Art 7&8

TEACHER GUIDE

The University of the State of New York
The State Education Department
Bureau of Curriculum Development
Albany, New York 12234

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TO: Persons with Responsibility for Implementing
Art Education Programs

FROM: Edward T. Lalor, Director, Division for Program Development
Charles J. Trupia, Director, Division of General Education

This publication, *Teachers Guide: Art for Grades 7 and 8*, is intended to guide teachers in development of their instructional program. The publication stresses development of an art program to include the major content areas of space and structure, movement, and color and light. Suggestions are given for sequencing the 10 and 20 week program. In addition, attention is directed towards student evaluation in meeting objectives, understanding concepts, and assessment of skills and attitudes.

This publication has been sent to principals of public and nonpublic middle and junior high schools, directors and coordinators of curriculum and instruction, teachers of seventh and eighth grade art courses, and directors, coordinators, supervisors and department chairpersons of art education.

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THE UNIVERSITY OF THE STATE OF NEW YORK

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Foreword

This guide has been written to help you as the art teacher develop the art program for your students. It is intended to be used with the *Art 7 and 8 Syllabus*. Please become familiar with the syllabus before you use this guide. The syllabus defines and illustrates art education for grades 7 and 8 and explains the philosophical basis for the problem-solving approach it advocates. In most cases, material in the syllabus is not repeated in the guide. Page references are to the 1986 printing of the syllabus.

This guide was written by Hope Irvine, Chairwoman, Department of Art Education, College of Visual and Performing Arts, Syracuse University. Many of the activities were developed by John Rogers, Chairman, Art Education, State University College at Buffalo; Barbara Salisch, art teacher, Scotia Junior High School, Scotia; and Claudia Hurst, art teacher, Eleanor Roosevelt Intermediate School, New York. Nancy Aborjaily, art teacher, Wellsville Middle School, Wellsville contributed additional information.

Edith Leet of E.H.L. Editorial Services edited this guide; Roger Hyndman, Associate, and E. Andrew Mills, Chief, Bureau of Arts, Music, and Humanities Education, served as the content resource persons; Joan L. Milowe, Associate, Bureau of Curriculum Development, served as the curriculum resource person and project coordinator, and Elise Russo, Associate, Bureau of Curriculum Development, guided final revisions of the manuscript.

The program of instruction for the State's schools is based on Education Laws, Regulations of the Commissioner of Education, and Regents Goals, as well as successful practices across the State. The revised Part 100, Regulations of the Commissioner, requires that students who complete the 8th grade by June 1987 and thereafter must have completed *a minimum of one-half unit* of study in art. The State requirements for 7th and 8th grade provide for a structured exploration of an art curriculum that will provide a foundation for the unit of credit required for a high school diploma.

Contents

Introduction

The development of this guide is intended to help you plan an art program for your specific setting. The three concept areas defined in the syllabus, *Space and Structure, Movement,* and *Color and Light,* provide the framework for organizing knowledge for instruction and can serve as the basis for selecting the particular subject matter, content, and teaching methods that can best give meaning to art experiences. The guide is designed to ensure that your students will experience the concepts, share their understanding of the concepts, recognize how the concepts are related to skill development and learning through art, and develop an attitude that will enhance their understanding of themselves and the world, and encourage them to continue to explore throughout their lives.

Developing Your Art Program

The Scope

The scope of learnings for art in grades 7-8 involves three concept areas, *Space and Structure, Movement,* and *Color and Light.* Each has five objectives that students are expected to meet by the end of the 8th grade. The three concept areas and their objectives are defined and described in the syllabus, pages 25-56.

In addition, the syllabus presents Regents Goals (pages 7-8), subgoals for art education (page 8), and seven primary concerns for art education (page 15). They represent the philosophical foundation upon which the *Art 7 and 8 Syllabus* and this guide are based. All provide direction to help you shape the particular art program you will present to your students. They emphasize the fact that the art program is expected to develop your students' personal and social growth as well as their knowledge of art. For your convenience, Appendix A of this guide presents the Scope and Sequence charts (p. 17 of Syllabus).

Long-Range Objectives

You might begin your task by reviewing those goals, subgoals, and concerns and using them to write your own long-range objectives for your art program. Examples of such objectives appear in the syllabus on page 20.

The Students

Next, you might explore the following questions about the group of students you will be teaching.

What background will they bring to art class?

It is important for you to be familiar with the preK-6 art syllabus. Although the *Art 7 and 8 Syllabus* defines a distinct aspect of art education, it is intended to build on what students have learned in grades preK-6 (Understanding Art, Making Art, Valuing Art). It will be up to you to provide the continuity between what they have learned and what you will teach them.

What out-of-class art experiences have they already had?

The art experiences you provide and the vocabulary you use to discuss them may differ, depending on whether or not your students come from families who visit museums and art galleries, who talk about art, or who have sculpture, paintings, or other art or craft objects in their homes. The experiences you provide may also differ, depending on whether or not your students live in a community that sponsors art festivals, has sculpture in its parks, or promotes the efforts of local artists.

What personal and social needs do they have?

Because adolescents are typified by boundless energy and excitement, by physical and mental growth, and by personal and social exploration, they present special opportunities to you as an art teacher. With an understanding of the developmental needs of adolescents in general and of the unique, individual needs of your particular students, you will be able to use your art program to help them develop self-esteem and improve their ability to use art to express themselves and to communicate with others. You can help them achieve more depth and concentration in their art studies, motivate them to devote more time to their art work, help them to solve problems and begin to set their own goals in art, and show them how to examine and express their own views more clearly.

What academic needs do they have?

By knowing the range of your students' abilities to handle art concepts and materials, you can provide quality experiences with art for each student. Appendix B in the syllabus presents guidelines for educating gifted students and Appendix H presents guidelines for educating students with handicapping conditions.

You will need to be familiar with the art syllabi for grades 9-12. Just as you should provide continuity with what students have learned in grades K-6, so you must

lay the foundation for what they will study in grades 9-12 (Nature of Art, Elements of Art, Movements and Trends in the World of Art, Art History and Appreciation).

What are their interests?

You may be able to sharpen your students' enthusiasm for art by providing experiences that relate directly to other hobbies or interests they have. For example, you might choose experiences with photography and publication design for students on the yearbook staff or with stage lighting and visual special effects for those in the drama club, or enhance the natural beauty of the school building and grounds for those interested in horticulture and the environment.

Resources

If you make a list of the resources you have available for your art program, you will have a ready reference to use when you are planning art experiences for specific lessons. The list can also help you see where you need supplements. It should include both in-school resources and those available in the community.

Appendix B of the syllabus describes art facilities appropriate for an art program based on that syllabus. You may want to use it as a model to list your own art room resources. Add other in-school resources not necessarily designated for the art program only, such as computers, video cameras, stage lights, copiers, metal or wood shop facilities, greenhouses, arboretums,and so forth.

Community resources might include museums, galleries, public or private art collections, building architecture, libraries, planetariums, zoos, gardens, parks, aquariums, and artists' studios. See Appendix E of the syllabus for further detail.

Be sure to include in your list people who could add to your art program through their talents, hobbies, or personal collections. They might include students, teachers, staff, parents, area artists, sculptors, architects, interior and industrial designers, urban planners, photographers, and others.

Remember that you are a valuable resource to others. Share your ideas with other teachers to enrich the entire curriculum. Make the most of your status with your students as a role model of one who loves and cares about art. You will be your students' primary resource for learning how to examine the world through the eyes of art and how to share their ideas through their own skill as artists. You will be the one who will help them discern or observe beauty, analyze the qualities that suggest such a judgment, discuss and argue a point of view, and research the context for their judgments.

The Sequence

By the end of the 8th grade, students are expected to demonstrate that they have learned each of the five objectives in the three concept areas. It is up to you to determine the sequence in which you will teach those objectives. The sequence matrix in Appendix A of this manual indicates three variations of sequence. Sequences 1 and 2 are of equal merit and are just two examples of many possible 20-week programs. A comparison of the first five weeks of each appears on page 16 of the syllabus. Sequence 3 indicates a possible 10-week sequence, although it is strongly recommended that you use a 20-week sequence.

To determine which sequence will be most effective for your students, you will need to consider relationships between concepts so that the art experiences you provide can build upon and reinforce each other. You will also need to determine the depth to which you want your students to explore each objective. The order in which your students learn the objectives is not as important as their learning that the objectives are a way to begin to understand how to explore the concepts of *Space and Structure, Movement*, and *Color and Light*. Although each lesson may have its own evaluation, devote the final session of the sequence to reflection and discussion of the whole sequence. Reaffirm what your students have learned and provide suggestions about how they can continue to learn on their own.

Once you have determined your sequence, list each week, the objective's number, the concept to which it relates, and the statement of the objective. If you should decide to use Sequence 2 from sequence matrix, your listing would look like this:

SAMPLE SEQUENCE

(from 2 of sequence matrix Appendix A)

Week	Concept	Objective
1.	S1 (Space and Structure):	To develop visual and perceptual awareness of space and structure
2.	M1 (Movement):	To recognize that movement in an art work can be achieved by using three central methods: implied, sympathetic, and kinetic.
3.	C4 (Color and Light):	To explore the properties of light.
4.*	C5 (Color and Light):	To express personal preferences, feelings, and meanings associated with colors.

	S5 (Space and Structure):	To recognize that an artist manipulates space and structure through the character of the medium to achieve visual results.
	M5 (Movement):	To recognize that an artist manipulates the eye movement of the viewer.

*Note that three objectives are to be incorporated in this week.

5.	Evaluation:	Students will choose the problem they will use to demonstrate that they have learned the three concepts. They will have sessions 10 and 15 to work on their problems in class and will present the results in session 20.
6.	S2 (Space and Structure):	To comprehend an object by being aware of the spaces surrounding and penetrating the object.
7.	M4 (Movement):	To develop an awareness of the considerations of movement given to both two- and three-dimensional objects.
8.	C1 (Color and Light):	To examine the typical or predictable direction of the light source by exploring a typical condition.
9.	S5, M5, C5	As stated in week 4.
10.	Evaluation:	As stated in week 5.
11.	S4 (Space and Structure):	To recognize how spatial elements can be represented on a two-dimensional surface by utilizing principles of space and structure.
12.	M2 (Movement):	To develop an appropriate vocabulary for use in discussing the various elements of movement.
13.	C2 (Color and Light):	To recognize the dimensions of color as measured by hue, value, and chroma.
14.	S5, M5, C5	As stated in week 4.
15.	Evaluation:	As stated in week 5.
16.	S3 (Space and Structure):	To develop an understanding that forms, masses, or structures do not function independently from their environments; structure and space have a reciprocal relationship.
17.	C3 (Color and Light):	To understand the subtractive mixture system.
18.	M3 (Movement):	To develop an awareness of movement in the immediate environment as an essential characteristic of the environment.
19.	S5, M5, C5	As stated in week 4.
20.	Evaluation:	As stated in week 5.

If you determine your own sequence, develop your own matrix as well. The matrix helps you to see that you have included all the objectives and shows you additional possibilities for variation.

Teaching Approach

With the sequence determined, you are ready to structure your teaching approach. Suggestions in the syllabus and this manual offer ways to teach the objectives that focus on the seven primary concerns for art education. They provide an instructional pattern for each objective in which students:

- set a specific problem to solve (Problem Solving through Art);
- use reasoning skills and critical judgment to determine the most appropriate approach (Reasoning Skills, Critical Judgment);
- search for information to choose the best techniques, working with the materials skillfully while evaluating and making decisions in crafting the work (Search for Information, Developing Art Skills and Techniques, Critical Judgment);
- present the work as an argument that is a worthy solution to a worthwhile problem and discuss it in the role of creator with its viewers (Arguing a Point of View);
- developing a personal sense of worth in the accomplishment (Self-esteem).

The pattern is designed to enable students not only to create a product that demonstrates understanding of the objective but also to describe how they created it and what they learned in the process.

For each objective, the syllabus provides one problem statement. Additional problem statements are given below. They represent alternative approaches to the task of setting the problem for the students to solve. You may prefer to write your own problem statement or to help your students develop problem statements for themselves.

Note that the problem statement in the syllabus includes a description of the discussion that should ensue. If you choose an alternative problem statement or develop your own, you will need to determine how you want to focus the discussion to follow.

For your convenience, the list below repeats each objective, rationale, and problem statement from the syllabus, then gives the alternative problem statements.

Space and Structure

Space and structure are interdependent. Space defines structure and structure defines space. Understanding the relationship of the two is necessary to the understanding of either.

OBJECTIVE: (S1) **To develop visual and perceptual awareness of space and structure.**

Rationale: One of your tasks as an art teacher is to call attention to the visual stimuli in the environment and to suggest how these can become the perceptual beginnings for creating art. Building up a reserve of visual experiences creates a storehouse from which the student can draw in the future, exercising the eyes and brain both to look and see! You should include discussion of how visual strengths and weaknesses may affect a student's visual experiences and how people adapt to visual limitations.

Problem Statement: "Maintain a visual log of the places you have seen (or the colors noticed or the textures observed)."

Discussion of the logs would include an analysis of which observations seem particularly important as ideas for art works.

Alternative approaches:

- "Record your impressions of a human skeleton. Record your impressions of the skeletal structure of the school building (or another building); consider walls, floors, water pipes, heating pipes, electrical needs, etc. Discuss similarities and differences of relationships of the parts of the human skeleton and the building skeleton."
- "Create an enlargement (perhaps 10 or more times the size of the original) of an ordinary object that goes unnoticed by most people."
- "Make as accurate a depiction as possible of a place you consider to be 'your own' that is outside of the school building. Go to the site and again record all of the details."
- "Compare scale in a tiny Netsuke carving with scale in a Class Oldenburg larger-than-life sculpture."
- "Investigate techniques used by visually impaired persons to judge depth; consider how they compensate for their disability."

OBJECTIVE: (S2) **To comprehend an object by being aware of the spaces surrounding and penetrating the object.**

Rationale: Students should understand that the visual form of an object can be defined by the space it occupies. Students should realize that it is the organization of shapes or masses in relation to the space around them that gives the object form.

Problem Statement: "Make a series of works utilizing relatively small geometric shapes in which you investigate the relationship between the single shape (figure) and its background space (ground) by exploring variations in size and placement."

Discussion of the works would include an analysis of the investigations by the students.

Alternative approaches:

- "Complete a series of visual statements of a similar nature on differently shaped surfaces (e.g., square, rectangle, triangle, oval, etc.)."
- "Compare the structure of a Chavira Stirrup pot with that of a Ming vase."
- "Destroy the function of an object by placing its form in a space that forces its form to be distorted."
- "Use the exterior of a cube to portray the same scene or object from six different vantage points (above, below, right side, left side, back, front)."
- "Collect drawings, photographs, magazine cutouts, etc. of one category of objects, such as trees or people, to illustrate the variations caused by the relationship of the object to its surrounding spaces."

OBJECTIVE: (S3) **To develop an understanding that forms, masses, or structures do not function independently from their environments; structure and space have a reciprocal relationship.**

Rationale: Students should begin to understand that space and form are complementary to one another. Although space is often considered

to be an emptiness or as the negative element in a composition and form is considered as the existing or positive element, one is dependent upon the other for its visual definition.

Problem Statement: "Collect and prepare examples of visual material in which you judge that space is the key to understanding the structure."

Discussion of the works would include preparing a display of the most effective examples and developing commentary to explain space and structure to others.

Alternative approaches:

- "Make some impressions or hollows in wet sand and then make a plaster casting of these initially empty spaces."
- "Create a work that moves through space, like the mobiles created by Calder, demonstrating that the forms help define the space through which they move and that the space is necessary to the idea of the form."
- "Use a printmaking medium to create forms that at one point are the figures but at another point of the process seem to be the grounds."
- "Use a craft medium in which the overall form of the project is enhanced by a planned empty space, which becomes a visual positive in the final presentation."

OBJECTIVE: (S4) **To recognize how spatial elements can be represented (on a two-dimensional surface by utilizing principles of space and structure).**

Rationale: Using a variety of techniques, such as:

- lines converging to one or more points,
- atmospheric perspective,
- overlapping,
- color intensity and value modification,
- position,
- size,
- interval,
- proportion,
- scale,

students learn that they can translate their ideas into visual statements. Given a choice of means for creating an illusion of depth, they will be better able to choose appropriately to convey the intended meaning.

Problem Statement: "Find a photograph that shows depth and distance; use it as a reference to make a work of art."

Discussion of the works would include appropriateness of choices for specific purposes.

Alternative approaches:

- "Trace the major lines and details of a hallway of the school building. The tracing could be made on a piece of acetate."
- "Produce a photographic series that shows distance by using sites in the community, such as railroad tracks, a plowed field, or a line of telephone poles."
- "Compare space as depicted in Egyptian murals and those by Diego Rivera or in a painting by Horace Pippin and in one by Salvadore Dali."
- "Create a design of converging lines as a beginning point for arranging magazine pictures to produce illusions of depth."
- "Study the works of Surrealist painters as the basis for creating Surreal photomontages."
- "Create a cut-paper composition using cellophane overlays between images as each is added to the whole."

OBJECTIVE: (S5) **To recognize that an artist manipulates space and structure through the character of the medium to achieve visual results.**

Rationale: The character of an art medium can affect the use of space and structure in the creation of an art product. Students should learn the many ways in which both space and structure can be manipulated and controlled by an artist and that the medium used as well as the skill of the artist can influence the aesthetic outcome.

Problem Statement: "Portray the same composition in at least three different media in order to discover the effects of the media on the space and structure of the composition."

Discussion of the works would include problems encountered by the artists and their solutions and evaluations of the appropriateness of the medium used.

Alternative approaches:

- "Sketch an important event in your life. Extract, alter, and recombine parts into another version of the event."
- "Draw a part of the classroom, make several photocopies, and either render the copies with different media or cut and rearrange the parts to create new relationships."
- "Portray a group of objects as separate entities. Then modify and/or repeat each in the creation of a unique version of the objects."
- "Compare complexity in a gouache by Turino Seven-Seven with complexity in an oil by Georgia O'Keeffe."

Movement

Movement gives a feeling of life to an art form. Visual movement can be built in to both two-dimensional and three-dimensional art works.

OBJECTIVE: (M1) **To recognize that movement in an art work can be achieved by using three central methods: implied, sympathetic, and kinetic.**

Rationale: Students should become aware that movement may be deliberately structured in any art project. It is the conscious decision making of the artist that allows one or another form of movement to be dominant in a piece or that elects to minimize all movement.

Problem Statement: "Complete a set of sketches describing the kinds of movement noted in several art pieces. The sketches could form the raw data for an analysis of the visual potential of the three central methods."

Discussion of the works would include conclusions drawn from the analyses.

Alternative approaches:

- "Create two versions of the same collage theme, one including the use of reflective surfaces (mirror, mylar, aluminum foil, etc.). Discuss the differences between the two projects to determine whether the reflective surfaces suggest movement."
- "Produce variations of a visual illusion to determine the range within which the illusion works to produce movement."
- "Use various 'sail' or 'cupped' surfaces to study the potential effects of wind power on an art project. Discuss how both the size of the surface and the degree to which it is bent affect the ability of the wind to induce actual movement."
- "Construct a child's game with moving parts (such as a marble tower, where a marble is pulled by gravity along a predetermined pathway and a movement pattern is created). A sculpture or tower for water to move around, over, and through could be another variant."
- "Create a three-dimensional kinetic design powered by a spring, magnet, rubber band, battery, or hand crank."

OBJECTIVE: (M2) **To develop an appropriate vocabulary for use in discussing the various elements of movement.**

Rationale: Although there is no one vocabulary list to be memorized when learning about movement, it is important to be able to use words clearly and with precision so that comprehension of both the concrete and abstract relationships of movement will increase.

Problem Statement: "Build personal vocabulary lists of the terms that relate to movement exploration."

Discussion would include application of the words to works of art and decisions as to the most appropriate ones.

Alternative approaches:

- "Create a visual interpretation of the words or terms that came to mind while working with one part of the concept. Compare them with visual notations made while working on another aspect of the general concept."
- "Collect a series of illustrations and describe how they emphasize movement in different ways."
- "Discuss the differences between a time that seemed to go by very quickly and one that moved too slowly."
- "Compose a poem or brief paragraph describing one or more of the forms of movement that can be observed in nature or within the school building."

OBJECTIVE: (M3) **To develop awareness of movement in the immediate environment as an essential characteristic of the environment.**

Rationale: Everyone moves through the environment in many ways for varying purposes. Students can become aware of the kinds of environmental movements that are an essential part of living and of how these movements can be visually explored and examined.

Problem Statement: "Recreate (through a model or diagram) a part of the existing immediate environment; study this part in relationship to the kind and amount of traffic moving through it."

Discussion of the works would include ways in which the part of the environment could be redesigned so as to change the movement.

Alternative approaches:

- "Follow the movements of dancers while they perform to several rhythmic patterns. The dancers could perform some parts of the dances under traditional lighting and others under strobe lights. Note the differences that become apparent through the rhythms and through the lighting."
- "Work in small groups to identify an area of the school building where there is little or no emphasis on movement. Then design a project involving movement as a means for generating interest in that area."
- "Attempt to capture on a two-dimensional surface the spirit of a natural element from the environment that is actually in steady and constant motion, such as clouds, rushing water, or fire."
- "Use a cylindrical form as the base for creating the environment around which a freestanding cutout figure would move. Consider the size of the cutout figure, the kinds of movement it would employ, the relationship between the figure and the background (environment), and the relationships among the various parts of the environment as it changes."

OBJECTIVE: (M4) **To develop an awareness of the considerations of movement given to both two- and three-dimensional objects.**

Rationale: During their school years, students spend a large part of their studies examining the facts and theories of others. In art, students are encouraged to examine alternative possibilities and make determinations about what will be most appropriate to their own pieces. The study of movement can allow students to relate personal motion, such as patterns and rhythms, to graphic and sculptural considerations.

Problem Statement: "Produce a schematic diagram of the pathways of motion you create as you move through the day: getting ready for school, moving around the school building, participating in physical education activities, doing chores around home, etc. Use one or more of the diagrams to form the basis for a two- or three-dimensional self-portrait."

Discussion of the works would include comparisons of visual movement within works with physical movements of living.

Alternative approaches:

- "After selecting a historical work of art, create a written description of the movement observed in the work and the effect this has on the mood of the work."
- "Develop some sketches from nature or from some other direct observations and alter one or more of the sketches so as to increase or diminish the movements of the subject."
- "Examine reproductions of paintings that depict people moving and then compare the nature of the movement implied with the way the painting is organized to direct a viewer's eye movement."
- "Use a photograph or drawing of a means of vehicular travel, such as skateboard, skis, train, motorcycle, van, wheelchair, or tractor, to develop a series of analysis statements including (1) how the vehicle moves physically, (2) how air flow goes around the vehicle, and (3) how the vehicle has been designed to promote eye movement in the object itself."
- "Study works by Futurist painters as a basis for creating your own Futurist paintings."

OBJECTIVE: (M5) **To recognize that an artist manipulates the eye movement of the viewer.**

Rationale: The way in which a viewer's eyes move through and around a picture or sculptural piece is often used as an indicator of the viewer's attention to the work. Sculptors focus the viewer's attention in such a way that the viewer wants to move around the piece to discover what happens next. This

form of movement involves the viewer in the art work; this involvement is channeled by the artist.

Problem Statement: "Create a sculpture from clay (or another plastic medium) in which the central concern would be to encourage the viewer to want to look at all of the surfaces. Analyze the eye movements of viewers in a two-dimensional sketch."

Discussion of the works would include which factors intrigue viewers into looking at all sides of the pieces.

Alternative approaches:

- "Compare movement in an Umberto Boccioni painting with stillness in a Henry Moore sculpture."
- "Use a number of prints of historically important paintings or drawings to do a series of tracings of the movement patterns discovered in these works."
- "Design a nonobjective painting or drawing in which movement patterns are manipulated by geometric shapes."
- "Indicate the movement of the subject by making and overlapping a group of sketches of a person, bird, or other animal in motion."

Color and Light

Color exists as both a material and a nonmaterial phenomenon. It can be seen as a visual surface characteristic, or it may be ambient, spatial, and transitory. Light is necessary for color to be perceived, but light also can be used as a medium for art.

OBJECTIVE: (C1) **To examine the typical or predictable direction of the light source by exploring a typical condition.**

Rationale: If students are to develop an understanding of the aesthetic conditions in personal artistic production and in the environment, then students need to consider a full range of light-source locations and the potential effects of placement of the light source.

Problem Statement: "Study an object by experimenting with the shadow cast by the object; with a slide projector, overhead projector, or flashlight, begin to explore the relationship between object and projector distance and the resulting shadow image."

Discussion would include discoveries and implications of the experiments for art works.

Alternative approaches:

- "Compare the shadows in Man Ray's RAY-O-GRAMS in terms of distances between objects and shadows cast."
- "Create a series of drawings of the same object in which the direction of the source of light is altered in the following ways: from above, below, left, and right. See how the change of direction of light effects the shadows and therefore, imagery."
- "Study the use of shadow in Edward Hopper's works."
- "Through a series of self-made photograms, study the relationships between shadows and thickness or height of objects used."
- "Design a self portrait in which the only source of light is under or below your face."
- "Compare the use of shadow in the works of Giorgio de Chirico with the diffused light in the works of Henri Rousseau or William Bailey's still lifes and its effect on mood."
- "Analyze the effect of source and quality of light in Monet's "Haystack" series of paintings."
- Investigate how certain species of wildlife utilize color for survival.

OBJECTIVE: (C2) **To recognize the dimensions of color as measured by hue, value, and chroma.**

Rationale: Although it is not likely that students will be able to complete scientifically precise measurements, there should be some understanding that the phenomenon of color can be investigated in several ways. Students can thus relate personal exploration to the field of color study and begin to develop both aesthetic and cognitive understanding.

Problem Statement: "In a reproduction of a painting, compare the colors used with a gray scale."

Discussion would include determining the major values used and their effect on the overall mood of the work.

Alternative approaches:

- "Use only colors you have mixed in a painting. Compare the various hue ranges employed by other students as a way of identifying personal choices."
- "Use simple printmaking materials to make the same print on variously pigmented papers. Examine the visual effect of the backgrounds on the colored image."
- "Collect samples of a single hue from magazines, paint supply chips, and other sources, and arrange them chromatically according to the intensity of the surface coloration."
- "Set up a 'black light' in a darkened enclosure and bring in objects of various materials to place in the box and observe for hue outside of the range of typical human perception."

OBJECTIVE: To understand the subtractive mixture system. (C3)

Rationale: Since the subtractive mixture system is prevalent in the student's world, experience with this system can easily be related to other experiences. Also, if the student is to understand that the term primary color means that the color is basic to the formation of all other colors, this system needs to be examined.

Problem Statement: "Produce a painting in which only magenta, cyan, and yellow are used to create a many-colored set of images."
Discussion of the works would include analysis of the mixed colors.

Alternative approaches:

- "Use stage gels of magenta, cyan, yellow, red, blue, and green to color a light source; note the effect on a white surface, a middle-gray surface, and variously pigmented surfaces."
- "Work cooperatively to construct a display of white objects. Use them to study the effects of additive primary lights, to create color mixes, and to study the shadow colors created."
- "Use tissue overlays of the subtractive primaries to create collages in combination with half-tone color reproductions from magazines."
- "Work cooperatively to collect an assortment of clear glass or plastic jars and bottles. Fill them with either cyan, magenta, or yellow dye-colored water, arrange them on window sills or in front of a light source, and study and record the various combinations for later use in another project."

OBJECTIVE: To explore the properties of light. (C4)

Rationale: To understand some of the properties of color and light relationships, students should experience the potential of light to produce colors. This kind of investigation could also indicate that, while human capabilities to perceive the full range of light may be limited, the mind is capable of exploring many areas outside of these apparent limits.

Problem Statement: "Devise an experiment with colored light that will surprise the viewers."
Discussion of the experiments would include observations of the process, conclusions, and questions for further experiment.

Alternative approaches:

- "Compare light in the layered transparencies of Irena Rice Perreiro and light in the depths of a Caravaggio."
- "Use a prism to separate white light into its component parts."
- "Arrange cellophane tape pieces on a blank slide, use white light to project the slide on a screen, and rotate a polarizing disc between lens and screen, thus creating a changing series of color patterns on the screen."
- "Place a clear dish of water on the surface of an overhead projector and arrange dots of clear oil in the water; alter the colors of the projected white light while moving a polarizing disc between lens and screen."
- "Closely examine the wings of butterflies through a magnifying glass or a microscope."
- "Create a color study in which colors of objects in the drawing are surrounded by halos of their possible polarizations."

OBJECTIVE: To express personal preferences, feelings, and meanings associated with colors. (C5)

Rationale: Students have had many subjective experiences with color. Highlighting personal associations with colors can lead to the development of more complete understanding, which could then suggest additional subjective interpretations. The study of the history

of art reveals many examples of color statements that reflect an artist's personal aesthetic.

Problem Statement: "Keep a color log in which you record personal associations with particular colors, swatches of color combinations you would like to use in your works for various purposes, colors that you find a challenge to mix from pigment, or a collection of "ish" colors, such as brownish or grayish."

Discussion would include choosing items in the log to set as goals for works and evaluation of the completed works.

Alternative approaches:

- "Create a color chart of a relatively short poem, paragraph, or saying. Assign a hue to each word (or phrase) and use the value and chroma (as well as the size of the color chip) as a personal indicator of the strength of the word or phrase."
- "Upon completion of a black, gray, and white study (pencil, charcoal, photography, cut paper, etc.), use colored cellophanes to cover all or parts of the study. The final selection of color could be discussed and used as the beginning of another experiment."
- "Collect a group of artifacts representing personal memories (ticket stubs, box tops, labels, stamps, etc.) to assemble into a low-relief collage. Include other collage materials to unify or convey a mood through the choice of colors."

Interdisciplinary Suggestions

Space and Structure, *Movement*, and *Color and Light* are facets of life and, therefore, are relevant to any area of study. By planning interdisciplinary activities with other teachers, you can enrich your students' art experiences and deepen their understanding of art. Through such experiences, you can show them how to draw upon learning in other subject areas to solve problems they encounter in art. You can also show them how to apply concepts in art to solve problems in other subject areas.

The following list provides interdisciplinary suggestions for each concept. For your convenience, it includes suggestions given in the syllabus.

Space and Structure

Interdisciplinary suggestions:

Students might:

- Compare human dwellings in three different cultures. (social studies)
- Compare body space in Egyptian and Mayan murals. (language arts)
- Compare depth in Oriental and Western paintings. (social studies)
- Describe the use of space in Cubist paintings. (language arts)
- Collect examples of cleverly constructed packages or containers. (math)
- Create a sculpture that depends upon cantilever construction. (science)
- Discuss works by M.C. Escher. (language arts)
- Discuss the use of space in Surrealist paintings. (language arts)
- Design a tool (for reaching, grasping, turning, penetrating, extracting, etc.) that highlights its function through its form. (The tool might be one that allows a person with special needs to perform a certain function more easily; a utensil for the disabled is an example.) (science)
- Observe and record the structure of a plant or animal community. (science)
- Create an object for which the primary aesthetic consideration would be tactile. (science)
- Collect and use found objects to create a relief mural. (social studies)
- Create an area for the construction of an environment that could be experienced by physically entering into it. (math)
- Develop a space to display a collection. (math)
- Create a scale model of a familiar structure. (math)

Movement

Interdisciplinary suggestions:

Students might:

- Create a deck of flip cards in which the figure and/or subject appears to be in motion as the set is flipped by the thumb because the subject is altered slightly on each succeeding card. (math)
- Create a nonobjective pattern of movement by juxtaposing relatively small shapes of alternating colors close to the same intensity. (science)
- Experiment with various materials to create a pinwheel or propeller that can be affected by air currents. (science)
- Compare the movement of the body in Egyptian and Greek sculpture. (social studies)
- Examine the movement in Maori carvings. (social studies)

- Create their own design inspired by Celtic interlocking. (social studies)
- Collect and title examples of photographs that express stillness. (language arts)
- Discuss the movement suggested by the colors used in Peruvian textiles. (language arts)
- Examine the movement in African masks. (social studies)
- Discuss the sculpture of Jean Tinguely. (language arts)
- Plan and film a movie, or use dyes and scratch marks on developed movie film to make handmade movement patterns. (math)
- Mount a series of plain-colored and decorated tubes on a base and ask viewers to discuss apparent changes as they move around the display. (language arts)
- Create an outdoor flag or banner and observe the effect of movement on the design. (science)
- Use ceramic, wood, metal, and other materials to create a series of wind chimes. (science)
- Cut two pictures from a magazine into narrow parallel strips, and reassemble by alternating the strips in order from each picture. (science)

Color and Light

Interdisciplinary suggestions:

Students might:

- Select an appropriate subject and create a series of photographs with each one employing a different light-source direction. (science)
- Create a collage inspired by the work of Romare Bearden. (social studies)
- Develop a system of measuring the amount of each color used to create six different browns. (math)
- Devise an experiment in which they make two objects that are not the same color seem to be the same color. (science)
- Choose one opaque, one translucent, and one transparent material and use them together in a work. (science)
- Create a painting in which all the objects have unexpected colors. (science)
- Make their own paint. (science)
- Create a painting inspired by Les Fauves. (social studies)
- Describe the symbolic use of color in Hopi sand paintings. (social studies)
- Collect examples of descriptions of colors and light qualities in poetry. (language arts)
- Design and build a sundial. (math)
- Compare and discuss several versions of Monet's Chartres Cathedral. (language arts)
- Discuss paintings by Georges Seurat. (language arts)
- Devise some experiments based upon Josef Albers' approach to color. (science)
- Discuss light qualities in paintings by Frederic Church. (language arts)

Evaluation

Throughout the process of developing a curriculum from the Syllabus, it is important to refer to the Regents goals as stated on pages 7 and 8 of the Syllabus. The material on evaluation which follows is directed toward finding ways to determine whether students have begun to successfully achieve Regents goal 3 in particular.

The criteria for determining whether art curricula at all grade levels (K-12) fulfill the ART EDUCATION requirement is listed below.

The student shall:

_____ Demonstrate knowledge and creativity essential to producing works of visual arts in several media.

_____ Demonstrate the mastery of skills and techniques essential to creating art products (drawing, painting, two and three dimensional design, etc.)

_____ Demonstrate the knowledge, mastery of skills and techniques essential to creating works of art utilizing electronic and/or computer technology.

_____ Demonstrate orally and in writing that he/she understands the diversity of the cultural heritages which have contributed to the visual arts.

_____ Demonstrate orally and in writing that he/she is knowledgeable in the history of visual arts.

_____ Demonstrate orally and in writing that he/she has an understanding of esthetic judgments and is able to apply them to works of art.

_____ Receive instruction from a person qualified to teach visual arts.

Some students, including those with handicapping conditions and their nonhandicapped peers, may benefit from the use of alternative testing modifications during evaluation procedures. For those students with handicapping conditions the use of alternative testing techniques will be specified in their Individualized Education Program (IEP).

Also, some students with handicapping conditions may be unable to demonstrate their knowledge or skills in the manner specified and may need to demonstrate their ability through another modality. For instance, a student may have difficulty writing, but can demonstrate knowledge orally or through technological enhancement modalities, such as computer assisted techniques.

POLICY: All public and nonpublic K-12 school arts programs should be based on these goals. The other goals set forth by the Regents are more generic in nature and should be infused in art and music programs as well; i.e., master communication and computation skills, think logically and creatively, learn methods of inquiry, develop self-esteem, respect and practice basic civic values, etc.

NOTE: All courses designed to meet the art requirement of the Commissioner's Regulations should reflect the above listed criteria.

An art curriculum for grades 7 and 8 must include objectives that are aimed at helping the students to observe their world with increasing discrimination and understanding and that require specific outcomes that students and teachers can evaluate qualitatively.

Part of the process requires that teachers themselves reflect upon their own skills in presenting the material and motivating students to begin to take responsibility for their own learning. Another aspect of this evaluation process is communication of relevant information to appropriate persons: parents, colleagues, school boards, and the public. These three aspects are considered in this section as Student Evaluation, Reflective Teaching, and Reporting.

STUDENT EVALUATION

An important part of curriculum development and assessment is determining the extent to which purposes of a learning experience are actually being realized. This requires comparing student performance with specified objectives and measuring learning outcomes.

In an informal sense, evaluation takes place frequently during the process of making an object. The questions you ask students while they are working are intended to challenge and nurture them. When the work is completed, a group discussion or critique encourages reflection on the process and the object. The term *evaluation*, as it appears in this guide, refers to the experiences suggested at the end of each concept area. It is intended to provide an opportunity for students to demonstrate what they have learned.

Although the responsibility for final evaluation rests with you, both you and your students need to develop criteria for making judgments about what they have learned such as:

- How will we measure growth and progress? We need to consider an individual student's skills, knowledge, and ability level as the basis for suggesting appropriate experiences.
- How will we reflect learning opportunities? We need to employ specific criterion statements that students and teacher develop as the objectives of the learning experience, the length of time devoted to the unit, and the degree to which the student is responsible for self-assessment.
- How can learning be demonstrated? We need to direct a student's attention to the process of making art as well as the art product which results through informal as well as formal means.

Evaluation may be formative, while the work is in progress, or summative, when the work is completed. It should be directed toward long-range learning objectives as well as immediate ones and be flexible enough to make use of learning in areas related to the learning objectives.

Meeting the Objectives

Appendix D provides a sample assessment form intended to be used by student and teacher in indicating progress toward meeting the objectives of the art program. Discussion of the meaning of each of the column headings will be needed prior to student use. The same form should be used at the beginning, middle, and end of the time spent in art classes. Note that these items refer to the Art 7-8 Syllabus on pages 7-8 and specifically to Regents Goal 3: Discern (3.1), Analyze (3.1, 3.2), Discussion (3.1, 3.2), Research (3.3, 3.5), Develop Art Skills and Techniques (3.4, 3.5), Originality and Creativity (3.4, 3.5, 3.6).

Attainment of these criteria by which growth and progress may be measured are essential for the development of critical judgment on the part of the student. Criteria are explained in more depth on page 21-22 of the *Art 7 & 8 Syllabus*. The form is designed to provide for self-assessment by the student as well as assessment of the student by the teacher.

Understanding the Concepts

Since it is the responsibility of the individual art teacher to determine whether to teach the three concepts which form the basis for *Art 7-8*, space and structure, movement, color and light separately or in combination, the teacher must also determine specific ways to evaluate whether students have grasped the material. Students should be able to demonstrate a clear understanding of art that is based upon the fifteen objectives which form the scope of the Syllabus and your curriculum.

For example, from the items which follow, teacher and student may agree upon which will be used to provide evidence that the student has acquired a foundation for understanding space and structure. This might take the form of a "contract" as shown in Appendix E. Or, the teacher may wish to simplify the items in the form of a checklist from which a student may select as shown in Appendix F.

Responsibility for final evaluation rests with you. The list that follows provides suggestions for specific outcomes for each of the concept areas. They are written as behaviors that students would be able to demonstrate at the end of the 8th grade if they understand the concept in question. Many of the objectives listed require out-of-

stated objectives are the behaviors that students should use to support their application to be accepted into an accelerated art program. (See the Guidelines for Acceleration in Appendix B of this guide.) For your convenience, the list includes outcomes presented in the syllabus.

Space and Structure

By the end of 8th grade, a student who can use the concept of *Space and Structure* in art will be able to:

- Compare verbally, visually, or tactually contemporary and classical uses of space in buildings or communities and relate the uses to the needs of the society.
- Demonstrate that a piece of sculpture need not dominate the space in which it exists but interacts with the space around it.
- Demonstrate that a personal arrangement or organization of forms within a space produces certain effects within the space.
- Explain, by using an example, that both the shapes and the spaces surrounding them are equal partners in the expressive force of the product.
- Produce several examples of spatial designs that demonstrate that space can be confined.
- Explore form and space relations through a variety of media.
- Demonstrate the dynamic force of both the form and its ground (background space) in two- and three-dimensional media.
- Demonstrate mastery of the techniques of creating illusions of visual space on a flat surface.
- Argue the point of view that an architectural form is one that exists as an art expression in space.
- Argue the point of view that an architectural form is one that has been developed through its utilitarian and functional purposes.
- Use appropriate art vocabulary in both oral and written discussions of one's own art products or the artistic production of others.
- Demonstrate that the artist, as a manipulator of form and space, controls the visual results.
- Demonstrate that the medium used in the production of a visual statement has an effect on the visual outcome of both space and form.
- Demonstrate a measurable increase in visual and perceptual awareness of the environment through visual or tactile records made of the environment.
- Demonstrate that a work of art reflects the use of particular skills and personal interpretation.
- Research and present an aspect of the history of architecture.

Movement

By the end of 8th grade, a student who can use the concept of *Movement* in art will be able to:

- Use words and terms associated with the concept of *Movement* in an appropriate way to communicate about the concept.
- Demonstrate understanding and control through implied, sympathetic, and kinetic movement in his or her work.
- Demonstrate the ability to observe and record movement ranges from very slow to very fast.
- Demonstrate the ability to produce visual patterns that have distinct rhythms.
- Relate the kind of movement perceived in an art piece to the overall mood of the piece.
- Identify how one part of an art piece may differ in movement rhythms from another part of the piece.
- Demonstrate the ability to suggest alternative movement solutions to a particular problem.
- Relate personal movement patterns to those found in the visual art works of others.
- Discriminate between apparent and real movement in an art piece.
- Explain why a particular form of movement was selected to be used in a work.
- Compare movement in Surrealism with movement in Futurism.
- Analyze a two-dimensional art piece for eye-movement patterns.
- Analyze a yearbook page or a magazine advertisement for eye-movement patterns.
- Describe how an eye-movement pattern in an advertisement leads the viewer's attention to the most important part of the message.
- Record the movement patterns found in part of the environment.
- Relate movement patterns in the environment to the design of the environment.
- Relate kinetic movement in an art piece to a similar movement found in nature.
- Demonstrate awareness of the multidimensional potential of movement through time and space in either a two- or a three-dimensional format.

Color and Light

By the end of the 8th grade, a student who can use the concept of Color and Light in art will be able to:

- Identify the six major hue designations and place a particular example in the appropriate category.
- Identify where a particular color sample would be placed on a gray scale (especially in relationship to other samples).
- Identify a color according to its chroma and suggest how the brilliance could be altered.
- Identify an illustration of the subtractive color mixture system.
- Identify an illustration of the additive color mixture system.
- Identify an example of the optical color mixture system.
- Identify an example of the medial color mixture system.
- Use the words and terms associated with the concepts of color and light in an appropriate way to communicate the concepts.
- Express in verbal or visual terms his or her own color choices for a variety of purposes.
- Demonstrate the ability to analyze and record the ranges possible for one or more hues.
- Explain why a particular color or color combination was selected for the student's personal expressive work.
- Explore the differences possible between the use of natural and artificial light sources.
- Explain the possibilities available through the use of unusual light sources.
- Distinguish between the quality and the quantity of a light source.
- Relate the use of light as a medium in a visual arts piece to the natural light source found in the environment.
- Demonstrate awareness of the interrelated properties of color and light through either a two- or a three-dimensional art piece.
- Discuss and compare use of color characteristics in the works of several artists.
- Demonstrate the ability to match swatches of colors.

Skills and Attitudes

A skills and attitudes assessment is included in Appendix G to aid in reviewing student development. This may serve as a guide to teacher and student as they complete the sample evaluation form.

Grading

If the qualitative evaluation you do with your students must be "translated" into grades, it is necessary to nurture learning by developing a grading procedure that:

- treats art as a discipline, giving credit for concepts mastered;
- gives talented, average, and below-average students a chance to succeed;
- rewards effort and involvement with the process to the limit of the student's ability;
- rewards creative and imaginative work as well as analytical thinking;
- encourages and rewards independent work.

To ensure fairness, you may decide to give several grades to one work: one for attention to the process, one for the resulting product, one for learning attitude. In this way, a highly skilled student who does a half-hearted job which nevertheless results in a good piece of work will not automatically receive a higher grade than a student who is eager and involved, but is less skilled and whose product is less successful.

REFLECTIVE TEACHING

Focusing attention on the process of education requires reflection and self-study to enable one to identify deficiencies in the education of students relevant to content and procedures. It begins with evidence provided by the students through their work and behavior, but requires an examination of the approach used, comparison with other approaches, and knowledge of the field including professional standards and philosophy.

Consideration of an individual lesson or unit might include:

- prior learning as adequate basis for the experience
- the rationale (reason) for providing the experience
- the teacher's aims (to encourage, engage, present, challenge, etc.)
- the students' aims (to explore, discover, invent, etc.)
- the content (concept, technique)
- the clarity of the problem statement and presentation or demonstration
- the context in which the experience took place
- the appropriateness of the particular experience for the specific students for which it was designed
- the experience as a foundation for further learning

As you "fine tune" your teaching skills, seek in-service workshops in art education, attend professional conferences, renew yourself as an artist. Your students can only

benefit from your learning how to help them learn more effectively.

REPORTING

It is important to provide relevant information to those who make decisions about your art program. This might take the form of exhibits and documentation of student work, reports, comparisons, surveys, comments, and letters from parents and community members. They should be specific and substantial, clearly indicating how learning takes place in an art class. Strengthening support for your program will benefit your present and future students.

Sample Curriculum Unit

(from Sequence Matrix in Appendix A)

A unit should be a coherent organization of experiences designed to meet stated objectives and evaluated by you and your students to determine whether and how objectives have been met.

The unit that follows is intended to show how this guide can be used to develop curriculum.

The first five weeks of Sequence 1 of sequence matrix indicate C2, C3, C4, C5, and Evaluation. These become the objectives for a unit:

1. To recognize the dimensions of color as measured by hue, value, and chroma. (C2)
2. To understand the subtractive mixture system. (C3)
3. To explore the properties of light. (C4)
4. To express personal preferences, feelings, and meanings associated with colors. (C5)

To determine which experiences will enable your students to meet the objectives in a five-week unit with a class meeting once a week, select four problem statements and determine their order, the advance preparation you and your students need, and where work will take place. An example follows:

Week 1 in class:

With examples prepared in advance, the teacher introduces hue, value, and chroma. The teacher then challenges students to use the new terms to name colors of their clothing.

Assigns work to be done at home:

(C5) "Keep a color log in which you record personal associations with particular colors, swatches of color combinations you would like to use in your works for various purposes, colors that you find a challenge to mix from pigment, or a collection of "ish" colors, such as brownish or grayish."

The log will be needed for Week 4.

Week 2 in class:

The teacher provides a variety of opaque, transparent, translucent, and reflective materials as well as projectors and other light sources. Students experiment with the materials and make notes.

Assigns work to be done at home:

(C4) "Devise an experiment with colored light that will surprise the viewers." Students may work in groups or independently to plan what they will do during Week 3 in class and may take home materials with which to work.

In addition, students are asked to expand their color log:

(C2) "Collect samples of a single hue from magazines, paint supply chips, and other sources, and arrange them chromatically according to the intensity of the surface coloration."

The log will be needed for Week 4.

Week 3 in class:

Students present their light experiments to the class.

Assigns work to be done at home:

Students are asked to reflect upon their color logs and to draw some conclusions from what they have gathered.

Week 4 in class:

Students are asked to use what they have learned in class and from their color logs to:

(C3) "Produce a painting in which only magenta, cyan, and yellow are used to create a many-colored set of images." (They are given magenta, cyan, and yellow dyes or inks; brushes; and 6"x 9" bristol board.)

Week 5 in class:

Discussion and Evaluation

The intent of discussion is to encourage more questions rather than to provide answers. The hope is that the students will be challenged to inquire further into color and light, perhaps even to be uncomfortable that they have not been given easy answers. The teacher's notes for discussion are presented here. A useful format for a hands-on lesson follows it.

The sentences in quotation marks are taken from the section on Color and Light (Evaluation) and will be answered in the course of the discussion.

"Explain why a particular color or color combination was selected for your work."

"Discuss and compare use of color characteristics in the works of several artists."

Topic: Color and Light

Problem Statement: "How can we evaluate what we have learned about color and light?"

Teacher Aims:

1. To develop a lively discussion of the problems students encountered when they tried to put together the color information from their logs with the limitation of using only magenta, cyan, and yellow dyes.
2. To encourage students to raise further questions about color.
3. To establish the ground rules of arguing a point of view by presenting evidence from the works themselves.
4. To suggest directions for further learning.

Student Aims:

1. To share what they learned from their color logs.
2. To present what they discovered from using the transparent dyes.
3. To examine and discuss reproductions of works by artists who explore color in their work.
4. To draw conclusions from their experiences.
5. To continue to explore the properties of color and light.

Teacher's Notes for Discussion

(10 min.)	Regard:	Display of student work from Week 4, color swatch chart similar to logs.
	Discuss:	Differences in collected swatches, using dyes or inks and light experiments.
	Vocabulary Reinforcement:	Transparent, opaque, translucent, reflective
(20 min.)		Display of reproductions (Note that these particular examples were chosen because they are both appropriate for the topic and available in poster size.)
	Regard:	*In the Mountains* (Bierstadt)
	Discuss:	Water is transparent, oil paint is opaque. How did he paint water?
	Regard:	*Tridem K.* (Vasarely)
	Discuss:	Are colors opaque or transparent? Prismatic?
	Regard:	*City Hall in Riga* (Feininger)
	Discuss:	Which of the first two paintings is this most like? How is it different?
	Regard:	*Philosopher Reading* (Rembrandt)
	Discuss:	Of all the work you have done in this unit, of which does this painting remind you?
(10 min.)	Post:	A color separation and a section of a billboard poster.
	Present:	Method in which art is reproduced by color separation.
	Discuss:	What has been learned about color so far?
	Suggest:	Collect examples in which transparent and translucent objects have been painted with opaque paint. Collect and analyze magazine pictures to determine how color separations were done. Bring in examples for a classroom exhibit.

Lesson plans focus on experiences for a single class. Although you may search for a work to exemplify a concept in art, as a Futurist piece exemplifies movement, it is difficult to isolate concepts when considering works of art. Looking at the variety of ways human beings communicate by examining *Space and Structure, Movement,* and *Color and Light* in art from different cultures, different times, and different places can help your students develop a broader view of art itself. Examples of works from museums and collections throughout the State appear in the syllabus. An alphabetical list of them is in Appendix C of this guide.

The Lesson Plan Format that follows outlines the problem-solving approach presented in the syllabus. It is intended for a class presentation but can be modified for other learning situations.

LESSON PLAN FORMAT

This format, developed specifically for art lessons, is included here because it outlines the problem-solving approach presented in the Syllabus. It is intended for a class presentation but can be modified for other learning situations.

TOPIC: (the objective to be learned)

PROBLEM STATEMENT: (A challenge in one sentence that may be written at any point in the planning)

TEACHER AIMS: (To encourage, to engage, to present, to challenge, etc.)

STUDENT AIMS: (To explore, to discover, to invent, etc.)

MATERIALS AND PREPARATION: (Includes resource materials and exhibits as well as art materials)

MOTIVATION AND PRESENTATION: (May be based upon interest, perceived needs, a challenge to involve students to do their best)

STUDENTS RECONSTRUCT PROBLEM IN THEIR OWN WORDS: (Determines whether the students have understood aims and are ready to begin work)

WORK PERIOD: (Teacher observes, provides; pupils do)

MEDIAL SUMMARY: (If necessary, teacher intervenes with class or with individuals during work period)

FINAL WORK PERIOD: (Students complete work and clean up)

DISCUSSION AND EVALUATION: (May be a summary of the class period or may occur the following period or at the end of a unit)

IDEAS FOR FURTHER WORK: (May be generated by individuals or the group, done at home or in school)

RELATION TO LIFE: (Individuals reflect on what they have learned)

Appendix A

SEQUENCE: RELATIONSHIP OF ART OBJECTIVES TO INSTRUCTIONAL TIME (MATRIX 2)

CONCEPTS		SPACE & STRUCTURE					MOVEMENT					COLOR & LIGHT					EVALUATION
		S1	S2	S3	S4	S5	M1	M2	M3	M4	M5	C1	C2	C3	C4	C5	
Sequence 1 (20 Weeks)	Weeks:	16	6	7	13	14	12	18	8	17	9	11	1	2	3	4 19	5,10,15,20
Sequence 2 (20 Weeks)	Weeks:	1	6	16	11	4 9 14 19	2	12	18	7	4 9 14 19	8	13	17	3	4 9 14 19	5,10,15,20
Sequence 3 (10 Weeks)	Weeks:	1	2			3	4	5			6	7	8			9	10
(10 Weeks)	Weeks:			11	12	13			14	15	16			17	18	19	20
Sequence 4 (10 Weeks)	Weeks:	7	3			4	1	5			9	2	6			8	10
(10 Weeks)	Weeks:			12	15	18			11	16	17			14	13	19	20

Appendix B

GUIDELINES FOR ACCELERATION

The Regents Action Plan provides for acceleration in art to enable those students *gifted in art* to benefit from in-depth study experiences sometimes provided at the high school level. Eighth Grade Acceleration in Art is intended for those who expect to elect to take a three-unit or five-unit art sequence. Acceleration is not intended for students who are only achieving the single unit of art credit required for a high school diploma.

A district that provides accelerated art courses for 8th graders has a responsibility to continue to provide enriched art courses to accelerated students throughout their high school careers.

Acceleration must be based on understanding and proven knowledge of the grade 7-8 concepts of *Space and Structure, Movement,* and *Color and Light.* These understandings should be demonstrated at the conclusion of 7th grade in a variety of work , such as:

- writing,
- portfolio,
- demonstrated interest.

Setting Criteria for Acceleration

The following items should be considered when setting criteria:

1. Identification based upon student interest, to include a deadline by which applications are to be made to the Guidance Office.
2. Identification based upon teacher recommendation after a student has applied for admittance. The recommendation might be based upon the student's ability to handle a high school program of study, a high degree of quality and control evidenced in the work, evidence of internal motivation, strength in creative problem solving, and a high level of discussion and art criticism.
3. Identification through a teacher panel's evaluation of art work created specifically as evidence for acceleration.

However, in every case students should be asked to present evidence that they understand the concepts of *Space and Structure, Movement,* and *Color and Light,* the concerns of art education for grades 7 and 8. They may do so by presenting work resulting from solving the problems given below, or they may set and solve their own problems to demonstrate their understanding of the concepts.

SPACE AND STRUCTURE

The student will be able to:

* Argue the point of view that an architectural form is one that exists as an art expression in space.
* Argue the point of view that an architectural form is one that has been developed through its utilitarian and functional purposes.
* Demonstrate that the medium used in the production of a visual statement has an effect on the visual outcome of both space and form.
* Demonstrate a measurable increase in visual and perceptual awareness of the environment through visual or tactile records made of the environment.
* Demonstrate that a work of art reflects the use of particular skills and personal interpretation.

MOVEMENT

The student will be able to:

* Demonstrate understanding and control through implied, sympathetic, and kinetic movement in his or her work.
* Demonstrate the ability to suggest alternative movement solutions to a particular problem.
* Relate personal movement patterns to those found in the visual art works of others.

* Compare movement in Surrealism with movement in Futurism.
* Relate movement patterns in the environment to the design of the environment.
* Demonstrate awareness of the multidimensional potential of movement through time and space in either a two- or three-dimensional format.

COLOR AND LIGHT

The student will be able to:

* Demonstrate the ability to analyze and record the ranges possible for one or more hues.
* Explore the differences possible between the use of natural and artificial light sources.
* Explain the possibilities available through the use of unusual light sources.
* Discuss the effect of changing seasons, time of day, weather conditions, geographic locations or quality and quantity of light.
* Distinguish between the quality and the quantity of a light source.
* Demonstrate awareness of the interrelated properties of color and light through either a two- or a three-dimensional art piece.
* Discuss and compare use of color characteristics in the works of several artists.

Before recommending approval, the teacher panel should feel confident that acceleration will not prove a disadvantage to the student.

Appendix C

PICTURE RESOURCES

The *Art 7-8 Syllabus* includes black-and-white reproductions of works in museum collections throughout the State. Although there is no substitute for viewing the primary objects, these secondary sources are intended to provide visual references as an aid to teaching the concepts to your students. For example, you might contrast *Sky Cathedral* by Louise Nevelson (p.2) with *Three Arches* by Alexander Calder (p. 32) in a discussion of structure, *Multiplication of the Arcs* by Yves Tanguy (p. 32) with *Sweets Crane* by William T. Williams (p. 23) in a discussion of the picture plane and the illusion of space, or the movement in *Chute* by Laszlo Moholy-Nagy (p. 13) with *Horse and Rider* by Mary Frank (p. 39). (Page references are to the 1986 *Art 7-8 Syllabus*.)

They are listed here in alphabetical order by artist.

Albers, Josef. HOMAGE TO THE SQUARE: SILENT HALL, 1961. The Museum of Modern Art, New York (p. 50)

Balla, Giacomo. DYNAMISM OF A DOG ON A LEASH, 1912. Albright-Knox Art Gallery, Buffalo, New York (p. 34)

Blakelock, Ralph Albert. THE POETRY OF MOONLIGHT, 1880-90. Heckscher Museum, Huntington, New York (p. 14)

Boccioni, Umberto. DYNAMISM OF A SOCCER PLAYER, 1913. The Museum of Modern Art, New York (p. 43)

Boccioni, Umberto. UNIQUE FORMS OF CONTINUITY IN SPACE, 1913. The Museum of Modern Art, New York (p. 39)

Bol, Hans. VALLEY OF THE MEUSE WITH APOLLO AND DAPHNE, 1578. The Hyde Collection, Glens Falls, New York (p. 71)

Caggiano, Margery. BLUE BULB, 1974. Heckscher Museum, Huntington, New York (p. 53)

Calder, Alexander. LOBSTER TRAP AND FISH TAIL, 1939. The Museum of Modern Art, New York (p. 38)

Calder, Alexander. THREE ARCHES, 1963. Munson-Williams-Proctor Institute, Utica, New York (p. 32)

Church, Frederic E. SUNSET, 1856. Munson-Williams-Proctor Institute, Utica, New York (p. 54)

Cornplanter, Jesse. SPOONMOUTH FALSE FACE MASK, 1937. Rochester Museum and Science Center, Rochester, New York (p. 37)

Flavin, Dan. UNTITLED (to the "Innovator" of Wheeling Peachblow), 1968. The Museum of Modern Art, New York (p. 50)

Frank, Mary. HORSE AND RIDER, 1982. Everson Museum of Art, Syracuse, New York (p. 39)

Frankenthaler, Helen. CAPRI, 1967. The Governor Nelson A. Rockefeller Empire State Plaza Art Collection, Albany, New York (p. 33)

Gabo, Naum. HEAD OF A WOMAN, circa 1917-20. The Museum of Modern Art, New York (p. 28)

Gabo, Naum. VARIATION LINEAR NO. 2, 1962-65. Albright-Knox Art Gallery, Buffalo, New York (p. 31)

Gifford, Sanford Robinson. SUNSET OVER NEW YORK BAY, 1878. The Everson Museum of Art, Syracuse, New York (p. 49)

Hartigan, Grace. INFANTA, LUCRETIA BORGIA, 1983. Mr. Thomas Gruenebaum Collection (p. 27)

Hartigan, Grace. ST. GEORGE, 1985. Personal collection (p. 58)

Homer, Winslow. A GOOD ONE, ADIRONDACKS, 1889. The Hyde Collection, Glens Falls, New York (p. 60)

Hopper, Edward. HOUSE BY THE RAILROAD, 1925. The Museum of Modern Art, New York (p. 44)

Jenkins, Paul. PHENOMENA: MISTRAL VEIL, 1970. The Governor Nelson A. Rockefeller Empire State Plaza Art Collection, Albany, New York (p. 52)

Kelly, Ellsworth. SPECTRUM, III, 1967. The Museum of Modern Art, New York (p. 50)

Leger, Fernand. THREE WOMEN, 1921. The Museum of Modern Art, New York (p. 33)

Mitchell, Joan. LA SEINE, 1967. The Governor Nelson A. Rockefeller Empire State Plaza Art Collection, Albany, New York (p. 38)

Moholy-Nagy, Laszlo. CHUTE, 1923. The Museum of Modern Art, New York (p. 13)

Mount, William Sidney. DANCE OF THE HAYMAKERS, 1845. The Museums at Stony Brook, Stony Brook, New York (p. 5)

Mount, William Sidney. THE BANJO PLAYER, 1855. The Museums at Stony Brook, Stony Brook, New York (p. 6)

Nevelson, Louise. SKY CATHEDRAL, 1958. The Museum of Modern Art, New York (p. 2)

Pissarro, Camille. SOUS-BOIS (In the Woods), 1862. The Hyde Collection, Glens Falls, New York (p. 9)

Remington, Frederic. BOAT HOUSE AT INGLENEUK, Remington Art Museum, Ogdensburg, New York (p. 53)

Remington, Frederic. BUFFALO HUNTER SPITTING A BULLET INTO HIS GUN, 1892. Remington Art Museum, Ogdensburg, New York (p. 40)

Russell, Morgan. SYNCHROMY IN ORANGE: TO FORM, 1913-14. Albright-Knox Art Gallery, Buffalo, New York (p. 49)

Seurat, Georges. THE ENGLISH CHANNEL, 1885. The Museum of Modern Art, New York (p. 51)

Sugarman, George. TRIO, 1970-72. The Governor Nelson A. Rockefeller Empire State Plaza Art Collection, Albany, New York (p. 24)

Tanguy, Yves. MULTIPLICATION OF THE ARCS, 1954. The Museum of Modern Art, New York (p. 32)

Torr, Helen. JANUARY, 1935. Heckscher Museum, Huntington, New York (p. 31)

Torr, Helen. OYSTER STAKES, 1929. Heckscher Museum, Huntington, New York (p. 5)

Trova, Ernest. STUDY FALLING MAN SIX FIGURES ON A CUBE: JACKMAN 1968. Everson Museum of Art, Syracuse, New York (p. 18)

Webster, Elon. CROOKED MOUTH FALSE FACE MASK, 1936. Rochester Museum and Science Center, Rochester, New York (p. 37)

Williams, William T. SWEETS CRANE, 1969. The Governor Nelson A. Rockefeller Empire State Plaza Art Collection, Albany, New York (p. 23)

YANKEE STADIUM, East 161st Street and River Avenue, The Bronx, New York. Bronx County Historical Society, New York (p. 10)

Appendix D

PROGRESS ASSESSMENT FORM

Name of Student _____ Class _____

Name of Teacher _____ Date _____

Our objectives in studying art are listed below. Indicate your judgment about how well you are progressing toward meeting these objectives by placing a number next to each.

I need to learn to do this better 5
I'm learning to do this 10
I'm doing this pretty well.....15
I'm good at this.....20

Add up your total and see where you stand at this time.

Your teacher will do the same in the boxes next to yours. If you disagree, you'll need to discuss your differences in judgment.

		1		2		3	
		You	Teacher	You	Teacher	You	Teacher
DISCERN (3.1)	Regard Work						
	Examine Content						
	Explore Presentation						
ANALYZE (3.1, 3.2)	Reflect on Meaning						
	Compare/Contrast						
DISCUSS (3.1, 3.2)	Present Viewpoint Clearly						
	Argue from Evidence						
	Challenge Fairly						

		1		2		3	
		You	Teacher	You	Teacher	You	Teacher
RESEARCH (3.3, 3.5)	Consider Cultural Content						
	Discover Relevant Info						
	Challenge Fairly						
DEVELOP ART SKILLS AND TECHNIQUES (3.4, 3.5)	Explore/Utilize Variety of Media						
	Explore/Utilize Variety of Tools						
	Explore/Utilize Variety of Processes						
ORIGINALITY AND CREATIVITY (3.4, 3.5, 3.6)	Use Imagination						
	Display Newness of Vision						
	Explore New Form or Thought						
	Give Confidence of Personal Interpretation						

TOTAL SCORE:

Appendix E

CONCEPT CONTRACT

I _____ agree to demonstrate that I understand *space and structure* in the following ways:

I will

1. Demonstrate that a piece of sculpture need not dominate the space in which it exists, but interacts with the space around it.

2. Explain, by using an example, that both the shapes and the spaces surrounding them are equal partners in the expressive force of the object.

3. Use appropriate vocabulary in both oral and written discussion of my own sculpture.

4. Demonstrate that a work of art reflects the use of particular skills and personal interpretation.

I will present my work on _____
date

_____
Student's Signature

_____
Teacher's Signature

Note that the body of this contract is suggested by the student from list of outcomes as stated in this guide.

Appendix F

CONCEPT CHECKLIST

SPACE AND STRUCTURE

SCULPTURE

I will:

1. Demonstrate that sculpture interacts with surrounding space _____

2. Explain how shapes and spaces are equal partners in an object _____

3. Use the vocabulary appropriate when discussing sculpture _____

4. Demonstrate the particular skills and interpretation used in my sculpture _____

Note that the student checks the items from a sheet developed by the teacher which simplifies the wording of the outcomes as stated in this guide.

Appendix G

SKILLS AND ATTITUDES ASSESSMENT FORM

The purpose of this is to determine your judgment about the skills and attitudes you use in art class. Ask yourself these questions; then, for each item, check either RARELY, SOMETIMES, or USUALLY.

Your teacher will do the same in the boxes next to yours. If you disagree, you'll need to discuss your differences in judgment.

Student name _____

Class _____

SKILLS	RARELY		SOMETIMES		USUALLY	
	You	Teacher	You	Teacher	You	Teacher
1. Does my work show imagination, freedom of expression, and originality?						
2. Do I use personal experiences, interests, and surroundings for subject matter?						
3. Do I show increasing skill in the use of media and tools?						
4. Do I carry work to a satisfactory completion?						
5. Does the way I work show invention and resourcefulness?						
6. Do I use the proper tools for the material at hand?						
7. Do I show increasing sensitivity to basic art elements?						
8. Do I use techniques and skills as a means to better express personal thinking and feeling?						

SKILLS

9. Do I freely call to mind previous learning and understanding and build upon them?

ATTITUDES

1. Do I find genuine enjoyment and satisfaction in creative efforts?
2. Do I show development in initiative and self-confidence?
3. Do I assume responsibility in group enterprise?
4. Do I know when to seek guidance?
5. Do I give and accept constructive criticism?
6. Do I show a willingness to experiment with new materials?
7. Do I accept responsibility for helping the class to work well?

RARELY		SOMETIMES		USUALLY	
You	Teacher	You	Teacher	You	Teacher

Appendix H

STUDENTS WITH HANDICAPPING CONDITIONS

The Board of Regents, through revising Part 100 Regulations of the Commissioner and the Action Plan, has made a strong commitment to integrating the education of students with handicapping conditions into the total school program. According to Section 100.2(s) "Each student with a handicapping condition, as such term is defined in Section 200.1(ii) of this Chapter, shall have access to the full range of programs and services set forth in this Part to the extent that such programs and services are appropriate to such student's special educational needs." Districts must have policies and procedures in place to make sure that students with handicapping conditions have equal opportunities to access diploma credits, courses, and requirements.

The majority of students with disabilities have the intellectual potential to master the curricula content requirements for a high school diploma. Most students who require special education attend regular education classes in conjunction with specialized instruction and/or related services. These students must attain the same academic standards as their nonhandicapped peers in order to meet these requirements. For this reason, it is very important that at all grade levels students with handicapping conditions receive instruction in the same content areas so as to receive the same informational base that will be required for proficiency on statewide testing programs and diploma requirements.

The teacher providing instruction through this guide has the opportunity to provide an educational setting which will enable the students to explore their abilities and interests. Instruction could be provided to students with handicapping conditions either by teachers certified in this subject area or by special education teachers. Teachers certified in this subject area would be providing instruction to students who are recommended by the Committee on Special Education (CSE) as being able to benefit from instruction in a regular educational setting and are appropriately placed in this setting. Special education teachers may also provide this instruction to a class of students with handicapping conditions in a special class setting.

Teachers certified in the subject area should become aware of the needs of those students with handicapping conditions participating in their classes. Instructional techniques and materials must be modified to the extent appropriate to provide students with handicapping conditions the opportunity to meet diploma requirements. Information or assistance is available through special education teachers, administrators, the Committee on Special Education (CSE) or a student's Individualized Education Program (IEP).

Strategies for Modifying Instructional Techniques and Materials

1. Prior to having a guest speaker or taking field trips, it may be helpful to structure the situation. Use of a checklist or a set of questions generated by the class will help students focus on relevant information. Accessibility for students with handicapping conditions should be considered when field trips are arranged.
2. The use of computer software may be appropriate for activities that require significant amounts of writing by students.
3. Students with handicapping conditions may use alternative testing techniques. The needed testing modifications must be identified in the student's Individualized Education Program. Both special and regular education teachers need to work in close cooperation so that the testing modifications can be used consistently throughout the student's program.
4. Identify, define, and preteach key vocabulary. Many terms in this guide are specific and may need continuous reinforcement for some students with handicapping conditions. It would also be helpful to provide a

list of these key words to the special education teacher in order to provide additional reinforcement in the special educational setting.

5. Check periodically to determine student understanding of lectures, discussions, demonstrations, etc. and how this is related to the overall topic. Encourage students to express their understanding. It may be necessary to have small group discussions or work with partners to determine this.
6. Provide students and special education teachers with a tape of lectures that contain substantial new vocabulary content and of guest speakers for further review within their special education classes.
7. Assign a partner for the duration of a unit to a student as an additional resource to facilitate clarification of daily assignments, timelines for assignments and access to daily class notes.
8. When assigning long-term projects/reports, provide a timeline with benchmarks as indicators for completion of major project/report sections. Students who have difficulty with organizational skills and time sequence may need to see completion of sections to maintain the organization of a lengthy project/report.

Special education teachers providing this instruction must also become familiar with the goals and objectives of the curriculum. It is important that these teachers provide their students with the same or equivalent information contained in the curriculum.

Regardless of who provides the instruction, the cooperation between teachers of regular and of special education programs is essential. It is important for the students as well as the total school environment.

Alternative Testing Techniques

Another consideration in assisting students with handicapping conditions to meet the requirements of regular education is the use of alternative testing techniques. Alternative testing techniques are modifications of testing procedures or formats which provide students with handicapping conditions equal opportunity to participate in testing situations. Such techniques provide the opportunity to demonstrate mastery of skills and attainment of knowledge without being limited or unfairly restricted by the existence of a handicapping condition.

The Committee on Special Education (CSE) is responsible for identifying and documenting a student's need for alternative testing techniques. This determination is made when a student is initially referred to CSE, is reviewed annually for as long as the student receives special education services, and is reviewed when the student is determined to no longer need special education services. **The modifications are to be used consistently throughout the student's educational program.** Principals ensure that students who have been identified by the CSE as educationally handicapped are provided with the alternative testing techniques which have been recommended by CSE and approved by the Board of Education.

Alternative testing techniques which have been specified on student IEPs for use by a student must be used consistently in both special and regular education settings. Regular classroom teachers should be aware of possible alternative testing techniques and should be skilled in their implementation.

The coordination and cooperation of the total school program will assist in providing the opportunity for a greater number of students with a handicapping condition to meet the requirements needed to pursue a high school diploma. The integrated provision of regular education programs, special education programs, remediation, alternative testing techniques, modified teacher techniques and materials, and access to credit through alternatives will assist in enabling such students to pursue high school diplomas to a greater degree. The teacher who provides instruction through this curriculum has a unique opportunity to assist such students in their individual goals.

Additional information on alternative testing modifications is available in the manual entitled *Alternative Techniques for Students with Handicapping Conditions*, which can be obtained from:

New York State Education Department
Office for Education of Children with
Handicapping Conditions
Room 1071 Education Building Annex
Albany, NY 12234

Infusing Awareness of Persons with Disabilities Through Curriculum

In keeping with the concept of integration, the following subgoal of the Action Plan was established:

> *In all subject areas, revisions in the syllabi will include materials and activities related to* generic subgoals such as problem solving, reasoning skills, speaking, capacity to search for information, the use of libraries and increasing student awareness of and *information about the disabled.*

The purpose of this subgoal is to ensure that appropriate activities and materials are available to increase stu-

dent awareness of disabilities and issues in regard to disabilities.

This curriculum, by design, includes information, activities and materials regarding persons with handicapping conditions. Teachers are encouraged to include other examples as may be appropriate to their classrooms or the situation at hand. Teachers are also encouraged to assess the classroom environment to determine how the environment may contribute to student awareness of persons with disabilities.

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