perpendicular** - lines that intersect at a right angle
- M **Implied** - a series of any of the Elements of Art that the eye interprets as line.

Drawing with Line

- I Contour** - defines the edges and surface ridges of an object
- I Gesture** - an expressive movement, captures the feeling; uses little detail
- I Sketch** - quick drawing
- H Calligraphic** - usually made with brush strokes that change from thin to thick in one stroke
- M Rendering** - gives the illusion of form through accurate uses of value

PRINCIPLES OF DESIGN

The rules that govern how artists organize the elements of art.

BALANCE

RHYTHM AND MOVEMENT

PROPORTION

VARIETY, EMPHASIS, HARMONY, CONTRAST,
UNITY

BALANCE:

A Principle of Design, it refers to the way the Elements of Art are arranged to create a feeling of stability in a work.

BALANCE - CONTENT

- I** **Balance** - concerned with equalizing visual forces or elements, in a work of art. Visual balances causes you to feel that the elements have been arranged well.
- M** **Imbalance** - creates the opposite, causes feeling of uneasiness. (Leaning Tower of Pisa)
- M** **Central Axis** - a dividing line that works like the point of balance in the balance scale
- M** **Formal Balance** - when equal or similar elements are placed on opposite sides of a central axis. (Jan van Eyck - *The Arnofini Wedding*)
- P** **Symmetry** - a special type of formal balance in which two halves of a balanced composition are identical mirror images of each other
- I** **Radial** - occurs when the forces or elements of the design come out (radiate) from a central point.
- M** **Informal Balance** - when unequal and dissimilar elements are placed on opposite sides of a central axis and appear to be equal or similar.
- I** **Asymmetry** - a balance of unlike objects appearing to have the same visual weight.

RHYTHM AND MOVEMENT rhythm and movement are distinct principles but are inseparable.

RHYTHM - CONTENT

- P** **Rhythm** - the repeating of an element to make a work seem active
- H** **Visual Rhythm** - rhythm you receive through your eyes rather than your ears, created by repeated positive shapes and separated by negative spaces.
- I** **Repetition** - when a motif or a single element appears again and again
- M** **Motif** - an unit that is repeated in visual rhythm
- P** **Pattern** - a visual repetition composed of several motifs
- H** **Types of Rhythm** - arranging motifs in space creates different visual rhythms
 - Random** - no apparent order of motifs
 - Regular** - identical spacing of motifs
 - Alternating** - to vary the order of the motifs
 - Progressive** - there is a change in the motif each time the motive is repeated

MOVEMENT - CONTENT

- I** **Movement** - motion or action
- H** **Visual Movement** - the arrangement of the parts of an image to create a sense of motion or action by using the Elements of Art that cause the eye to move over the work (Vasarely)
- H** **Implied Movement** - the illusion or feeling of motion or action
- M** **Sympathetic Movement** - It is the viewers own movements that causes the motion or action (Agam)
- I** **Kinetic** - when parts or whole of the art actually moves. (Ricky Calder)

PROPORTION Principle of Art with concerned with the size relationship of one size to another.

PROPORTION - CONTENT

- H Golden Mean** - perfect ration described when the longer side is a little more than the half again as long as the shorter sides (1 to 1.6 (Le Corbusier))
- M Scale** - size as measured against a standard reference
- H Hierarchical Proportion** - when figures are arranged so that scale indicates importance (Egyptian murals)
- M Foreshortening** - shorten an object to make it look as if it was extended back into space
- I Realistic** - method of drawing or painting an object so that it seems to go back in space (Michaelangelo)
- M Exaggeration and Distortion:** Deviations from the expected normal proportions (Chagall, Mantegna, Modigliani, Giacometti, El Greco)

VARIETY: The Principle of Art concerned with difference or contrast

EMPHASIS: The Principle of Art that makes one part of the work dominant over the other part

Subordinate - the less important Elements of Art

Dominant - the more important Elements of Art

Focal Point - the first part of a work to attract the attention of the viewer

HARMONY: stress the similarity of separate but related parts

UNITY: the arrangement of the Elements of Art to create a feeling of completeness or wholeness

Simplicity - little variation

Repetition - when a motif or a single element appears again and again

Proximity - closeness by limiting the negative space between shapes

CONTRAST: Juxtaposition of elements that are different

2. STUDENTS WILL UNDERSTAND AND VALUE THE ARTS AND HUMANITIES AS CULTURALLY APPRECIATIVE PEOPLE AND AS INVOLVED CITIZENS.

Art History Aligned with Elements and Principles

ELEMENTS

Color

- Impressionism
- Post-Impressionism
- Abstract Expressionism
- Fauvism

Line

- Prehistoric

Shape

- Pop Art

Form

- Neolithic

Space

- Renaissance
- Cubism

ECC
ART HISTORY
SEQUENTIAL STUDY
PRIMARY & INTERMEDIATE
Introduce @ Grades 1-5
Review Grades 6-12

Pre-History / Cave Paintings

Renaissance / DaVinci

Impressionism/ Degas Monet Renoir Cassat Degas

Post Impressionism/ Rousseau Serrat VanGogh

Fauvism/ Matisse Kandinsky Rouault

Abstract Impressionism/ Pollock

Abstraction/ Giacometti

Cubism/ Picasso

Op Art/ Stella

Modernism/ Chagall Calder Moore

ECC
ART HISTORY
SEQUENTIAL STUDY
MIDDLE SCHOOL
Introduce @ Grades 6-8
Review Grades 9-12

Impressionism/ Degas Bonheur Morisot

Post Impressionism/ Cezanne Gauguin Homer Van Gogh

Fauvism/ Nolde Kirchner

Abstract Expressionism/ DeKooning Gorky Krasner

Surrealism/ Magritte Dali

Renaissance/ Michaelangelo Raphael Da Vinci

Northern Renaissance/ Durer

Neo-Expressionism/ Graves

Modern/ Arp David Smith Nevelson Naguchi

Pop/ Oldenburg VanBrugen

ECC
ART HISTORY
SEQUENTIAL STUDY
HIGH SCHOOL
INTRODUCE @ Grade 9
REVIEW Grades 10-12

Renaissance/ Donatello Boticelli Bruegal Giotto Jan VanEyck

Impressionism/ Whistler Pissarro Manet Rodin

Post Impressionism/ Toulouse-Lautrec Signac Klimt

Fauvism/ Kokoschka Dufy

Abstract Expressionism/ Frankenthaler Hartigan Tapies

Op Art/ Vasarely Reilly Escher

Cubism/ Braque Leger Gris

Modernism/ DeChirico Miro Klee Ernst Brancusi Hepworth
Segal Nam Sun Paik

Remington Maillo

Super Realism/ Richard Estes Duane Hanson Ralph Goings Chuck close

Architecture/ Greek Roman Egyptian Middle Ages
Frank Lloyd Wright LeCorbusier Gropius Fuller Pei

ELEMENTARY SCHOOLS
ART HISTORY SEQUENCE with ELEMENT ALIGNMENT

GRADES 1-5

COLOR

IMPRESSIONISM - Monet Renoir Cassatt

POST IMPRESSIONISM - Rousseau Seurat Van Gogh

FAUVISM - Matisse Kandinsky Rouault

ABSTRACT EXPRESSIONISM - Pollock

SHAPE

CUBISM - Picasso

OP ART - Stella

MODERNISM - Chagall

FORM

CUBISM - Picasso

IMPRESSIONISM - Degas

ABSTRACTION - Giacometti

MODERN - Calder, Moore

SPACE

RENAISSANCE - Da Vinci

TEXTURE

IMPRESSIONISM - Monet

LINE

PRE-HISTORY - Cave Paintings

**HIGH SCHOOL
ART HISTORY SEQUENCE with ELEMENT ALIGNMENT**

GRADE 9

COLOR

IMPRESSIONISM - Whistler, Pissarro, Manet

POST IMPRESSIONISM - Toulouse-Lautrec, Signac, Klimt

FAUVISM - Kokoschka, Dufy

ABSTRACT EXPRESSIONISM - Frankenthaler, Hartigan, Loius Tapies

SHAPE

OP ART - Vasarely

CUBISM - Braque, Leger, Gris

MODERNISM - De Chirico, Miro, Klee, Ernst

FORM

RENAISSANCE - Donatello

IMPRESSIONISM - Rodin

MODERN - Brancusi, Hepworth, Remington, Maillo, Segal, Nam Sun Paik

ARCHITECTURE - Greek, Roman, Egyptian, Middle Ages, Frank Lloyd Wright, LeCorbusier, Walter Gropius, Buckminster Fuller, IM Pei

SPACE

RENAISSANCE - Botticelli, Bruegal, Giotto, Jan VanEyck

CUBISM - Picasso, Braque

TEXTURE

SUPERREALISM - Richard Estes, Duane Hanson, Ralph Goings, Chuck Close

LINE

OP ART - Riley, Escher

ASIAN ART - Calligraphy

MIDDLE SCHOOLS
ART HISTORY SEQUENCE with ELEMENT ALIGNMENT

GRADE 6

COLOR

IMPRESSIONISM - Degas (Bonheur/Morisot)

FORM

RENAISSANCE - Michaelangelo

LINE

NORTHERN RENAISSANCE - Durer

GRADE 7

COLOR

POST IMPRESSIONISM - Cezanne - Gauguin - Homer

SHAPE

SURREALISM - Dali - Margritte

FORM

NEO EXPRESSIONISM - Graves

MODERN - Arp, David Smith, Nevelson, Noguchi

SPACE

RENAISSANCE - Raphael

TEXTURE

POST IMPRESSIONISM - Van Gogh

GRADE 8

COLOR

ABSTRACT EXPRESSIONISM - DeKooning, Gorky, Krasner

FORM

POP - Oldenburg (Van Brugen)

LINE

RENAISSANCE - Da Vinci

PRINCIPLES

Texture

Superealism

Value

Op Art

Color Field

Romanticism

Realism

Proportion

Egyptian

Greece

Mannerism

Neoclassicism

Balance

Medieval

Far and near East

Roman

Movement

Abstract Expressionism

Expressionism

Variety

Regionalism/American Themes

Multicultural

Emphasis

Baroque

Rococco

Contrast

Surrealism

Rhythm

Arts and Crafts Movement

Harmony

Multicultural

Unity

Architecture

3. STUDENTS SHOULD KNOW, UNDERSTAND AND APPLY A VARIETY OF **MATERIALS, TECHNIQUES AND PROCESSES** IN THE CREATION OF WORKS OF ART AND APPRECIATE MASTERY OF THOSE.

ART FORM

PAINTING

PAINTING MEDIA

- P Tempera
- I Acrylic
- P Watercolor

PAINTING TECHNIQUES

(Finger/Brush/Knife/Stick/Sponge/Squeegee)

- I Dry/Wet
- M Masking/hard edge
- P Splatter
- I Blocking
- H Under-painting
- H Over-painting
- I Wash
- H Frottage
- I Grattage
- P Decalcomania
- H Glaze

MIXED MEDIA
FIBER
PHOTOGRAPHIC MEDIA
VIDEO MEDIA
COMPUTER GRAPHICS
GRAPHIC DESIGN
ARCHITECTURE

MATERIALS

- paper
- paint
- pencil
- crayon
- clay
- plaster
- wood
- photography
- videography
- computer graphics

- To produce works of art.
- Understand the impact of technology on art and society.
- Implement effective use of the Elements of Art when designing with technological and/or traditional tools.
- Implement effective use of the Principles of Design when designing with technological tools.
- Know the differences among art materials, techniques and processes.
- Understand what makes different art media, techniques and processes effective in communicating various ideas.
- Use art materials and tools in a safe and responsible manner.
- Select and use media and processes that effectively communicate intended meaning in their art works.
- Develop skills within a variety of art forms using a variety of materials.

ART FORM DRAWING

DRAWING MEDIA

- P Pencils (Graphite/Colored)
- P Crayons
- I Charcoal
- P Markers
- P Chalk/Pastels
- I Ink/Scratchboard

DRAWING TECHNIQUES

- I Hatching
- I Cross Hatching
- I Contour/Blind contour
- M Rendering
- I Gesture
- I Stipple
- M Calligraphic Line

ART FORM

PRINTING

PRINTING MEDIA

- P Stamping (Gadget/Eraser/Food)
- I Relief (Block)
- I Intaglio (Etching)
- M Embossing
- I Stencil
- M Screen Print
- M Collagraph

PRINTING TECHNIQUES

- P Stamping
- P Rubbing
- M Pressing
- M Stenciling
- P Transfer

ART FORM

SCULPTING

SCULPTING MEDIA

- M Wood
- P Clay
- I Plaster/Pariscraft
- M Foam
- P Paper
- I Paper Mache
- I Found Objects
- I Wire/Metal Foil

SCULPTING TECHNIQUES

- I Subtractive
 - Carving
- M Additive
 - Casting
 - Construction
 - Assemblage
- P Modeling

ART FORM

MIXED MEDIA

(more than one material combined)

MIXED MEDIA - MEDIA

P Papers

P Paints

MIXED MEDIA - TECHNIQUES

P Collage

P Resist

P Assemblage

ART FORM

FIBER ARTS

FIBER ART MEDIA

P Cloth

P Rope

P Yarn

P String

P Thread

FIBER ART - TECHNIQUES

P Weaving (on loom/off loom)

P Stitchery (Embroidery/ Applique/ Quilting/ Soft Sculpture)

P Batik/ Dying

P Macrame

P Knitting/ Crocheting

P Felting

P Paper Making

ART FORM

PHOTOGRAPHIC

PHOTOGRAPHIC MEDIA

- I Photograph
- I Blueprints/Sun prints
- I Xerox
- I Slides

PHOTOGRAPHIC - TECHNIQUES

Darkroom Chemical Processes
Light Non-Chemical Processes
Enlarger Processes
Pin Hole Process
Camera (Manual/automatic)

ART FORM

MOVING PICTURES

MOVING PICTURE MEDIA

- I Paper flip books
- I Film
- I Video
- I Slide Show

MOVING PICTURE - TECHNIQUES

- I Animation
- I Claymation
- I Live Action
- I Splicing/Editing

ART FORM

COMPUTER GRAPHICS

COMPUTER GRAPHIC MEDIA

P Adobe Photoshop

COMPUTER - TECHNIQUES

(Follow Computer Applications Tool Box)

P Line/Shape/Texture (Filter)

I Cut/Copy/Paste/Selecting

M Swatches/Picker/Clip Art

H All remaining tools plus multi mixed/multi-tasking

ART FORM

COMPUTER GRAPHICS

COMPUTER GRAPHIC MEDIA

P Adobe Photoshop

COMPUTER - TECHNIQUES

(Follow Computer Applications Tool Box)

P Line/Shape/Texture (Filter)

I Cut/Copy/Paste/Selecting

M Swatches/Picker/Clip Art

H All remaining tools plus multi mixed/multi-tasking

ART FORM

GRAPHIC DESIGN

GRAPHIC DESIGN MEDIA

P Drawing Materials

P Painting Materials

P Computer

P Photographic

GRAPHIC DESIGN TECHNIQUES

(Composition/Page layout for posters/brochures/flyers)

Text

P Lettering

I Calligraphy

M Type Face

Images

P Pictures

I Symbols

M Logos

ART FORM
ARCHITECTURE

ARCHITECTURAL MEDIA

- P Drawing/Drafting Materials
- P Three Dimensional Materials

ARCHITECTURAL TECHNIQUES

- P Model Making
- P Interior/Exterior Plans

4. STUDENTS WILL BE ABLE TO EVALUATE ART THROUGH SPEAKING AND WRITING.

Art Criticism

Internal Clues and Aesthetic Qualities

Art Criticism Process			Theories of Judging Art				
Description	Analysis	Interpretation	Judgment	Reflection	Imitationalism	Formalism	Emotionalism
<ul style="list-style-type: none"> Observe what is in the work. Create a list of what you observe. Describe what you have discovered through an inventory of the subject matter including any references provided, e.g. wall card. 	<ul style="list-style-type: none"> Identify how the work of art is organized or put together. Center concern on how the elements of art and principles of design have been arranged within the work of art. 	<ul style="list-style-type: none"> To express your ideas respond to "What is happening? and/or "What is the the artist trying to convey?" Utilize the facts you have found in description and analyses. Include feelings, moods, and ideas communicated by the work of art. Support your ideas with information. 	<ul style="list-style-type: none"> Present your ideas and opinions. Describe what you like, dislike, or propose as an alternative vision about the work of art. Provide facts relevant to making a decision about the degree of artistic merit in the work of art. Express your ideas supported by the information you have gathered. 	<ul style="list-style-type: none"> Describe how the critique process assisted in responding to works of art. Describe how description, analysis, interpretation, and judgment were helpful. Describe how the elements and principles assisted you. Describe how utilizing the theories of judging art were helpful. Describe what extensions you would recommend to add to the critique process. 	<ul style="list-style-type: none"> Literal Qualities: The most important thing about a work of art is the realistic presentation of subject matter. A work is successful if it looks like and reminds us of what we see in the real world. 	<ul style="list-style-type: none"> Visual Qualities: The most important thing about a work of art is the effective organization of the elements of art and principles of design. Line, texture, shape, color, etc. as well as rhythm, movement, balance, proportion, variety, and emphasis on unity, etc. 	<ul style="list-style-type: none"> Expressive Qualities: The most important thing about a work of art is the vivid communication of moods, feelings, and ideas of the viewer.

Art Critique

How to Criticize a Work of Art

When you become engaged in the area of art criticism it is like playing the role of a detective. You inquire and assume that the artist has a "secret" message hidden within the work of art. Your role will be to solve the mystery and uncover the hidden message.

Your investigation should utilize five specific tasks:

What do I see? (description)

How is the artwork organized? (analysis)

What is happening? or What is the artist trying to say? (interpretation)

What do I think of the work? (judgment)

How do I make connections? (reflection)

Begin by collecting **facts** and **clues**. Be factual. Don't invent ideas or make guesses. Make connections between how the work is organized and your ideas or beliefs related to the artwork. Finally, express your personal ideas, likes and/or dislikes.

Description

One of the first acts in art criticism is to create a list of all of the things you see within the artwork. Look and observe the "whole" work of art. Be objective. Record only the facts. Include all information from the wall card of references, such as the size, medium, style, collection, etc.

Analysis

As you continue the process of "description" pay attention to the visual and sensory qualities, including the elements of art (line, texture, shape and color) and the principles of design (surface, rhythm, movement, size, volume, balance, proportion, variety, emphasis, and unity).

Interpretation

Following the review of the information you have gathered through **description** and **analysis** you begin the process of interpretation, asking yourself, "What is happening" and "What is the artist trying to convey? You use the summary of the collection of facts you have gathered to support your understanding of the artists intention. **Interpretation** should be founded on observation and your reflection upon the facts.

Judgment

This is the exciting process where you present your ideas and opinions. This is about what you like, dislike, or when you propose an alternative vision about the work. Remember to be honest, expressing your ideas that are supported by information that you have gathered.

When you become engaged in the process of **judging art** you might want to relate your ideas to historical periods, art styles, specific artists and their artwork, or theories such as imitationalism, formalism, or emotionalism. This is when you express your own opinion. Many art critics believe that any theory to judge art is a form of imitationalism. Others believe it is vitally important to utilize the elements of art (line, texture, shape, color, etc.) and principles of design (surface, rhythm, movement, size, volume, surface, balance, proportion, variety, emphasis, and unity) to make connections, calling this process formalism. Others believe that the artwork should speak to the viewer through his/her emotions. This theory believes that the work communicates a mood or emotionalism.

Reflection

Reflection is a very important component of the **Art Critique**. This is an area where you record your approach to work, including any discovery, statement of belief, and original ideas. Explain your ideas, themes or concepts in relationship between the visual arts and other disciplines. Express how you approached the investigation of works of art and how your made connections to the entire process. Suggest extensions and future work. **Reflection** is open ended.

Theories of Judging Art

People who study or judge art sometimes use certain theories that say how a work should be considered. Critics regularly use three of these theories - **imitationalism**, **formalism**, and **emotionalism**.

Some people think art should imitate what we see in the real world. Using this theory to judge art is called **imitationism**.

ART CRITIQUE

How To Criticize a Work of Art

Record what you observe about a work of art. Be specific.

I selected the work by _____

Entitled _____

Description _____

Analysis _____

Interpretation _____

Judgment _____

Reflection _____

5. STUDENTS WILL DEMONSTRATE AN UNDERSTANDING OF THE **CREATIVE PROCESS**.

Students will keep a collection of their work in a portfolio to show their development.

6. STUDENTS WILL DEMONSTRATE AN UNDERSTANDING OF ART AND ITS INTERRELATIONSHIPS WITH OTHER ARTS AND CONTENT AREAS.

GLOSSARY

A

Abstract Art – twentieth-century art containing shapes that simplify shapes of real objects to emphasize form instead of subject matter

Abstract Expressionism – painting style developed after World War II in New York City that emphasized abstract elements of art rather than recognizable subject matter, and also stressed feelings and emotions