



Semester Course Folder with Syllabus

Teacher: Mrs. Jackie Garcia, room 712

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Google Classroom:

classroom.google.com/c/MjQ4NTcwNzMy
classroom code to join: s6xxwyc



Google Classroom™

Teacher: Ms. Ashleigh Easton, room 716

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Teacher: Mrs. Amy Hellums, room 714

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Teacher: Ms. Stephanie Pugh, room 718



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Course Pre-requisites: None

Course Description:

In this course, students will develop their skills using the seven elements of art. Students should expect to complete projects involving perspective drawing, figure drawing, ceramics, and painting. In addition to projects, students will be expected to take notes and be responsible for a folder supplied by the teacher. The organization and participation in this folder will help tremendously when taking the Open-Note-Course Review exam.

Course Goals:

It is a Missouri state requirement for graduation that all students complete at least one unit of a fine art, earning at least a 60% grade. All students must pass this course with at least a 60% in order to take any upper level art course. In so doing, students will be prepared to actively engage themselves in other visual arts courses offered at Ray-Pec.

Essential Understandings:

- Students will be able to identify and use varied line quality.
- Students will be able to differentiate between and use geometric and organic shapes.
- Students will be able to identify the arrangement of colors on a color wheel and color schemes.
- Students will be able to identify and use a range of values.
- Students will be able to identify and use two-point perspective to create the illusion of space.
- Students will be able to discuss a culture's concept of beauty through art.
- Students will be able to demonstrate knowledge of human proportions.

Classroom Activities:

Outside the Box, Color Wheel, Inuit Clay Sculpture, Thomas Hart Benton Replication, Andy Warhol Printmaking, Two-Point perspective Tree House.

Field Trip:

During the Thomas Hart Benton replication painting unit; to enhance what is learned in class, we will take a field trip to the Thomas Hart Benton Home and Studio here in Kansas City.

Field Trip Criteria:

- 1) Achieving a 70% or better in Foundations of Art.
- 2) Less than 7 absences.
- 3) No more than 2 Fs in any of your other courses.
- 4) No discipline referrals which has led to ISS or OSS.

Major Assessments:

Art Foundations is a project-driven class. All completed projects are summative assessments. There will be a mid-term color theory test, an Open-Note-End of Course review test, and a final exam at the end of the semester.

Tips for Success

This course is not difficult. There is never homework, unless class time is not used efficiently. It is critical to:

- Turn in ALL completed work on time.
- Become personally involved in the creative process; great art doesn't "just happen". Giving up is not an option. Cheating/taking classmates art as your own is never an option.
- Be ready to come in, grab your folder and get right to work.
- Contribute to the upkeep and maintenance of the art room for yourself and others.

Necessary materials for class:

Foundations of Art journal (provided by teacher) and a pencil to draw with.

Bell Work, Class work and Classroom materials:

- *Students will need to bring a pencil and their teacher provided art journal to class every day.*
- Art journals are preloaded with all the semester's worksheets and scoring guides.
- Most days there will be bell work (art journal assignment), with instructions displayed on the TV screen.
- Daily instructions on the TV screen.
- Scoring guides can be referenced throughout a project.
- If you are absent it is your responsibility to find out what you missed and make it up outside of class.
- Instructors are available during Panther Time, before school and after school with appointment to help you with missing work and to allow extra work time.
- Clean up is five minutes before the bell. Students are expected to keep their area clean.

Classroom Rules: *All rules apply and are enforced as they appear in the RPHS agenda.*

- If you feel that you must leave the room, you must have your own agenda.
- Projects are never graded unless they are turned in to the requested location. Projects will not be searched for in storage drawers, folders or drying racks.
- Respect for everyone, including yourself.
- Proper use of school property and classroom supplies.
- Clean up after yourself, and leave the class in the orderly fashion in which you found it.
- Zzzzzzzzz...no sleeping.

Tardies/Behavior Consequences:

- Students are tardy if they are not in the classroom by the time the tardy bell rings. See your handbook for a list of tardy penalties.

Cell Phone Policy:

During instructional time, students will not be allowed to be on their cell phones whether in the classroom setting or in the hall. **Instructional time** will be defined as anytime between the tardy bell to begin a class period until the dismissal bell to end a class period.

- When students ask for permission to leave class during instructional time to use the restroom or to visit another teacher's classroom, the expectation will be for the student to leave his/her cell phone in a designated area within the classroom. (Please note that the student can power the cell phone down, turn it off, etc as our intent is not to access the phone.
- Should a student need to make a phone call, then he or she can ask for teacher permission to go to the office. Likewise, should a parent need to contact a student for an *immediate emergency*, for the sake of the student's safety and welfare, we would prefer that the contact go through the office as opposed to the student receiving the information personally. This will provide the opportunity for additional support for the student should she/he need it.)
- Students will still be allowed to access and use cellphones between class periods and during their designated lunch time.

You will be graded on a 5-1 scale The following chart explains what each level represents:

5 I am very confident with my art skills. are refined and polished. I can go above and beyond the requirements. I can problem solve and envision the end result before I have begun. I can assist others and help them critically think through a challenge.
4 My art skills are refined and polished. I can problem solve and envision the end result before I have begun. I can assist others and help them critically think through a challenge.
3 I have quality art skills. I can use them without help. I am capable and in control of those skills, and know what techniques to use in a given situation.
2 Basic art skills are part of me as long as I have assistance along the way. I need guidance and support to finish. I know what to do, but need help.
1 I participate in the process and understand the various techniques. I finish a project as long as others guide me through every step.
IE Insufficient evidence. I did not attempt the work.

Grading: The grading scale used is the district approved grading scale.

A	93-100
A-	90-92
B+	88-89
B	83-87
B-	80-82
C+	78-79
C	73-77
C-	70-72
D+	68-69
D	63-67
D-	60-62
F	0-59

The semester final will count as 10% of the total semester grade.

All other work (art journals, projects, quizzes and exams, will make up the other 90% of a student's grade.

It is Ray-Pec policy that parents will receive frequent updates about their students' grades. Every six weeks, progress reports are sent out. In between these reports, teachers can contact parents through email, letters or telephone calls about any student whose grade has fallen below a D. Parents and students may review grades at any time through Parent Portal on the Ray-Pec website or the SIS app.

Turning in and Returning Projects:

- All completed projects must be turned in to the proper location in order for them to be graded. In most cases, they will be graded within 2 weeks.
- All projects have a corresponding scoring guide which are located in the students' folders. These should be turned in with each project.
- All completed projects will be graded and returned back to the student, unless the teacher decides to keep them for a competition, show or display.
- Incomplete projects are not graded. Incomplete projects are impossible to grade when judging it against the expected criteria. Incomplete projects fall under the Late Work policy and will be graded upon completion.
- Projects are evaluated on the criteria given, composition, effort, creativity, participation and craftsmanship.

Late Work Policy:

At RPHS, academic achievement, student responsibility, and student success are important. All homework, assignments, and project deadlines will be strictly adhered to as defined by the classroom teacher. Students who fail to submit any work at the time of a deadline should expect a zero to be entered for their grade.

Re-Do Policy:

1. Turn in completed project on time.
2. Conference with teacher about new due date.
3. Turn in revised project on the new due date.

Elements of Art Vocabulary

Elements of Art- _____

Line- _____

Shape- _____

Form- _____

Value- _____

Texture- _____

Color- _____

Space- _____

Principles of Design Vocabulary

Principles of Design- _____

Balance (radial, symmetrical, and asymmetrical) _____

Contrast- _____

Emphasis- _____

Pattern- _____

Unity- _____

Proportion- _____

Elements and Principles Video Notes

1) List the seven elements of art:

_____, _____, _____, _____
_____, _____, and _____.

2) Element #1 _____ (the path and extension of a dot)

3) Element #2 _____ (a line that encloses on itself, having only 2 dimensions)

4) The type of shape that is found in nature is called _____.

5) The type of shape that is found in things people construct is called _____.

6) In the artwork that the host demonstrated with collage of painted tissue paper, the flowers were the positive or negative shapes? _____

7) Element #3 _____ (3 dimensional objects: height, width and depth)

8) Element #4 _____ (reflected light)

9) The three primary colors are _____, _____, and _____.

10) The three secondary colors are _____, _____, and _____.

11) What are the six intermediate colors (you can use abbreviations)?

_____, _____, _____, _____, _____, and _____

12) Element #5 _____ (the lightness and darkness of gray or a color)

13) Element #6 _____ (how things feel or how they might appear to feel)

14) Name the two types of texture: _____ and _____

15) Element #7 _____ (has height, width, and depth)

16) List the seven principles of design:

_____, _____, _____, _____
_____, _____, and _____.

17) Principle #1 _____ (having equal visual weight)

18) Three types of Balance: _____, _____, and _____.

19) Principle #2 _____ (how the eye is directed and moves through the art)

20) Principle #3 _____ (repetition of elements in art)

21) Principle #4 _____ (the difference in the elements of an artwork)

22) What are two things that contrast each other? _____ and _____

23) Principle #5 _____ (an element that dominates the artwork)

24) Principle #6 _____ (repetition in a planned way)

25) The two types of pattern are _____ and _____.

26) Principle #7 _____ (pleasing, organized order of elements and principles)

Elements of Art and Principles of Design Worksheet

List the Elements of Art:

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____

List the Principles of Design:

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____

Choose the art term that best fits each description below.

Balance	Form	Shape	Color	Value
Line	Space	Contrast	Principles of Design	Texture
Elements of Art	Proportion	Unity	Emphasis	Pattern

1. _____ The reflected wavelengths of light.
2. _____ Darkness or lightness of a color.
3. _____ The difference between elements in an artwork.
4. _____ How something feels or appears to feel.
5. _____ How sizes of parts of the artwork relate to one another.
6. _____ A continuous mark.
7. _____ Areas that are defined by 2-dimensional edges.
8. _____ One element or area in a work of art that dominates to attract the viewers attention.
9. _____ Enclosing space to show height, width, and depth.
10. _____ The distribution of visual weight in a work of art.
11. _____ Lines, colors and/or shapes repeated over and over in a planned way.
12. _____ Refers to areas around, between and within things.
13. _____ The building blocks of art.
14. _____ The look and feel or wholeness or oneness in a work of art.
15. _____ The ways that the elements of art are put together.

Elements and Principles Introduction Project

Step 1: Divide paper into 6 sections.

Step 2: Write your name across all sections in block or bubble style.

Step 3: Illustrate each element, principle and color scheme as the chart shows.

space balance monochromatic	line emphasis complementary	texture contrast triadic
shape pattern analogous	value unity warm	form proportion cool

Classwork Assessment Total	/60								
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Project:

Color Wheel

Learning Target:

Color Harmonies

Elements of Art focus:

Color

Principles of Design focus:

Balance (radial), Pattern/Repetition



Project will not be graded unless:
 1) artist signature is on back of project,
 2) self-grade in pencil,
 3) turned in at the designated area,
 4) all folder work is complete

Complex Color Wheel

Classwork Assessment Criteria:					
Unit Vocabulary Completed	4	3	2	1	IE
Color Wheel page _____	4	3	2	1	IE
Color Theory page _____	4	3	2	1	IE
Color Theory Pre-Assessment	4	3	2	1	IE
4 Steps of Art Criticism	4	3	2	1	IE
Design checked by teacher before starting	4	3	2	1	IE
Twelve-30 degree sections measured correctly	4	3	2	1	IE
Classwork Assessment Total	/28				
Summative Assessment Criteria:					
Design radiates from center outward	4	3	2	1	IE
Design has lines and shapes that touch the sides	4	3	2	1	IE
Design is transferred identically in each section	4	3	2	1	IE
Attention to detail when tracing the design	4	3	2	1	IE
Entire composition of the design is used– no negative spaces	4	3	2	1	IE
Includes primary, secondary, and tertiary colors in the order as they appear on the color wheel	4	3	2	1	IE
Tertiary hues are mixed correctly and easy to identify	4	3	2	1	IE
Tint is mixed with 1/2 hue+ 1/2 white	4	3	2	1	IE
Shade is mixed correctly with complementary color	4	3	2	1	IE
Complementary colors are in the correct order	4	3	2	1	IE
Paint covers the entire surface	4	3	2	1	IE
Clean crisp edges used with proper brushes and craftsmanship	4	3	2	1	IE
Project free of pencil lines, smears, drips	4	3	2	1	IE
Application of paint is opaque not transparent and streaky-paint 2 layers	4	3	2	1	IE
Maintained consistent effort from start to finish	4	3	2	1	IE
Creative ideas, feelings or personal meanings beyond the ordinary; goes beyond just “good enough”.	4	3	2	1	IE
Presentation quality: attention to craftsmanship; such as quality color application, crisp edges, etc.	4	3	2	1	IE
Presentation quality: no tears, wrinkles, folds, pencil marks, etc.	4	3	2	1	IE
Artist’s signature is on the back of project.	4	3	2	1	IE
Tools cleaned and put away properly	4	3	2	1	IE
Summative Assessment Total	/80				

Bell Work: COLOR WHEEL UNIT VOCABULARY

Color- _____

Balance- _____

Radial Balance- _____

Color Wheel- _____

Hue- _____

Primary- _____

Secondary- _____

Tertiary (Intermediate)- _____

Monochromatic- _____

Complimentary- _____

Analogous- _____

Triad- _____

Shade- _____

Tint- _____

Color Wheel

Color is the reflection of light through a prism.

If it weren't for light rays we would have no color. Light rays move in a straight path from a light source, such as a prism or droplet of rain. Those light rays then create all the colors of the **spectrum**, or rainbow. When light rays bounce off an object, our eyes respond to the light that is reflected back to our

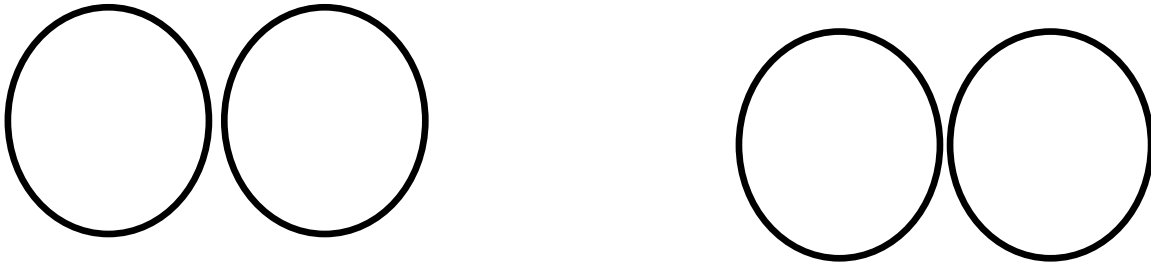
1. Looking at the Color Wheel chart, write the color's name inside the appropriate circle.
2. Using colored pencils, add the appropriate color to each circle.

The diagram shows a central circle labeled "Yellow". Surrounding it are 12 smaller circles arranged in a ring. Each of these 12 circles is paired with a rectangular box. The boxes are categorized into three groups: Primary (solid border), Secondary (dashed border), and Tertiary (double border). A legend at the bottom identifies these categories.

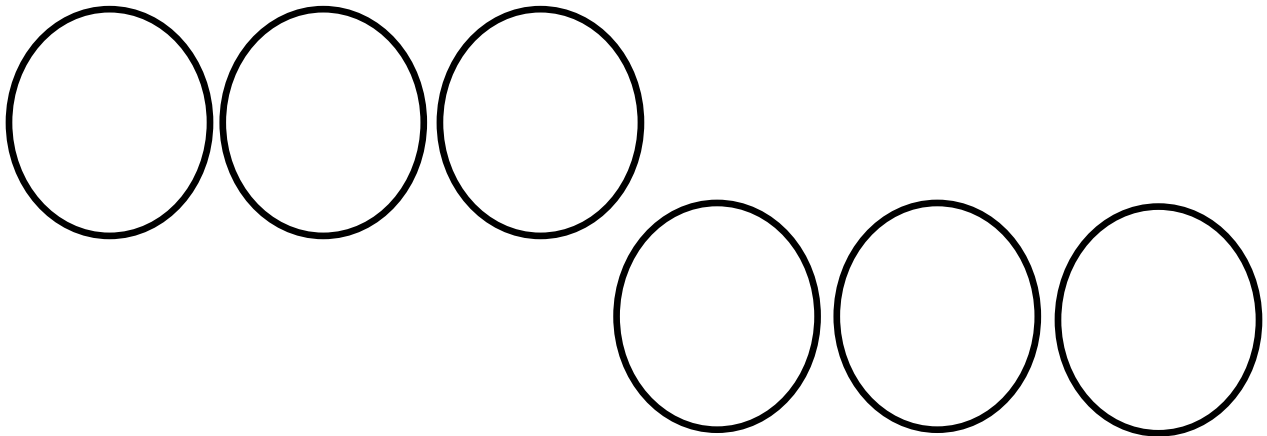
Primary Secondary Tertiary

Color Theory

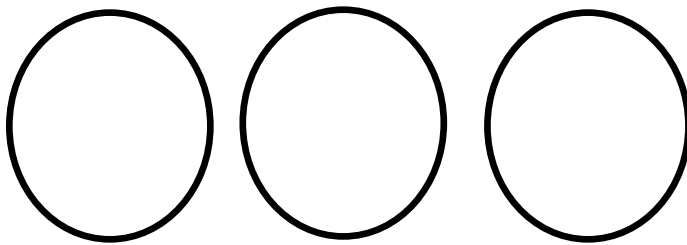
Color TWO complimentary color schemes



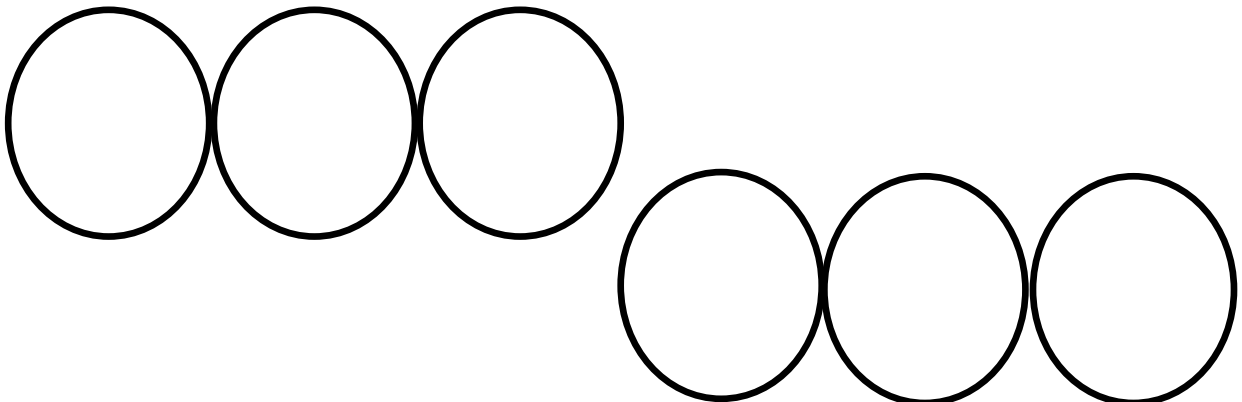
Color TWO analogous color schemes



Color one monochromatic color schemes



Color TWO triadic color schemes

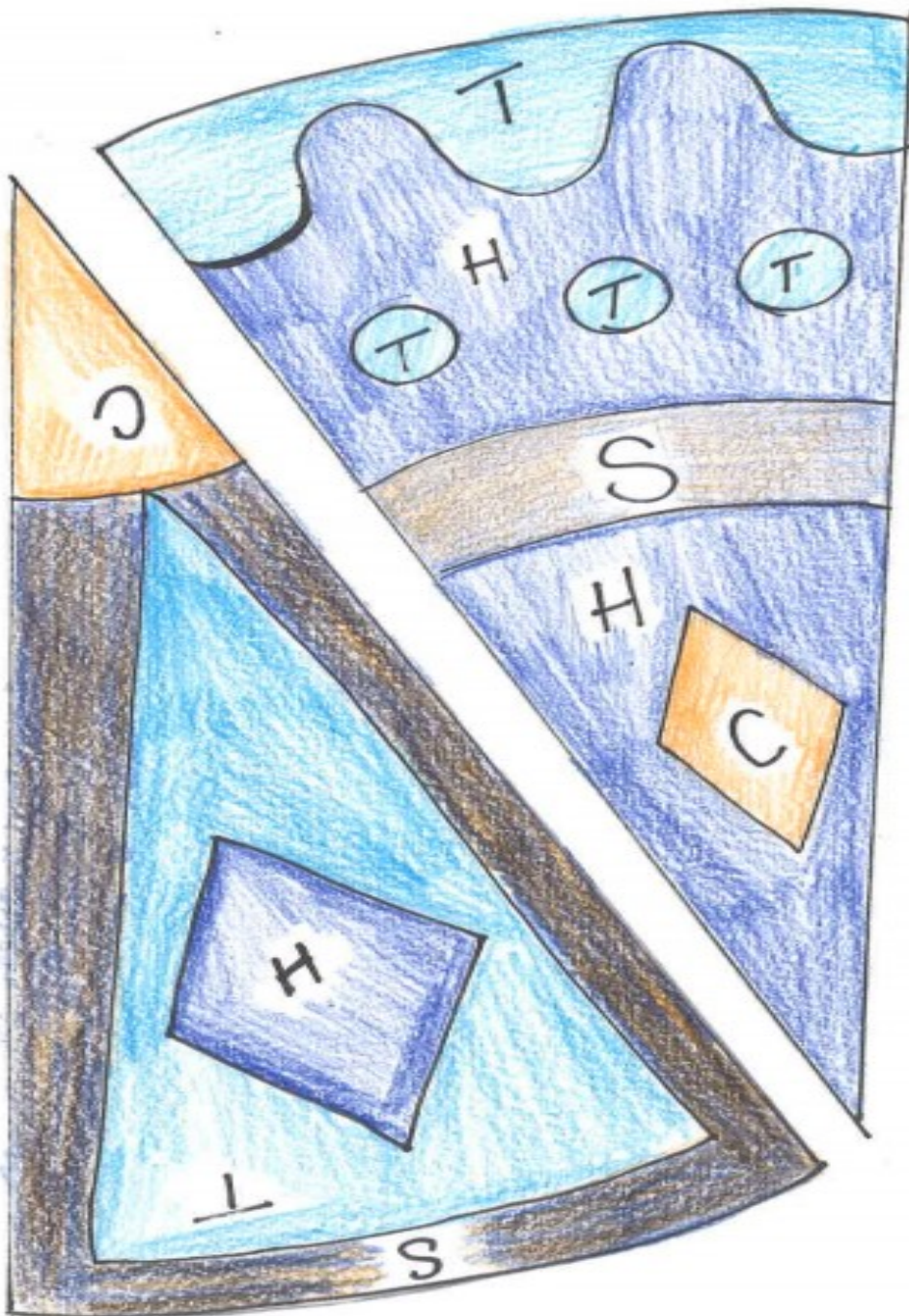


H) Hue: the color as it looks on the color wheel

T) Tint: 1/2 hue mixed with 1/2 white

S) Shade: add a small amount of the complementary color to the hue.

C) Complementary: complementary color of each hue.



Color Harmony Pre-Assessment

This is a check of your knowledge and notes. It is not for a grade.
Choose the appropriate answer and fill in the corresponding letter on the ScanTron®.
Please use a #2 pencil or mechanical.

2 points each. Total Points 34

1. The definition of a Triad Color Scheme:
 - A. 3 colors next to each other on the color wheel.
 - B. 2 colors directly across from each other on the color wheel.
 - C. tints and shades of a single color.
 - D. 3 colors equally spaced from each other on the color wheel.
2. The definition of a Complementary Color Scheme:
 - A. 3 colors next to each other on the color wheel.
 - B. 2 colors directly across from each other on the color wheel.
 - C. tints and shades of a single color.
 - D. 3 colors equally spaced from each other on the color wheel.
3. The definition of a Monochromatic Color Scheme:
 - A. 3 colors next to each other on the color wheel.
 - B. 2 colors directly across from each other on the color wheel.
 - C. tints and shades of a single color.
 - D. 3 colors equally spaced from each other on the color wheel.
4. The definition of an Analogous Color Scheme:
 - A. 2 colors directly across from each other on the color wheel.
 - B. 3 colors next to each other on the color wheel.
 - C. 1 color plus the 2 colors on the side of its complement.
 - D. 4 colors split from a Complementary Color Scheme.
5. An example of a blue Monochromatic Color Scheme:
 - A. blue, blue-green, blue-violet
 - B. blue and yellow
 - C. blue, red and yellow
 - D. light blue, blue, dark blue
6. Complete this Complementary color scheme: red and ____?____.
 - A. green
 - B. red-orange
 - C. yellow
 - D. blue
7. Complete this Analogous color scheme: ____?____, red-orange and red.
 - A. yellow-orange
 - B. yellow
 - C. orange
 - D. violet
8. Complete this Triad color scheme: red, ____?____ and blue
 - A. green
 - B. yellow
 - C. orange
 - D. violet
9. Complete this Complementary color scheme: blue-violet and ____?____.
 - A. red-orange
 - B. blue-green
 - C. red-violet
 - D. yellow-orange
10. Complete this Analogous color scheme: ____?____, orange and ____?____.
 - A. green and violet
 - B. red and blue
 - C. red-orange and yellow-orange
 - D. light orange and dark orange
11. An example for a red Monochromatic Color Scheme would be:
 - A. red-orange, red and red-violet
 - B. light red and red
 - C. medium red, dark red
 - D. pink, red, dark red

Color Harmony Pre-Assessment

This is a check of your knowledge and notes. It is not for a grade.
Choose the appropriate answer and fill in the corresponding letter on the ScanTron®.
Please use a #2 pencil or mechanical. 2 points each. Total Points 34

12. Complete this Triad color scheme: __? __,
blue-green and __? __.

- A. blue and green
- B. yellow-orange and red-violet
- C. orange and blue-violet
- D. red-violet and red-orange

13. Yellow-orange and blue-violet are:

- A. monochromatic
- B. triad
- C. complementary
- D. none of the above

14. Blue, red and yellow are:

- A. monochromatic
- B. triad
- C. complementary
- D. none of the above

15. Orange and green are:

- A. monochromatic
- B. triad
- C. complementary
- D. none of the above

16. Orange, red and blue-green are:

- A. monochromatic
- B. triad
- C. complementary
- D. none of the above

17. Blue-violet, blue and blue-green are:

- A. triad
- B. complementary
- C. analogous
- D. none of the above



The Four Steps of Art Criticism:

describe, analyze, interpret and judge

Title: *A Sunday Afternoon on the Island of La Grande Jatte*

Artists: Georges Seurat **Date:** 1884

Medium: oil on canvas

Exhibited: Art Institute of Chicago

describe:

1. Circle if the artwork is: realistic or abstract
2. Circle the category of the artwork: painting drawing sculpture photography media
3. Circle the category of the artwork's subject matter: person place object thing/idea
4. Circle the type of artwork: portrait figure landscape still life interior design
5. Circle the type of balance: symmetric asymmetric radial
7. Circle the type of contrast: light/dark, rough/smooth, dull/bright, other (please explain)
8. Is anything repeated to create pattern, repetition and/or rhythm:
9. Is anything out of proportion? If yes, please explain:
10. List ALL of the things you see in the artwork: (trees, people, animals, shapes, flowers, etc.)

interpret: What do you think the artwork is about? Why was it created? Use complete sentences.



The Four Steps of Art Criticism:

describe, analyze, interpret and judge

Title: *A Sunday Afternoon on the Island of La Grande Jatte*
Artists: Georges Seurat **Date:** 1884
Medium: oil on canvas
Exhibited: Art Institute of Chicago

analyze: Using a minimum of 5 words, describe where you see the element and describe it.

line	
color	
value	
shape	
space	
form	
texture	

judgement: Do you like this work? Would you change anything? Explain and be specific.



Learning Target:

Using *linear perspective* to create space

Project:

Treehouse Masters

Elements of Art used:

line, shape, form, color, value, space, texture

Principles of Design:

balance, contrast, emphasis, pattern/rhythm, unity, proportion

Important Learning Concepts:

1-point perspective, 2-point perspective, horizon line, vanishing point(s), receding lines, parallel lines



Project will not be graded unless:
1) artist signature is on back of project,
2) self-grade in pencil,
3) turned in at the designated area,
4) all folder work is complete

2-Point Perspective Tree House

Classwork Assessment criteria:							
Linear perspective vocabulary folder page completed.		4	3	2	1	IE	
M.C. Escher anticipation reading guide completed.		4	3	2	1	IE	
The Four Steps of Art Criticism folder pages completed.		4	3	2	1	IE	
1-point perspective folder worksheet completed.		4	3	2	1	IE	
1-point perspective City Scene completed and in pocket of folder.		4	3	2	1	IE	
2-point perspective folder worksheet completed.		4	3	2	1	IE	
Treehouse design practice folder worksheet completed.		4	3	2	1	IE	
Classwork Assessment Total		/28					
Summative Assessment criteria:							
A large vertical tree is the foundation for the tree house.		4	3	2	1	IE	
No rooms "hanging" in mid-air. Tree branches are the supports for all parts of the tree house.		4	3	2	1	IE	
A 2-point perspective ladder or steps in part of the design.		4	3	2	1	IE	
All structures are made using 2-point perspective.		4	3	2	1	IE	
No room should look like a box. All rooms have windows.		4	3	2	1	IE	
No room should look like a box. All rooms have doors/openings.		4	3	2	1	IE	
Windows, doors/openings are drawn using the correct vanishing point.		4	3	2	1	IE	
At least 1 structure has a roof, drawn to perspective.		4	3	2	1	IE	
At least 3 structures have details such as. For a 5, at least 5 structures have details.	5	4	3	2	1	IE	
Shingles, siding, bricks, etc. all drawn to perspective.		4	3	2	1	IE	
All lines are straight; made using a triangle or ruler, not hand drawn. For a 5, carefully trace all lines with a skinny Sharpie.	5	4	3	2	1	IE	
All receding lines merge to the correct vanishing point.		4	3	2	1	IE	
Vertical lines are perpendicular to the horizon line.		4	3	2	1	IE	
A horizon line is correctly placed within the composition.		4	3	2	1	IE	
At least 5, 2-point structures are drawn and placed into the composition. For a 5, include at least 7, 2-point structures.	5	4	3	2	1	IE	
Gradient shading is used to add color/shading.		4	3	2	1	IE	
Gradient shading blends for a smooth transition from one value to the next.		4	3	2	1	IE	
Creative ideas, feelings or personal meanings beyond the ordinary; goes beyond just "good enough".		4	3	2	1	IE	
Presentation quality: attention to craftsmanship; such as quality color application, and/or outlining.		4	3	2	1	IE	
Presentation quality: no tears, wrinkles, folds, pencil marks, etc.		4	3	2	1	IE	
Artist's signature is on the back of project.		4				IE	
Summative Assessment Total		/87					

Linear Perspective Vocabulary

Line- _____

Emphasis- _____

Linear perspective- _____

Foreshortening- _____

Horizon Line- _____

Vanishing Point- _____

Vertical Lines- _____

1 point perspective- _____

2 point perspective- _____

Receding lines- _____

Parallel lines- _____

Three dimensions- _____

Depth- _____

1) Use this anticipation guide to preview a story BEFORE you read it. Mark whether you agree or disagree with each statement. AFTER reading the story, reflect on whether you were correct based on what you discovered from the reading.

Statement	Agree/Disagree?	Correct?
Escher is a self-trained artist.		
Escher focused on one type of art.		
Escher used mathematical reasoning to create his art.		
Escher is best known for creating art called tessellations.		
Escher's art is not well-known or collectible.		
In addition to art, Escher was interested in European politics.		

2) Read through the following biography of M.C. Escher.

"I don't grow up. In me is the small child of my early days." -M.C. Escher

Maurits Cornelis Escher (1898-1972), is usually referred to as M.C. Escher. He was a _____ born in the Netherlands. (*You've heard of Anne Frank. She was also born in the Netherlands.*) Escher was interested in different ways of making art. Most of his works were related to _____.



During his childhood, Escher was often sick.

He _____, and then later in high school, failed his high school exams. But, he excelled at _____.

Escher ultimately enrolled in an architecture and arts college where he planned to study _____.

At that time, he also studied drawing and _____.

His grades were low in his architecture classes, so he switched his studies to the decorative arts and did finish school. The turning point for Escher came when he _____

_____.

There, he became interested in the art and architecture of these two countries. He especially enjoyed the geometric patterns of _____

_____. Because he loved the Italian countryside, he decided to settle permanently in Italy and eventually married.

In 1935, the _____ changed. Italian dictator Mussolini,

made it mandatory that school age children wear a government approved uniform. Escher's 9 year son was expected to wear this uniform. Escher did not agree so the family moved to _____.

All the while, Escher continued creating his art. Switzerland however was _____.

Escher missed Italy. The _____

_____, and he quickly became unhappy in Switzerland, so once again the family moved.

This time they chose to live in Belgium. However, 4 years later, World War II forced them to move again. Escher chose to go back to his _____.
Cloudy, cold, wet weather allowed him to focus on his art.

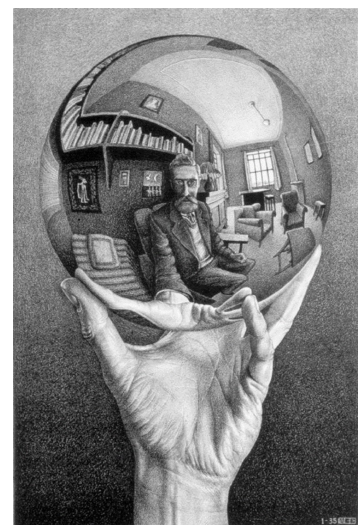
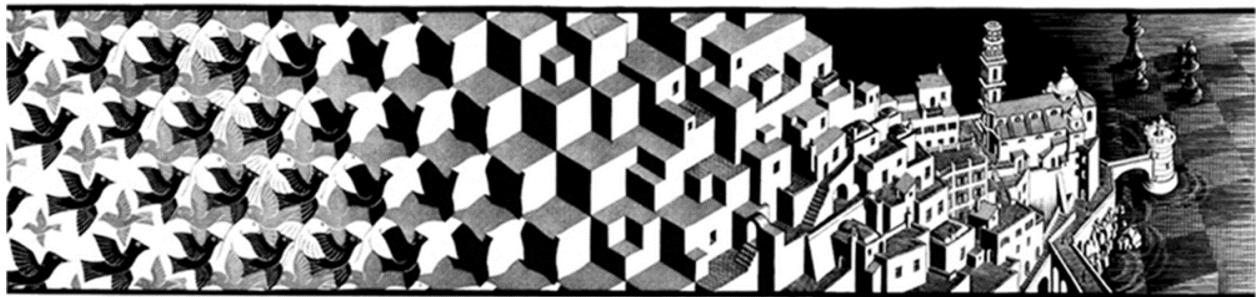
In total, Escher created over 2000 drawings, sketches and prints. He also _____.
He is recognized for his famous _____ drawings showing incredible illusions of space, repetition of shapes and patterns; and his wood cut and lithographic prints. Even though he possessed a basic understanding of math equations, he is greatly appreciated by respected _____.

Fun fact 1) M.C. Escher was left-handed. So was Michelangelo, and da Vinci.

Fun fact 2) M.C. Escher's birth home, in the town he grew up in, is now part of a museum.

**3) After reading, reflect back to your anticipatory answers.
Were you correct in your beliefs of M.C. Escher?**

When Escher created his art, he often included certain themes such as:



The Four Steps of Art Criticism:
describe, analyze, interpret and judge



Title: *House of Stairs*
Artists: M.C. Escher **Date:** 1951
Medium: lithograph-printed ink on paper
Exhibited:

describe:

1. Circle if the artwork is: realistic or abstract
2. Circle the category of the artwork: painting drawing sculpture photography media
3. Circle the category of the artwork's subject matter: person place object thing/idea
4. Circle the type of artwork: portrait figure landscape still life interior design
5. Circle the type of balance: symmetric asymmetric radial
7. Circle the type of contrast: light/dark, rough/smooth, dull/bright, other (please explain)
8. Is anything repeated to create pattern, repetition and/or rhythm:
9. Is anything out of proportion? If yes, please explain:
10. List ALL of the things you see in the artwork: (trees, people, animals, shapes, flowers, etc.)

interpret: What do you think the artwork is about? Why was it created? Use complete sentences.

The Four Steps of Art Criticism (*continued*):

describe, analyze, interpret and judge



Title: *House of Stairs*

Artists: M.C. Escher **Date:** 1951

Medium: lithograph-printed ink on paper

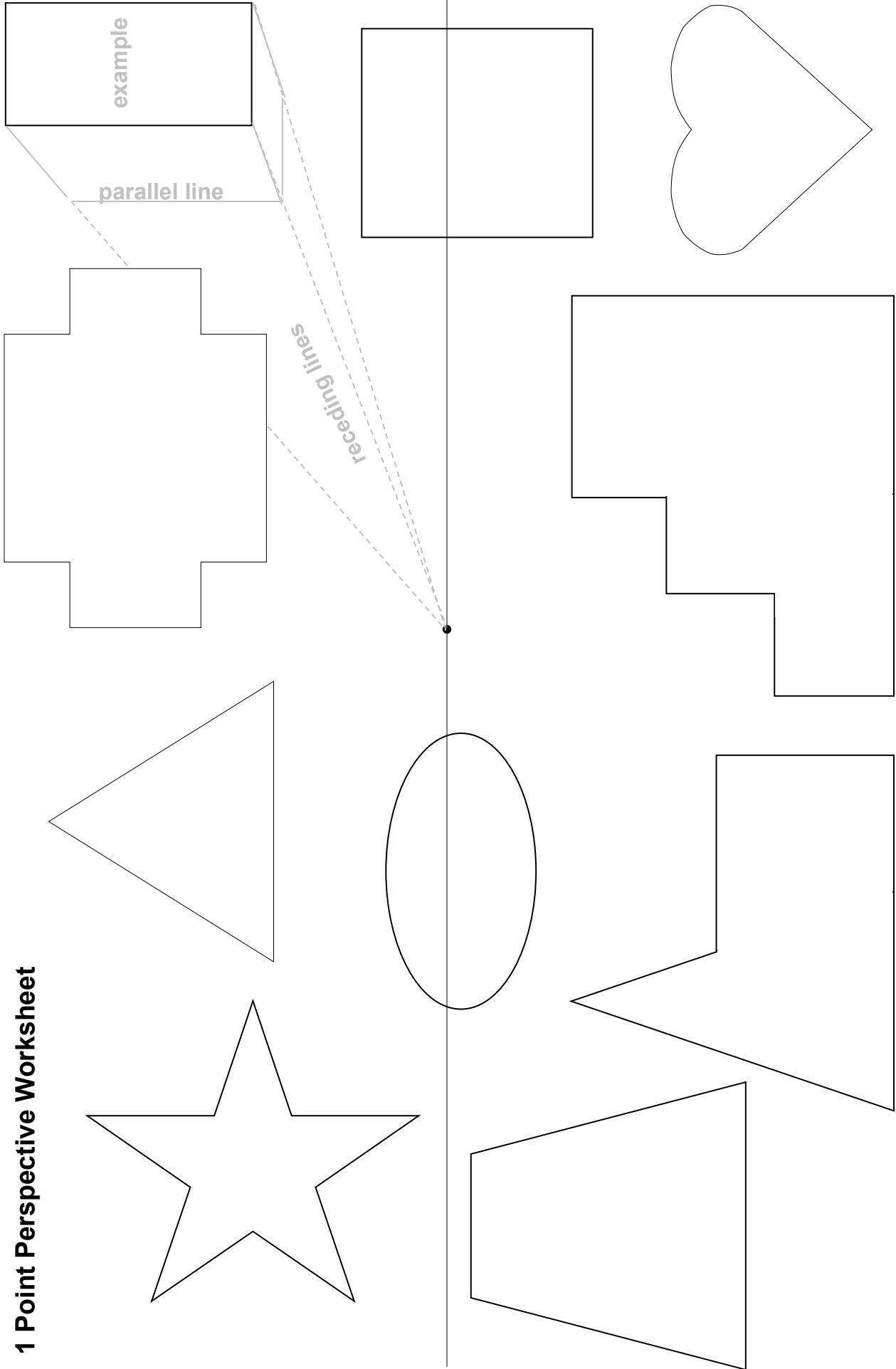
Exhibited:

analyze: Using a minimum of 5 words, describe where you see the element and describe it.

line	
color	
value	
shape	
space	
form	
texture	

judgement: Do you like this work? Would you change anything? Explain and be specific.




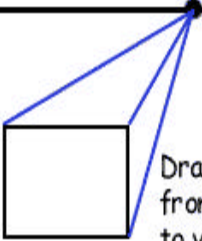
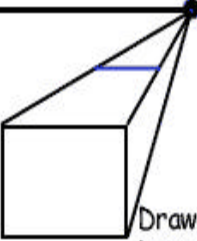
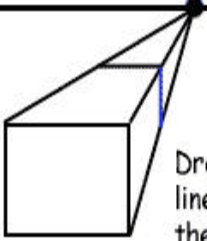
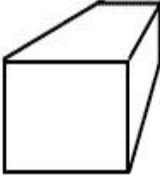
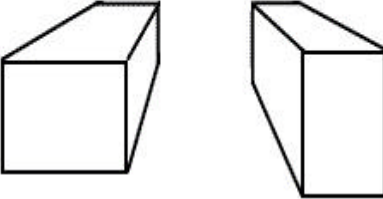
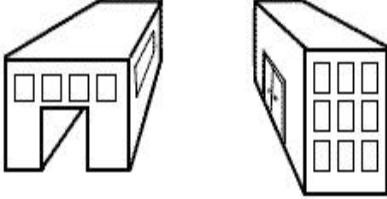
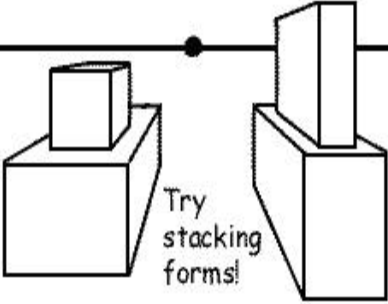
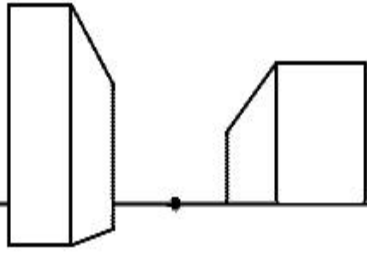
1 Point Perspective Worksheet



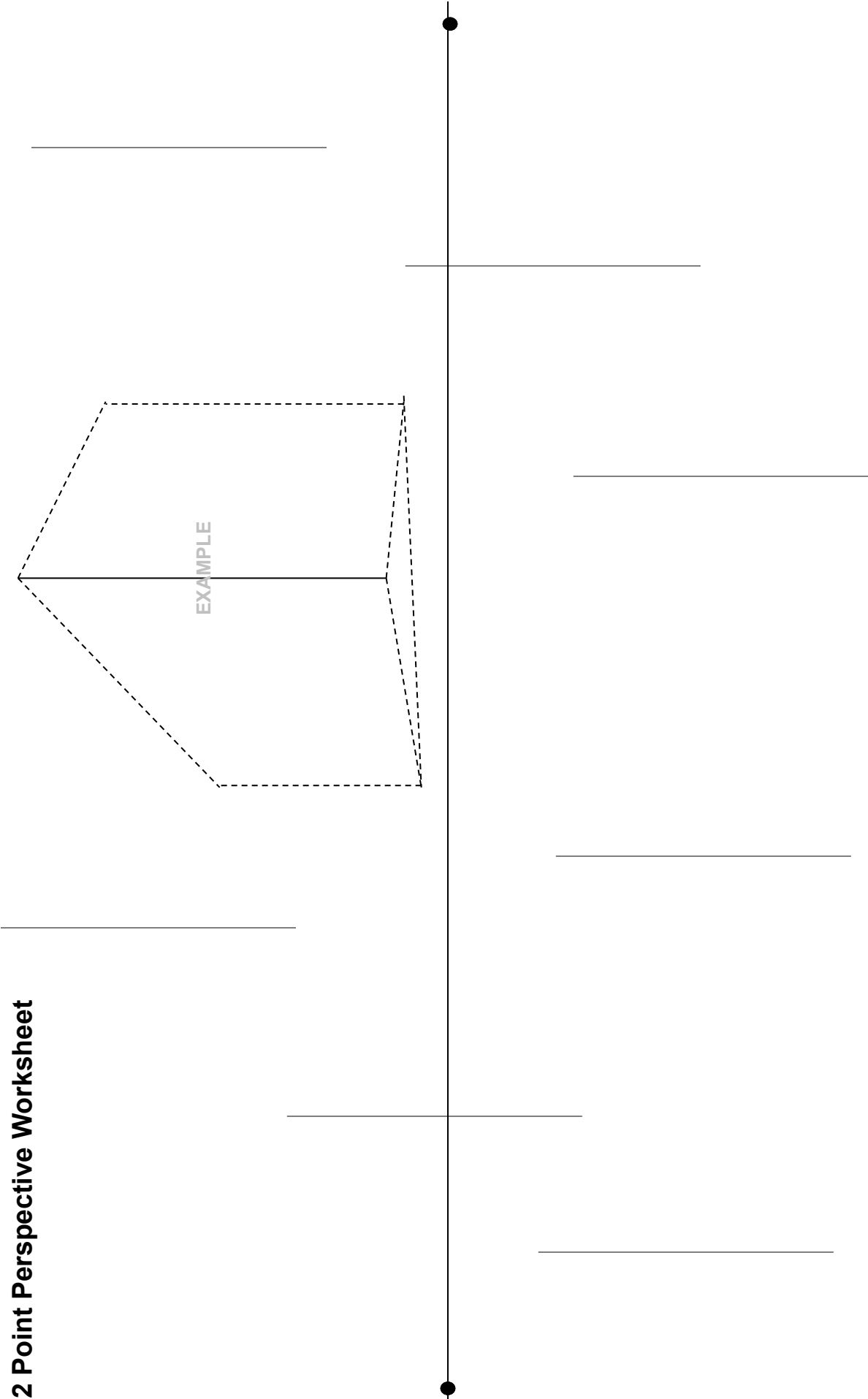
One Point Perspective City Scene

- 1) You'll need a ruler, pencil, eraser and a piece of drawing paper.
- 2) Following the step by step instructions below, create a city or town of your design.
- 3) Your city or town **MUST INCLUDE** the following features using one-point perspective: at least 5 buildings, a street, sidewalks, doors and windows on the front of buildings.
- 4) **CHALLENGE YOURSELF** and incorporate these features using one-point point perspective: steps/stairs, signs with lettering, balcony, cross bridge, alley in between buildings.

TIP: Draw lightly, erase thoroughly and easily.

<p>Turn your paper horizontal.</p>	<p>Draw a horizon line.</p> 	<p>Make a vanishing point.</p> 
<p>Draw a square or rectangle.</p> 	<p>Draw orthogonals from shape corners to vanishing point.</p> 	<p>Draw a horizontal line to end your form.</p> 
<p>Draw a vertical line to make the form's side.</p> 	<p>Erase the orthogonals.</p> 	<p>Draw another form!</p> 
<p>Add windows and doors.</p> 	<p>Try stacking forms!</p> 	<p>Try a lower horizon line.</p> 

2 Point Perspective Worksheet



Practice the design for the *Tree House* project here:





Project:

Inuit Animal Pinch Pots

Learning Target:

Elements of Art used:

form, color, value, texture

Principles of Design:

balance, contrast, emphasis, pattern/rhythm, unity, proportion

Important Learning Concepts:

Ceramics, Score, Slip, Smooth,



Project will not be graded unless:
 1) *artist signature is on back of project,*
 2) *self-grade in pencil,*
 3) *turned in at the designated area,*
 4) *all folder work is complete*

Ceramics: Inuit Animal

Classwork Assessment Criteria:					
Have photo and sketch of animal that you are choosing	4	3	2	1	IE
Unit vocabulary is complete	4	3	2	1	IE
Anticipation guide is completed– both sides	4	3	2	1	IE
4 Steps of Art Criticism	4	3	2	1	IE
Tools are cleaned and put away properly	4	3	2	1	IE
Classwork Assessment Total	/20				
Summative Assessment Criteria:					
Pinch pots were creates to make the body of the animal	4	3	2	1	IE
Pinch pots were joined rim to rim and smoothed together	4	3	2	1	IE
Pinch pot walls are a consistent thickness	4	3	2	1	IE
Glaze applied with the appropriate amount of layers	4	3	2	1	IE
Attention to details: clay boogers are smoothed away	4	3	2	1	IE
Successfully scored and slipped all pieces of clay together	4	3	2	1	IE
Artists initials are carved into the clay	4	3	2	1	IE
Created details such as ears, nose, and eyes	4	3	2	1	IE
Body parts (i.e arms, legs, etc) are proportionate to the animal chosen	4	3	2	1	IE
	4	3	2	1	IE
Summative Assessment Total	/40				

- 1.) Do you have an image that your using as reference? Attach it to this page.
- 2.) Draw a sketch of how the clay animal should look in the provided space on this page.

Bell Work: Clay Terms

Form- _____

Texture- _____

Proportion- _____

Score, Slip, and Smooth- _____

Leather hard- _____

Bone dry- _____

Kiln- _____

Bisque fire- _____

Glaze- _____

Glaze fire- _____

Dry foot- _____



Title of Story: _____

Use this anticipation guide to preview a story **BEFORE** you read it. Mark whether you agree or disagree with each statement. **AFTER** reading the story, reflect on whether you were correct based on what you discovered from the reading.

Statement	Agree or Disagree?	Correct?
1. Inuit Art is about art found in India		
2. Inuit art is made from everyday objects they use.		
3. Inuit art was not a very important part of their culture.		
4. Inuit culture celebrates their ancestors.		
5. Inuit art has taken a turn upward.		
6. Inuit hunters carved most of their art by hand.		

Inuit Art History

The history of Inuit Art deals directly with Inuit people and their interpretations of Inuit life, culture and the daily struggles necessary to survive. It is a celebration among the Inuit today, one which rejoices their ancestors and how they had to rely on such incredible skill, hardships and resourcefulness in order to preserve and pass on life from one generation to the next. Inuit art is used as a derivative of expressing these stories and their way of life, past and present.



The Canadian North is a vast region with only a handful of sparsely settled communities located throughout. As such, it is only natural for the people in each community to have their own versions and interpretations of where Inuit art began and why. It has come to the understanding from most Inuit people that Inuit carvings were first made primarily for the purpose of children's toys, and nothing more. These toys were very minimalist in nature. Like everything the Inuit made, these toys had a utilitarian purpose only and were used for the children's comfort and amusement.

In the 1830's when the Hudson's Bay company began establishing the fur trade, trading posts were part of their expansion. This is how Europeans came into contact with the Inuit. It was here that these little toy carvings took notice among the traders and to the amusement of the

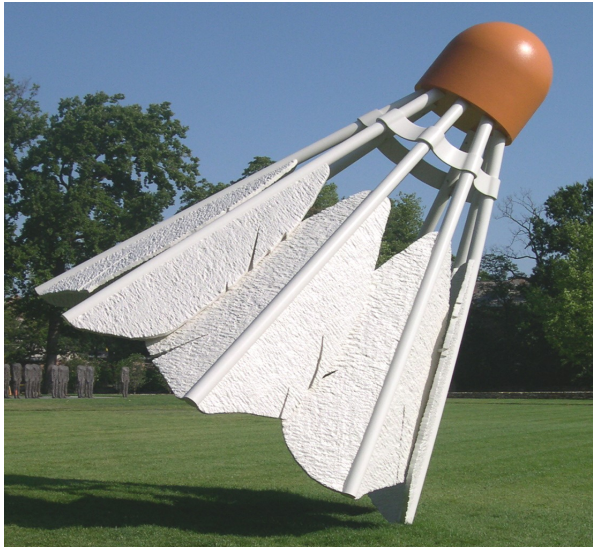


Inuit, were a real fascination. The Europeans thought these toys were amazing creations and an astute depiction and artifact of the Inuit people. To the Inuit, they were simply toys. None-the-less, fur traders would trade day-to-day items for these toy artifacts.

Inuit people utilized simple everyday objects to create beautiful art. The early Inuit Art includes materials such as animal hides, driftwood, stones, and animal bones. The Inuit used these materials to create workable pieces of majesty that surprised and astounded anyone who came in contact with it. Women made clothing and shoes from animal hides, stitching each piece together. They even created their own needles and thread for the sewing process from animal bones and sinew.

In regards to carved objects, many of the Inuit Art pieces were depicted to show day to day activities that the Inuit were involved in, such as hunting. Since the materials were made from common things that could be found within the communities, Inuit Art was a very important part of the culture. The knives within the Inuit culture were made from walrus ivory, which is a work of art on its own. The Inuit hunters carved much of their art by hand and they mostly used ivory and bone.





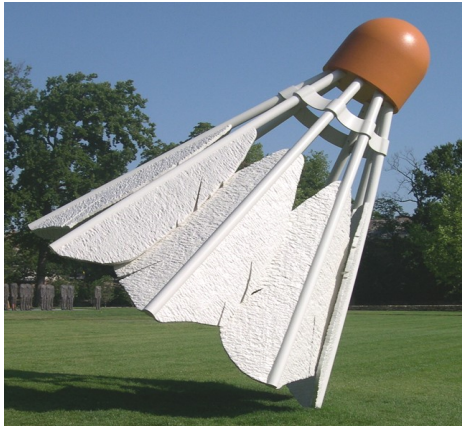
The Four Steps of Art Criticism:
describe, analyze, interpret and judge

Title: *Shuttlecocks*
Artists: Claes Oldenburg **Date:** 1980s
Medium: enamel paints on steel
Exhibited: Nelson-Atkins Museum of Art,
 Kansas City, MO

describe:

1. Circle if the artwork is: realistic or abstract
2. Circle the category of the artwork: painting drawing sculpture photography media
3. Circle the category of the artwork's subject matter: person place object thing/idea
4. Circle the type of artwork: portrait figure landscape still life interior design
5. Circle the type of balance: symmetric asymmetric radial
7. Circle the type of contrast: light/dark, rough/smooth, dull/bright, other (please explain)
8. Is anything repeated to create pattern, repetition and/or rhythm:
9. Is anything out of proportion? If yes, please explain:
10. List ALL of the things you see in the artwork: (trees, people, animals, shapes, flowers, etc.)

interpret: What do you think the artwork is about? Why was it created? Use complete sentences.



The Four Steps of Art Criticism:

describe, analyze, interpret and judge

Title: *Shuttlecocks*

Artists: Claes Oldenberg **Date:** 1980s

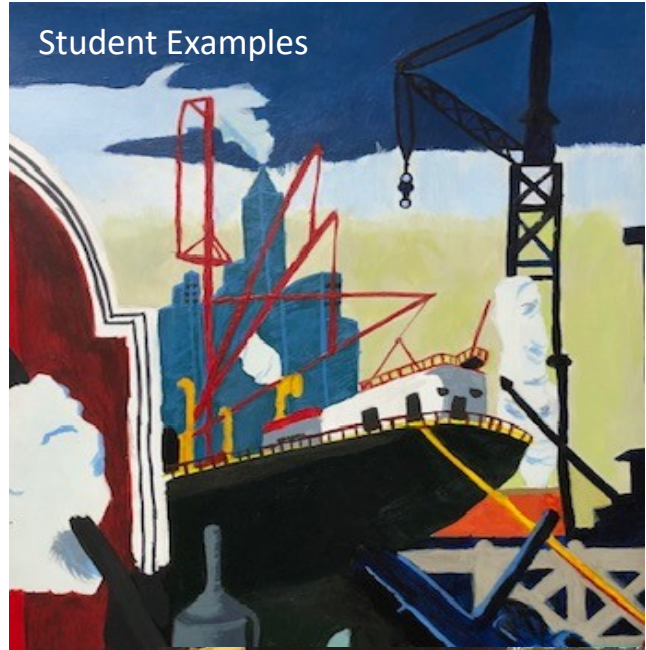
Medium: enamel paints on steel

Exhibited: Nelson-Atkins Museum of Art, Kansas City, MO

analyze: Using a minimum of 5 words, describe where you see the element and describe it.

line	
color	
value	
shape	
space	
form	
texture	

judgement: Do you like this work? Would you change anything? Explain and be specific.



Unit:

Thomas Hart Benton Replication Painting

Key Elements of Art:

Line, Space, Color and Value

Key Principles of Design:

Balance, Emphasis, Contrast, Rhythm, Proportion and Unity

Other Key Concepts:

Bump and Hollow



-student examples from 2019

Project will not be graded unless:
1) copied image of Benton painting is attached to this page.
2) self-grade in pencil.
3) turned in at the designated area.
4) all folder work is complete.

Thomas Hart Benton replication painting

Classwork Assessment Criteria:					
The Four Steps of Art Criticism folder pages completed over "Jesse with Guitar" by Benton	4	3	2	1	IE
The Four Steps of Art Criticism folder pages completed over "Hailstorm" by Benton	4	3	2	1	IE
Vocabulary is complete	4	3	2	1	IE
Hollow and bump worksheet is complete	4	3	2	1	IE
Anticipation guide is complete over Thomas Hart Benton	4	3	2	1	IE
Benton article blanks completed	4	3	2	1	IE
Tools are taken care of (cleaned properly and put away)	4	3	2	1	IE
Classwork Assessment Total	/28				
Summative Assessment Criteria:					
1" grid measured out correctly and marked with embroidery floss Grid on color copy of painting	4	3	2	1	IE
2" grid drawn on painting paper	4	3	2	1	IE
Exaggerated forms are portrayed in the replication	4	3	2	1	IE
Benton painting is enlarged/drawn proportionally	4	3	2	1	IE
Painted from background to foreground (this is visually obvious by looking at the details)	4	3	2	1	IE
Effort and accuracy to match paint colors of original painting	4	3	2	1	IE
Brushstrokes match brushstrokes of original painting	4	3	2	1	IE
A range of tints (white added to create highlights) illustrates the 3-D subject matter.	4	3	2	1	IE
A range of shades (complementary color added to create shadows) illustrates the 3-D subject matter.	4	3	2	1	IE
Crisp edges and high craftsmanship that demonstrates consistency throughout (The correct brush size was used for the different aspects of the painting)	4	3	2	1	IE
Details are accurate and added last	4	3	2	1	IE
Paint covers the entire surface	4	3	2	1	IE
Artwork is clean of unwanted drips and marks	4	3	2	1	IE
Thin, multiple layers of paint used to show value; as opposed to thick, one-value color	4	3	2	1	IE
Student mixed colors, rather than using them straight from the bottle/tube	4	3	2	1	IE
Colors used match those used by Thomas Hart Benton	4	3	2	1	IE
Creative ideas, feelings or personal meanings beyond the ordinary; goes beyond just "good enough".	4	3	2	1	IE
Presentation quality: attention to craftsmanship; such as quality color application, crisp edges, etc.	4	3	2	1	IE
Presentation quality: no tears, wrinkles, folds, pencil marks, etc.	4	3	2	1	IE
Artist's signature is on the back of project.	4	3	2	1	IE
Summative Assessment Total	/80				

Vocabulary: Thomas Hart Benton Painting Replication

space: _____

value: _____

unity: _____

composition: _____

mural: _____

framing featuring foreground, middle ground and background: _____

bump and hollow: _____

secondary focal point: _____

Regionalism: _____

commissioned: _____

exaggeration: _____

egg tempera: _____

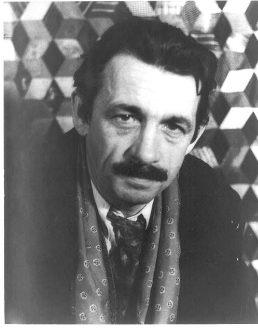
Anticipatory Questions

Title of Story: _____

Use this anticipation guide to preview a story BEFORE you read it. Mark whether you agree or disagree with each statement. AFTER reading the story, reflect on whether you were correct based on what you discovered from the

Statement	Agree or Disagree?	Correct?
1. Benton is a self-trained artist.		
2. Benton moved and changed jobs multiple times, but every change included		
3. Benton embraced his critics.		
4. Benton is known for creating works which featured wealthy people.		
5. Benton is only known for his "Missouri" paintings.		
6. Benton did not have a particular artist's style.		

Read through the following biography of Thomas Hart Benton. After reading, reflect on your anticipatory answers and see if you were correct in your beliefs of him.



Thomas Hart Benton: American Storyteller

"I don't think an artist can help but express himself. Anything he does automatically expresses his inner character and his mind." -Thomas Hart Benton

Born in 1889, Benton was named after his great-uncle, Missouri's first U.S. Senator. Benton's father was a member of the Missouri House of Representatives, and expected his son to carry on the family tradition of Missouri _____. However, Benton, from the age of 7, drew. Anytime he found a blank piece of paper, he would sketch, trains, soldiers, cowboys and American Indians. Benton's father dismissed his drawings as "scribbling and daydreaming." It was Thomas's mother who encouraged his interest in art.

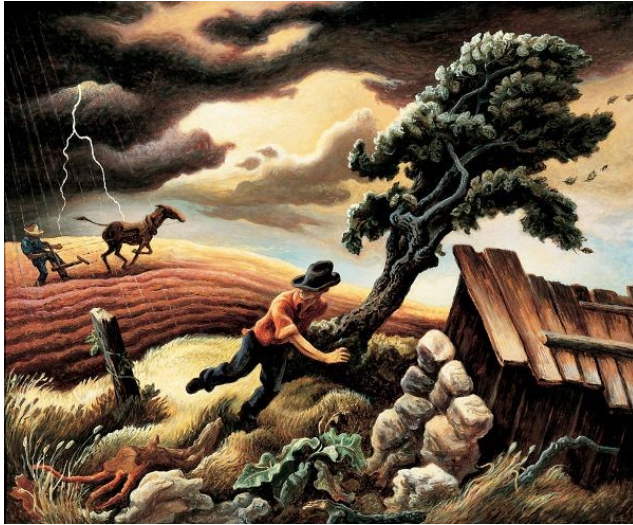
By the time Tom Benton was a teenager, he had become loud and opinionated. He preferred drawing battleships instead of the classic projects in his high school art classes. His interests turned to boxing, football, and staying out late. At 18, he found work as a newspaper cartoonist in Neosho, Missouri. But his bad reputation soon reached his parents. After a brief stint in military school, Benton was finally allowed to enroll at the Art Institute in Chicago.

In 1908, he left to study painting in _____, the center of the art world at the time. He spent hours in museums and was introduced to all the new techniques. Although many painters were creating abstract art, Benton felt that art was meaningless unless it was realistic. Later, settling in New York City, Benton continued experimenting with different artistic styles. It was while creating stage sets in Hollywood, that his composition style came to be. While serving during World War I, Benton made highly _____ drawing of ships and airplanes. This laid a foundation for murals depicting the machinery of industrialized life. Soon after, The Great Depression hit America.

Thomas wanted to create art that would promote social and _____ reform in America. The art was meant to give people a sense of hope. Many Americans identified with the farmers, construction workers, housewives, and office workers in Benton's paintings. In Benton's larger than life murals, all races lived and worked together in harmony. But ultimately, his paintings put him at the center of controversy in both art and politics. Art critics could not identify with his artistic style of exaggerated forms, rhythmic compositions, and bright colors. Politically, he was criticized for his choice of subject matter...local culture and social reform, complaining that his idealized view of industrial America was unrealistic. Others attacked his celebration of what they felt was a "low-brow" culture of saloons and dance halls. Benton, not afraid to voice his opinion defended his point of view. He denounced his critics and used his art to mock their political beliefs. But the popularity of Benton's paintings has endured, and his murals are still considered classics of American art. Today, his art style has come to be known as _____.

In 1935, Benton accepted a _____ position in Kansas City, Missouri, and returned permanently to his home state. By the 1940's, the "American scene" had changed. Life was becoming urbanized and American towns had grown to be more alike. The unique local color of various U.S. regions began to fade. The "characters" in Benton's paintings now seemed to some critics like tired stereotypes. As the popularity of Regionalism dwindled, Benton began to wonder where his art fit in. To find out, the artist set out on another "sketching trip" of the U.S. This time, human figures and machinery played a secondary role to the American landscape. One of Benton's favorite compositional devices was framing...he divided scenes into foreground, middle ground, and background areas. The foregrounds fill the bottom right, and top parts of the composition, forming a kind of frame around the focal points. The bright colors and _____ details add interest to asymmetrically balanced compositions. Often, Benton would create a secondary focal point.

His final painting came in 1975. As he was finishing a commissioned piece titled: _____ for the Country Music Hall of Fame in Nashville, Tennessee, he suffered a heart attack and died just as he was about to sign the work and ship it off to Nashville. It is his only un-signed piece.



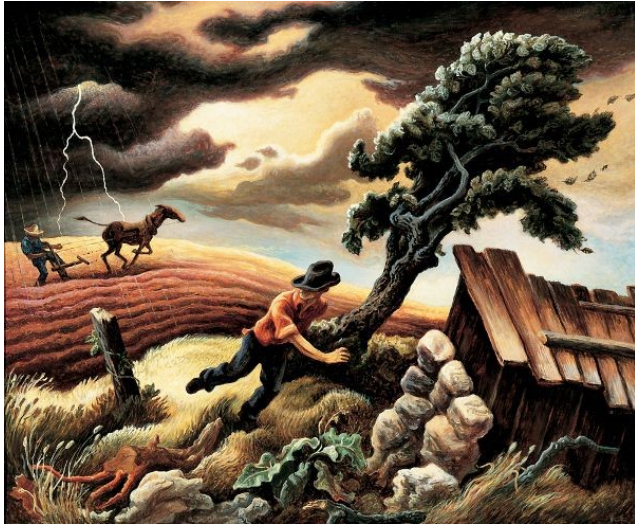
The Four Steps of Art Criticism:
describe, analyze, interpret and judge

Title: *The Hailstorm* (33 x 40 inches)
Artists: Thomas Hart Benton **Date:** 1940
Medium: tempera on canvas mounted on panel
Exhibited: *Joslyn Art Museum*, Omaha, Nebraska

describe:

1. Circle if the artwork is: realistic or abstract
2. Circle the category of the artwork: painting drawing sculpture photography media
3. Circle the category of the artwork’s subject matter: person place object thing/idea
4. Circle the type of artwork: portrait figure landscape still life interior design
5. Circle the type of balance: symmetric asymmetric radial
7. Circle the type of contrast: light/dark, rough/smooth, dull/bright, other (please explain)
8. Is anything repeated to create pattern, repetition and/or rhythm:
9. Is anything out of proportion? If yes, please explain:
10. List ALL of the things you see in the artwork: (trees, people, animals, shapes, flowers, etc.)

interpret: What do you think the artwork is about? Why was it created? Use complete sentences.



The Four Steps of Art Criticism:
describe, analyze, interpret and judge

Title: *The Hailstorm* (33 x 40 inches)
Artists: Thomas Hart Benton **Date:** 1940
Medium: tempera on canvas mounted on panel
Exhibited: *Joslyn Art Museum, Omaha, Nebraska*

analyze: Using a minimum of 5 words, describe where you see the element and describe it.

line	
color	
value	
shape	
space	
form	
texture	

judgement: Do you like this work? Would you change anything? Explain and be specific.

Where is the bump and hollow?

Using a Sharpie marker do the following on each Thomas Hart Benton example:

1. find and trace the “bumps and hollows” technique.
2. label the “bumps”.
3. label the “hollows”.





student example provided by Bailey Leighter

Learning Target:
Identifying artistic styles

Project:
Outside the Box

Elements of Art used:
line, color, shape, value, space, texture

Principles of Design:
balance, contrast, emphasis, pattern/rhythm, unity, proportion

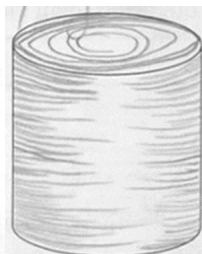
Important Learning Concepts:



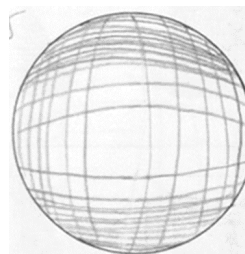
silhouette



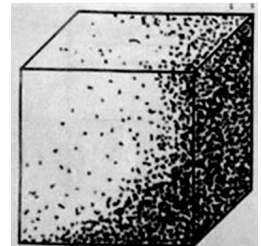
shading



hatching



cross-hatching



stippling



Project will not be graded unless:
 1) copied image of creature is attached to this page.
 2) self-grade in pencil.
 3) turned in at the designated area.
 4) all folder work is complete.

Outside the Box

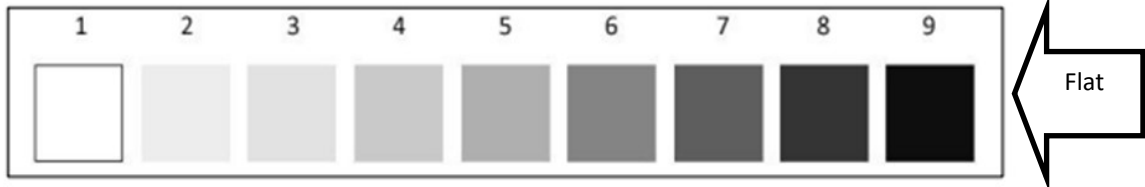
Classwork Assessment criteria:								
Complete practice of shading techniques: 4 points each								
Hatching	Cross-hatching	Stippling	Gradient	16	12	8	4	IE
Complete practice of 3 different Zentangle designs with silhouette shading: 4 points each								
Print of your creature inspiration is taped/stapled to this page.								
4 Steps of Art Criticism: "American Flamingo" by John James Audubon								
Classwork Assessment Total				/8				
Summative Assessment criteria:								
Box is measured correctly with straight ruled edges								
The creature overlaps at least 3 sides of the box, by at least one inch. For a 5, the creature overlaps all sides of the box, by at least one inch.								
Overall, the creature is the emphasis of the composition.								
Black and white color scheme (black Sharpie) is used to design and add silhouettes to the creature.								
At least 75% of the border (outside the box) is designed with habitat illustrations. For a 5, at least 90% of the border (outside the box) is designed with habitat illustrations.								
Composition is organized and shows pre-planning.								
Gradient shading with colored pencil within the negative spaces and the habitat within the box. For a 5, use analogous colors to create the gradient shading with colored pencil.								
Gradient shading is neatly blended with no visible coloring directions.								
At least 3 areas of the habitat demonstrate the hatching technique.								
An understood demonstration of the hatching technique.								
At least 3 areas of the habitat demonstrate the cross-hatching technique.								
An understood demonstration of the cross-hatching technique.								
At least 3 areas of the habitat demonstrate the stippling technique.								
An understood demonstration of the stippling technique.								
All areas of the creature demonstrate the Zentangle and silhouette techniques.								
An understood demonstration of the Zentangle and silhouette techniques.								
Creative ideas, feelings or personal meanings beyond the ordinary; goes beyond just "good enough".								
Presentation quality: attention to craftsmanship; such as quality color application, and/or outlining.								
Presentation quality: no tears, wrinkles, folds, pencil marks, smudges, stains, etc.								
Artist's signature is on the back of project. (Project cannot be graded if name is missing.)								
Summative Assessment Total				/83				

VALUE

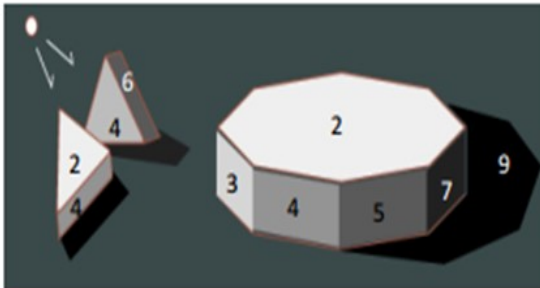
Value refers to the lightness or darkness of a tone or color. It is the differences in value that allow us to recognize what we see. In fact, value is more important than color when it comes to recognizing people or objects. The proof of this is a black and white photo.



A **Value Scale** is a scale that shows the range of light and dark tones (the gray values) that exist between the whitest white and the blackest black.

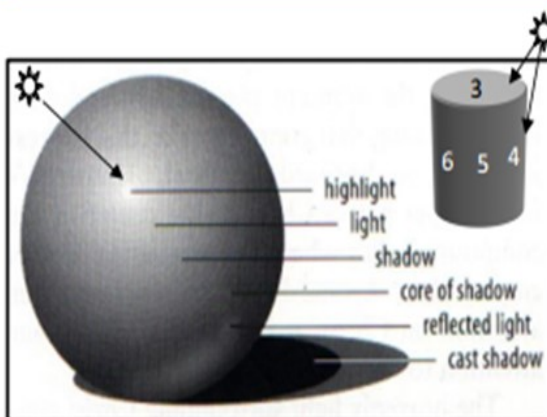


Value Changes help us see the “shapes” of a 3-D form by showing us how light “illuminates” these forms and creates shadows on them.



Notice on forms with flat sides, each side is covered with a different value – according to how the light source hits the object.

This creates **Value Contrast** and helps us distinguish the different shapes that make up a form/object.

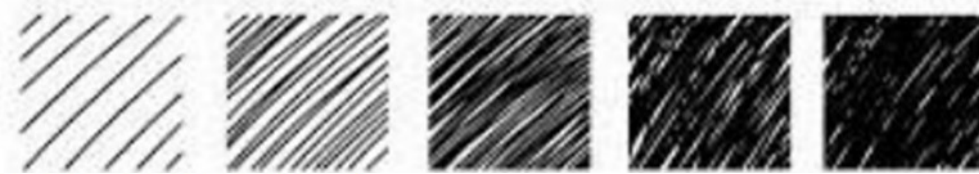


Notice on spheres and curved surfaces, the lightest spot on the object is where the light hits it first. Then the light wraps around the curved surface gradually getting darker. This is called **Gradation**.

Cast Shadows are shadows that an object makes onto its surroundings. Notice they are usually of the same shape as the object and on the opposite side from the light source.

Value can be created with line as well as shading. Practice each of the techniques shown below by filling in the square below each with the same technique.

HATCHING: parallel lines (more lines + closer together = darker value)



CROSS – HATCHING: lines that cross



STIPPLING: using dots to build value (more dots + closer together = darker value)



Blending: shading in an entire box.



In each box mimic each type of shading.

	<div style="border: 1px solid black; padding: 5px; width: 100px; height: 40px; margin: 0 auto;"> <p style="text-align: center;">stippling</p> </div>	<div style="border: 1px solid black; padding: 5px; width: 100px; height: 40px; margin: 0 auto;"> <p style="text-align: center;">Cross hatching</p> </div>	
	<div style="border: 1px solid black; padding: 5px; width: 100px; height: 40px; margin: 0 auto;"> <p style="text-align: center;">hatching</p> </div>	<div style="border: 1px solid black; padding: 5px; width: 100px; height: 40px; margin: 0 auto;"> <p style="text-align: center;">blending</p> </div>	

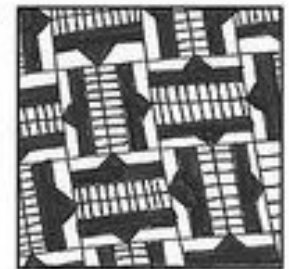
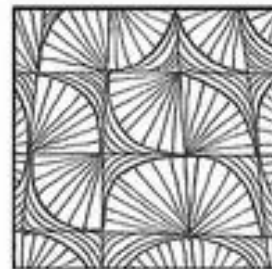
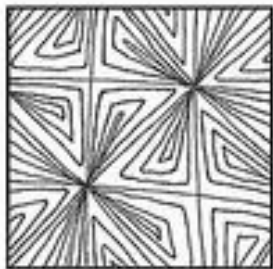
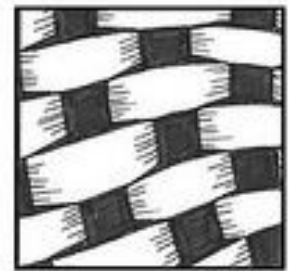
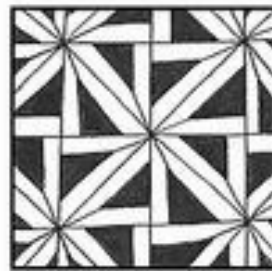
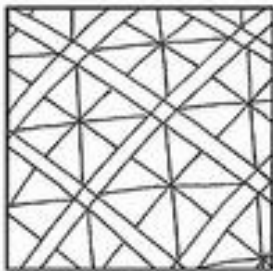
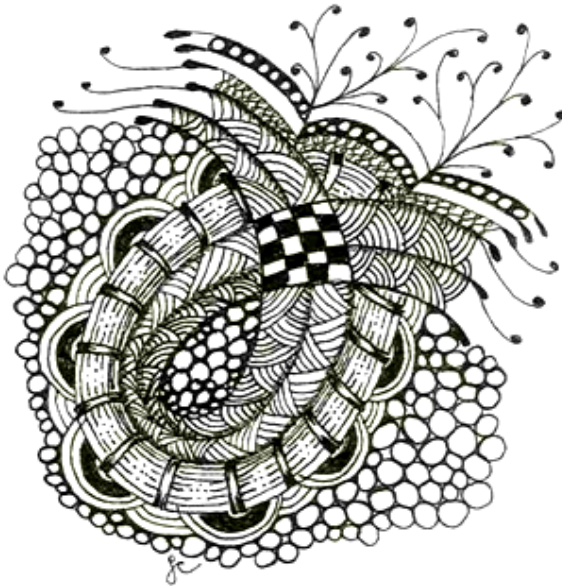
Zentangle Designs with Silhouette Shading examples



BLOG  zentangle®

Anything is possible, one stroke at a time.™

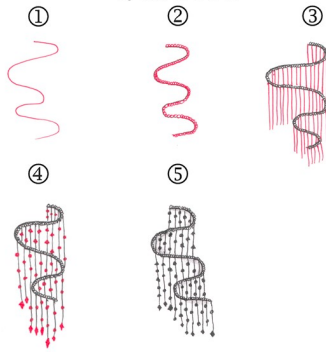
Silhouette shading requires you to fill in some areas of the zentangle designs with solid color/solid black. This will create contrast and value.



**There are 1,000s of zentangle/silhouette shading possibilities online.
The next few pages shows you how to create them.**

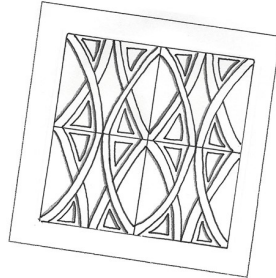
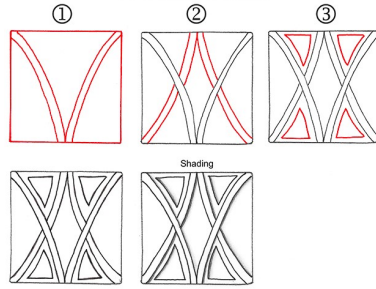
Tring

By Shazia ©2016



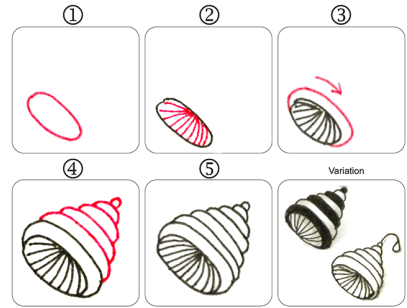
Exeter

By Sharon Paz ©2016



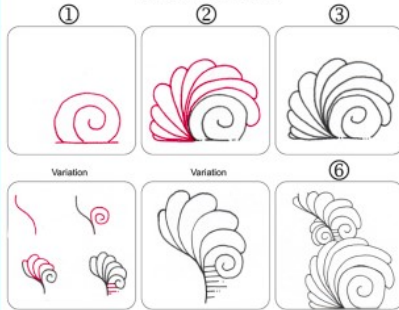
Elfhat

By YuRu Chen ©2016



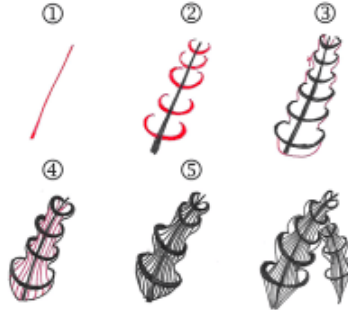
Joki

By Kim Aarts ©2016



Baskz

By Suzanne Crisafi ©2017



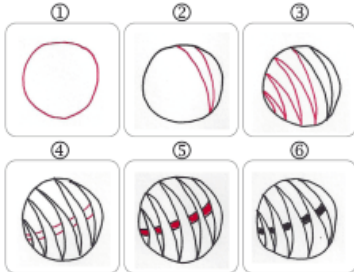
Mañana

By Dörte Seupel-Kör ©2017



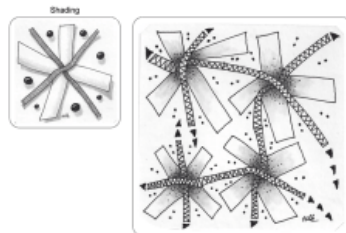
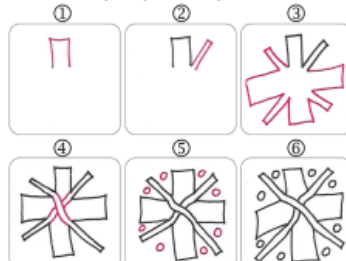
Culaz

By Cheryl Lees-Haley ©2017



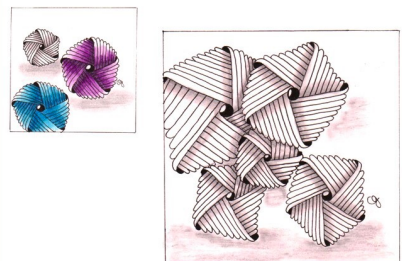
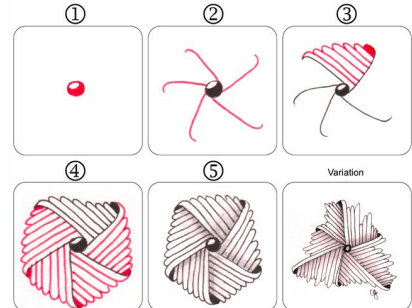
Double Cross

By Cheryl Lees-Haley ©2017



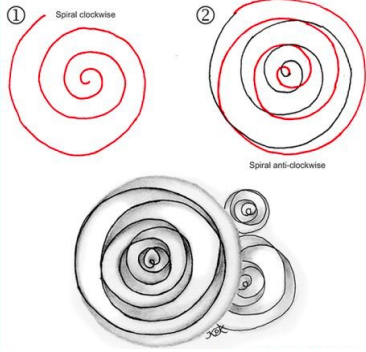
Zen Gordia

By Claudia Gossens ©2017



Flowking

By Karin Klang-Meier ©2016



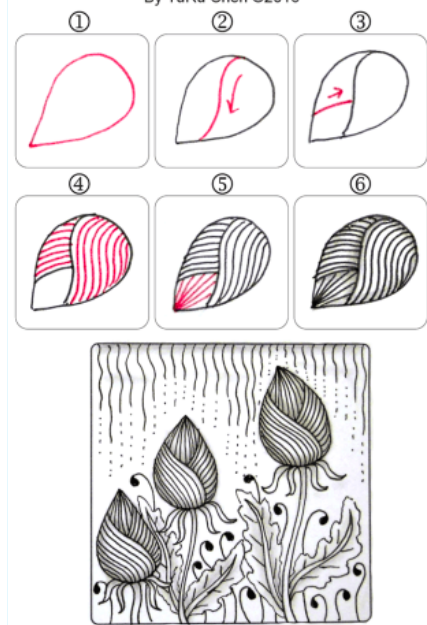
Binghua

By YuRu Chen ©2017



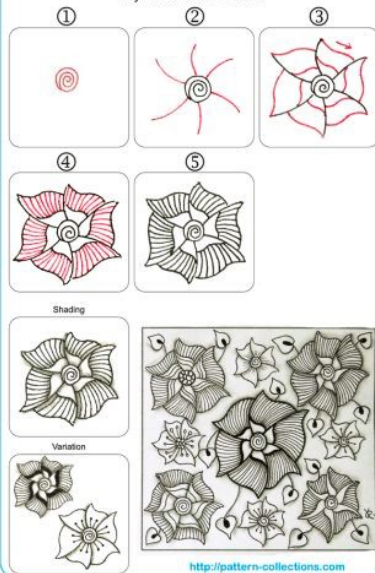
Sheleaf

By YuRu Chen ©2016



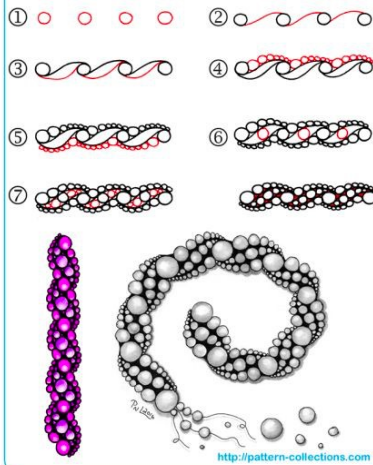
Floflower

By YuRu Chen ©2016



Akoya

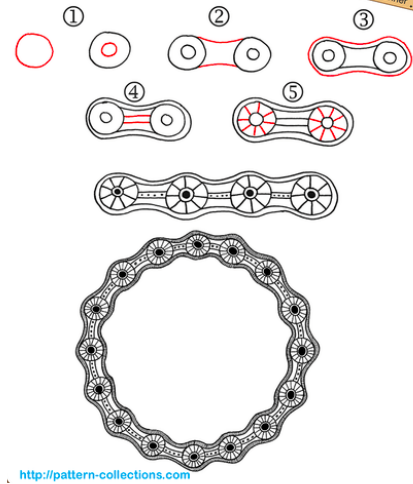
By Sandy Hunter CZT ©2014



Mekana

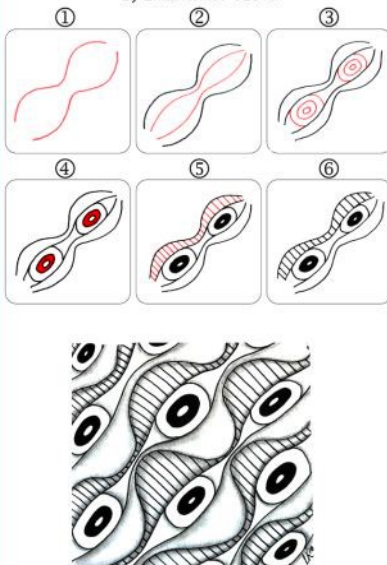
By Simona Cordara ©2016

Published in Tangle IT! Planner



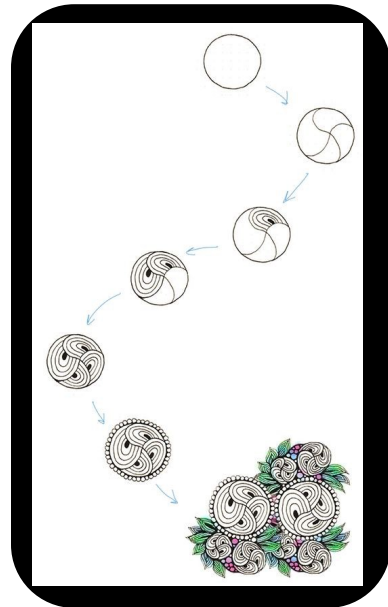
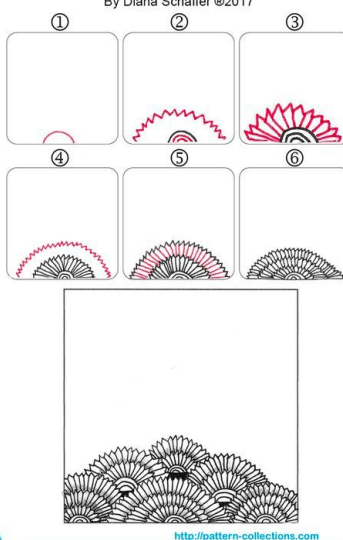
Beenz

By Erika Kehlet ©2016



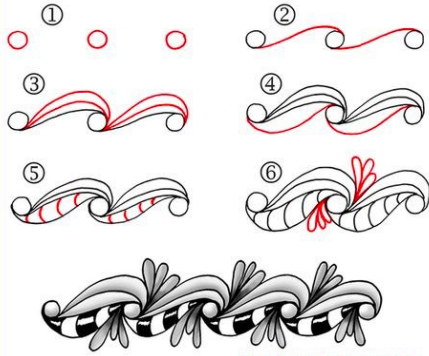
Eleven

By Diana Schaffer ©2017



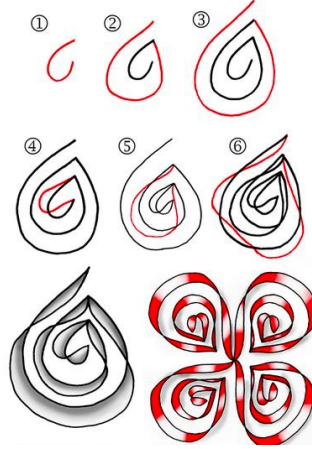
Doozaly

By Suzanne Crisafi CZT ©2016



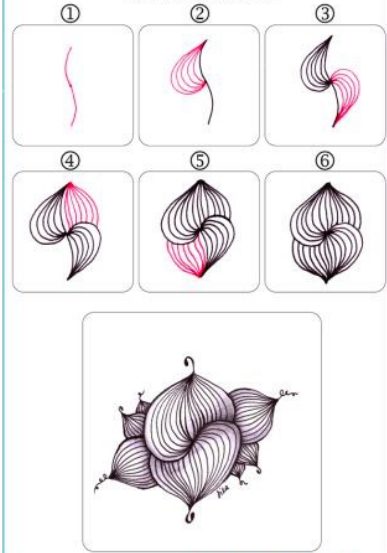
Curlique

By Dorothy Allison ©2014

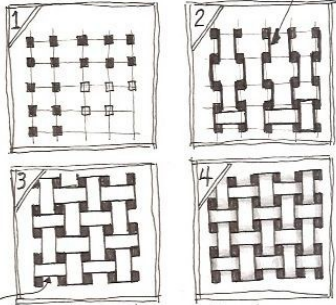


Specto

By Silke Wagner ©2016



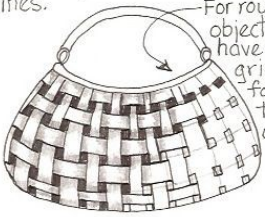
- Draw grid in pencil.
- Draw Vertical lines
- Draw Box at intersections



• Draw horizontal lines.

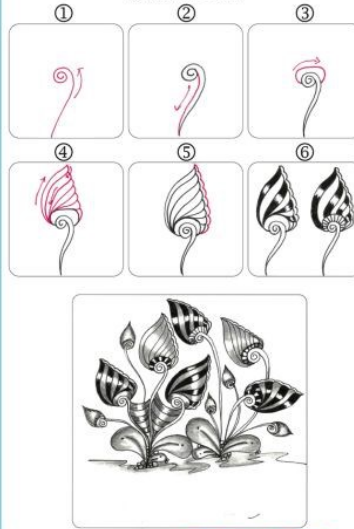
• Shade

For round objects, have the grid follow the curve.



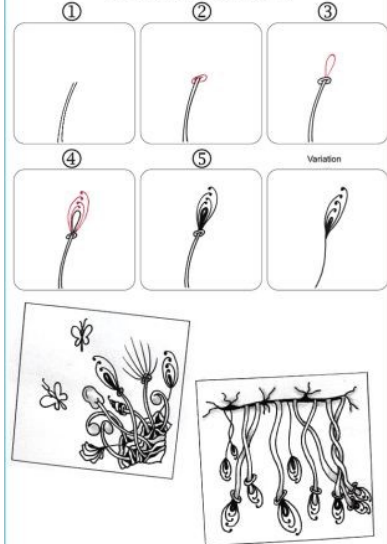
Bud-head 2

By Leaf Yeh ©2016



Starmen

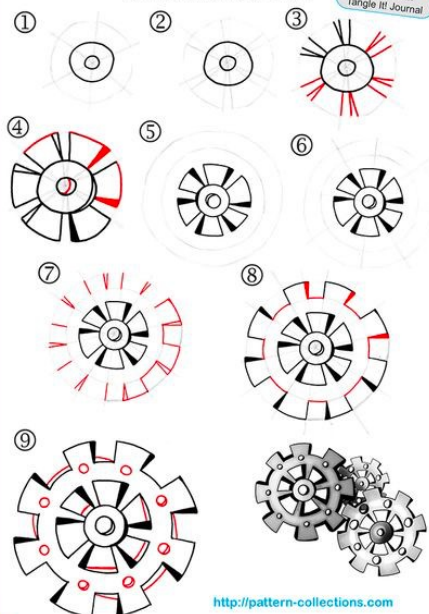
By Viktoriia Kamorina ©2016



Steam Gear

By Ina Sonnenmoser ©2016

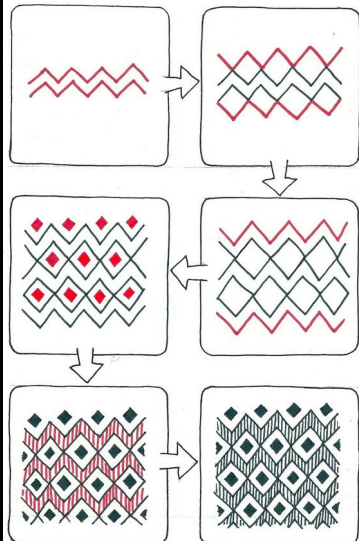
Published in Tangle It! Journal



<http://pattern-collections.com>

DIAMOND PANES

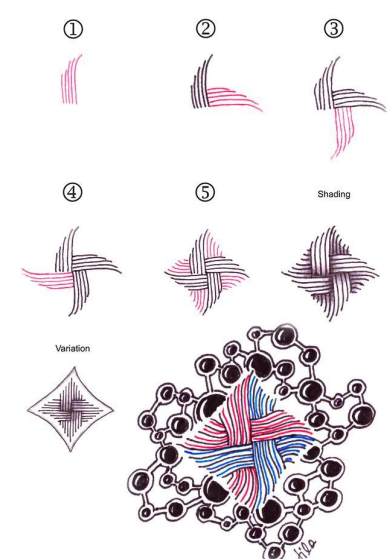
MARGARET BREMNER ©

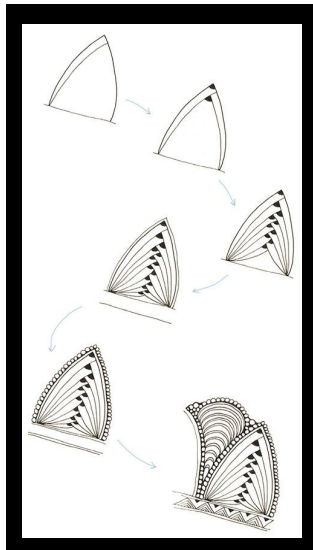


Diamond Panes is a bargello pattern. Bargello is somewhat like needlepoint.

Bummel

By Silke Wagner ©2016





Shanzy

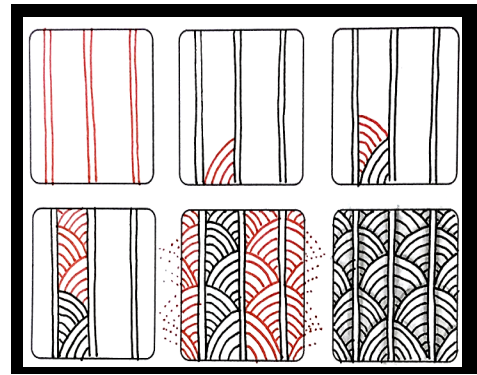
By Sandy Moore ©2016

①

②

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④



Fat-X

By Yu.Ru Chen ©2016

①

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⑤

⑥

<http://pattern-collections.com>

Clem

By Erika Bonham Kehlet ©2016

①

②

③

④

DK

Tri-Cone

By Cyndi Anderson ©2016

①

②

③

④

Shading

<http://pattern-collections.com>

Drower

By Leaf Yeh ©2016

①

②

③

④

Frunky

by Katharina Königbauer-Kofe

published in the book:
"Zentangle für jede Gelegenheit", GU-Verlag

①

②

③

④

Variante Variante

Domizil

By Silke Wagner ©2016

①

②

③

④

Shading Variation

**You are not limited to the *How-Tos* on these past pages.
Even more can be found online.**

The Four Steps of Art Criticism:

describe, analyze, interpret and judge



Title: *Adele Bloch-Bauer I*
Artist: Gustav Klimt **Date:** 1907
Medium: oil paint, silver and gold on canvas
Exhibited: Neue Galerie, New York City

describe:

1. Circle if the artwork is: realistic or abstract
2. Circle the category of the artwork: painting drawing sculpture photography media
3. Circle the category of the artwork's subject matter: person place object thing/idea
4. Circle the type of artwork: portrait figure landscape still life interior design
5. Circle the type of balance: symmetric asymmetric radial
7. Circle the type of contrast: light/dark, rough/smooth, dull/bright, other (please explain)
8. Is anything repeated to create pattern, repetition and/or rhythm:
9. Is anything out of proportion? If yes, please explain:
10. List ALL of the things you see in the artwork: (trees, people, animals, shapes, flowers, etc.)

interpret: What do you think the artwork is about? Why was it created? Use complete sentences.

The Four Steps of Art Criticism:

describe, analyze, interpret and judge



Title: *Adele Bloch-Bauer I*

Artist: Gustav Klimt **Date:** 1907

Medium: oil paint, silver and gold on canvas

Exhibited: Neue Galerie, New York City

analyze: Using a minimum of 5 words, describe where you see the element and describe it.

line	
color	
value	
shape	
space	
form	
texture	

judgement: Do you like this work? Would you change anything? Explain and be specific.



Learning Target:

Identifying artistic styles

Project:

Printmaking/Andy Warhol

Elements of Art used:

line, shape, value, space, texture

Principles of Design:

balance, contrast, emphasis, pattern/rhythm, unity, proportion

Important Learning Concepts:

Pop Art Movement, Positive/Negative Space



Project will not be graded unless:
 1) copied image of your image is attached to this page.
 2) self-grade in pencil.
 3) turned in at the designated area.
 4) all folder work is complete.

PRINTMAKING: WARHOL

Classwork Assessment Criteria:					
Student spends time researching a object or person that interests them (no logos)	4	3	2	1	IE
The chosen image demands visual attention	4	3	2	1	IE
Chosen composition is challenging, subject takes up a lot of space	4	3	2	1	IE
The Four Steps of Art Criticism folder pages completed over "Marilyn" by Andy Warhol	4	3	2	1	IE
Vocabulary is complete	4	3	2	1	IE
Anticipation guide is complete over Artist of the Pop-Art Movement	4	3	2	1	IE
Warhol article blanks completed	4	3	2	1	IE
Tools are taken care of (cleaned properly and put away)	4	3	2	1	IE
Classwork Assessment Total	/32				
Summative Assessment Criteria:					
At least 75% of the linoleum has been removed to reveal details of the image	4	3	2	1	IE
Carving shows time was taken and attention to details is given for an effective design	4	3	2	1	IE
Design is focused on an object or person	4	3	2	1	IE
Computer aid is used to simplify the image to black and white, positive and negative space	4	3	2	1	IE
One Artist's Proof is printed in the folder and approved by teacher	4	3	2	1	IE
Artist's Proof has areas circled that need improved	4	3	2	1	IE
Final edition has 4 prints. For a "5" complete more than four prints (no more than 7)	5	4	3	2	1
Paper clean of distracting marks, such as finger prints/ink smears on the print	4	3	2	1	IE
Appropriate ink coverage (not too transparent or too much ink to fill in cut areas)	4	3	2	1	IE
Lino block lined up accurately and carefully when printed on paper	4	3	2	1	IE
Favorite print in the edition is mounted on thick black paper with rubber cement	4	3	2	1	IE
All prints are signed below the print in the lower right hand corner	4	3	2	1	IE
Attention to craftsmanship; such as quality color application, and/or outlining.	4	3	2	1	IE
Presentation quality: no tears, wrinkles, folds, pencil marks, etc.	4	3	2	1	IE
Summative Assessment Total	/57				

Printmakers complete an **AP-“Artist’s Proof”** before creating their editions to make sure their print looks the way they want.

Print your **AP** below and circle a couple areas you would like to make changes.

Vocabulary: Printmaking

Pop Art Movement: _____

Positive Space: _____

Negative Space: _____

Brayer: _____

Bench hook: _____

Lino cutter: _____

Artist Proof: _____



Title of Story: _____

Use this anticipation guide to preview a story **BEFORE** you read it.

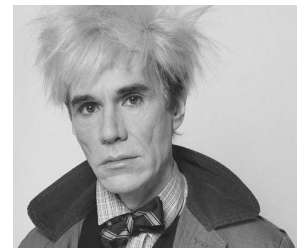
1. Mark whether you agree or disagree with each statement. **AFTER** reading the story.
2. After reading, reflect on whether you were correct, based on what you discovered from the reading.

Statement	Agree or Disagree?	Correct?
1. Andy Warhol created the <i>Campbell's</i> soup label.		
2. Andy Warhol is well-known for not creating his own art.		
3. Andy Warhol love the press, and jumped at the chance to speak with reporters.		
4. Andy Warhol started the Pop-Art movement.		
5. People did not respond favorably to the Pop-Art movement .		
6. An attempt to assassinate Andy Warhol was made.		

Andy Warhol: Artist of the Pop-Art Movement

“In the future everybody will be world famous for fifteen minutes.”

-Andy Warhol



Born Andrew _____ on August 6, 1928 in a Czechoslovakian neighborhood of a small Pennsylvania town. Andy’s father, a coal miner, died when he was 12. Growing up in the early _____, Andy Warhol loved the movies. Andy, being an anxious and sickly kid, would spend long periods of time in bed, looking through movie magazines for pictures of his favorite stars.



In the early 1960’s, there was a _____ in the art world. The accepted style of the time was abstract. Canvases were often thickly painted using bold, expressive brushstrokes. So in 1962, Andy Warhol exhibited a number of small paintings of _____ soup cans in a Los Angeles gallery. Done in a clean, crisp style, they looked like blown-up versions of real cans. He used the same silkscreen printing techniques used by commercial printers. Each was exactly like the other, except that the label on each was for a different kind of soup. To most people the show seemed like a big joke. A _____ gallery down the street even put a real stack of soup cans on display with the sign: “Get the real thing for 29 cents”. The art itself seemed to be an ingenious and novel scheme, but even more shocking was the method Warhol used to create his art...he employed _____ to do much of the work. Was it a joke? Why would Warhol want to paint cans of soup? His mysterious answer was only that he painted all those cans because they reminded him of his _____ when he ate *Campbell’s* Soup everyday for lunch.

Since World War II, the media, especially television had been transforming the way people looked at their _____ surroundings. More and more people were responding to images of reality invented by the advertising and publicity industries...gorgeous stars, enticing _____, eye-catching trademarks, and horrifying news photos. Every day on TV, in magazines and newspapers, at the supermarket, and on billboards, these slick, well-thought images surrounded people. This constant flow of impersonal, _____ produced images seemed hostile to the abstract artists of the 1950’s. But artists who had grown up in a world of *Campbell’s* soup, comic strips, and fast food, felt that these _____ images were not only symbolic of the times but visually interesting as well. They took familiar products out of their usual contexts and forced people to look at them in new ways, and that is how the _____ movement was born.

If anybody symbolized the brash inventive world of Pop-Art, it was Andy Warhol. Famous for copying and recording popular culture, he even tried to “copy” himself. For a lecture on the West Coast, he sent an Andy Warhol look alike, complete with black _____ jacket, wig, and white, dazed-looking appearance. At press conferences, he made his assistants answer the questions while he sat quietly in the background. He even stated that someone else was doing his paintings.

At _____, he “retired” from painting to make lengthy video footage of people sleeping or eating. In 1968 he was almost shot to death by a disturbed admirer. He spent the 1970’s _____ with, and painting/printing famous people of the time. He spent evenings at a famous nightclub, *Studio 54* in _____. Andy Warhol died in New York in 1987, from complications following a routine gallbladder surgery.

Printmaking Brainstorming: Write down 5 objects or people you are interested in making a print of. NO LOGOS, your print will be derived from an actual photo of an object/person.

Object or Person	Why it interest you
------------------	---------------------

- 1.
- 2.
- 3.
- 4.
- 5.

Instructions for altering your image to positive and negative space (black and white)

1. Download and open PIXLR on your Chromebook
2. Save your image in your google drive
3. Open your image up in PIXLR by going to file and open
4. Adjustments > Hue/Saturation
5. Slide your saturation toggle all the way to the left to turn the image black and white
6. Adjustments > Posterize
7. Experiment with the level until you get the result you want

The Four Steps of Art Criticism:
describe, analyze, interpret and judge



Title: *Marilyn*
Artists: Andy Warhol **Date:** 1962
Medium: Ink on Paper
Exhibited: This particular "Marilyn" was exhibited in Rome, many other versions can be seen at the MoMa and MET museums.

describe:

1. Circle if the artwork is: realistic or abstract
2. Circle the category of the artwork: painting drawing sculpture photography media
3. Circle the category of the artwork's subject matter: person place object thing/idea
4. Circle the type of artwork: portrait figure landscape still life interior design
5. Circle the type of balance: symmetric asymmetric radial
7. Circle the type of contrast: light/dark, rough/smooth, dull/bright, other (please explain)
8. Is anything repeated to create pattern, repetition and/or rhythm:
9. Is anything out of proportion? If yes, please explain:
10. List ALL of the things you see in the artwork: (trees, people, animals, shapes, flowers, etc.)

interpret: What do you think the artwork is about? Why was it created? Use complete sentences.

The Four Steps of Art Criticism (*continued*):

describe, analyze, interpret and judge



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analyze: Using a minimum of 5 words, describe where you see the element and describe it.

line	
color	
value	
shape	
space	
form	
texture	

judgement: Do you like this work? Would you change anything? Explain and be specific.
