Acknowledgments

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The Loudoun County Public Schools’ High School Art Education Curriculum is a sequential, developing interaction between each student’s creative expressions and their appreciation for art.

Art is fundamental to the human experience. It exalts and transforms the human spirit and is an essential expression and definition of our world and its cultures. Art serves as the historical record of our existence and has become the technique by which our highest achievements are immortalized.

Art education is the doorway which nurtures creative possibilities and yields visual enrichment. It provides opportunities for children to create, understand and appreciate art. Art education serves as the catalyst in defining why art is fundamental to the human experience and by this exploration, stimulates cognitive processes which lead to the discovery of self.

The high school art education curriculum for Loudoun County Public Schools infuses art production, art history, art criticism and aesthetic critiques. The high school art education curriculum provides maximum opportunity for each student to have hands-on experiences in producing their art, enhanced by the integration of art history, art criticism and aesthetics.

In making art, art production allows each student to learn about the inherent qualities of the materials and techniques used for both expression and communication. In making connections, art history allows each student to study the past to better understand how it affects the present. In making decisions, art criticism allows each student to judge a work of art based on appropriate criteria. And, in making comparisons, aesthetic critiques allow each student to consider the meaning of beauty and their emotional reaction to the art they see.

While students are engaged in creating, discussing and looking at art, while thinking and writing about art, their experience will be enhanced by specific skills, concepts and principles which are taught progressively as students advance through the high school art education program.

Art education classes will establish, reinforce and enhance a positive self-image in each student, while providing avenues and skills for self-expression and communication. Art education will encourage critical and creative problem-solving skills, as well as empathy for historical and contemporary art work. Art education will intensify perceptual awareness, through the involvement of all the senses, and allow for the integration of other curriculums, as art readily relates to all educational experiences.

Student development in the high school art education program will be evaluated according to the Loudoun County Public School guidelines, encompassing the philosophy and goals of this high school education curriculum.

Art education, encouraging diversity, provides new and innovative approaches to problem solving and is the key to visual and cultural literacy. As an inseparable component in the educational curriculum of Loudoun County Public Schools, art education is an important and often immeasurable element in student growth.
The high school art education program of Loudoun County Public Schools is based on the belief that art education is an integral part of each student’s learning experience. A quality education depends on the presence of a vital, energetic art education program. Such a program is built around an important body of historical, conceptual and skills-related knowledge. This student based program is designed to enhance the conceptual, aesthetic and cognitive development of each learner.

Assessment of student achievement in Art is designed to help students achieve goals, and to help the art educator individualize instruction, identify special needs, plan for instruction and communicate with parents. Assessment takes many forms throughout the Loudoun County High School Art classes. They include: rubrics, teacher check sheets, individual rating scales, anecdotal records, formal critiques, role playing, art research, informal/process evaluations, and portfolios.
Fine Arts Standards of Learning for Virginia Public Schools

Adopted in May 2000 by the Board of Education
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Introduction

The Visual Arts Standards of Learning identify the essential content and skills required in the visual arts curriculum for each grade level or course in Virginia’s public schools. Standards are identified for kindergarten through grade eight and for four core high school courses. The standards are designed to be cumulative, progressing in complexity by grade level from kindergarten through the sequence of high school courses.

Throughout visual arts education, course content is organized into four specific content strands or topics: Visual Communication and Production, Cultural Context and Art History, Judgment and Criticism, and Aesthetics. It is through the acquisition of the concepts, content, and skills that the goals for visual arts education can be realized. A comprehensive visual arts education program provides students with multiple means of expression as well as with analytical skills to evaluate information that is conveyed by images and symbols.

The standards are not intended to encompass the entire curriculum for a given grade level or course nor to prescribe how the content should be taught. Teachers are encouraged to go beyond these standards and select instructional strategies and assessment methods appropriate for their students. Teachers will consistently model appropriate use of copyrighted and royalty-protected materials.

Goals

The content of the Visual Arts Standards of Learning is intended to support the following goals for students:

- Select and use art media, subject matter, and symbols for expression and communication.
- Demonstrate understanding of and apply the elements of art and the principles of design and the ways they are used in the visual arts.
- Solve visual arts problems with originality, flexibility, fluency, and imagination.
- Develop understanding of the relationship of the visual arts to history, culture, and other fields of knowledge.
- Use materials, methods, information, and technology in a safe and ethical manner.
- Interpret, reflect upon, and evaluate the characteristics, purposes, and merits of their work and the work of others.
- Identify, analyze, and apply criteria for making visual aesthetic judgments of their work and the work of others.
- Develop aesthetic awareness and a personal philosophy regarding the nature of, meanings in, and values in the visual arts.
- Develop understanding and appreciation of the roles, opportunities, and careers in the visual arts and related areas.
- Develop awareness of copyright and royalty requirements when exhibiting, producing, or otherwise using the works of others.

Strands

Visual Communication and Production
Students will develop and communicate ideas by creating works of art. They will develop fluency in visual, oral, and written communication, using art vocabulary and concepts. Through art production, students will express ideas and feelings in two-dimensional and three-dimensional art forms and gain respect for their own work and the work of others. Students also will demonstrate safe and ethical practices in the use of art materials, tools, techniques, and processes.

Cultural Context and Art History
Students will develop understanding of the visual arts in relation to history and cultures by investigating works of art from different times and places. Through the study of works of art and the people who produced them, students will learn to understand the role the visual arts play in communicating historical and cultural beliefs and ideas.

Judgment and Criticism
Students will examine works of art and make informed judgments about them based on established visual arts criteria. Through the understanding of visual arts principles and processes, they will be able to use a variety of strategies to
analyze the visual qualities and interpret the meanings of works of art. They will also employ critical evaluation skills in the production of their works of art.

**Aesthetics**

Students will reflect on and analyze their personal responses to the expressive and communicative qualities of works of art. They will understand that their background, knowledge, and experiences influence their perceptions of works of art. Through the examination of issues related to the visual arts, students will draw conclusions and reflect on the nature, meaning, and value of art, based on their dual roles as both creator and viewer of art. They will learn to recognize the difference between personal opinion and informed judgment when reflecting on, discussing, and responding to visual imagery.

**Safety**

Safety must be given the highest priority in implementing the K–12 instructional program for visual arts. Correct and safe techniques, as well as wise selection of resources, materials, and equipment appropriate to the students’ age levels, must be carefully considered with regard to the safety precautions needed for every instructional activity. Safe visual arts classrooms require thorough planning, careful management, and constant monitoring of student activities. Class enrollments should not exceed the designated capacity of the room.

Prior to using them in an instructional activity, teachers must be knowledgeable about the properties, use, storage, and proper disposal of all art materials that may be judged as hazardous. Art materials containing in implementing the Visual Arts Standards of Learning, teachers must teach and students must understand the rationale for safe practices and guidelines. They must demonstrate appropriate classroom safety techniques and use materials, equipment, tools, and art spaces safely while working individually and in groups. Teachers are responsible for ensuring that students know why some materials and practices are unsafe.

Toxic substances that can cause acute or chronic health effects are prohibited from use with students in pre-kindergarten through grade six, or up to twelve years of age. All hazardous art materials are required to have been tested by the manufacturer and to exhibit the safety labeling “Conforms to ASTM D-4236,” “Conforms to ASTM Practice D-4236,” or “Conforms to the health requirements of ASTM D-4236.” Toxic materials can enter the body in three different ways: inhalation, ingestion, or through the skin. If toxic material does enter a child’s body, it can result in an allergic reaction, acute illness, chronic illness, cancer, or death. Toxic materials can be more harmful to children than to adults for several reasons. Since children are smaller than adults, any given amount of a toxic material in a child’s body is more concentrated than in an adult’s body. Since children are still growing and developing, their bodies more readily absorb toxic materials, which can result in more damage than in adults. Children are also at higher risk because of their behavior: they may not understand why it is important to be careful when using harmful materials, and, for example, they may put things in their mouths or swallow them without regard for the consequences.

While no comprehensive list exists to cover all situations, the following guidelines from The Center for Safety in the Arts should be reviewed to avoid potential safety problems:

1. Avoid certain art supplies for students in pre-kindergarten through grade six, or up to twelve years of age. The general rules are as follows:
   - No dust or powders;
   - No chemical solvents or solvent-containing products;
   - No aerosol sprays, air brush paints, or other propellants;
   - No acids, alkalis, bleaches, or other corrosive chemicals;
   - No donated or found materials, unless ingredients are known;
   - No old materials, as they may be more toxic and have inadequate labeling; and
   - No lead, metals, or cadmium products, as found in paints, glazes, metal work, and stained glass. When feasible, substitution of nontoxic materials for hazardous materials should be made a priority with students over twelve years of age.

2. High-risk students are at greater than usual risk from toxic materials, and they must be treated with special care and attention when using potentially harmful art supplies. High-risk students include those who have visual or hearing problems, physical disabilities, or asthma; take medication; or are emotionally disturbed.
3. Make sure products are adequately labeled. Do not use any product that does not have a label or has a label that gives inadequate information. In general, the more the label describes the product, the easier it will be to use safely. The label should state how the product is to be used. It should also state what to do in case of an accident. Even if the label says “nontoxic,” do not assume that it is completely safe. Art materials must contain one of the three ASTM-D 4236 labels listed above for assurance that they are safe products. If containers are changed, be sure to label the new container.

4. Purchase hazardous products in small containers, because the smaller the amount of a product, the less potential there is for exposure to it. Also, larger amounts often are not quickly depleted, and leftover products need to be properly stored. Accidental poisonings may occur when stored products are left unattended. If such an accident should occur, call the local poison control center immediately. Art educators are responsible for the art materials they order and supply to students and for the safe use of those materials. Numerous safe art materials are available for use in place of materials identified as being toxic. Keep in mind that art materials containing toxic substances, which can cause acute or chronic health effects, are prohibited from use with students up to twelve years of age. Teachers of students twelve years of age or older should also avoid the use of toxic hazardous art materials. Only art materials manufactured and labeled for use in the production of art projects and activities should be used in the execution of art projects within the classroom.

**Exhibiting Student Art**

Students at all grade levels should have opportunities to exhibit their artwork throughout the school year in different contexts and venues and for various purposes. Exhibiting their own art is particularly beneficial to students when they participate directly in the exhibition process. The exhibition process has the following five phases:

- Theme development and selection criteria;
- Exhibition design (physical design, artist statements, signage);
- Exhibition installation;
- Publicity (e.g., announcements, invitations, reviews); and
- Event (assessment and reflection).

Simple displays may focus on just one or two of these phases, but as students gain experience, their exhibitions can become more complex and sophisticated. The exhibition process encompasses many skills, concepts, and abilities that reflect aesthetic, critical, contextual, and technical decisions that directly complement the comprehensive visual arts education curriculum.
Art I: Art Foundations

The Art I standards emphasize the development of abilities to recognize visual arts content, concepts, and skills to create, discuss, and understand original works of art. The standards represent a thematic approach to visual communication and production, cultural context and art history, judgment and criticism, and aesthetics through which students will develop understanding and appreciation for the visual arts.

Students will maintain a portfolio documenting their accomplishments. Students will select representative work to take to the next level of study. By the time students complete Art IV, the culminating portfolio will demonstrate quality, breadth of experience, technical skill, concentration, and growth over time.

Visual Communication and Production
AI.1 The student will maintain a sketchbook/journal of ideas and writings to use as a resource and planning tool.
AI.2 The student will select representative works of art for a portfolio.
AI.3 The student will produce works of art that demonstrate the experimental application of the elements of art and the principles of design.
AI.4 The student will recognize and identify technological developments in the visual arts.
AI.5 The student will demonstrate the use of technology and electronic media as artistic tools.
AI.6 The student will produce works of art that demonstrate an understanding of two-dimensional and three-dimensional art media, with emphases on drawing, painting, and sculpture.
AI.7 The student will use a variety of subject matter and symbols to express ideas in works of art.
AI.8 The student will create works of art that represent originality, personal expression, and craftsmanship.
AI.9 The student will define and practice ethical procedures when producing works of art.
AI.10 The student will demonstrate skill in preparing and displaying works of art.

Cultural Context and Art History
AI.11 The student will describe and discuss various art-related careers (e.g., art historian, art critic, museum educator, curator, art educator).
AI.12 The student will describe connections among media, elements of art, principles of design, themes, and concepts found in historical and contemporary art.
AI.13 The student will describe works of art, using appropriate art vocabulary.
AI.14 The student will identify major art movements and influential artists according to locations, cultures, and historical periods.
AI.15 The student will identify features of a work of art, including media, subject matter, and formal choices, that influence meaning.
AI.16 The student will describe the role of mass media in influencing preference, perception, and communication.
AI.17 The student will describe and analyze the function, purpose, and perceived meanings of specific works of art studied.
AI.18 The student will identify and examine symbols in works of art and discuss possible reasons for their use.

Judgment and Criticism
AI.19 The student will employ critical evaluation skills and use appropriate art vocabulary when evaluating and interpreting works of art.
AI.20 The student will critique works of art with reference to the elements of art and the principles of design.
AI.21 The student will analyze an original work of art by describing, responding, analyzing, interpreting, and judging or evaluating.
AI.22 The student will differentiate between personal preference and informed judgment when discussing works of art.
AI.23 The student will use established criteria to participate in critiques.
AI.24 The student will describe criteria affecting quality in a work of art, including concept, composition, technical skills, realization of perceived intentions, and the work of art as a whole.
AI.25 The student will classify works of art as representational, abstract, nonobjective, and/or conceptual.
Aesthetics
AI.26 The student will discuss how aesthetics are reflected in everyday life.
AI.27 The student will discuss ways that aesthetic responses to works of art differ from judgments.
AI.28 The student will demonstrate in writing the ability to support personal criteria for making visual aesthetic judgments.
AI.29 The student will discuss current problems and issues of the art world.
AI.30 The student will study and describe the aesthetic properties found in works of art.
AI.31 The student will speculate on the intentions and choices of those who created a work of art.
AI.32 The student will discuss art from a variety of aesthetic stances, including formalism, expressionism, contextualism, and imitationalism.
AI.33 The student will formulate a definition for the word *art* and defend that definition in relation to objects in the world.
Art II: Intermediate

The Art II standards are designed to help students extend and refine abilities to investigate and respond to the visual arts. The standards emphasize the importance of content, concepts, and skills involved in the creation of original works of art. The standards introduce a chronological approach to visual communication and production, cultural context and art history, judgment and criticism, and aesthetics that enhance student understanding of the ways in which art functions within a multicultural society. Students will continue to maintain a portfolio and select representative work to take to the next level of study.

Visual Communication and Production
AII.1 The student will expand the use of a sketchbook/journal by adding preliminary sketches, finished drawings, critical writings, and class notes.
AII.2 The student will demonstrate the ability to evaluate and select works of art for an expanded portfolio.
AII.3 The student will demonstrate effective use of the elements of art and the principles of design in a variety of art media.
AII.4 The student will use technology to create and manipulate images.
AII.5 The student will demonstrate proficiency and craftsmanship in the use of an expanded range of art media.
AII.6 The student will use historical subject matter and symbols as inspiration to produce works of art.
AII.7 The student will employ the visual problem-solving process in the production of original works of art.
AII.8 The student will adhere to ethical procedures when producing works of art.
AII.9 The student will select and prepare two-dimensional and three-dimensional works of art for display.
AII.10 The student will identify characteristics of works of art that are presented as a series or sequence.

Cultural Context and Art History
AII.11 The student will identify artists and visual arts resources within the community.
AII.12 The student will demonstrate an understanding of an art career, using oral or written communication.
AII.13 The student will identify works of art and artistic developments that relate to historical time periods and locations.
AII.14 The student will discuss or write about art history, using an expanded art vocabulary.
AII.15 The student will identify and examine works of art in their historical context and relate them to historical events.
AII.16 The student will describe distinguishing features in works of art that may be used to differentiate among a variety of historical periods and cultural contexts.
AII.17 The student will examine and discuss societal conditions that influence works of art.
AII.18 The student will identify the function and interpret the meaning of a work of art or an artifact in its original context.
AII.19 The student will describe symbols present in works of art in relation to historical meaning.

Judgment and Criticism
AII.20 The student will describe, analyze, interpret, and judge works of art, using an expanded art vocabulary.
AII.21 The student will use an expanded art vocabulary to assess the effectiveness of the communication of ideas in personal works of art.
AII.22 The student will demonstrate orally and in writing, the ability to interpret and compare historical references found in original works of art.
AII.23 The student will identify and analyze characteristics of works of art that represent a variety of styles.
AII.24 The student will participate in class critiques and criticisms based on one or more established models (e.g., Feldman, Broudy, Barrett).
AII.25 The student will describe how the perception of quality in works of art has changed over time.
Aesthetics
AII.26 The student will examine, compare, and contrast aesthetic ideals throughout history.
AII.27 The student will discuss how responses to the natural environment differ from responses to a man-made or a constructed environment.
AII.28 The student will demonstrate the ability to reflect on and analyze personal responses to works of art and artifacts.
AII.29 The student will support opinions by reasoned processes, using an expanded art vocabulary.
AII.30 The student will describe, refine, and organize personal ideas about the aesthetic qualities of a work of art.
AII.31 The student will research and investigate the intentions of those who created specific works of art.
AII.32 The student will investigate and demonstrate the fact that art can be viewed from a variety of aesthetic stances.
Art III: Advanced Intermediate

The Art III standards continue the emphasis on development of abilities to organize and analyze visual arts content, concepts, and skills in creating works of art. The focus on art history, critical evaluation, and aesthetics is increased and includes cultural and stylistic issues and creative problem solving. Study at this level affords students the opportunity to develop a personal direction in the production of their works of art or to further their academic study in the visual arts. Selected works of art and other products will be added to the portfolio and carried forward to the next level of study.

Visual Communication and Production
AIII.1 The student will maintain a sketchbook/journal that demonstrates research, fluency of ideas, concepts, media, and processes.
AIII.2 The student will maintain a portfolio that demonstrates the ability to select work objectively, based on technical skill, personal style, direction, and intended purpose by
   1. developing an area of concentration; and
   2. editing and updating the portfolio to take to Art IV.
AIII.3 The student will produce works of art that integrate a consistent knowledge of the elements of art and the principles of design.
AIII.4 The student will use technology to create works of art that integrate electronic and traditional media.
AIII.5 The student will develop a series or sequence of related works of art.
AIII.6 The student will develop skill, confidence, and craftsmanship in the use of media, techniques, and processes to achieve desired intentions in works of art.
AIII.7 The student will use knowledge of art styles, movements, and cultures as inspiration to produce works of art.
AIII.8 The student will demonstrate initiative, originality, fluency, commitment to tasks, and openness to new ideas in the creation of works of art.
AIII.9 The student will maintain a high-level of integrity in ethical procedures when producing works of art.
AIII.10 The student will present and display works of art as part of the artistic process by:
   1. selecting works of art for display;
   2. preparing for display;
   3. presenting the exhibition; and
   4. participating in a group assessment of the exhibition.

Cultural Context and Art History
AIII.11 The student will analyze a selected career opportunity in art, identifying the training, skills, and plan of action necessary for realizing such a professional art goal.
AIII.12 The student will research and analyze personally influential artists, art styles, and cultures that have contributed to the student’s developing portfolio.
AIII.13 The student will compare and analyze relationships between styles or cultures, using an expanded art vocabulary.
AIII.14 The student will identify the distinguishing features that place a work of art within a particular style, region, or period.
AIII.15 The student will analyze and discuss the influences of one culture upon another.
AIII.16 The student will describe the relationship between form and function as it relates to culture and style.
AIII.17 The student will categorize works of art by styles and cultures.

Judgment and Criticism
AIII.18 The student will use an expanded art vocabulary related to design, composition, aesthetic concepts, and art criticism when discussing works of art.
AIII.19 The student will write a critique of a work of art, assuming the point of view of one of the following aesthetic stances: formalist, imitationalist, expressionist, or contextualist.
AIII.20 The student will compare and defend two or more points of view regarding a work of art.
AIII.21 The student will participate in developing criteria for a class critique.
AIII.22 The student will analyze the attributes of a work of art in terms of its ability to evoke a viewer response and command sustained attention.

Aesthetics
AIII.23 The student will analyze the changes in aesthetic sensibilities that result from the influence of one culture upon another.
AIII.24 The student will research, compare, and contrast the aesthetic ideals of two or more artists.
AIII.25 The student will demonstrate in writing the ability to identify, analyze, and apply criteria for making visual aesthetic judgments.
AIII.26 The student will debate the perceived intentions of those creating works of art.
AIII.27 The student will study, describe, analyze, and interpret the aesthetic qualities of works of art.
AIII.28 The student will defend multiple points of view regarding works of art.
AIII.29 The student will describe the effects that works of art have on groups, individuals, and cultures
Art IV: Advanced

The Art IV standards are designed to help students reinforce competence and confidence in skills of analysis, evaluation, and creation of works of art. Content and concepts associated with art criticism and aesthetics are central to the refinement of art production skills, and the student-directed approach at this level richly enhances personal expressive abilities. Visual communication and production, cultural context and art history, judgment and criticism, and aesthetics remain the foundation areas of the standards, and an advanced level of performance in each is expected. The students will continue to maintain a portfolio, and the culminating portfolio must give evidence of quality, concentration, and breadth of work produced throughout the high school art program.

Visual Communication and Production
AIV.1 The student will maintain a self-directed sketchbook/journal demonstrating independent research directly related to studio work.
AIV.2 The student will demonstrate mastery through a culminating portfolio that exhibits quality, concentration, breadth of experience, technical skill, and development over time in the following areas:
1. Works of art that exhibit an understanding of human proportion, composition, and spatial relationships;
2. A comprehensive concentration that exhibits in-depth grasp of composition, technical skill, and personal style; and
3. Examples of two-dimensional and three-dimensional works extensive enough to show a knowledge of space, form, and function throughout the portfolio.
AIV.3 The student will demonstrate an advanced level of knowledge of the elements of art and the principles of design in works of art.
AIV.4 The student will select and use appropriate technology and electronic media for personal expressive works of art.
AIV.5 The student will demonstrate confidence, sensitivity, and advanced skill in applying media, techniques, processes, and craftsmanship to achieve desired intentions in works of art.
AIV.6 The student will select among a range of subject matter, symbols, meaningful images, and media to communicate personal expression.
AIV.7 The student will use experimental techniques to reflect a personal, creative, and original problem-solving approach.
AIV.8 The student will demonstrate personal responsibility and integrity in ethical matters and procedures, including adherence to copyright laws, when producing works of art.
AIV.9 The student will present and display works of art as part of the artistic process by:
1. selecting works of art for display;
2. preparing for display;
3. publicizing the exhibition;
4. presenting the exhibition; and
5. completing a self-evaluation of the exhibition.
AIV.10 The student will refine a series or sequence of related works.

Cultural Context and Art History
AIV.11 The student will evaluate careers in the visual arts in relation to personal skills, artistic aptitudes, and interests.
AIV.12 The student will select, research, and analyze artists and works of art related to areas of concentration in art that are of personal interest.
AIV.13 The student will use an extensive, high-level art vocabulary to analyze, evaluate, and interpret works of selected artists.
AIV.14 The student will describe where, when, and by whom specific works of art were created.
AIV.15 The student will compare and analyze perceived relationships between the features in works of selected artists and personal works of art.
AIV.16 The student will identify the influences of selected artists on society and culture.
AIV.17 The student will justify personal choices and the influences from art history that are reflected in personal works of art.
AIV.18 The student will discuss how the function and intended meaning of personal work is a reflection of contemporary culture.
AIV.19 The student will develop personal symbols and incorporate them in works of art.
Judgment and Criticism

AIV.20 The student will use an extensive, high-level art vocabulary related to design, composition, aesthetic concepts, and art criticism when discussing works of art.
AIV.21 The student will compare and contrast two opposing written reviews of the same exhibition and prepare to discuss a personal point of view based on what he or she has read.
AIV.22 The student will write a personal critique of a current art exhibition.
AIV.23 The student will identify, analyze, and apply a variety of criteria for making visual judgments.
AIV.24 The student will demonstrate the ability to conduct an effective critique.
AIV.25 The student will critically view the quality and expressive form of works of art as a source of inspiration and insight and as a potential contribution to personal works of art.

Aesthetics

AIV.26 The student will explain how experiences and values affect aesthetic responses to works of art.
AIV.27 The student will discuss in writing the application of criteria for making visual aesthetic judgments of personal works of art.
AIV.28 The student will analyze and discuss relationships between works of art in terms of opposing aesthetic views.
AIV.29 The student will study, analyze, interpret, and relate the aesthetic qualities of the art works of others to personal work.
AIV.30 The student will justify personal perceptions of an artist’s intent, using visual clues and research.
AIV.31 The student will discuss in writing the impact of contemporary art on the development of a personal style.
In grades 9-12, students extend their study of the visual arts. They continue to use a wide range of subject matter, symbols, meaningful images, and visual expressions. They grow more sophisticated in their employment of the visual arts to reflect their feeling and emotions and continue to expand their abilities to evaluate the merits of their efforts. These standards provide a framework for that study in a way that promotes the maturing student’s thinking, working, communicating, reasoning, and investigating skills. The standards also provide for their growing familiarity with the ideas, concepts, issues, dilemmas, and knowledge important in the visual arts. As students gain this knowledge and these skills, they gain in their ability to apply knowledge and skills in the visual arts to their widening personal worlds.

The visual arts range from the folk arts, drawing, and painting, to sculpture and design, from architecture to film and video—and any of these can be used to help students meet the educational goals embodied in these standards. For example, graphic design (or any other field within the visual arts) can be used as the basis for creative activity, historical and cultural investigations, or analysis throughout the standards. The visual arts involve varied tools, techniques, and processes—all of which also provide opportunities for working toward the standards. It is the responsibility of practitioners to choose from among the array of possibilities offered by the visual arts to accomplish specific educational objectives in specific circumstances.

To meet the standards, students must learn vocabularies and concepts associated with various types of work in the visual arts. As they develop greater fluency in communicating in visual, oral and written form, they must exhibit greater artistic competence through all of these avenues.

In grades 9-12, students develop deeper and more profound works of visual art that reflect the maturation of their creative and problem-solving skills. Students understand the multifaceted interplay of different media styles, forms, techniques, and processes in the creation of their work.

Students develop increasing abilities to pose insightful questions about contexts, processes, and criteria for evaluation. They use these questions to examine works in light of various analytical methods and to express sophisticated ideas about visual relationships using precise terminology. They can evaluate artistic character and aesthetic qualities in works of art, nature, and human-made environments. They can reflect on the nature of human involvement in art as a viewer, creator, and participant.

Students understand the relationship among art forms and between their own work and that of others. They are able to relate understandings about the historical and cultural contexts of art to situations in contemporary life. They have a broad and in-depth understanding of the meaning and import of the visual work in which they live.

1. **Content Standard:** Understanding and applying media, techniques, and processes.

**Achievement Standard, Proficient:**

Students

a. apply media, techniques, and processes with sufficient skill, confidence, and sensitivity that their intentions are carried out in their artworks

b. conceive and create works of visual art that demonstrate an understanding of how the communication of their ideas relates to the media, technique, and processes they use
Achievement Standard, Advanced:
Students
  c. communicate ideas regularly at a high level of effectiveness in at least one visual arts medium
  d. initiate, define, and solve challenging visual arts problems independently using intellectual skills such as analysis, synthesis, and evaluation

2. **Content Standard:** Using knowledge of structures and functions

Achievement Standard, Proficient:
Students
  a. demonstrate the ability to form and defend judgments about the characteristics and structures to accomplish commercial, personal, communal, or other purposes of art
  b. evaluate the effectiveness of artworks in terms of organizational structures and functions
  c. create artworks and use organizational principles and functions to solve specific visual arts problems

Achievement Standard: Advanced:
Students
  d. demonstrate the ability to compare two or more perspectives about the use of organizational principles and functions in artwork and to defend personal evaluations of these perspectives
  e. create multiple solutions to specific visual arts problems that demonstrate competence in producing effective relationships between structural choices and artistic functions

3. **Content Standard:** Choosing and evaluating a range of subject matter, symbols and ideas.

Achievement Standard: Proficient:
Students
  a. reflect on how artworks differ visually, spatially, temporally, and functionally, and describe how these are related to history and culture
  b. apply subjects, symbols, and ideas in their artwork and use the skills gained to solve problems in daily life
LCPS HSAE GOALS

The goals of the Loudoun County Public Schools High School Visual Arts Program represent the highest aspirations for our students while involved in the visual arts. The goals are:

A. To foster the study of art as a powerful language of ideas, images, character, spirit, and cultural definition.

B. To emphasize the flexibility, discipline, selectivity, and emotional commitment required in the creative process.

C. To nurture perception, analysis, synthesis, judgment, and articulation of ideas and information involved in both the processes and products of the visual arts.

D. To present the study of the visual arts in a personal cultural, contemporary, and historical context.

E. To establish an awareness of the value of the exchange of ideas involved in aesthetic inquiry as well as the process of creating art.

F. To develop technical fluency in a variety of media as a means of expressive visual communication.

G. To establish an awareness of art related career opportunities.
LCPS HSAE STANDARDS OF ACHIEVEMENT

The high school art educator is ultimately responsible for achieving the Loudoun County Public Schools’ Standards of Achievement, as outlined within this guide.

The Virginia State Standards of Learning (SOLs) for high school art education, modeled from the National Visual Arts Standards for high school art education form the basis of the Loudoun County Public Schools’ Standards of Achievement (SOAs).

This sequential reference of SOAs for each of the four disciplines of Art (Production, History, Criticism, Aesthetics) explains how these objectives may be met through a variety of media and activities. Art Production SOAs may be met through any of the following media, as they are available at each school.

High school art educators are expected to develop school art education programs; lesson plans and learning experiences, which achieve the Loudoun County Public Schools’ Standards of Achievement for high school art education.

**LCPS HSAE Grade Level Reference of SOAs: ART PRODUCTION**

- Drawing
- Painting
- Printmaking
- Ceramics
- Sculpture

**LCPS HSAE Grade Level Reference of SOAs: ART HISTORY**

- Identifying (art periods / styles of art / artists / works of art)
- Comparing (art periods / styles of art / artists / works of art)

**LCPS HSAE Grade Level References of SOAs: ART CRITICISM:**

- Describing (inventorying what can be seen)
- Analyzing (defining the construction of the work)
- Interpreting (determining the artist’s message)
- Judging (evaluating the work)

**LCPS HSAE Grade Level References of SOAs” AESTHETICS:**

- Questioning (reviewing preconceived ideas)
- Articulating (reviewing reactions to art)
Art 1 Drawing
Visual Communication & Production

VA SOLs
AI.1 maintain a sketchbook / journal of ideas and writings to use as a resource and planning tool
AI.2 select representative works of Art for a portfolio
AI.3 produce works of art that demonstrate the experimental application of the elements of art and the principles of design
AI.8 create works of art that are original and represent personal expression

Suggested Activities & Discussions:
- Create the name tag for a portfolio using a common theme or one-point perspective.
- Utilize mark-making to create value ranges.
- Create drawings and paintings that demonstrate an understanding of color theory, color mixing, and the expressive qualities of color.
- Create a two-point perspective drawing of a building from observation or imagination.
- Create a series of contour drawings of hands in various positions from observation. Include one where the hand is holding something meaningful.
- Create a still-life drawing based on observation using oil or chalk pastels.
- Create drawings from various perspectives: observational, narrative, memory, imaginative, and experimental.
- Create a series of plant drawings using colored pencils.
- Complete daily sketchbook assignments
- Create drawings which demonstrate proper figural and facial proportions.
- Create figure drawings using both gesture and contour line.
- How can depth and value be achieved using an opaque drawing tool like a pen?
- What is the “rule of thirds”?
- How do we care for and protect the surface of drawings when using various mediums?
- How does the use of positive and negative space in a drawing affect a composition?

LCPS SOAs:
The student will:
SOA.D1.1 organize the elements and principles to create drawings and paintings that exhibit an understanding of:
complex composition
unique points of view
use of positive/negative space
perspective
overlapping
use of foreground, middle ground and background human proportions/basic anatomy
SOA.D1.2 demonstrate skills necessary for rendering 3-D form and space from direct observation.
SOA.D1.3 demonstrate the ability to generate visually expressive ideas and formulate strategies for giving form to those ideas.
SOA.D1.4 develop a portfolio which includes examples of their drawings.
SOA.D1.5 develop skills necessary using direct observation to render mass, weight, and depth using a full range of values.
SOA.D1.6 demonstrate the ability to make digital records of selected works of art.

Media/Tools
fixative
tortillons
graphite
 ebony pencils
erasers
oil pastel
chalk pastel
drawing paper
colored pencils
markers
charcoal
ink

Vocabulary
perspective
vanishing point
orthogonal line
horizon line
shape
line quality
viewpoint
formal
open composition
Expressionism
Realism
stippling
cast shadow
contrast
transversal line
space
Vertical line
contour line
form
gesture
picture plane
closed composition
value scale
cross-hatching
light source
reflected highlight
### Art 1 Drawing
Cultural Context & Art history

#### VA SOLs

**The student will:**
- AI.13 describe works of art using appropriate art vocabulary
- AI.14 identify major art movements and influential artists according to locations, cultures, and historic periods
- AI.15 identify features of a work of art, including media, subject matter, formal choices that influence meaning
- AI.18 identify and examine symbols in works of art and discuss possible reasons for their use

#### Suggested Activities & Discussions:
- What style or movement is exhibited in this artwork?
- What subject matter was often chosen by this artist?
- Did the style of this artist’s work change or progress over time and, if so, how?
- What visual qualities are most notable in this artist’s work?

#### LCPS SOAs

**The student will:**
- SOA.DI.7 analyze examples of drawing from art history to determine artistic meaning intended by artist.
- SOA.DI.8 develop an artist statement to communicate historical, cultural, & contemporary ideas.

#### Artists of Inspiration
- MC Escher
- Ben Johnson
- Henri Matisse
- Vincent van Gogh
- Ben Shahn
- Giorgio de Chirico
- Frieda Kahlo
- Leonardo da Vinci
- William Blake
- John James Audubon
- Maxfield Parrish
- Aubrey Beardsley
- Dr. Suess
- H.R. Geiger
- Barry Moser
- Edgar Degas
- Masacio
Loudoun County Public Schools
High School Art Education Curriculum (HSAEC)

Art 1 Drawing
Judgment & Criticism

<table>
<thead>
<tr>
<th>VA SOLs</th>
<th>Suggested Activities &amp; Discussions:</th>
</tr>
</thead>
<tbody>
<tr>
<td>The student will:</td>
<td></td>
</tr>
<tr>
<td>AI.19 employ critical evaluation skills &amp; use appropriate art vocabulary when evaluating &amp; interpreting works of art</td>
<td></td>
</tr>
<tr>
<td>AI.20 critique works of art with reference to the elements of art and principles of design</td>
<td>Utilize the following art criticism model to critique a work of art:</td>
</tr>
<tr>
<td>AI.21 analyze an original work of art by describing, responding, analyzing, interpreting, and judging or evaluating</td>
<td>Description:</td>
</tr>
<tr>
<td>AI.23 use established criteria to participate in critiques</td>
<td>Describe the painting using only factual information, what is observable and verifiable such as the label (title, artist, size, medium, location, date of production), the subject matter, and the use of the Elements and Principles of Design.</td>
</tr>
<tr>
<td></td>
<td>Analysis:</td>
</tr>
<tr>
<td></td>
<td>Discuss how the painter organized the subject matter according to the Elements and Principles of Design. Then compare and contrast analyzing which Elements and Principles of Design are most prevalent.</td>
</tr>
<tr>
<td></td>
<td>Interpretation:</td>
</tr>
<tr>
<td></td>
<td>What is the artist trying to communicate?</td>
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<td></td>
<td>What thoughts does it provoke?</td>
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<tr>
<td></td>
<td>Judgment:</td>
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<tr>
<td></td>
<td>Based on the three previous steps, describe the artistic merit of the work. How successful is this artist in getting their point across? What is your personal opinion of this work?</td>
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<table>
<thead>
<tr>
<th>LCPS SOAs</th>
<th>Vocabulary</th>
</tr>
</thead>
<tbody>
<tr>
<td>The student will:</td>
<td>description</td>
</tr>
<tr>
<td>SOA.DI.9 discuss and develop opinions and judgments about their own artwork, their peers' and historic and contemporary exemplars.</td>
<td>analysis</td>
</tr>
<tr>
<td>SOA.DI.10 communicate an idea using critical and creative problem solving skills.</td>
<td>interpretation</td>
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<tr>
<td></td>
<td>judgment</td>
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<tr>
<td></td>
<td>constructive criticism</td>
</tr>
<tr>
<td></td>
<td>technical qualities</td>
</tr>
</tbody>
</table>
# Loudoun County Public Schools
High School Art Education Curriculum (HSAEC)

## Art 1 Drawing
Aesthetics

### VA SOLs
The student will:
- AI.29 discuss current problems and issues of the art world
- AI.30 study and describe the aesthetic properties found in works of art
- AI.31 speculate on the intentions and choices of those who created a work of art
- AI.32 discuss art from a variety of aesthetic stances, including formalism, expressionism, contextualism, and imitationalism
- AI.33 formulate a definition for the word ART and defend that definition in relation to objects in the world

### Suggested Activities & Discussions:
- How does a change in time or culture alter the perception of beauty in a piece of artwork?
- What qualities in this drawing make the work appealing?
- Write a reflection describing the selection of the medium, the message being conveyed, and any challenges or successes that occurred during the production process.
- Was the project successful or not? Why?
- Generate a list of aesthetic qualities to be developed throughout a series of drawing exercises or portfolio.

Utilize the following art criticism model to critique a work of art:

- **Description:** Describe the painting using only factual information, what is observable and verifiable such as the label (title, artist, size, medium, location, date of production), the subject matter, and the use of the Elements and Principles of Design.

- **Analysis:** Discuss how the painter organized the subject matter according to the Elements and Principles of Design. Then compare and contrast analyzing which Elements and Principles of Design are most prevalent.

- **Interpretation:** What is the artist trying to communicate? What thoughts does it provoke?

- **Judgment:** Based on the three previous steps, describe the artistic merit of the work. How successful is this artist in getting their point across? What is your personal opinion of this work?

Discuss works of art according to the following models:

- **Contextualism:** The most important part about the work is the focus on the content in which the work was created or in which it is displayed.
- **Imitationalism:** The most important aspect of the work is the realistic representation of subject matter.
- **Emotionalism:** The most important quality of the work is the communication of emotions.
- **Formalism:** The most important characteristic of the work is the effective organization of the Elements of Art and use of the Principles of Design.

### LCPS SOAs
The student will:
- SOA.DI.11 define aesthetics in art
- SOA.DI.12 explore the meaning of value in the art world
- SOA.DI.13 develop aesthetic appreciation and competency to various artworks.

### Vocabulary
- functional
- decorative
- fine art
- craft
- culture
- aesthetics
## Art 1 Painting

### VA SOLs

**The student will:**
- AI.2 select representative works of art for a portfolio
- AI.6 produce works of art that demonstrate an understanding of 2D & 3D art media, with emphasis on drawing, painting, sculpture
- AI.7 use a variety of subject matter and symbols to express ideas in works of art
- AI.8 create works of art that are original and represent personal expression

### Suggested Activities & Discussions:
- Explore a variety of watercolor techniques
- Create a painting from observation or imagination.
- Create a self-portrait in using one color harmony to emphasize a human emotion
- Practice mixing tones before creating a painting exhibiting a strong sense of aerial perspective.
- Paint a still life focusing on the use of natural tones.
- Create a Pop Art painting using primary colors to mix unique tertiary colors.
- How is depth and atmospheric perspective created in a painting?
- How is experimentation and exploration important in creating works of art?
- What makes a painting “original”?
- How can a particular color harmony affect the mood of a painting?
- How do watercolor materials differ from those used with acrylic or tempera?
- What is the difference between hot and cold press paper?
- How will the watercolor behave on hot press verses cold press?
- How do artists select subject matter, symbols, meaningful images and media to communicate personal expression?

### LCPS SOAs

**The student will:**
- SOA.PI.1 explore the expressive potential of painting.
- SOA.PI.2 establish and apply understanding of the descriptive and expressive properties of painting.
- SOA.PI.3 explore the potential of various painting media and techniques and their properties.
- SOA.PI.4 demonstrate the proper use, care and cleaning of tools and materials.
- SOA.PI.5 develop preliminary sketches in the preparation of unique and original works of art.
- SOA.DI.18 explore how other artists select subject matter, symbols, meaningful images and media to communicate personal expression.

### Vocabulary

<table>
<thead>
<tr>
<th>Term</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>opaque</td>
<td>transparent</td>
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<tr>
<td>flats</td>
<td>brightness</td>
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<td>round</td>
<td>fans</td>
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<td>dry brush</td>
<td>tooth</td>
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<td>masking</td>
<td>lifting</td>
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<tr>
<td>texture</td>
<td>cold press</td>
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<td>analogous</td>
<td>wash</td>
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<tr>
<td>acrylic</td>
<td>acrylic</td>
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<tr>
<td>tint</td>
<td>hue</td>
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<td>hue</td>
<td>Fauvism</td>
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<tr>
<td>primary</td>
<td>secondary</td>
</tr>
<tr>
<td>Pop Art</td>
<td>hot and cold press</td>
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<tr>
<td>aerial perspective</td>
<td>tertiary complimentary</td>
</tr>
</tbody>
</table>

### Media/Tools

- brushes
- watercolor
- paint (tempera/acrylic)
- X-acto knife
- oil pastel
- saran wrap
- fixative
- color theory
- salt
- masking tape
- palette
## Art 1 - Painting  
### Cultural Context & Art History

<table>
<thead>
<tr>
<th>VA SOLs</th>
<th>Suggested Activities &amp; Discussions:</th>
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<tbody>
<tr>
<td><strong>The student will:</strong></td>
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<tr>
<td>AI.12 describe connections among media, elements of art, principles of design, themes, and concepts found in historical &amp; contemporary art</td>
<td>- What style or movement is represented?</td>
</tr>
<tr>
<td>AI.13 describe works of art using appropriate art vocabulary</td>
<td>- How was the development of this style significant?</td>
</tr>
<tr>
<td>AI.17 describe and analyze the function, purpose, &amp; perceived meaning of specific works of art studied</td>
<td>- How is the style characterized?</td>
</tr>
<tr>
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<td>- What role did the artist play in the development of this style or movement?</td>
</tr>
<tr>
<td></td>
<td>- How do artists influence one another?</td>
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<td></td>
<td>- What common themes in subject matter do you see?</td>
</tr>
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<td></td>
<td>- What characteristics are typical of each artist’s work?</td>
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<tr>
<td></td>
<td>- What was the purpose or significance of each piece and why were they created?</td>
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<tr>
<td></td>
<td>- Many artists created self-portraits throughout their lifetime. How did they change or progress?</td>
</tr>
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<table>
<thead>
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<tbody>
<tr>
<td><strong>The student will:</strong></td>
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<tr>
<td>SOA.PI.6 analyze historical pieces of art and discuss the relevance of each style represented.</td>
<td>Impressionism</td>
</tr>
<tr>
<td>SOA.PI.7 explore descriptive &amp; expressive, painting media and technique.</td>
<td>Post Impressionism</td>
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<tr>
<td></td>
<td>Realism</td>
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<td></td>
<td>Pop Art</td>
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<td></td>
<td>Fauvism</td>
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<td>Romanticism</td>
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</tbody>
</table>

### Artists of Inspiration

<p>| Vincent van Gogh                          | Claude Monet                                      |
| Pablo Picasso                            | Diego Rivera                                      |
| Georges Braque                           | Juan Gris                                          |
| Edgar Degas                              | Paul Cezanne                                      |
| Paul Gauguin                             | Eugene Delacroix                                   |
| Henri Matisse                             | Andre Derain                                      |
| Henri Rousseau                           | JMW Turner                                         |
| Paul Gauguin                             | Edward Manet                                       |
| Camille Pissarro                         | Edgar Degas                                        |
| Berthe Morisot                           | Mary Cassatt                                       |
| William Merritt Chase                    | Paul Signac                                        |
| Marcel Duchamp                           | Alice Neel                                         |
| Barbara Kruger                           | Marc Chagall                                       |
| Pierre-Auguste Renoir                    | JAM Whistler                                       |
| Jacob Lawrence                           | Andy Warhol                                        |</p>
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<tbody>
<tr>
<td><strong>The student will:</strong></td>
<td><strong>Utilize the following art criticism model to critique a work of art:</strong></td>
</tr>
</tbody>
</table>
| AI.19 employ critical evaluation skills and use appropriate art vocabulary when evaluating & and interpreting works of art | **Description:**  
Describe the painting using only factual information, what is observable and verifiable such as the label (title, artist, size, medium, location, date of production), the subject matter, and the use of the Elements and Principles of Design. |
| AI.20 critique works of art with reference to the elements of art and principles of design | **Analysis:**  
Discuss how the painter organized the subject matter according to the Elements and Principles of Design. Then compare and contrast analyzing which Elements and Principles of Design are most prevalent. |
| AI.22 differentiate between personal preference and informed judgment when discussing works of art | **Interpretation:**  
What is the artist trying to communicate?  
What thoughts does it provoke? |
| AI.27 discuss ways that aesthetic responses to works of art differ from judgments | **Judgment:**  
Based on the three previous steps, describe the artistic merit of the work. How successful is this artist in getting their point across? What is your personal opinion of this work? |

<table>
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<tr>
<th>LCPS SOAs</th>
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</tr>
</thead>
</table>
| **The student will:** | SOA.PI.8 participate in critiques to practice forming opinions about works of art.  
SOA.PI.9 develop a vocabulary to properly verbalize opinions about art.  
SOA.PI.10 communicate an idea that has developed using critical and creative problem solving skills.  
SOA.PI.11 discuss societal and technological influences on art movements and styles. |

| **Vocabulary** | description  
analysis  
interpretation  
judgment  
constructive criticism  
technical qualities |
<table>
<thead>
<tr>
<th>Loudoun County Public Schools</th>
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<tr>
<td>High School Art Education Curriculum (HSAEC)</td>
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### Art 1 - Painting

#### Aesthetics

<table>
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<tr>
<th>VA SOLs</th>
<th>Suggested Activities &amp; Discussions:</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>The student will:</strong></td>
<td><strong>Utilize the following art criticism model to critique a work of art:</strong></td>
</tr>
<tr>
<td>AI.26 discuss how aesthetics are reflected in everyday life</td>
<td><strong>Description:</strong></td>
</tr>
<tr>
<td>AI.28 demonstrate in writing the ability to support personal criteria for making visual aesthetic judgments</td>
<td>Describe the painting using only factual information, what is observable and verifiable such as the label (title, artist, size, medium, location, date of production), the subject matter, and the use of the Elements and Principles of Design.</td>
</tr>
<tr>
<td>AI.30 study and describe the aesthetic properties found in works of art</td>
<td><strong>Analysis:</strong></td>
</tr>
<tr>
<td>AI.31 speculate on the intentions and choices of those who created a work of art</td>
<td>Discuss how the painter organized the subject matter according to the Elements and Principles of Design. Then compare and contrast analyzing which Elements and Principles of Design are most prevalent.</td>
</tr>
</tbody>
</table>

#### LCPS SOAs

<table>
<thead>
<tr>
<th>The student will:</th>
<th><strong>Interpretation:</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>SOA.PI.12 form opinions and judgments about works of art.</td>
<td>What is the artist trying to communicate? What thoughts does it provoke?</td>
</tr>
<tr>
<td>SOA.PI.13 explore the descriptive &amp; expressive potential of varied painting media &amp; technique.</td>
<td><strong>Judgment:</strong></td>
</tr>
<tr>
<td>SOA.PI.14 communicate an aesthetic response to an artwork using an aesthetic theory.</td>
<td>Based on the three previous steps, describe the artistic merit of the work. How successful is this artist in getting their point across? What is your personal opinion of this work?</td>
</tr>
</tbody>
</table>

#### Vocabulary

- formalism
- expressionalism
- contextualism
- imitative realism

---

- What makes this painting aesthetically pleasing?
- What purposes do artworks serve? What is art for?
- Do the meanings of artworks change from one place to another?
- What are some definitions of beauty?
- Does every artwork have a purpose?
- Can something that is ugly be considered art?
- Compare and contrast two works of art using a Venn Diagram.
- Create a student generated list of aesthetic qualities deemed important, in which the student will develop in their own artwork.
Loudoun County Public Schools
High School Art Education Curriculum (HSAEC)

Art 1 Ceramics
Visual Communication & Production

VA SOLs

The student will:
AIII.3 produce works of art that integrate a consistent knowledge of the elements of art and the principles of design
AIII.5 develop a series or sequence of related works of art
AIII.6 develop skill, confidence, and craftsmanship in the use of media, techniques, and processes to achieve desired intentions in works of art
AIII.7 use knowledge of art styles, movements, and cultures as inspiration to produce works of art
AIII.8 demonstrate initiative, originality, fluency, commitment to tasks, and openness to new ideas in the creation of works of art
AIII.10 present and display works of art as part of the artistic process by selecting works of art for display, preparing for display, presenting the exhibition participating in a group assessment of the exhibition.

LCPS SOAs

The student will:
SOA.CI.1 explore various hand building techniques.
SOA.CI.2 develop competencies in craftsmanship.
SOA.CI.3 explore the textural potential of a variety of tools and materials.
SOA.CI.4 create pieces which employ both the additive and subtractive methods of sculpture.

Suggested Activities & Discussions:
- Create ceramics using various hand building methods (pinch, slab, coil).
- Create a slab cottage or other structural image
- Create a clay mask
- Create a clay vessel using the coil method
- Create a clay tile with a surface design using both the additive and subtractive method
- Discuss the difference between form and function
- Distinguish between earthenware and stoneware clay
- Explore the benefits of leather hard clay.
- How have symbols been used in ceramic ware?
- How and where would you put together an exhibit of ceramics?
- Discuss clay properties and how it is tied to craftsmanship
- How does texture affect the aesthetics of a ceramic vessel?
- When and where is texture applicable in functional ceramic pieces?

Vocabulary

<table>
<thead>
<tr>
<th>pinch</th>
<th>coil</th>
</tr>
</thead>
<tbody>
<tr>
<td>slab</td>
<td>slip</td>
</tr>
<tr>
<td>score</td>
<td>high fire (stoneware)</td>
</tr>
<tr>
<td>kiln</td>
<td>low fire (earthenware)</td>
</tr>
<tr>
<td>underglaze</td>
<td>oxide</td>
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<tr>
<td>pug mill</td>
<td>slab roller</td>
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<td>texture</td>
<td>leatherhard</td>
</tr>
<tr>
<td>bisqueware</td>
<td>greenware</td>
</tr>
<tr>
<td>fire</td>
<td>cone</td>
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<tr>
<td>maturing temperatures</td>
<td>glaze</td>
</tr>
<tr>
<td>functional</td>
<td>structure</td>
</tr>
<tr>
<td>additive</td>
<td>subtractive</td>
</tr>
</tbody>
</table>

Media/Tools

| low fire clay | modeling tools |
| lab roller or rolling pins | sponges |
| kiln | wire tool |
| texture | glazes |
| oxide | oxides |
# Loudoun County Public Schools
High School Art Education Curriculum (HSAEC)

## Art 1-Ceramics
Cultural Context & Art History

<table>
<thead>
<tr>
<th><strong>VA SOLs</strong></th>
<th><strong>Suggested Activities &amp; Discussions:</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>The student will:</strong></td>
<td>- How is the work of Maria Martinez viewed in terms of value today?</td>
</tr>
<tr>
<td>AI.11 describe and discuss various art-related careers.</td>
<td>- What kind of symbolism did Maria Martinez incorporate into her ceramic pieces?</td>
</tr>
<tr>
<td>AI.13 describe works of art using appropriate art vocabulary.</td>
<td>- What symbolism did other ceramic artists use?</td>
</tr>
<tr>
<td>AI.17 describe and analyze the function, purpose, &amp; perceived meaning of specific works of art studied.</td>
<td>- How has the firing process evolved over time?</td>
</tr>
<tr>
<td>AI.18 identify and examine symbols in works of art and discuss possible reasons for their use.</td>
<td>- What role did pottery play in the lives of people in early history?</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>LCPS SOAs</strong></th>
<th><strong>Vocabulary</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>The student will:</strong></td>
<td>functional</td>
</tr>
<tr>
<td>SOA.CI.5 study the development of ceramics throughout history.</td>
<td>decorative</td>
</tr>
<tr>
<td>SOA.CI.6 compare and contrast aesthetics valued by different cultures.</td>
<td>utilization</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Artists of Inspiration</strong></th>
<th><strong>cultural influence</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>David Norton (local artist)</td>
<td></td>
</tr>
<tr>
<td>Maria &amp; Julian Martinez</td>
<td></td>
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<tr>
<td>Robert Arrnson</td>
<td></td>
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<tr>
<td>Richard Shaw</td>
<td></td>
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<tr>
<td>Marylin Levine</td>
<td></td>
</tr>
<tr>
<td>Various cultures and time periods from Art History (Bucchero, Greek, Chauvin, Chinese, Native American, African, etc)</td>
<td></td>
</tr>
</tbody>
</table>
# Loudoun County Public Schools

High School Art Education Curriculum (HSAEC)

## Art 1-Ceramics

### VA SOLs

**The student will:**
- AI.19 employ critical thinking skills and use appropriate art vocabulary when evaluating and interpreting works of art.
- AI.23 use established criteria to participate in critiques.
- AI.24 describe criteria affecting quality in a work of art, including concept, composition, technical skills, realization of perceived intentions, and the work of art as a whole.
- AI.25 classify works of art as representational, abstract, nonobjective, and/or conceptual.

### Suggested Activities & Discussions:

Utilize the following art criticism model to critique a work of art:

**Description:**
Describe the painting using only factual information, what is observable and verifiable such as the label (title, artist, size, medium, location, date of production), the subject matter, and the use of the Elements and Principles of Design.

**Analysis:**
Discuss how the painter organized the subject matter according to the Elements and Principles of Design. Then compare and contrast analyzing which Elements and Principles of Design are most prevalent.

**Interpretation:**
What is the artist trying to communicate? What thoughts does it provoke?

**Judgment:**
Based on the three previous steps, describe the artistic merit of the work. How successful is this artist in getting their point across? What is your personal opinion of this work?

### LCPS SOAs

**The student will:**
- SOA.CI.7 critique ceramics in relationship to their form and function.

### Vocabulary

- description
- analysis
- interpretation
- judgment
- constructive criticism
- technical qualities
- evaluating
Loudoun County Public Schools
High School Art Education Curriculum (HSAEC)

Art 1-Ceramics

Aesthetics

**VA SOLs**

The student will:
AI.26 discuss how aesthetics are reflected in everyday life.
AI.30 study and describe the aesthetic properties found in works of art.
AI.33 formulate a definition for the word “art” and defend that definition in relation to objects in the world.

**Suggested Activities & Discussions:**

Utilize the following art criticism model to critique a work of art:

**Description:**
Describe the painting using only factual information, what is observable and verifiable such as the label (title, artist, size, medium, location, date of production), the subject matter, and the use of the Elements and Principles of Design.

**Analysis:**
Discuss how the painter organized the subject matter according to the Elements and Principles of Design. Then compare and contrast analyzing which Elements and Principles of Design are most prevalent.

**Interpretation:**
What is the artist trying to communicate? What thoughts does it provoke?

**Judgment:**
Based on the three previous steps, describe the artistic merit of the work. How successful is this artist in getting their point across? What is your personal opinion of this work? previous steps, describe the artistic merit of the work.

Discuss works of art according to the following models:

**Contextualism:** The most important part about the work is the focus on the content in which the work was created or in which it is displayed.

**Imitationalism:** The most important aspect of the work is the realistic representation of subject matter.

**Emotionalism:** The most important quality of the work is the communication of emotions.

**Formalism:** The most important characteristic of the work is the effective organization of the Elements of Art and use of the Principles of Design.

- Compare and contrast two works of art using a Venn Diagram.
- Create a student generated list of aesthetic qualities deemed important, in which the student will develop in their own artwork.
- How are visual elements in nature sometimes incorporated into ceramic pieces?
- What connects ceramic pieces to nature?
- What makes something ‘art’?
- Can a functional, ceramic vessel be classified as ‘art’?

**LCPS SOAs**

The student will:
SOA.CI.8 develop an appreciation for the cultural and artistic aspects within the community.
SOA.CI.9 choose a piece of ceramic ware and describe the physical properties using the Elements of Art and Principles of Design.

**Vocabulary**

texture
impressions
natural elements
impurities
minerals
grog
positive space
negative space
### Art 1 - Sculpture
#### VA SOLs

**The student will:**
- AI.2 select representative works of art for a portfolio.
- AI.3 produce works of art that demonstrate the experimental application of the Elements of Art and Principles of Design.
- AI.7 use a variety of subject matter and symbols to express ideas in works of art.
- AI.8 create works of art that are original and represent personal expression.

#### Suggested Activities & Discussions:
- Create a paper mache, 3D representation of a word that is meaningful to you.
- Create a figural representation in realistic or abstract form, using paper mache and wire as an armature.
- Invent your own paper mache creature using wire and recycled items as an armature.
- What idea or mood do you hope to express in this sculpture?
- In what ways do you plan to express the idea or mood?
- What things do you need to consider when creating a sculpture in-the-round?
- How do you create balance in a free standing sculpture?

#### LCPS SOAs

**The student will:**
- SOA.SI.1 explore descriptive and expressive potential of sculpting materials and techniques.
- SOA.SI.2 use drawings and sketches for the purpose of generating ideas for sculptural realization.

#### Vocabulary
- clay
- papier-mâché
- 3D
- relief
- freestanding
- sculpture
- balance
- assemblage
- space
- form
- stability
- armature
- texture
- in the found

#### Media/Tools
- clay
- paper
- cardboard
- paper mache paste
- newsprint
- poster board
- tape
- tempera paint
- scissors
- X-acto knife/cutting mat
- mat board
- acrylic paint
- glue
- drawing paper
- recyclable materials
# Art 1-Sculpture

## Cultural Context & Art History

### VA SOLs

**The student will:**
- AI.3 produce works of art that demonstrate the experimental application of the Elements of Art and Principles of Design.
- AI.15 identify features of a work of art, including media, subject matter, and formal choices that influence meaning.
- AI.17 describe and analyze the function, purpose, & perceived meaning.

### Suggested Activities & Discussions:

- Compare the work of George Segal with that of Isamu Noguchi.
- What are the similarities and differences between the work of the two artists?
- What subject matter or themes are most often expressed in each?
- How do the materials used by an artist lend themselves to the subject matter or theme in which that artist works?
- Of the four sculptors, Segal, Nevelson, Noguchi, and Oldenberg, which style is most appealing? Why?
- Are any of Segal’s most powerful installations as “beautiful”? Why or why not?
- Why did Segal choose to incorporate color in some sculptures and not in others?
- How does location play a part in the creation of his sculptures?

### LCPS SOAs

**The student will:**
- SOA.SI.3 Investigate a variety of sculptors (past and present) who work “in-the-round.”
- SOA.SI.4. analyze examples of sculpture from art history to determine the artistic meaning intended by the artist.

### Vocabulary

- in-the-round
- simplified
- abstract
- expressive
- Pop Art
- free standing
- balance

### Artists of Inspiration

<table>
<thead>
<tr>
<th>George Segal</th>
<th>Louise Nevelson</th>
<th>Isamu Noguchi</th>
<th>Claes Oldenberg</th>
</tr>
</thead>
<tbody>
<tr>
<td>Auguste Rodin</td>
<td>Sandy Skoglund</td>
<td>Edgar Degas</td>
<td>Edmonia Lewis</td>
</tr>
<tr>
<td>Henry Moore</td>
<td>Constantin Brancusi</td>
<td>Christo &amp; Jeanne Claude</td>
<td>Aristide Mailloil</td>
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<tr>
<td>Frederick Remington</td>
<td>Ernest Barlach</td>
<td>Pablo Picasso</td>
<td>Umberto Boccioni</td>
</tr>
<tr>
<td>Jean Arp</td>
<td>Alberto Giacometti</td>
<td>Louise Bourgeois</td>
<td>Yacaov Agam</td>
</tr>
<tr>
<td>Frank Gehry</td>
<td>Jun Kaneko</td>
<td>Marcel Duchamp</td>
<td>David Smith</td>
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<tr>
<td>Alexander Calder</td>
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</tr>
</tbody>
</table>
## Art 1 - Sculpture
### Judgment & Criticism

**VA SOLs**

The student will:
- AI.21 analyze an original work of art by describing, responding, analyzing, interpreting, and judging or evaluating.
- AI.24 describe criteria affecting quality in a work of art, including concept, composition, technical skills, realization of perceived intentions, and the work of art as a whole.

**Suggested Activities & Discussions:**

Utilize the following art criticism model to critique a work of art:

**Description:**
Describe the painting using only factual information, what is observable and verifiable such as the label (title, artist, size, medium, location, date of production), the subject matter, and the use of the Elements and Principles of Design.

**Analysis:**
Discuss how the painter organized the subject matter according to the Elements and Principles of Design. Then compare and contrast analyzing which Elements and Principles of Design are most prevalent.

**Interpretation:**
What is the artist trying to communicate? What thoughts does it provoke?

**Judgment:**
Based on the three previous steps, describe the artistic merit of the work. How successful is this artist in getting their point across? What is your personal opinion of this work?
- If judging student work, balance your opinions with positive observations.
- Does the work seem original? How does this piece compare to similar works that deemed good or bad? How does the location of a sculpture impact its meaning?
  - Compare and contrast two works of art using a Venn Diagram.

**LCPS SOAs**

The student will:
SOA.SI.5 discuss and develop opinions and judgments about sculpture.

**Vocabulary**
- description
- analysis
- interpretation
- judgment
- assessment
| **Loudoun County Public Schools**  
High School Art Education Curriculum (HSAEC) |
|---|---|
| **Art 1-Sculpture**  
Aesthetics |

<table>
<thead>
<tr>
<th><strong>VA SOLs</strong></th>
<th><strong>Suggested Activities &amp; Discussions:</strong></th>
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</thead>
<tbody>
<tr>
<td><strong>The student will:</strong></td>
<td>Utilize the following art criticism model to critique a work of art:</td>
</tr>
<tr>
<td>AI.27 discuss ways that aesthetic responses to works of art differ from judgments.</td>
<td><strong>Description:</strong></td>
</tr>
<tr>
<td>AI.30 study and describe the aesthetic properties found in works of art.</td>
<td>Describe the painting using only factual information, what is observable and verifiable such as the label (title, artist, size, medium, location, date of production), the subject matter, and the use of the Elements and Principles of Design.</td>
</tr>
<tr>
<td>AI.31 speculate on the intentions and choices of those who created a work of art.</td>
<td><strong>Analysis:</strong></td>
</tr>
<tr>
<td></td>
<td>Discuss how the painter organized the subject matter according to the Elements and Principles of Design. Then compare and contrast analyzing which Elements and Principles of Design are most prevalent.</td>
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<td></td>
<td><strong>Interpretation:</strong></td>
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<td></td>
<td>What is the artist trying to communicate?</td>
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<td>What thoughts does it provoke?</td>
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<td><strong>Judgment:</strong></td>
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<td>Based on the three previous steps, describe the artistic merit of the work. How successful is this artist in getting their point across? What is your personal opinion of this work?</td>
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<table>
<thead>
<tr>
<th><strong>LCPS SOAs</strong></th>
<th><strong>Discuss works of art according to the following models:</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>The student will:</strong></td>
<td><strong>Contextualism:</strong> The most important part about the work is the focus on the content in which the work was created or in which it is displayed.</td>
</tr>
<tr>
<td>SOA.SI.6 demonstrate understanding of the descriptive and expressive properties of form, space, light, shadow and texture as the elements of sculpture.</td>
<td><strong>Imitationalism:</strong> The most important aspect of the work is the realistic representation of subject matter.</td>
</tr>
<tr>
<td>SOA.SI.7 demonstrate the descriptive and expressive potential of sculpting materials and techniques.</td>
<td><strong>Emotionalism:</strong> The most important quality of the work is the communication of emotions.</td>
</tr>
<tr>
<td>SOA.SI.8 use drawings and thumbnail sketches for the purpose of generating ideas.</td>
<td><strong>Formalism:</strong> The most important characteristic of the work is the effective organization of the Elements of Art and use of the Principles of Design.</td>
</tr>
<tr>
<td>SOA.SI.9 communicate an aesthetic response to an sculptural piece of art.</td>
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<table>
<thead>
<tr>
<th><strong>Vocabulary</strong></th>
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<tbody>
<tr>
<td>aesthetics</td>
<td>-How does maintaining a sketchbook relate to studio sculpture work?</td>
</tr>
<tr>
<td>formalism</td>
<td>-Create a student generated list of aesthetic qualities deemed important, in which the student will develop in their own artwork.</td>
</tr>
<tr>
<td>expressionism</td>
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<td>contextualism</td>
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<tr>
<td>imitationism</td>
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<td>craftsmanship</td>
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</table>
### Art 1 Printmaking
Visual Communication & Production

<table>
<thead>
<tr>
<th>VA SOLs</th>
<th>Suggested Activities &amp; Discussions:</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>The student will:</strong>&lt;br&gt;AI.2 select representative works of art for a portfolio&lt;br&gt;AI.4 recognize and identify technological developments in the visual arts&lt;br&gt;AI.8 create works of art that are original and represent personal expression&lt;br&gt;AI.9 define and practice ethical procedures when producing works of art&lt;br&gt;AI.10 demonstrate skill in preparing and displaying works of art</td>
<td>- Explore printing on a variety of surfaces handmade paper, wallpaper, tissue paper.&lt;br&gt;- Create a monotype using an alternative to ink such as watercolor or acrylic.&lt;br&gt;- Explore printing using a variety of materials to create different textures in a collagraph.&lt;br&gt;- Create a series of 3 prints using low-profile ‘found objects’ and cardboard textures.&lt;br&gt;- Create an intaglio print by scratching into plexiglass incorporate personal imagery.&lt;br&gt;- How is the intaglio printing process different from the linocut printing process?&lt;br&gt;- How is depth achieved in the reduction printing process?&lt;br&gt;- Which elements of design are most pronounced in the various printing methods?&lt;br&gt;- What is the proper way to display a print?&lt;br&gt;- What types of found objects make the best textures for collographs?</td>
</tr>
</tbody>
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<thead>
<tr>
<th>LCPS SOAs</th>
<th>Vocabulary</th>
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</thead>
<tbody>
<tr>
<td><strong>The student will:</strong>&lt;br&gt;SOA.PRI.1 differentiate between common printmaking methods.&lt;br&gt;SOA.PRI.2 utilize the appropriate printmaking terminology to describe the process of printing.&lt;br&gt;SOA.PRI.3 create a print edition that explores the technical aspects of a specific printing technique and communicates an original idea or theme.&lt;br&gt;SOA.PRI.4 demonstrate knowledge the of labeling an edition.</td>
<td>register&lt;br&gt;reduction print&lt;br&gt;relief print&lt;br&gt;edition&lt;br&gt;artist’s proof&lt;br&gt;pull&lt;br&gt;print&lt;br&gt;silkscreen&lt;br&gt;serigraph&lt;br&gt;intaglio&lt;br&gt;lithograph&lt;br&gt;monotype&lt;br&gt;collograph</td>
</tr>
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<table>
<thead>
<tr>
<th>Media/Tools</th>
</tr>
</thead>
<tbody>
<tr>
<td>linoleum&lt;br&gt;linocut&lt;br&gt;bench hook&lt;br&gt;water soluble block ink&lt;br&gt;printing press&lt;br&gt;felt&lt;br&gt;burnisher&lt;br&gt;brayer&lt;br&gt;printer&lt;br&gt;inking plate&lt;br&gt;baren</td>
</tr>
<tr>
<td>VA SOLs</td>
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<tr>
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<tr>
<td>The student will:</td>
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<tr>
<td>AI.16 describe the role of mass media in influencing preference, perception, and communication</td>
</tr>
<tr>
<td>AI.17 describe and analyze the function, purpose, &amp; perceived meaning of specific works of art studied</td>
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<tr>
<td>AI.18 identify and examine symbols in works of art and discuss possible reasons for their use</td>
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<tr>
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<tbody>
<tr>
<td>The student will:</td>
<td>Gutenberg Press</td>
</tr>
<tr>
<td>SOA.PRI.5 explore the history of the printmaking processes.</td>
<td>illuminated manuscripts</td>
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<tr>
<td>SOA.PRI.6 investigate how printmaking has influenced the mass media over time.</td>
<td>wood cut</td>
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<td>ukiyo-e</td>
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<td>chine-collie</td>
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<td>style</td>
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<td>theme</td>
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<td>culture</td>
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<table>
<thead>
<tr>
<th>Artists of Inspiration</th>
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<tbody>
<tr>
<td>Rembrandt van Rijn</td>
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<td>Chuck Close</td>
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<td>Andy Warhol</td>
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<td>Henri de Toulouse Lautrec</td>
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<td>Albrecht Durer</td>
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<td>Elizabeth Catlett</td>
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<td>Edvard Munch</td>
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<td>Pablo Picasso</td>
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<td>Ando Hiroshige</td>
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<td>William Hogarth</td>
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<td>Francisco Goya</td>
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<tr>
<td>Katsushika Hokusai</td>
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<tr>
<td>James Abbott McNeill Whistler</td>
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<td>Alphonse Mucha</td>
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<tr>
<td>Barry Moser</td>
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<tr>
<td>VA SOLs</td>
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<tr>
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<td>Utilize the following art criticism model to critique a work of art:</td>
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<tr>
<td>AI.24 describe criteria affecting quality in a work of art, including concept, composition, technical skills, realization of perceived intentions, and the work of art as a whole</td>
<td>Description:</td>
</tr>
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<td>Describe the painting using only factual information, what is observable and verifiable such as the label (title, artist, size, medium, location, date of production), the subject matter, and the use of the Elements and Principles of Design.</td>
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<td>Analysis:</td>
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<td>Interpretation:</td>
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<td>What is the artist trying to communicate? What thoughts does it provoke?</td>
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<tr>
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<td>Judgment:</td>
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<td>Based on the three previous steps, describe the artistic merit of the work. How successful is this artist in getting their point across? What is your personal opinion of this work?</td>
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<td>Vocabulary</td>
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<td>constructive criticism</td>
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<td>technical qualities</td>
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<td>registration</td>
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<table>
<thead>
<tr>
<th>LCPS SOAs</th>
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<tbody>
<tr>
<td>The student will:</td>
</tr>
<tr>
<td>SOA.PRI.7 communicate an idea using appropriate vocabulary to demonstrate creative, critical problem solving skills</td>
</tr>
<tr>
<td>SOA.PRI.8 participate in critiques to practice forming opinions about works of art.</td>
</tr>
<tr>
<td>VA SOLs</td>
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<tr>
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</tr>
<tr>
<td><strong>The student will:</strong>&lt;br&gt;AI.29 discuss current problems and issues of the art world&lt;br&gt;AI.33 formulate a definition for the word “art” and defend that definition in</td>
</tr>
<tr>
<td><strong>LCP SOAs</strong>&lt;br&gt;The student will:&lt;br&gt;SOA.PRI.10 explore a variety of printing methods.&lt;br&gt;SOA.PRI.11 discuss the formal properties of a print and how it differs from other art making.</td>
</tr>
<tr>
<td><strong>Vocabulary</strong>&lt;br&gt;register&lt;br&gt;original&lt;br&gt;duplication</td>
</tr>
<tr>
<td><strong>Interpretation:</strong>&lt;br&gt;What is the artist trying to communicate?&lt;br&gt;What thoughts does it provoke?</td>
</tr>
<tr>
<td><strong>Discuss works of art according to the following models:</strong>&lt;br&gt;Contextualism: The most important part about the work is the focus on the content in which the work was created or in which it is displayed.</td>
</tr>
<tr>
<td>Emotionalism- The most important quality of the work is the communication of emotions.</td>
</tr>
</tbody>
</table>
### VA SOLs

**The student will:**
- AII. expand the use of a sketchbook/journal by adding preliminary sketches, finished drawings, writings, and class notes.
- AII.2 demonstrate the ability to evaluate and select works of art for an expanded portfolio.
- AII.3 demonstrate effective use of the Elements of Art and the Principles of Design in a variety of art media.
- AII.5 demonstrate proficiency and craftsmanship in the use of an expanded range of art media.
- AII.7 employ the visual problem-solving process in production of original works of art.
- AII.8 adhere to ethical procedures when producing works of art.
- AII.9 select and prepare two-dimensional and three-dimensional works of art for display.

### LCPS SOAs

**The student will:**
- SOA.DII.1 organize the Elements and Principles to create drawings that exhibit an understanding of:
  - complex composition
  - unique points of view
  - use of positive/negative space
  - perspective
  - overlapping
  - foreground, middle ground and background
  - human proportions/basic anatomy
- SOA.DII.2 develop an individual artistic style through experimentation and exploration of studio techniques and processes.
- SOA.DII.3 develop an understanding of realism, stylization and abstraction.
- SOA.DII.4 Explore drawing techniques, processes and tools to create proportionate renderings of the figure.
- SOA.DII.5 develop drawing compositions that indicate evidence of an intentional use of a light source.
- SOA.DII.6 demonstrate thoughtful revisions of original artworks based on brainstorming, research, self and peer reflections and critiques.
- SOA.DII.7 develop increased proficiency in drawing from memory, imagination, experimenting, narratives, etc.
- SOA.DII.8 demonstrate the ability to make digital records of selected works of art.

### Suggested Activities & Discussions:

**Line drawing processes and techniques:**
- Utilize contour and cross-contour techniques in depicting still life and figure drawings.
- Create a series of contour line self-portraits emphasizing expressive line and a variety of line qualities.

**Value Rendering processes and techniques:**
- Create a rendering from observation of everyday objects that explores positive and negative space, emphasizing the negative space.
- Create chiaroscuro drawings of a contemporary still life using a full range of values. Students should contribute contemporary objects/personal items and help setup an interesting still life.
- Utilize pen and ink shading techniques (hatching, cross hatching and stippling) in sketchbook.
- Depict illustrations of a folk tale or narrative of a cultural story.
- Create compositions that exhibit a strong light source, overlapping of objects

**Figure Drawing:**
- Create figure studies that incorporate symbols or objects of meaning in the a fore, middle and background.
- Use foreshortening of the figure and unusual viewpoints to create interesting compositions.
- Create figure studies demonstrating gestural drawing and correct proportion.
- Create a series of figure drawings based upon a theme.
- Render a series of portraits in proportion from a frontal and profile view that emphasize a strong emotion.

**Drawing Styles:**
- Render an object in the four drawing styles: realism, stylization, abstraction and surrealism.
- Using observational drawing, realistically draw shells, skulls, bones, etc.
<table>
<thead>
<tr>
<th>Media/Tools</th>
<th>Vocabulary</th>
</tr>
</thead>
<tbody>
<tr>
<td>graphite</td>
<td>Elements of Art</td>
</tr>
<tr>
<td>colored pencils</td>
<td>chiaroscuro</td>
</tr>
<tr>
<td>conte' crayon</td>
<td>contour</td>
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<tr>
<td>pastel pencil</td>
<td>overlap</td>
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<tr>
<td>charcoal pencil</td>
<td>still life</td>
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<tr>
<td>micron pen</td>
<td>portrait</td>
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<tr>
<td>drawing papers:</td>
<td>gesture drawing</td>
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<td></td>
<td>foreshortening</td>
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<td>middle-ground</td>
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<td>realism</td>
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<td>abstraction</td>
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<td>narrative</td>
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<td>cross hatching</td>
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<td>imaginary</td>
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<td>experimental</td>
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<td>observational</td>
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<td>ebony pencil</td>
<td>Principles of Design</td>
</tr>
<tr>
<td>watercolor pencils</td>
<td>tone</td>
</tr>
<tr>
<td>pastel chalk</td>
<td>cross contour</td>
</tr>
<tr>
<td>charcoal</td>
<td>observational drawing</td>
</tr>
<tr>
<td>pen and ink</td>
<td>self portrait</td>
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<tr>
<td>oil pastel</td>
<td>frontal</td>
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<td>space</td>
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<td>foreground</td>
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<td>background</td>
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<td></td>
<td>stylization</td>
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<td></td>
<td>Surrealism</td>
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<td></td>
<td>hatching</td>
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<td></td>
<td>stippling</td>
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<td></td>
<td>memory</td>
</tr>
<tr>
<td></td>
<td>narrative</td>
</tr>
</tbody>
</table>
# Art 2-Drawing
## Cultural Context & Art History

**VA SOLs**

**The student will:**
- AII.11 identify artists and visual art resources within the community.
- AII.12 demonstrate an understanding of an art career, using oral or written communication.
- AII.13 identify works of art and artistic developments that relate to historical time periods and locations.
- AII.14 discuss or write about art history, using an expanded art vocabulary.
- AII.15 identify and examine works of art in their historical context and relate them to historical events.
- AII.16 describe distinguishing features in works of art that may be used to differentiate among a variety of historical periods and cultural contexts.
- AII.17 examine and discuss societal conditions that influence works of art.
- AII.18 identify the function and interpret the meaning of a work of art or an artifact in its original context.
- AII.19 describe symbols present in works of art in relation to historical meaning.

**Suggested Activities & Discussions:**
- Demonstrate and discuss how artists can use historical drawings to create contemporary drawings.
- Discuss examples of how drawing has changed over time.
- Discuss examples of how art changes as new drawing media is introduced.
- Use postcards to create activities and discussions:
  - Symbols relating to historical meaning
  - Societal conditions and influences
  - Historical content and contexts
- Using postcards, visuals or artist names, assign student created questions, web pages, power point presentations and or pod casts about artists.
- Create "living paintings" in which students act out the imagery and scene and sounds that are suggested by the artwork.
- Discuss and show examples of how art styles relate to drawing.
- Discuss how culture impacts an artists' work.
- Discuss works of art from major movements and time periods on a student created timeline.
- Maintain a biweekly "gallery walk" that emphasizes art resources and artists in the community.
- Participate in an artist residency program.
- Encourage students to learn about local art history by visiting local galleries, historic places and art nights.

**LCPS SOAs**

**The student will:**
- SOA.DII.9 identify and make connections between world, local influences and social issues and the way artists respond through their work.
- SOA.DII.10 discuss the ways in which artists use different types of drawings to prepare for a composition.

**Vocabulary**
- **style**
- **theme**
- **culture**
- **society**
- **content**
- **context**

**Artists of Inspiration**

- MC Escher
- Henri Matisse
- Ben Shahn
- Rene Magritte
- Frieda Kahlo
- Wiliam Blake
- Maxfield Parrish
- H.R. Geiger
- Edward Hopper
- Kathe Kollwitz
- Giorgio de Chirico
- Salvador Dalí
- Dr. Suess
- Leonardo da Vinci
- John James Audubon
- Aubrey Beardsley
- Max Ernst
- Winslow Homer
# Art 2-Drawing
## Judgment & Criticism

### VA SOLs

**The student will:**
- AII:20 describe, analyze, interpret and judge works of art using and expanded at vocabulary.
- AII:21 utilize an expanded art vocabulary to assess the effectiveness of the communication of ideas in personal works of art.
- AII:22 demonstrate orally and in writing the ability to interpret and compare historical references found in original works of art.
- AII:23 identify and analyze characteristics of works of art that represent a variety of styles.
- AII:24 participate in class critiques and criticisms based on one of more established models (E.G. Feldman, Broudy, Barrett).
- AII:25 describe how the perception of quality in works of art has changed over time.

### Suggested Activities & Discussions:

Utilize the following art criticism model to critique a work of art:

**Description:**
Describe the painting using only factual information, what is observable and verifiable such as the label (title, artist, size, medium, location, date of production), the subject matter, and the use of the Elements and Principles of Design.

**Analysis:**
Discuss how the painter organized the subject matter according to the Elements and Principles of Design. Then compare and contrast analyzing which Elements and Principles of Design are most prevalent.

**Interpretation:**
What is the artist trying to communicate? What thoughts does it provoke?

**Judgment:**
Based on the three previous steps, describe the artistic merit of the work. How successful is this artist in getting their point across? What is your personal opinion of this work?
- Investigate contemporary/historical artists. Discuss how those artists’ use materials/processes in innovative ways.
- Utilize Feldman, Barrett or Broudy models to analyze a work of art.

### LCPS SOAs

**The student will:**
- SOA.DII.11 communicate thoughtful conclusions and judgments about works of art.
- SOA.DII.12 identify specific Principles of Design used to arrange the Elements of art in their own, their peer’s or exemplary historical/contemporary works.

### Vocabulary

<table>
<thead>
<tr>
<th>Description</th>
<th>Analysis</th>
</tr>
</thead>
<tbody>
<tr>
<td>interpretation</td>
<td>judgment</td>
</tr>
<tr>
<td>Surrealism</td>
<td>abstract</td>
</tr>
<tr>
<td>non-objective</td>
<td>Realism</td>
</tr>
<tr>
<td>stylization</td>
<td>Expressionism</td>
</tr>
</tbody>
</table>
### VA SOLs

**The student will:**
- AII:26 examine, compare and contrast aesthetic ideas throughout history.
- AII:27 discuss how responses to the natural environment differ from responses to a man-made environment.
- AII:28 demonstrate the ability to reflect on and analyze personal responses to works of art and artifacts.
- AII:29 support opinions by reasoned processes using an expanded art vocabulary.
- AII:30 describe, refine and organize personal ideas about the aesthetic qualities of a work of art.
- AII:31 research and investigate the intentions of those who created specific works of art.
- AII:32 investigate and demonstrate the fact that art can be viewed from a variety of aesthetic stances.

**Suggested Activities & Discussions:**

Utilize the following art criticism model to critique a work of art:

**Description:**
Describe the painting using only factual information, what is observable and verifiable such as the label (title, artist, size, medium, location, date of production), the subject matter, and the use of the Elements and Principles of Design.

**Analysis:**
Discuss how the painter organized the subject matter according to the Elements and Principles of Design. Then compare and contrast analyzing which Elements and Principles of Design are most prevalent.

**Interpretation:**
What is the artist trying to communicate? What thoughts does it provoke?

**Judgment:**
Based on the three previous steps, describe the artistic merit of the work. How successful is this artist in getting their point across? What is your personal opinion of this work?

Discuss works of art according to the following models:

- **Contextualism:** The most important part about the work is the focus on the content in which the work was created or in which it is displayed.
- **Imitationalism:** The most important aspect of the work is the realistic representation of subject matter.
- **Emotionalism:** The most important quality of the work is the communication of emotions.
- **Formalism:** The most important characteristic of the work is the effective organization of the Elements of Art and use of the Principles of Design.

- Compare and contrast two works of art using a Venn Diagram.
- Create a student generated list of aesthetic qualities deemed important, in which the student will develop in their own artwork.

### LCPS SOAs

**The student will:**
- SOA.DII.13 utilize aesthetic theories when reflecting on artwork.
- SOA.DII.14 demonstrate the ability to interpret artistic intentions and meaning of a personal work of art and/or a series of masterpieces.

### Vocabulary

<table>
<thead>
<tr>
<th>Imitationalism</th>
<th>Emotionalism</th>
</tr>
</thead>
<tbody>
<tr>
<td>Formalism</td>
<td>compare</td>
</tr>
<tr>
<td>contrast</td>
<td>Venn Diagram</td>
</tr>
</tbody>
</table>
Art 2-Painting
Visual Communication & Production

VA SOLs

The student will:
AII.1 expand the use of a sketchbook/journal by adding preliminary sketches, finished drawings, critical writings, and class notes.
AII.2 demonstrate the ability to evaluate and select works of art for an expanded portfolio.
AII.3 demonstrate effective use of the elements of art and the principles of design in a variety of art media.
AII.5 demonstrate proficiency and craftsmanship in the use of an expanded range of art media.
AII.6 utilize historical subject matter and symbols as inspiration to produce works of art.
AII.7 employ the visual problem-solving process in the production of original works of art.
AII.8 adhere to ethical procedures when producing works of art.
AII.9 select and prepare two-dimensional and three-dimensional works of art for display.

Suggested Activities & Discussions:
- How are opacity and transparency used in paintings?
- Using figure drawings as a starting point, paint a composition of transparent, overlapping contour figures that show movement and a sense of time.
- Paint an expressive composition of figures that have a relationship with each other through space, placement, and color. Include symbols or additional objects in the fore, middle or background that give additional meaning to the piece.
- Paint a contemporary still life of a place that is personally relevant, in which color is utilized to depict a strong light source and use an unusual viewpoint.
- Create a mixed media painting in which a current school issue is addressed. Include the layering of mediums and the use of typography.
- Paint a triptych of a landscape scene at different times of day, seasons, weather, etc using watercolor, gouache or/and acrylic paints.
- Paint a three panel graphic narrative depicting a metamorphosis using gouache and ink that will either inspire or repulse the viewer.
- What decisions about color must be made to indicate a light source?

LCPS SOAs

The student will:
SOA.PI.1 demonstrate thoughtful revision and refinement of original artwork based reflection and critique, and research.
SOA.PI.2 demonstrate proper care of tools and materials while painting, and appropriate cleanup practice.
SOA.PI.3 expand and demonstrate understanding of color theory by utilizing color schemes.
SOA.PI.4 experiment and explore using a variety of painting media and techniques.

Vocabulary

Elements of Art
- color theory
- binder
- opaque
- dry brush
- wet-in wet
- under painting

Principles of Design
- glazing
- transparent
- spatter
- wash
- resist
- aerial perspective

Media/Tools

- watercolor paper
- watercolor paints
- watercolor pencils
- gouache
- brushes
- palettes
- X-Acto knife
- saran wrap
- acrylic mediums
- tempera Paint
- palette knife
- acrylic paint
- masking tape/fluid
- ink
- salt
- gesso
Loudoun County Public Schools  
High School Art Education Curriculum (HSAEC)

**Art 2-Painting**  
Cultural Context & Art History

<table>
<thead>
<tr>
<th>VA SOLs</th>
<th>Suggested Activities &amp; Discussions:</th>
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</thead>
</table>
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AII.13 identify works of art and artistic developments that relate to historical time periods and locations.  
AII.14 discuss or write about art history, using an expanded art vocabulary.  
AII.15 identify and examine works of art in their historical context and relate them to historical events.  
AII.16 describe distinguishing features in works of art that may be used to differentiate among a variety of historical periods and cultural contexts.  
AII.17 examine and discuss societal conditions that influence works of art.  
AII.18 identify the function and interpret the meaning of a work of art or an artifact in its original context.  
AII.19 describe symbols present in works of art in relation to historical meaning. |
| - Demonstrate and discuss how artists can use the past to create contemporary artwork/paintings.  
- Discuss and show examples of how paintings styles have changed and evolved throughout time.  
- Discuss and show examples of how painting styles have evolved as new media is introduced.  
- Use postcard visuals to create sorting activities and follow-up discussions of:  
  - Symbols relating to historical meaning  
  - Societal conditions and influences  
  - Historical content and contexts  
- Discuss examples of how contemporary painting relates to popular culture.  
- Discuss how culture impacts a painter’s work.  
- Discuss paintings from major movements and time periods on a student created time line.  
- Conduct “gallery walks” of local galleries, museums and painting studios within the community.  
- Encourage students to learn about local art history by visiting local galleries and historic places |

<table>
<thead>
<tr>
<th>LCPS SOAs</th>
<th>Vocabulary</th>
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</thead>
</table>
| **The student will:**  
SOA.PII.5 identify and make connections between world events, local influences and social issues and the way artists respond through their work.  
SOA.PII.6 investigate the painters and studios within the community.  
SOA.PII.7 reflect upon the influence of historical symbols and societal conditions upon artists and the work they produce. |
| style  
theme  
culture  
contemporary  
historical  
symbolic  
society  
Cubism  
Surrealism |

<table>
<thead>
<tr>
<th>Artists of Inspiration</th>
</tr>
</thead>
</table>
| Vincent van Gogh  
Diego Rivera  
Edgar Degas  
Eugene Delacroix  
Paul Cezanne  
Camille Pissarro  
Mary Cassatt  
Marcel Duchamp  
Barbara Kruger  
Frida Kahlo |
| Claude Monet  
Georges Braque  
Paul Cezanne  
Henri Matisse  
Henri Rousseau  
Edgar Degas  
William Merritt Chase  
Alice Neel  
Henri de Toulouse-Lautrec  
Georgia O’Keeffe |
| Pablo Picasso  
Juan Gris  
Paul Gauguin  
Amadeo Modigliani  
Edward Manet  
Berthe Morisot  
Salvador Dali  
Max Ernst  
Romare Bearden |
## Art 2 - Painting
### Judgment & Criticism

<table>
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<tr>
<th>VA SOLs</th>
<th>Suggested Activities &amp; Discussions:</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>The student will:</strong></td>
<td><strong>Utilize the following art criticism model to critique a work of art:</strong></td>
</tr>
<tr>
<td>AII.20 describe, analyze, interpret, and judge works of art, using an expanded art vocabulary.</td>
<td><strong>Description:</strong></td>
</tr>
<tr>
<td>AII.21 utilize an expanded art vocabulary to assess the effectiveness of the communication of ideas in personal works of art.</td>
<td>Describe the painting using only factual information, what is observable and verifiable such as the label (title, artist, size, medium, location, date of production), the subject matter, and the use of the Elements and Principles of Design.</td>
</tr>
<tr>
<td>AII.22 demonstrate orally and in writing, the ability to interpret and compare historical references found in original works of art.</td>
<td><strong>Analysis:</strong></td>
</tr>
<tr>
<td>AII.23 identify and analyze characteristics of works of art that represent a variety of styles.</td>
<td>Discuss how the painter organized the subject matter according to the Elements and Principles of Design. Then compare and contrast analyzing which Elements and Principles of Design are most prevalent.</td>
</tr>
<tr>
<td>AII.24 participate in class critiques and criticisms based on one or more established models (e.g., Feldman, Broudy, Barrett).</td>
<td><strong>Interpretation:</strong></td>
</tr>
<tr>
<td>AII.25 describe how the perception of quality in works of art has changed over time.</td>
<td>What is the artist trying to communicate?</td>
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<tr>
<td></td>
<td>What thoughts does it provoke?</td>
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<td></td>
<td><strong>Judgment:</strong></td>
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<tr>
<td></td>
<td>Based on the three previous steps, describe the artistic merit of the work. How successful is this artist in getting their point across? What is your personal opinion of this work?</td>
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</tbody>
</table>

<table>
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</tr>
</thead>
<tbody>
<tr>
<td><strong>The student will:</strong></td>
<td><strong>description</strong></td>
</tr>
<tr>
<td>SOA.PI.I.8 communicate thoughtful conclusions and judgments about their own, peers and examples throughout history using an art criticism model.</td>
<td><strong>interpretation</strong></td>
</tr>
<tr>
<td>SOA.PI.I.9 identify specific principles of design used to arrange the elements of art, used in their own, peers’, and exemplary art examples.</td>
<td><strong>Surrealism</strong></td>
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<tr>
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<td><strong>Non-objective</strong></td>
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<td><strong>stylization</strong></td>
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<td></td>
<td><strong>Cubism</strong></td>
</tr>
</tbody>
</table>
### VA SOLs

**The student will:**
- AII.26 Examine, compare, and contrast aesthetic ideals throughout history.
- AII.27 The student will discuss how responses to the natural environment differ from responses to a manmade or a constructed environment.
- AII.28 Demonstrate the ability to reflect on and analyze personal responses to works of art and artifacts.
- AII.29 Support opinions by reasoned processes, using an expanded art vocabulary.
- AII.30 Describe, refine, and organize personal ideas about the aesthetic qualities of a work of art.
- AII.31 Research and investigate the intentions of those who created specific works of art.
- AII.32 Investigate and demonstrate the fact that art can be viewed from a variety of aesthetic stances.

### Suggested Activities & Discussions:

Utilize the following art criticism model to critique a work of art:

- **Description:**
  - Describe the painting using only factual information, what is observable and verifiable such as the label (title, artist, size, medium, location, date of production), the subject matter, and the use of the Elements and Principles of Design.

- **Analysis:**
  - Discuss how the painter organized the subject matter according to the Elements and Principles of Design. Then compare and contrast analyzing which Elements and Principles of Design are most prevalent.

- **Interpretation:**
  - What is the artist trying to communicate?
  - What thoughts does it provoke?

- **Judgment:**
  - Based on the three previous steps, describe the artistic merit of the work. How successful is this artist in getting their point across? What is your personal opinion of this work?

### LCPS SOAs

**The student will:**
- SOA.PI.10 communicate personal responses to works of art.
- SOA.PI.11 identify how color schemes affect the mood and message of a piece of art.

### Vocabulary

- Contextualism
- Imitationalism
- Emotionalism
- Formalism
- compare
- contrast

### Discussion

Discuss works of art according to the following models:

- **Contextualism:** The most important part about the work is the focus on the content in which the work was created or in which it is displayed.
- **Imitatationalism:** The most important aspect of the work is the realistic representation of subject matter.
- **Emotionalism:** The most important quality of the work is the communication of emotions.
- **Formalism:** The most important characteristic of the work is the effective organization of the Elements of Art and use of the Principles of Design.
### Loudoun County Public Schools
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#### Art 2 - Ceramics
Visual Communication & Production

<table>
<thead>
<tr>
<th>VA SOLs</th>
<th>Suggested Activities &amp; Discussions:</th>
</tr>
</thead>
<tbody>
<tr>
<td>The student will:</td>
<td>- Using researched historical references and influences to design and make a unique initial trademark to stamp a personal signature into clay vessels.</td>
</tr>
<tr>
<td>AII.1 Expand the use of a sketchbook/journal by adding preliminary sketches, finished drawings, critical writings, and class notes</td>
<td>- Create a lidded, slab container with an exterior design using both the additive and subtractive method.</td>
</tr>
<tr>
<td>AII.3 Demonstrate effective use of the elements of and the principles of design in a variety of art media.</td>
<td>- Create a cylinder. Add handles and surface embellishments to create a functional vessel whose form and embellishment suggest its function.</td>
</tr>
<tr>
<td>AII.5 Demonstrate proficiency and craftsmanship in the use of an expanded range of art media.</td>
<td>- Create bowls, experimenting with different shapes of the bowl form.</td>
</tr>
<tr>
<td>AII.6 Use historical subject matter and symbols as inspiration to produce works of art.</td>
<td>- How do we properly store a clay vessel that is still a work in progress?</td>
</tr>
<tr>
<td>AII.7 Employ the visual problem-solving process in the production of original works of art.</td>
<td>- Why is it important that the entire clay vessel, including its extremities, dries at the same rate?</td>
</tr>
<tr>
<td>AII.8 The student will adhere to ethical procedures when producing works of art.</td>
<td>- What problems arise if our clay is too dry or too wet?</td>
</tr>
<tr>
<td>AII.9 Select and prepare two-dimensional and three-dimensional works of art for display.</td>
<td>- What purpose does wedging serve?</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>LCPS SOAs</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>The student will:</td>
<td>- Participate in an artist residency program.</td>
</tr>
<tr>
<td>SOA.CII.1 explore and experiment with hand-building techniques while making additions to the clay body.</td>
<td>- Discuss and show examples of how style and art styles relate to ceramics.</td>
</tr>
<tr>
<td>SOA.CII.2 Innovatively add texture or symbols to surface of a clay form.</td>
<td>- Compare pottery that is functional and nonfunctional in form.</td>
</tr>
<tr>
<td>SOA.CII.3 explore wheel throwing techniques.</td>
<td>- Study the history of ceramics of various cultures and create a clay vessel that includes elements from one of these cultures.</td>
</tr>
<tr>
<td>SOA.CII.4 experiment with glazing and staining techniques.</td>
<td></td>
</tr>
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<table>
<thead>
<tr>
<th>Media/Tools</th>
<th>Vocabulary</th>
</tr>
</thead>
<tbody>
<tr>
<td>extruder</td>
<td>ceramics</td>
</tr>
<tr>
<td>needle tool</td>
<td>bisqueware</td>
</tr>
<tr>
<td>kidney tool</td>
<td>bone dry</td>
</tr>
<tr>
<td>rib</td>
<td>rib</td>
</tr>
<tr>
<td>sponges</td>
<td>kidney</td>
</tr>
<tr>
<td>glaze</td>
<td>bat</td>
</tr>
<tr>
<td>slab roller/rolling pin</td>
<td>slip</td>
</tr>
<tr>
<td>angled knife</td>
<td>stilts</td>
</tr>
<tr>
<td>bats</td>
<td>calipers</td>
</tr>
<tr>
<td>wooden spoon</td>
<td>slip</td>
</tr>
<tr>
<td>wooden spoon</td>
<td>plasticity</td>
</tr>
<tr>
<td>plastic bags</td>
<td>.score</td>
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</tbody>
</table>

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<tbody>
<tr>
<td>extruder</td>
<td>greenware</td>
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<td>wedge</td>
<td>leatherhard</td>
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<tr>
<td>bat</td>
<td>plasticity</td>
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<td>slip</td>
<td>caliper</td>
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<td>coil</td>
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<td>wedge</td>
<td>score</td>
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<td>bevel</td>
<td>pinch</td>
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<td>extruder</td>
<td>slab</td>
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<td>wedge</td>
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<td>foot ring</td>
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<td>extruder</td>
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<td>wedge</td>
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</tbody>
</table>
Loudoun County Public Schools
High School Art Education Curriculum (HSAEC)

Art 2-Ceramics
Cultural Context & Art History

### VA SOLs

**The student will:**
- AII.11 Identify artists and visual arts resources within the community
- AII.12 Demonstrate an understanding of an art career, using oral or written communication.
- AII.13 Identify works of art and artistic developments that relate to historical time periods and locations.
- AII.14 Discuss or write about art history, using an expanded art vocabulary.
- AII.15 Identify and examine works of art in their historical context and relate them to historical events.
- AII.16 Describe distinguishing features in works of art that may be used to differentiate among a variety of historical periods and cultural contexts.
- AII.17 Examine and discuss societal conditions that influence works of art.
- AII.18 Identify the function and interpret the meaning of a work of art or an artifact in its original context.
- AII.19 Describe symbols present in works of art in relation to historical meaning.

### LCPS SOAs

**The student will:**
- SOA.CII.5 identify and make connections between world events, local influences, and social issues and the way artists respond through their work.
- SOA.CII.6 investigate ceramic artists and studios within the community.
- SOA.CII.7 reflect upon the influence of historical symbols, societal, conditions, and influences and community impact on ceramics.

### Suggested Activities & Discussions:

- Demonstrate and discuss how artists can use the past history of ceramics to create contemporary ceramics.
- Investigate how ceramics has changed and evolved throughout time.
- Use visual postcards to create sorting activities and discussions based upon the following categories:
  - Symbols relating to historical meaning
  - Societal conditions and influences
  - Historical content and contexts
- Explore local ceramic history by visiting local galleries, historic places, and art nights.
- Examine local careers/job opportunities that are available to ceramic artists.
- **Consider the following categories and questions:**
  - **Symbolic**
    The role an object holds in society. Does this piece serve a role in society? Does it have religious connotations? Does it suggest power or signify wealth?
  - **Cultural**
    The developmental characteristics of an object which can be related to a culture. Does this object have a style that is specific to a particular cultural group? How can you tell that this was made by a particular group of people?
  - **Functional**
    The way the object is used. How did the person who made this object intend it to be used? Is it used differently today?
  - **Structuralism**
    How the object is made? What are the materials and tools used to create this object?
  - **Environmental**
    The role of the physical environment on art works. Does what this object is made of reflect a certain part of the world?
  - **Behaviorist**
    The interaction of the object with human behavior patterns. Is this work created to change people some way?
  - **Community**
    Interaction of the object and society. How does this object fit within a community? Would everyone in a community view an object the same way? Does this art reflect the views of the community?
  - **Social History**
    History of the object. Who made this object? Who owned it?

### Vocabulary

<table>
<thead>
<tr>
<th>Style</th>
<th>Theme</th>
<th>Culture</th>
</tr>
</thead>
<tbody>
<tr>
<td>Society</td>
<td>Content</td>
<td>Context</td>
</tr>
<tr>
<td>Functional</td>
<td>Non-Functional</td>
<td>Decorative</td>
</tr>
</tbody>
</table>

### Artists of Inspiration

- David Norton (local artist)
- Maria & Julian Martinez
- Robert Arrison
- Richard Shaw
- Marylin Levine

Various time periods from Art History (Bucchero, Greek, Chauvin, Chinese, Native American, African, etc)
<table>
<thead>
<tr>
<th>Loudoun County Public Schools</th>
<th>Suggested Activities &amp; Discussions:</th>
</tr>
</thead>
<tbody>
<tr>
<td>High School Art Education Curriculum (HSAEC)</td>
<td>Utilize the following art criticism model to critique a work of art:</td>
</tr>
<tr>
<td>Art 2-Ceramics</td>
<td><strong>Description:</strong></td>
</tr>
<tr>
<td>Judgment &amp; Criticism</td>
<td>Describe the painting using only factual information, what is observable and verifiable such as the label (title, artist, size, medium, location, date of production), the subject matter, and the use of the Elements and Principles of Design.</td>
</tr>
<tr>
<td><strong>VA SOLs</strong></td>
<td><strong>Analysis:</strong></td>
</tr>
<tr>
<td>The student will:</td>
<td>Discuss how the painter organized the subject matter according to the Elements and Principles of Design. Then compare and contrast analyzing which Elements and Principles of Design are most prevalent.</td>
</tr>
<tr>
<td>AII.20 Describe, analyze, interpret, and judge works of art, using an expanded art vocabulary.</td>
<td><strong>Interpretation:</strong></td>
</tr>
<tr>
<td>AII.21 Utilize an expanded art vocabulary to assess the effectiveness of the communication of ideas in personal works of art.</td>
<td>What is the artist trying to communicate?</td>
</tr>
<tr>
<td>AII.22 Demonstrate orally and in writing, the ability to interpret and compare historical references found in original works of art.</td>
<td>What thoughts does it provoke?</td>
</tr>
<tr>
<td>AII.23 Identify and analyze characteristics of works of art that represent a variety of styles.</td>
<td><strong>Judgment:</strong></td>
</tr>
<tr>
<td>AII.24 Participate in class critiques and criticisms based on one or more established models (e.g., Feldman, Broudy, Barrett).</td>
<td>Based on the three previous steps, describe the artistic merit of the work. How successful is this artist in getting their point across? What is your personal opinion of this work?</td>
</tr>
<tr>
<td>AII.25 Describe how the perception of quality in works of art has changed over time.</td>
<td><strong>Vocabulary</strong></td>
</tr>
<tr>
<td></td>
<td>description</td>
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<tr>
<td></td>
<td>analysis</td>
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<td>interpretation</td>
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<td></td>
<td>judgment</td>
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<td></td>
<td>constructive criticism</td>
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<tr>
<td></td>
<td>Feldman</td>
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<td></td>
<td>Broudy</td>
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<td></td>
<td>Barrett</td>
</tr>
<tr>
<td></td>
<td>abstract</td>
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<td></td>
<td>non-objective</td>
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<td></td>
<td>realistic</td>
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<td></td>
<td>stylization</td>
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<td></td>
<td>Expressionism</td>
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<td></td>
<td>Elements of Art</td>
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<tr>
<td></td>
<td>Principles of Design</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>LCPS SOAs</strong></th>
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</tr>
</thead>
<tbody>
<tr>
<td><strong>The student will:</strong></td>
<td></td>
</tr>
<tr>
<td>SOA.CII.8 form thoughtful conclusions and judgments about ceramics using an art criticism model</td>
<td></td>
</tr>
<tr>
<td>SOA.CII.9 assess the effective communication of ideas in personal works of art.</td>
<td></td>
</tr>
</tbody>
</table>
## Art 2-Ceramics
### Aesthetics

<table>
<thead>
<tr>
<th>VA SOLs</th>
<th>Suggested Activities &amp; Discussions:</th>
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</thead>
<tbody>
<tr>
<td><strong>The student will:</strong></td>
<td>Utilize the following art criticism model to critique a work of art:</td>
</tr>
<tr>
<td>AII.26 Examine, compare, and contrast aesthetic ideals throughout history.</td>
<td><strong>Description:</strong></td>
</tr>
<tr>
<td>AII.28 Demonstrate the ability to reflect on and analyze personal responses to works of art and artifacts.</td>
<td>Describe the painting using only factual information, what is observable and verifiable such as the label (title, artist, size, medium, location, date of production), the subject matter, and the use of the Elements and Principles of Design.</td>
</tr>
<tr>
<td>AII.29 Support opinions by reasoned processes, using an expanded art vocabulary.</td>
<td><strong>Analysis:</strong></td>
</tr>
<tr>
<td>AII.30 Describe, refine, and organize personal ideas about the aesthetic qualities of a work of art.</td>
<td>Discuss how the painter organized the subject matter according to the Elements and Principles of Design. Then compare and contrast analyzing which Elements and Principles of Design are most prevalent.</td>
</tr>
<tr>
<td>AII.31 Research and investigate the intentions of those who created specific works of art.</td>
<td><strong>Interpretation:</strong></td>
</tr>
<tr>
<td>AII.32 Investigate and demonstrate the fact that art can be viewed from a variety of aesthetic stances.</td>
<td>What is the artist trying to communicate? What thoughts does it provoke?</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>LCPS SOAs</th>
<th>Discuss works of art according to the following models:</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>The student will:</strong></td>
<td><strong>Contextualism:</strong> The most important part about the work is the focus on the content in which the work was created or in which it is displayed.</td>
</tr>
<tr>
<td>SOA.CII.10 utilize aesthetics theories to describe a personal response to a ceramic artwork.</td>
<td><strong>Imitationalism:</strong> The most important aspect of the work is the realistic representation of subject matter.</td>
</tr>
<tr>
<td>SOA.CII.11 develop aesthetic competencies to apply to personal artwork.</td>
<td><strong>Emotionalism:</strong> The most important quality of the work is the communication of emotions.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Vocabulary</th>
<th><strong>Formalism:</strong> The most important characteristic of the work is the effective organization of the Elements of Art and use of the Principles of Design.</th>
</tr>
</thead>
<tbody>
<tr>
<td>artifact</td>
<td>-Compare and contrast two works of art using a Venn Diagram.</td>
</tr>
<tr>
<td>Contextualism</td>
<td>-Create a student generated list of aesthetic qualities deemed important, in which the student will develop in their own artwork.</td>
</tr>
<tr>
<td>Imitationalism</td>
<td>-Discuss your stance on form vs. function and its debate in the art world.</td>
</tr>
<tr>
<td>Emotionalism</td>
<td></td>
</tr>
<tr>
<td>Formalism</td>
<td></td>
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<tr>
<td>compare</td>
<td></td>
</tr>
<tr>
<td>contrast</td>
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<tr>
<td>form</td>
<td></td>
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<tr>
<td>function</td>
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</tr>
</tbody>
</table>
Art 2 - Sculpture
Visual Communication & Production

**VA SOLs**

**The student will:**
- AII.1 Expand the use of a sketchbook/journal by adding preliminary sketches, finished drawings, critical writings, and class notes.
- AII.3 Demonstrate effective use of the elements of art and the principles of design in a variety of art media.
- AII.5 Demonstrate proficiency and craftsmanship in the use of an expanded range of art media.
- AII.6 Use historical subject matter and symbols as inspiration to produce works of art.
- AII.7 Employ the visual problem-solving process in the production of original works of art.
- AII.8 The student will adhere to ethical procedures when producing works of art.
- AII.9 Select and prepare two-dimensional and three-dimensional works of art for display.

**Suggested Activities & Discussions:**
- Create a tabletop figurative sculpture whose stance and movement represents a movement typical of an activity that the student participates in.
- With the study and influence of Red Grooms, create a sculptural book that narrates a family or community event that has had impact on who you are and where you came from.
- With the study and influence of Robert Sabuda, create a sculptural book with moveable parts.
- Create a functional sculpture using nonfunctional object(s) to represent a personal journey.
- Influenced by a historical event design and sculpt a monument in honor of the event.
- Throughout history, how has the figure been represented sculpturally in art?

**LCPS SOAs**

**The student will:**
- SOA.SII.1 reflect upon the significance of sculpture in relation to the historical, political, social, economic and global impact of art.
- SOA.SII.2 explore various sculpture techniques and materials.

**Media/Tools**

<table>
<thead>
<tr>
<th>Paper</th>
<th>Found objects</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fibers</td>
<td>Dust mask</td>
</tr>
<tr>
<td>Wood</td>
<td>Papier-mâché</td>
</tr>
<tr>
<td>Adhesives</td>
<td>Calipers</td>
</tr>
<tr>
<td>File</td>
<td>Mallet</td>
</tr>
<tr>
<td>Carving tools</td>
<td>Rasp</td>
</tr>
<tr>
<td>Pliers</td>
<td>Wire cutters</td>
</tr>
<tr>
<td>Junior hacksaw</td>
<td>Soldering iron</td>
</tr>
<tr>
<td>X-acto knife</td>
<td>Utility knife</td>
</tr>
<tr>
<td>Carving tools</td>
<td>Wire</td>
</tr>
<tr>
<td>Rasp</td>
<td>Chisel</td>
</tr>
<tr>
<td>Mallet</td>
<td>Gloves</td>
</tr>
<tr>
<td>Wire cutters</td>
<td>Goggles</td>
</tr>
<tr>
<td>Soldering iron</td>
<td>Hammer</td>
</tr>
<tr>
<td>String</td>
<td>Sand paper</td>
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</table>

**Vocabulary:**

<table>
<thead>
<tr>
<th>Sculpture</th>
<th>Template</th>
</tr>
</thead>
<tbody>
<tr>
<td>Additive</td>
<td>Free-standing</td>
</tr>
<tr>
<td>Subtractive</td>
<td>Kinetic Art</td>
</tr>
<tr>
<td>Construction</td>
<td>Installation Art</td>
</tr>
<tr>
<td>Assemblage</td>
<td>Land Art</td>
</tr>
<tr>
<td>Modeling</td>
<td>Relief</td>
</tr>
<tr>
<td>In-the-round</td>
<td>Space</td>
</tr>
<tr>
<td>Form</td>
<td>Mass</td>
</tr>
<tr>
<td>Figurative</td>
<td>Found/ready-made-objects</td>
</tr>
<tr>
<td>Maquette</td>
<td>Balance</td>
</tr>
<tr>
<td>Functional</td>
<td>Non-functional</td>
</tr>
<tr>
<td>Mass</td>
<td>Weight</td>
</tr>
<tr>
<td>Armature</td>
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</tr>
</tbody>
</table>
# Art 2 - Sculpture

## Cultural Context & Art History

### VA SOLs

**The student will:**

- AII.11 The student will identify artists and visual arts resources within the community.
- AII.12 Demonstrate an understanding of an art career, using oral or written communication.
- AII.13 Identify works of art and artistic developments that relate to historical time periods and locations.
- AII.14 Discuss or write about art history, using an expanded art vocabulary.
- AII.15 Identify and examine works of art in their historical context and relate them to historical events.
- AII.16 Examine and discuss societal conditions that influence works of art.
- AII.17 Identify the function and interpret the meaning of a work of art or an artifact in its original context.
- AII.19 Describe symbols present in works of art in relation to historical meaning.

### Suggested Activities & Discussions:

- How do artists use the past history of sculpture to create contemporary sculpture?
- How has figurative sculpture changed and evolved throughout time?
- How has sculpture changed over time as new media is introduced?
- Discuss how personal experiences and culture impact an artists’ work.
- Locate and investigate local sculptures and monuments by visiting local galleries and artist studios, historic places and art nights.
- Identify local sculptors and describe what materials and techniques they are using as well as their subject matter and center of focus.
- Brainstorm and identify recurring sculptural symbols in the local community. Where is sculpture found in our community?
- Is a sculpture an artifact?
- Are sculptural monuments considered artifacts?
- Why are sculptural monuments designed and constructed?

### LCPS SOAs

**The student will:**

- SOA.SII.3 investigate local sculptors and studios within the community.
- SOA.SII.4 identify and make connections between world events, local influences, social issues and the way artists respond through their work.
- SOA.SII.5 reflect upon the ways in which historical symbols, social conditions and the community influence the meaning and creation of public sculpture.

### Vocabulary

- artifact
- monument
- style
- theme
- culture
- society
- symbol
- content
- context
- functional sculpture

### Artists of Inspiration

**Historical Examples** (Greek, Roman, French, Italian, German, etc)

<table>
<thead>
<tr>
<th>George Segal</th>
<th>Louise Nevelson</th>
<th>Isamu Noguchi</th>
<th>Claes Oldenberg</th>
</tr>
</thead>
<tbody>
<tr>
<td>Auguste Rodin</td>
<td>Sandy Skoglund</td>
<td>Edgar Degas</td>
<td>Edmonia Lewis</td>
</tr>
<tr>
<td>Henry Moore</td>
<td>Constantin Brancusi</td>
<td>Christo &amp; Jeanne Claude</td>
<td>Aristide Maillol</td>
</tr>
<tr>
<td>Frederick Remington</td>
<td>Ernest Barlach</td>
<td>Pablo Picasso</td>
<td>Umberto Boccioni</td>
</tr>
<tr>
<td>Jean Arp</td>
<td>Alberto Giacometti</td>
<td>Louise Bourgeois</td>
<td>Yacov Agam</td>
</tr>
<tr>
<td>Frank Gehry</td>
<td>Jun Kaneko</td>
<td>Red Grooms</td>
<td>Robert Sabuda</td>
</tr>
<tr>
<td>Jasper Johns</td>
<td>Donald Judd</td>
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</tr>
</tbody>
</table>
**Loudoun County Public Schools**  
High School Art Education Curriculum (HSAEC)

## Art 2-Sculpture  
Judgment & Criticism

### VA SOLs

**The student will:**
- AII.20 Describe, analyze, interpret, and judge works of art, using an expanded art vocabulary.
- AII.21 Utilize an expanded art vocabulary to assess the effectiveness of the communication of ideas in personal works of art.
- AII.22 Demonstrate orally and in writing, the ability to interpret and compare historical references found in original works of art.
- AII.23 Identify and analyze characteristics of works of art that represent a variety of styles.
- AII.24 Participate in class critiques and criticisms based on one or more established models (e.g., Feldman, Broudy, Barrett).
- AII.25 Describe how the perception of quality in works of art has changed over time.

### Suggested Activities & Discussions:

Utilize the following art criticism model to critique a work of art:

**Description:**
Describe the painting using only factual information, what is observable and verifiable such as the label (title, artist, size, medium, location, date of production), the subject matter, and the use of the Elements and Principles of Design.

**Analysis:**
Discuss how the painter organized the subject matter according to the Elements and Principles of Design. Then compare and contrast analyzing which Elements and Principles of Design are most prevalent.

**Interpretation:**
What is the artist trying to communicate?  
What thoughts does it provoke?

**Judgment:**
Based on the three previous steps, describe the artistic merit of the work. How successful is this artist in getting their point across? What is your personal opinion of this work?

### LCPS SOAs

**The student will:**
- SOA.SII.6.d Develop competency in the use of technical terms when describing the production and the aesthetics of a sculptural work of art.
- SOA.SII.7 Form conclusions and judgments about sculpture using an art criticism model.

### Vocabulary

description  
analysis  
interpretation  
judgment  
constructive criticism  
Feldman  
Broudy  
Barrett  
abstract  
non-objective  
realistic  
stylization  
Expressionism  
Elements of Art  
Principles of Design

### Contextualism:
The most important part about the work is the focus on the content in which the work was created or in which it is displayed.

### Imitationalism:
The most important aspect of the work is the realistic representation of subject matter.

### Emotionalism:
The most important quality of the work is the communication of emotions.

### Formalism:
The most important characteristic of the work is the effective organization of the Elements of Art and use of the Principles of Design.
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<thead>
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<td><strong>Contextualism:</strong> The most important part about the work is the focus on the content in which the work was created or in which it is displayed.</td>
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<tr>
<td>AII.27 Discuss how responses to the natural environment differ from responses to a man-made or a constructed environment.</td>
<td><strong>Imitationalism:</strong> The most important aspect of the work is the realistic representation of subject matter.</td>
</tr>
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<td>AII.28 Demonstrate the ability to reflect on and analyze personal responses to works of art and artifacts.</td>
<td><strong>Emotionalism:</strong> The most important thing aspect of the work is the communication of emotions.</td>
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<td>AII.30 Describe, refine, and organize personal ideas about the aesthetic qualities of a work of art.</td>
<td>- Compare and contrast two works of art using a Venn Diagram.</td>
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<td>AII.31 Research and investigate the intentions of those who created specific works of art.</td>
<td>- Create a student generated list of aesthetic qualities deemed important, in which the student will develop in their own artwork.</td>
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<tr>
<td>AII.32 Investigate and demonstrate the fact that art can be viewed from a variety of aesthetic stances.</td>
<td>- What characteristics make a good sculpture?</td>
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<td><strong>The student will:</strong></td>
<td>artifact</td>
</tr>
<tr>
<td>SOA.SII.8 utilize an aesthetic theory to describe a personal response to a sculpture.</td>
<td>Contextualism</td>
</tr>
<tr>
<td>SOA.SII.9 develop an appreciation of local community, cultural, and artistic opportunities.</td>
<td>Imitationalism</td>
</tr>
<tr>
<td></td>
<td>Emotionalism</td>
</tr>
<tr>
<td></td>
<td>Formalism</td>
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</tbody>
</table>
Loudoun County Public Schools  
High School Art Education Curriculum (HSAEC)

Art 2-Printmaking  
Visual Communication & Production

<table>
<thead>
<tr>
<th>VA SOLs</th>
<th>Suggested Activities &amp; Discussions:</th>
</tr>
</thead>
</table>
| **The student will:** | - Create a reduction print focusing on value, contrast, composition, and texture.  
- How is depth achieved in the reduction printing process?  
- Create a stylized rendering to emboss that emphasizes the most interesting aspects of an unique, unusual or “retro” object  
Why are prints signed and numbered?  
What Elements and Principles of design dominate in Your composition?  
How do you determine the quality of your print?  
How can you improve printing technique and quality?  
- How do artists mat a print? |
| AII.1 Expand the use of a sketchbook/journal by adding preliminary sketches, finished drawings, critical writing, and class notes.  
AII.2 Demonstrate the ability to evaluate and select works of art for an expanded portfolio.  
AII.3 The student will demonstrate effective use of the elements of art and the principles of design in a variety of art media.  
AII.5 The student will demonstrate proficiency and craftsmanship in the use of an expanded range of art media.  
AII.6 The student will use historical subject matter and symbols as inspiration to produce works of art.  
AII.7 The student will employ the visual problem-solving process in the production of original works of art.  
AII.8 The student will adhere to ethical procedures when producing works of art.  
AII.9 The student will select and prepare two-dimensional and three-dimensional works of art for display.  
AII.10 The student will identify characteristics of works of art that are presented as a series or sequence. | |

<table>
<thead>
<tr>
<th>Suggested Activities &amp; Discussions:</th>
<th>Vocabulary</th>
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- How is depth achieved in the reduction printing process?  
- Create a stylized rendering to emboss that emphasizes the most interesting aspects of an unique, unusual or “retro” object  
Why are prints signed and numbered?  
What Elements and Principles of design dominate in Your composition?  
How do you determine the quality of your print?  
How can you improve printing technique and quality?  
- How do artists mat a print? | relief  
reduction  
squeegee  
frame  
align  
emboss  
reverse  
symmetry  
asymmetry  
radial  
retro  
edition  
artist proof  
register |

<table>
<thead>
<tr>
<th>LCPS SOAs</th>
<th>Media/Tools</th>
</tr>
</thead>
</table>
| **The student will:** | intaglio  
engraving  
negative space  
drypoint needle  
water base ink  
brayer  
collograph  
embossing  
linocut  
etching  
positive space  
dauber  
ingking slab  
oil base ink  
monotype  
baren  
burnisher  
contrast |
| SOA.PRII.1 create a print edition that explores the technical aspects of a specific printing technique, builds upon previous printmaking experiences, and communicates an original idea or theme.  
SOA.PRII.2 demonstrate thoughtful revision and refinement of original artwork based brainstorming, on self and peer reflection and critique, research to create multiple solutions.  
SOA.PRII.3 reflect upon the printmaking edition, stating the concept, defining specific use of the Elements and Principles of Design and identifying technical issues and experiences.  
SOA.PRII.4 investigate and formulate strategies for generating visually expressive ideas. | |

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linocut  
etching  
positive space  
dauber  
ingking slab  
oil base ink  
monotype  
baren  
burnisher  
contrast |
# Art 2- Printmaking

## Cultural Context & Art History

### VA SOLs

**The student will:**

- AII.11 Identify artists and visual arts resources within the community.
- AII.12 Demonstrate an understanding of an art career, using oral or written communication.
- AII.13 Identify works of art and artistic developments that relate to historical time periods and locations.
- AII.14 Discuss or write about art history, using an expanded art vocabulary.
- AII.15 Identify and examine works of art in their historical context and relate them to historical events.
- AII.16 Describe distinguishing features in works of art that may be used to differentiate among a variety of historical periods and cultural contexts.
- AII.17 Examine and discuss societal conditions that influence works of art.
- AII.18 Identify the function and interpret the meaning of a work of art or an artifact in its original context.
- AII.19 Describe symbols present in works of art in relation to historical meaning.

### Suggested Activities & Discussions:

- Use visual postcards to create sorting activities and discussions based upon the following categories:
  - Symbols relating to historical meaning
  - Societal conditions and influences
  - Historical content and contexts
- Create questions, web pages, power point presentations, and podcast based upon a certain print or printmaker
- Create "living paintings" in which students act out the scene and sounds that are suggested by the print.
- Discuss how culture impacts a printmaker’s work.
- Discuss and place prints from major movements and time periods on a timeline.
- Conduct a “gallery walk” of local printmaking facilities in the community.
- Participate in an artist residency program.
- Visit local galleries, historic places, and art nights.
- How does printmaking change as new information is introduced?
- Compare and contrast prints from other mediums that were being used at the same time.
- How has printmaking changed over time?
- How can artists use the history of printmaking to create contemporary prints?

### LCPS SOAs

**The student will:**

- SOA.PRII.5 identify and make connections between world events, local influences and social issues and the way artists respond through their work.
- SOA.PRII.6 investigate local art history.
- SOA.PRII.7 explore local galleries and printmaking facilities.

### Vocabulary

- Gutenberg Press
- woodcut
- chine-collie
- register
- edition
- illuminated manuscripts
- ukiyo-e
- artist proof

### Artists of Inspiration

- Rembrandt van Rijn
- Albrecht Durer
- Elizabeth Catlett
- Ando Hiroshige
- Kathe Kollwitz
- William Hogarth
- James Abbott McNeill Whistler
- Henri de Toulouse Lautrec
- Chuck Close
- Pablo Picasso
- Barry Moser
- Edvard Munch
- Francisco Goya
- Katsushika Hokusai
- Alphonse Mucha
### VA SOLs

**The student will:**
- AII.20 Describe, analyze, interpret, and judge works of art, using an expanded art vocabulary.
- AII.21 Utilize an expanded art vocabulary to assess the effectiveness of the communication of ideas in personal works of art.
- AII.22 Demonstrate orally and in writing, the ability to interpret and compare historical references found in original works of art.
- AII.23 Identify and analyze characteristics of works of art that represent a variety of styles.
- AII.24 Participate in class critiques and criticisms based on one or more established models (e.g., Feldman, Broudy, Barrett).
- AII.25 Describe how the perception of quality in works of art has changed over time.

### Suggested Activities & Discussions:

**Discuss works of art according to the following models:**
- **Contextualism:** The most important part about the work is the focus on the content in which the work was created or in which it is displayed.
- **Imitationalism:** The most important aspect of the work is the realistic representation of subject matter.
- **Emotionalism:** The most important quality of the work is the communication of emotions.
- **Formalism:** The most important characteristic of the work is the effective organization of the Elements of Art and use of the Principles of Design.

### LCPS SOAs

**The student will:**
- SOA.PRII.8 communicate thoughtful conclusions and judgments about their own, peers’, and historic or contemporary printmaking exemplars based upon practice and discussion using an art criticism model of description, analysis, interpretation and evaluation.
- SOA.PRII.9 identify specific Principles of Design used to arrange the elements of art, used in their own, peers’, and exemplary art examples.
- SOA.PRII.10 evaluate the effectiveness of the print as a communication tool.
- SOA.PRII.12 identify personal themes and cultural influences that have had an impact on your work.

### Vocabulary

- description
- analysis
- interpretation
- judgment
- constructive criticism
- Feldman
- Broudy
- Barrett
- abstract
- non-objective
- realistic
- stylization
- Expressionism
- Principles and Elements of Design
<table>
<thead>
<tr>
<th>VA SOLs</th>
<th>Suggested Activities &amp; Discussions:</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>The student will:</strong></td>
<td><strong>Discuss a work of art in one of the following ways:</strong></td>
</tr>
</tbody>
</table>
| AII.26 Examine, compare, and contrast aesthetic ideals throughout history. | **Description:**  
| AII.27 Discuss how responses to the natural environment differ from responses to a man-made or constructed environment. | Describe the work using only factual information, what is observable and verifiable.  
| AII.28 Demonstrate the ability to reflect on and analyze personal responses to works of art and artifacts. | **Analysis:**  
| AII.29 Support opinions by reasoned processes, using an expanded art vocabulary. | Discuss how the artist organized the subject matter.  
| AII.30 Describe, refine, and organize personal ideas about the aesthetic qualities of a work of art. | **Interpretation:**  
| AII.31 Research and investigate the intentions of those who created specific works of art. | Artist’s personal commentary and viewer interpretation.  
| AII.32 Investigate and demonstrate the fact that art can be viewed from a variety of aesthetic stances. | **Judgment:**  
| | Based on the three previous steps, describe the artistic merit of the work. How successful is this artist in getting their point across? What is your personal opinion of this work?  
| **Discuss works of art according to the following models:** | **Contextualism:** The most important part about the work is the focus on the content in which the work was created or in which it is displayed.  
| **Imitationalism** - The most important aspect of the work is the realistic representation of subject matter. | **Imitationalism** - The most important aspect of the work is the realistic representation of subject matter.  
| **Emotionalism** - The most important thing aspect of the work is the communication of emotions. | **Emotionalism** - The most important thing aspect of the work is the communication of emotions.  
| **Formalism** - The most important quality of the work is the effective organization of the Elements of Art and use of the Principles of Design. | **Formalism** - The most important quality of the work is the effective organization of the Elements of Art and use of the Principles of Design.  
| | -Compare and contrast two works of art using a Venn Diagram.  
| | -Create a student generated list of aesthetic qualities deemed important, in which the student will develop in their own artwork.  

<table>
<thead>
<tr>
<th>LCPS SOAs</th>
<th>Vocabulary</th>
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</thead>
</table>
| **The student will:** | **Contextualism**  
| SOA.PRII.13 support personal responses to works of art through the use of appropriate art vocabulary in reference to the medium and aesthetics. | **Imitationalism**  
| SOA.PRII.14 develop aesthetic competencies and apply to personal artwork. | **Emotionalism**  
| SOA.PRII.15 develop an awareness of community, cultural, and artistic opportunities. | **Formalism**  
| **Vocabulary** | **compare**  
| Contextualism | **contrast**  
| Imitationalism | **Venn Diagram**  
<p>| Emotionalism |</p>
<table>
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<tr>
<td>The student will:</td>
<td>- Compose a composition using multiple figures. Include a variety of angles, expressions, and moods. From different viewpoints.</td>
</tr>
<tr>
<td>AIII.1 maintain a sketchbook / journal that demonstrates research, fluency of ideas, concepts, media, and processes</td>
<td>- Arrange a personal still life a reflective of your personality.</td>
</tr>
<tr>
<td>AIII.2 maintain a portfolio that demonstrates the ability to select work objectively, based on technical skill, personal style, direction, and intended purpose by developing an area of concentration and by editing and updating the portfolio to take to Art IV</td>
<td>- Create an imaginative building or structure using three-point perspective.</td>
</tr>
<tr>
<td>AIII.3 produce works of art that integrate a consistent knowledge of the elements of art and the principles of design</td>
<td>- Create a series of reflective self-portraits incorporating the influence of a particular culture or art movement.</td>
</tr>
<tr>
<td>AIII.5 develop a series or sequence of related works of art</td>
<td>- Generate a series of sketches from unusual vantage points. What do you see when you pull open a drawer or cupboard in the classroom or when you sit on the floor under a table, sink, chair, etc, and look upward?</td>
</tr>
<tr>
<td>AIII.6 develop skill, confidence, and craftsmanship in the use of media, techniques, and processes to achieve desired intentions in works of art</td>
<td>- Create an observational drawing using foreshortening.</td>
</tr>
<tr>
<td>AIII.7 use knowledge of art styles, movements, and cultures as inspiration to produce works of art</td>
<td>- Create a self-portrait influenced by the work of a particular artist.</td>
</tr>
<tr>
<td>AIII.8 demonstrate initiative, originality, fluency, commitment to tasks, and an openness to new ideas in the creation of works of art</td>
<td>- How do the various types of drawing pencils differ?</td>
</tr>
<tr>
<td>AIII.10 present and display works of art as part of the artistic process by selecting works of art for display, preparing for display, presenting the exhibition, and participating in a group assessment of the exhibition</td>
<td>- What reflective surfaces could be used to create a self-portrait, other than the obvious mirror?</td>
</tr>
<tr>
<td>LCPS SOAs</td>
<td>- How can various emotions be captured in portrait drawing?</td>
</tr>
<tr>
<td>The student will:</td>
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<tr>
<td>SOA.DIII.1 demonstrate ability to initiate ideas, develop plans, select media, execute and assess process and product.</td>
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</tr>
<tr>
<td>SOA.DIII.2 enhance and refine manipulative skill in expressive and descriptive drawing.</td>
<td></td>
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<tr>
<td>SOA.DIII.3 broaden the range of experience by working with both dry and wet drawing media.</td>
<td></td>
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<tr>
<td>SOA.DIII.4 demonstrate proficiency in drawing the human figure in proper proportion.</td>
<td></td>
</tr>
<tr>
<td>SOA.DIII.5 demonstrate an understanding of 1, 2, and 3 point perspective (linear) and aerial perspective.</td>
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<tr>
<td>SOA.DIII.6 demonstrate ability to draw from observation and accurately depict a full range of values.</td>
<td></td>
</tr>
<tr>
<td>SOA.DIII.7 maintain a digital portfolio of selected and refined works of art.</td>
<td></td>
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<tr>
<td>Vocabulary</td>
<td></td>
</tr>
<tr>
<td>3-point perspective</td>
<td></td>
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<tr>
<td>aerial perspective</td>
<td></td>
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<tr>
<td>linear perspective</td>
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<tr>
<td>positive space</td>
<td></td>
</tr>
<tr>
<td>negative space</td>
<td></td>
</tr>
<tr>
<td>reflective</td>
<td></td>
</tr>
<tr>
<td>foreshortening</td>
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<tr>
<td>vantage point or viewpoint</td>
<td></td>
</tr>
<tr>
<td>proportion</td>
<td></td>
</tr>
<tr>
<td>observational</td>
<td></td>
</tr>
<tr>
<td>manipulative</td>
<td></td>
</tr>
<tr>
<td>Media/Tools</td>
<td></td>
</tr>
<tr>
<td>drawing pencils (H, HB, B)</td>
<td>graphite</td>
</tr>
<tr>
<td>charcoal</td>
<td>ink</td>
</tr>
<tr>
<td>chalk/oil pastel</td>
<td>colored pencils</td>
</tr>
<tr>
<td>markers</td>
<td>eraser</td>
</tr>
</tbody>
</table>
# Art 3-Drawing
## Cultural Context & Art History

<table>
<thead>
<tr>
<th>VA SOLs</th>
<th>Suggested Activities &amp; Discussions:</th>
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<tbody>
<tr>
<td><strong>The student will:</strong></td>
<td>- Compare and contrast a list of recommended artists and explain how their work may have had an influence on your artwork.</td>
</tr>
<tr>
<td>AIII.12 Research and analyze personally influential artists, art styles, and cultures that have contributed to the student’s developing portfolio</td>
<td>- Based on research of one of the artists listed, explain how his or her style changed throughout time and possible reasons for these changes</td>
</tr>
<tr>
<td>AIII.13 Compare and analyze relationships between styles or cultures, using an expanded art vocabulary</td>
<td>- Explain how Surrealism affected the art world and what lead to its creation in the first place.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>LCPS SOAs</th>
<th>Vocabulary</th>
<th>Artists of Inspiration</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>The student will:</strong></td>
<td></td>
<td>Rene Magritte</td>
</tr>
<tr>
<td>SOA.DIII.8 utilize a sketchbook for the purpose of generating ideas, recording visual interest, analyzing historical/contemporary examples, and exploring imaginative and symbolic ideas.</td>
<td>Realism</td>
<td>Joan Miro</td>
</tr>
<tr>
<td>SOA.DIII.9 identify and make connections between world, local influences and social issues and the way artists respond through their work.</td>
<td>Surrealism</td>
<td>Salvador Dali</td>
</tr>
<tr>
<td>SOA.DIII.10 discuss the ways in which artists use different types of drawings to prepare for a composition.</td>
<td>Postimpressionism</td>
<td>Marcel Duchamp</td>
</tr>
</tbody>
</table>

| Artists of Inspiration | | John Singer Sargent |
|------------------------| | Gustav Klimt |
|                        | | MC Escher |
|                        | | Kathe Kollwitz |
|                        | | Henri Matisse |
|                        | | Vincent van Gogh |
|                        | | Ben Shahn |
|                        | | Giorgio de Chirico |
|                        | | Frida Kahlo |
|                        | | Leonardo da Vinci |
|                        | | Wiliam Blake |
|                        | | John James Audubon |
|                        | | Maxfield Parrish |
|                        | | Aubrey Beardsley |
|                        | | Dr. Suess |
|                        | | H.R. Geiger |
|                        | | Barry Moser |
|                        | | Francis Bacon |
|                        | | Winslow Homer |
|                        | | Peter Max |
# Art 3-Drawing

## Judgment & Criticism

### VA SOLs

**The student will:**
- AIII.18 Use an expanded art vocabulary related to design, composition, aesthetic concepts, and art Criticism when discussing works of art
- AIII.21 Participate in developing criteria for a class critique
- AIII.22 Analyze the attributes of a work of art in terms of its ability to evoke a viewer response and command sustained attention

### Suggested Activities & Discussions:

Utilize the following art criticism model to critique a work of art:

**Description:**
Describe the painting using only factual information, what is observable and verifiable such as the label (title, artist, size, medium, location, date of production), the subject matter, and the use of the Elements and Principles of Design.

**Analysis:**
Discuss how the painter organized the subject matter according to the Elements and Principles of Design. Then compare and contrast analyzing which Elements and Principles of Design are most prevalent.

**Interpretation:**
What is the artist trying to communicate? What thoughts does it provoke?

**Judgment:**
Based on the three previous steps, describe the artistic merit of the work. How successful is this artist in getting their point across? What is your personal opinion of this work?

### LCPS SOAs

**The student will:**
- SOA.DIII.11 communicate increasingly sophisticated opinions and judgments about drawing, based on experience and discussion in a class setting.
- SOA.DIII.12 demonstrate proficiency in the use of technical terms when discussing a work of art.

### Vocabulary

- description
- analysis
- interpretation
- judgment
- evaluation
## VA SOLs

The student will:
- AIII.25 Demonstrate in writing the ability to identify, analyze, and apply criteria for making visual aesthetic judgments.
- AIII.27 Study, describe, analyze, and interpret the aesthetic qualities of works of art.
- AIII.29 Describe the effects that works of art have on groups, individuals, and cultures.

## LCPS SOAs

The student will:
- SOA.DIII.13. develop an artist statement to communicate original ideas and intentions regarding a personal body of art.

## Vocabulary

- Surrealism
- Aesthetics
- Artist statement

## Suggested Activities & Discussions:

- Pick three different self-portraits by three different artists and explain how each differ visually and how viewers may respond to each.
- Would viewers of different cultures respond differently?
- What criteria or aspects make a drawing successful?
- Compare and contrast two works of art using a Venn Diagram.
- Create a student generated list of aesthetic qualities deemed important, in which the student will develop in their own artwork.

Utilize the following art criticism model to critique a work of art:

**Description:**
Describe the painting using only factual information, what is observable and verifiable such as the label (title, artist, size, medium, location, date of production), the subject matter, and the use of the Elements and Principles of Design.

**Analysis:**
Discuss how the painter organized the subject matter according to the Elements and Principles of Design. Then compare and contrast analyzing which Elements and Principles of Design are most prevalent.

**Interpretation:**
What is the artist trying to communicate? What thoughts does it provoke?

**Judgment:**
Based on the three previous steps, describe the artistic merit of the work. How successful is this artist in getting their point across? What is your personal opinion of this work?

Discuss works of art according to the following models:

- **Contextualism:** The most important part about the work is the focus on the content in which the work was created or in which it is displayed.
- **Imitationalism:** The most important aspect of the work is the realistic representation of subject matter.
- **Emotionalism:** The most important quality of the work is the communication of emotions.
- **Formalism:** The most important characteristic of the work is the effective organization of the Elements of Art and use of the Principles of Design.
Art 3-Painting
Visual Communication & Production

VA SOLs

The student will:
AIII.1 maintain a sketchbook/journal that demonstrates research, fluency of ideas, concepts, media, and processes. AIII.2 maintain a portfolio that demonstrates the ability to select work objectively, based on technical skill, personal style, direction, and intended purpose by: developing an area of a concentration, editing and updating the portfolio for Art IV. AIII.3 produce works of art that integrate a consistent knowledge of the elements of art and the Principles of Design. AIII.5 develop a series or sequence of related works of Art. AIII.6 develop skill, confidence, and craftsmanship in the use of media, techniques, and processes to achieve desired intentions in works of art. AIII.7 use knowledge of art styles, movements, and cultures as inspiration to produce works of art. AIII.8 demonstrate initiative, originality, fluency commitment to tasks, and openness to new ideas in the creation of works of art. AIII.9 maintain a high level of integrity in ethical procedures when producing works of art.

Suggested Activities & Discussions:
- Create a series of acrylic paintings on canvas board or stretched canvas based on a personal theme.
- Create a watercolor painting using still life objects arranged & provided by students.
- Create a mixed media / experimental painting.
- Create an oil painting based on a personal theme.
- What are the advantages and disadvantages of each painting medium?
- Is it easier to create expressive works using one particular painting medium?
- How is each painting medium viewed by the professional art population?
- What is the proper way to exhibit or display a painting?

Vocabulary
ream weight
hot press cold press
rag cotton
fiber deckle edge
wet on dry wet on wet
drybrush blotting
masking gradation
flat plane values
chiaroscuro background
middle ground foreground
gesso tooth
medium (gloss, matte) tint
tone shade
hue complimentary
warm and cool colors analogous
wash glazing

LCPS SOAs

The student will:
SOA.PIII.1 initiate ideas, develop plans, select media, execute and assess process and product. SOA.PIII.2 expand the range of experiences using various painting media. SOA.PIII.3 enhance and refine manipulative skills in expressive and descriptive painting. SOA.PIII.4 apply knowledge of the descriptive and expressive properties of painting.

Media/Tools

watercolor lidded palette
watercolor paper tape
masking fluid salt
paper towel brushes
atomizer acrylic paint
acrylic mediums colored inks
heavy weight paper saran wrap
sponges oil paint
solvent canvas
canvas board masonite
goood gesso
oil mediums medium (gloss/matte)
retarder
### Art 3-Painting
Cultural Context & Art History

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<td><strong>The student will:</strong></td>
<td>- Discuss the cultural and contextual influences that impacted a work or works of art:</td>
</tr>
<tr>
<td>AIII.11 analyze a selected career opportunity in art, identifying the training, skills, and plan of action necessary for realizing such a professional art goal.</td>
<td>- What style or movement is represented by the artwork?</td>
</tr>
<tr>
<td>AIII.12 research and analyze personally influential artists, art styles, and cultures that have contributed to the student’s developing portfolio.</td>
<td>- How was the development of this style significant?</td>
</tr>
<tr>
<td>AIII.15 analyze and discuss the influence of one culture upon another.</td>
<td>- How is the style characterized?</td>
</tr>
<tr>
<td>AIII.17 categorize works of art by styles and cultures.</td>
<td>- What role did the artist play in the development of this style or movement?</td>
</tr>
<tr>
<td><strong>LCPS SOAs</strong></td>
<td>- How has the work of this artist influenced you?</td>
</tr>
<tr>
<td><strong>The student will:</strong></td>
<td>- Provide an artist or art movement that affected another or lead to the development of another style or period.</td>
</tr>
<tr>
<td>SOA.PIII.5 identify a variety of historical and contemporary painters and their contribution to the art world.</td>
<td></td>
</tr>
<tr>
<td>SOA.PIII.6 differentiate between movements in art and categorize a series of paintings by their style or period</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
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<tbody>
<tr>
<td>Impressionism</td>
<td>symbolism</td>
</tr>
<tr>
<td>Post-Impressionism</td>
<td>Expressionism</td>
</tr>
<tr>
<td>abstract</td>
<td>non-objective</td>
</tr>
<tr>
<td>Surrealism</td>
<td>Realism</td>
</tr>
<tr>
<td>Cubism</td>
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<table>
<thead>
<tr>
<th>Artists of Inspiration</th>
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<tbody>
<tr>
<td>Vincent van Gogh</td>
<td>Claude Monet</td>
</tr>
<tr>
<td>Pablo Picasso</td>
<td>Marc Chagall</td>
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<tr>
<td>Edgar Degas</td>
<td>Paul Cezanne</td>
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<td>Georges Braque</td>
<td>Juan Gris</td>
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<td>Paul Gauguin</td>
<td>Eugene Delacroix</td>
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<td>Henri Matisse</td>
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<td>Henri Rousseau</td>
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<td>Edward Manet</td>
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<td>Edgar Degas</td>
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<td>Winslow Homer</td>
<td>Mary Cassatt</td>
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<td>William Merritt Chase</td>
<td>Salvador Dali</td>
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<td>Marcel Duchamp</td>
<td>Romare Bearden</td>
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<td>Alice Neel</td>
<td>Jasper Johns</td>
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<td>Barbara Kruger</td>
<td>Henri de Toulouse-Lautrec</td>
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<td>Max Ernst</td>
<td>Edward Hopper</td>
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<tr>
<td>Francis Bacon</td>
<td>Gustav Klimt</td>
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<tr>
<td>Winslow Homer</td>
<td>JMW Turner</td>
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<tr>
<td>VA SOLs</td>
<td>Suggested Activities &amp; Discussions:</td>
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<tr>
<td><strong>The student will:</strong></td>
<td><strong>Discuss works of art according to the following models:</strong></td>
</tr>
<tr>
<td>AIII.20 compare and defend two or more points of view regarding a work of art.</td>
<td><strong>Contextualism:</strong> The most important part about the work is the focus on the content in which the work was created or in which it is displayed.</td>
</tr>
<tr>
<td>AIII.21 participate in developing criteria for a class Critique.</td>
<td><strong>Imitationalism</strong> - The most important aspect of the work is the realistic representation of subject matter.</td>
</tr>
<tr>
<td>AIII.27 study, describe, analyze, and interpret the aesthetic qualities of works of art.</td>
<td><strong>Emotionalism</strong> - The most important thing aspect of the work is the communication of emotions.</td>
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<tr>
<td></td>
<td><strong>Formalism</strong> - The most important quality of the work is the effective organization of the Elements of Art and use of the Principles of Design.</td>
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<table>
<thead>
<tr>
<th>LCPS SOAs</th>
<th>Vocabulary</th>
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<tbody>
<tr>
<td><strong>The student will:</strong></td>
<td>description</td>
</tr>
<tr>
<td>SOA.PIII.7 communicate an idea using critical and creative problem-solving skills.</td>
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<td>SOA.PIII.8 communicate increasingly sophisticated opinions and judgments about paintings.</td>
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<td></td>
<td>judgment</td>
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<td></td>
<td>evaluation</td>
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</tbody>
</table>
# Art 3-Painting

## Aesthetics

### VA SOLs

**The student will:**
- AIII.22 analyze the attributes of a work of art in terms of its ability to evoke a viewer response and command sustained attention.
- AIII.23 analyze the changes in aesthetic sensibilities that result from the influence of one culture upon another.
- AIII.24 research, compare and contrast the aesthetic ideals of two or more artists.
- AIII.28 defend multiple points of view regarding works of art.

### Suggested Activities & Discussions:

- Create a student generated list of aesthetic qualities deemed important, in which the student will develop in their own artwork.
- What attribute of the artwork seem to attract the viewer's attention most, and why?
- Does the artwork evoke a positive or negative viewer response and why?
- What is the artist is trying to say thought the artwork and was he or she successful at getting that statement across to the viewer?

**Discuss a work of art in one of the following ways:**

**Description:**
Describe the work using only factual information, what is observable and verifiable.

**Analysis:**
Discuss how the artist organized the subject matter.

**Interpretation:**
Artist’s personal commentary and viewer interpretation.

**Judgment:**
Based on the three previous steps, describe the artistic merit of the work.

**Discuss works of art according to the following models:**

- **Contextualism:** The most important part about the work is the focus on the content in which the work was created or in which it is displayed.
- **Imitationalism:** The most important aspect of the work is the realistic representation of subject matter.
- **Emotionalism:** The most important thing aspect of the work is the communication of emotions.
- **Formalism:** The most important quality of the work is the effective organization of the Elements of Art and use of the Principles of Design.

### LCPS SOAs

**The student will:**
- SOA.PIII.9 participate in student centered critiques.
- SOA.PIII.10 communicate an aesthetic response to a work of art using an aesthetic theory.

### Vocabulary

- aesthetics
- evocative
### Loudoun County Public Schools

High School Art Education Curriculum (HSAEC)

## Art 3-Ceramics

### Visual Communication & Production

### VA SOLs

**The student will:**

- AII.3 produce works of art that integrate a consistent knowledge of the Elements of Art and the Principles of Design.
- AII.5 develop a series or sequence of related works of art.
- AII.6 develop skill, confidence, and craftsmanship in the use of media, techniques, and processes to achieve desired intentions in works of art.
- AII.7 use knowledge of art styles, movements, and cultures as inspiration to produce works of art.
- AII.8 demonstrate initiative, originality, fluency, commitment to tasks, and openness to new ideas in the creation of works of art.
- AII.10 present and display works of art as part of the artistic process by selecting works of art for display, preparing for display, presenting the exhibition participating in a group assessment of the exhibition.

### LCPS SOAs

**The student will:**

- SOA.CII.1 produce functional works of art and explain what characteristics make the piece functional.
- SOA.CII.2 properly utilize the vocabulary associated with the production, glazing, and firing process of ceramics.
- SOA.CII.3 identify the parts of the ceramic form.
- SOA.CII.4 select and photograph works of art for a portfolio.
- SOA.CII.5 demonstrate how to center clay on the wheel.
- SOA.CII.6 create a simple cylinder on the wheel.
- SOA.CII.7 pull or extrude handles.
- SOA.CII.8 create a bowl form on the wheel.
- SOA.CII.9 trim the base of a wheel thrown form.

### Suggested Activities & Discussions:

- Experiment with various hand building techniques.
- Create various works on the wheel that involve cutting a foot and pulling handles.
- Combine wheel thrown work with hand built work to create larger pieces that have purpose.
- Experiment by adding texture to pieces.
- Create tools to add texture to their work.
- Experiment with glazing / firing techniques.
- What types of wheel thrown pieces can be created on a potter’s wheel?
- In what ways can wheel work and hand building methods be combined?
- In what ways can texture be added to pieces?
- What natural resources are available?
- What makes a piece of art functional?
- Why are some objects easily thrown away while others are valued, collected, and saved?
- Using clay, create clay stamps of patterns and personal symbols to embellish clay vessels thrown on the wheel.
- Combine wheel and hand building techniques to create an art object with an unusual function.
- Combine wheel thrown components, and coils or slab construction to create a vessel that suggests what it holds.
- Produce a series of hand thrown bowls or cylinders of the same quality.
<table>
<thead>
<tr>
<th>Media/Tools</th>
<th>Vocabulary</th>
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<tbody>
<tr>
<td>potter’s wheel</td>
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**Loudoun County Public Schools**
High School Art Education Curriculum (HSAEC)

**Art 3-Ceramics**
Cultural Context & Art History

**VA SOLs**

**The student will:**
AIII.11 analyze a selected career opportunity in art, identifying the training, skills, and plan of action necessary for realizing such a professional art goal.
AIII.14 identify the distinguishing features that place a work of art within a particular style, region, or period.
AIII.15 analyze and discuss the influence of one culture upon another.
AIII.16 describe the relationship between form and function as it relates to culture and style.

**Suggested Activities & Discussions:**
- What types of careers exist for potters & ceramic artists?
- Research various working ceramicists in our region, their history, training, style, and their effect on the community.
- How did early ceramic pieces influence other regions or cultures?
- Prepare an exhibit of student work for display within the school or at a local business.
- Research a ceramics artist/potter and create a report about that artist.
- Have students analyze their own work for inspiration and have students explain what/how they are influenced by others.

**LCPS SOAs**

**The student will:**
SOA.CIII.10 design and execute a display featuring ceramic vessels created in class.

**Vocabulary**

- style
- regional
- period
### Artists of Inspiration

Scott Dooley  
Kenneth Price  
David Norton (local artist)  
Maria & Julian Martinez  
Robert Arrnson  
Richard Shaw  
Marylin Levine

Various time periods from Art History (Bucchero, Greek, Chauvin, Chinese, Native American, African, etc)

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### Loudoun County Public Schools

High School Art Education Curriculum (HSAEC)

### Art 3-Ceramics

#### Judgment & Criticism

**VA SOLs**

The student will:

AIII.18 use an expanded art vocabulary related to design, composition, aesthetic concepts, and art criticism when discussing works of art.  
AIII.19 write a critique of a work of art, assuming the point of view of the following aesthetic stances: formalism, imitationalism, expressionism, conceptualism.  
AIII.22 analyze the attributes of a work of art in terms of its ability to evoke a viewer response and command sustained attention.

**Suggested Activities & Discussions:**

Utilize the following art criticism model to critique a work of art:

- **Description:**  
  Describe the painting using only factual information, what is observable and verifiable such as the label (title, artist, size, medium, location, date of production), the subject matter, and the use of the Elements and Principles of Design.

- **Analysis:**  
  Discuss how the painter organized the subject matter according to the Elements and Principles of Design. Then compare and contrast analyzing which Elements and Principles of Design are most prevalent.

- **Interpretation:**  
  What is the artist trying to communicate?  
  What thoughts does it provoke?

- **Judgment:**  
  Based on the three previous steps, describe the artistic merit of the work. How successful is this artist in getting their point across? What is your personal opinion of this work?
<table>
<thead>
<tr>
<th>LCPS SOAs</th>
<th>Vocabulary</th>
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</thead>
<tbody>
<tr>
<td><strong>The student will:</strong></td>
<td>description</td>
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<tr>
<td>SOA.CIII.11 communicate increasingly sophisticated opinions and judgments about their own, their peers’, and historic / contemporary ceramic exemplars.</td>
<td>analysis</td>
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<td>interpretation</td>
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<td>judgment</td>
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| Loudoun County Public Schools                  |                                                                 |
| High School Art Education Curriculum (HSAEC)  |                                                                 |
| **Art 3-Ceramics**                             |                                                                 |
| **Aesthetics**                                 |                                                                 |
| **VA SOLs**                                    | **Suggested Activities & Discussions:**                   |
| **The student will:**                         | - Research ways in which ceramic pieces have been influenced by contemporary culture. |
| AIII.23 analyze the changes in aesthetic sensibilities that result from the influence of one culture upon another. | - Does a functional piece of ceramic ware have any less artistic value than one created for purely decorative purposes? Why or why not? |
| AIII.24 research, compare, and contrast the aesthetic ideals of two or more artists. | - How has ceramic ware changed throughout time? |
| AIII.26 debate the perceived intentions of those creating works of art. | - Write artist statement in conjunction with displaying student artwork. |
| AIII.29 describe the effects that works of art have on groups, individuals, and cultures. | - Compare and contrast two works of art using a Venn Diagram. |
|                                               | - Create a student generated list of aesthetic qualities deemed important, in |
**LCPS SOAs**

**The student will:**

SOA.CIII.12 develop an artist statement to communicate personal ideas and intentions.
SOA.CIII.13 explain the relationship between form and function.

which the student will develop in their own artwork

**Utilize the following art criticism model to critique a work of art:**

**Description:**
Describe the painting using only factual information, what is observable and verifiable such as the label (title, artist, size, medium, location, date of production), the subject matter, and the use of the Elements and Principles of Design.

**Analysis:**
Discuss how the painter organized the subject matter according to the Elements and Principles of Design. Then compare and contrast analyzing which Elements and Principles of Design are most prevalent.

**Interpretation:**
What is the artist trying to communicate? What thoughts does it provoke?

**Judgment:**
Based on the three previous steps, describe the artistic merit of the work. How successful is this artist in getting their point across? What is your personal opinion of this work?

**Discuss works of art according to the following models:**

- **Contextualism:** The most important part about the work is the focus on the content in which the work was created or in which it is displayed.
- **Imitationalism:** The most important aspect of the work is the realistic representation of subject matter.
- **Emotionalism:** The most important quality of the work is the communication of emotions.
- **Formalism:** The most important characteristic of the work is the effective organization of the Elements of Art and use of the Principles of Design.

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**Loudoun County Public Schools**
High School Art Education Curriculum (HSAEC)

**Art 3-Sculpture**
Visual Communication & Production
### VA SOLs

**The student will:**
- AIII.1 maintain a sketchbook/journal that demonstrates research, fluency of ideas, concepts, media, and processes.
- AIII.3 produce works of art that integrate a consistent knowledge of the Elements of Art and the Principles of Design.
- AIII.5 develop a series or sequence of related works of art.
- AIII.6 develop skill, confidence, and craftsmanship in the use of media, techniques, and processes to achieve desired intentions in works of art.
- AIII.7 use knowledge of art styles, movements, and cultures as inspiration to produce works of art.
- AIII.8 demonstrate initiative, originality, fluency, commitment to tasks, and openness to new ideas in the creation of works of art.
- AIII.9 maintain a high level of integrity in ethical procedures when producing works of art.

### Suggested Activities & Discussions:
- Create a figurative sculpture that shows an emotion.
- Create a series of 3 relief sculptures in clay that show a personally relevant series.
- Create an abstract relief sculpture using geometric shapes and focusing on rhythm, or pattern; displaying visual balance, and movement.
- Create a freestanding sculpture from found objects. Items should be personally relevant.
- Does the type of material used to create a sculpture have any effect on the mood or feeling expressed by that work? Explain.
- How can human emotions be represented in sculptural form?
- How can abstract sculptural forms affect human emotion?

### LCPS SOAs

**The student will:**
- SOA.SIII.1 maintain a portfolio of sketches for generating ideas, visual records, analyzing historic/professional examples, exploring symbolic ideas that pertain to sculpture.
- SOA.SIII.2 explore various sculpture techniques and materials.
- SOA.SIII.3 differentiate between the different sculpture formats and consider how each will alter the visual impact or idea behind a piece.

### Vocabulary

<table>
<thead>
<tr>
<th>Additive</th>
<th>Subtractive</th>
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<tbody>
<tr>
<td>Modeling</td>
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<td>Three-dimensional</td>
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<td>In-the-round</td>
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<td>Score</td>
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<td>Cone</td>
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<td>Assemblage</td>
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<td>Form</td>
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</tbody>
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### Media/Tools

| Paper maché | Wire |
| Clay | Glaze |
| Modeling tools | Pliers |
| Adhesive | Acrylic |
| Paper | Found objects |
| Dust mask | Mallet |
| Calipers | Chisel |
| File | Goggles |
| Hammer | Pliers |
| Junior hacksaw | Soldering iron |
| X-acto knife/utility knife | Sand paper |

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**Loudoun County Public Schools**

High School Art Education Curriculum (HSAEC)

**Art 3-Sculpture**

Cultural Context & Art History
### VA SOLs

**The student will:**
- AII.12 research and analyze personally influential artists, art styles, and cultures that have contributed to the student’s developing portfolio
- AII.14 identify the distinguishing features that place a work of art within a particular style, region, or period
- AII.17 categorize works of art by styles and cultures

### Suggested Activities & Discussions:
- Compare the work of Constantine Brancusi and Michelangelo. Discuss similarities & differences in style.
- Organize various sculptural works of art by style or period.
- Discuss the various ways in which sculptural forms have influenced human thought and how they were able to do so.
- Select a sculptor and describe ways in which that artist has influenced your work.
- Discuss how have symbols been used in sculptural forms to portray an opinion, idea, or emotion.

### LCPS SOAs

**The student will:**
- SOA.SIII.4 investigate a variety of sculptures both historical and contemporary.
- SOA.SIII.5 identify local sculptural artists.

### Vocabulary
- Symbolism
- Abstractionism
- Realism
- Expressionism

### Artists of Inspiration

**Historical Examples (Greek, Roman, French, Italian, German, etc)**

<table>
<thead>
<tr>
<th>George Segal</th>
<th>Louise Nevelson</th>
<th>Isamu Noguchi</th>
<th>Claes Oldenberg</th>
</tr>
</thead>
<tbody>
<tr>
<td>Auguste Rodin</td>
<td>Sandy Skoglund</td>
<td>Edgar Degas</td>
<td>Edmonia Lewis</td>
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<tr>
<td>Henry Moore</td>
<td>Constantin Brancusi</td>
<td>Christo &amp; Jeanne Claude</td>
<td>Aristide Maillol</td>
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<td>Frederick Remington</td>
<td>Ernest Barlach</td>
<td>Pablo Picasso</td>
<td>Umberto Boccioni</td>
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<td>Jean Arp</td>
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<td>Louise Bourgeois</td>
<td>Yacov Agam</td>
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<tr>
<td>Frank Gehry</td>
<td>Jun Kaneko</td>
<td>Red Grooms</td>
<td>Robert Sabuda</td>
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<td>Jasper Johns</td>
<td>Donald Judd</td>
<td>Alexander Calder</td>
<td>Meret Oppenheim</td>
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<td>Michelangelo</td>
<td>David Smith</td>
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**Loudoun County Public Schools**
High School Art Education Curriculum (HSAEC)

**Art 3-Sculpture**
Judgment & Criticism
### VA SOLs

**The student will:**

- AIII.18 use an expanded art vocabulary related to design, composition, aesthetic concepts, and art criticism when discussing works of art.
- AIII.19 write a critique of a work of art, assuming the point of view of the following aesthetic stances: formalism, imitationalism, expressionism, conceptualism.

### Suggested Activities & Discussions:

**Utilize the following art criticism model to critique a work of art:**

**Description:**
- Describe the painting using only factual information, what is observable and verifiable such as the label (title, artist, size, medium, location, date of production), the subject matter, and the use of the Elements and Principles of Design.

**Analysis:**
- Discuss how the painter organized the subject matter according to the Elements and Principles of Design. Then compare and contrast analyzing which Elements and Principles of Design are most prevalent.

**Interpretation:**
- What is the artist trying to communicate? What thoughts does it provoke?

**Judgment:**
- Based on the three previous steps, describe the artistic merit of the work. How successful is this artist in getting their point across? What is your personal opinion of this work?

---

### LCPS SOAs

**The student will:**

- SOA.SIII.7 write and discuss increasingly sophisticated opinions and judgments about their own, their peers’, and historic / contemporary painting examples.

### Vocabulary

- description
- analysis
- interpretation
- judgment
- evaluation

---

**Loudoun County Public Schools**

High School Art Education Curriculum (HSAEC)

**Art 3-Sculpture**

Aesthetics
**VA SOLs**

**The student will:**
AIII.26 debate the perceived intentions of those creating works of art.
AIII.28 defend multiple points of view regarding works of art.
AIII.29 describe the effects that works of art have on groups, individuals, and cultures.

**Suggested Activities & Discussions:**
- Research ways in which contemporary sculptural pieces have influenced or affected viewers.
- What role does the location of a sculpture play in the overall effectiveness of the piece?

Utilize the following art criticism model to critique a work of art:

**Description:**
Describe the painting using only factual information, what is observable and verifiable such as the label (title, artist, size, medium, location, date of production), the subject matter, and the use of the Elements and Principles of Design.

**Analysis:**
Discuss how the painter organized the subject matter according to the Elements and Principles of Design. Then compare and contrast analyzing which Elements and Principles of Design are most prevalent.

**Interpretation:**
What is the artist trying to communicate? What thoughts does it provoke?

**Judgment:**
Based on the three previous steps, describe the artistic merit of the work. How successful is this artist in getting their point across? What is your personal opinion of this work?

Discuss works of art according to the following models:

**Contextualism:** The most important part about the work is the focus on the content in which the work was created or in which it is displayed.

**Imitationalism:** The most important aspect of the work is the realistic representation of subject matter.

**Emotionalism:** The most important quality of the work is the communication of emotions.

**Formalism:** The most important characteristic of the work is the effective organization of the Elements of Art and use of the Principles of Design.

- Compare and contrast two works of art using a Venn Diagram.
- Create a student generated list of aesthetic qualities deemed important, in which the student will develop in their own artwork.

**LCPS SOAs**

**The student will:**
SOA.SIII.8 formulate an opinion about a particular sculpture and defend that opinion during a group discussion or debate.

**Vocabulary**
aesthetics
### VA SOLs

**The student will:**

AIII.1 maintain a sketchbook/journal that demonstrates research, fluency of ideas, concepts, media, and processes.

AII.2 maintain a portfolio that demonstrates the ability to select work objectively, based on technical skill, personal style, direction, and intended purpose by: developing an area of concentration editing and updating the portfolio for Art IV.

AIII.3 produce works of art that integrate a consistent knowledge of the Elements of art and the Principles of design.

AIII.5 develop a series or sequence of related works of art. AIII.6 develop skill, confidence, and craftsmanship in the use of media, techniques, and processes to achieve desired intentions in works of art.

AIII.7 use knowledge of art styles, movements, and cultures as inspiration to produce works of art. AIII.8 demonstrate initiative, originality, fluency, commitment to tasks, and openness to new ideas in the creation of works of art.

### Suggested Activities & Discussions:

- Create a series of silkscreen prints that explore:
  - the idea of symbolism to communicate an original idea
- Participate in the process of preparing a silk screen frame, cutting and applying a stencil to the screen, aligning papers, mixing inks and printing of multiple colors of imagery. Emphasize proper numbering, naming and signing of prints. Prepare the final print for display.
- Create an intaglio print by scratching into plexiglass incorporate personal imagery.
- How is the intaglio printing process different from the linocut printing process?
- What Elements of Design are most prevalent in Printmaking?
- What is the best way to display prints?
- How can you improve printing technique and quality?

### Vocabulary

<table>
<thead>
<tr>
<th>intaglio</th>
<th>etching</th>
</tr>
</thead>
<tbody>
<tr>
<td>engraving</td>
<td>positive space</td>
</tr>
<tr>
<td>negative space</td>
<td>dauber</td>
</tr>
<tr>
<td>drypoint needle</td>
<td>inking slab</td>
</tr>
<tr>
<td>water base ink</td>
<td>oil base ink</td>
</tr>
<tr>
<td>brayer</td>
<td>monotype</td>
</tr>
<tr>
<td>collograph</td>
<td>barren</td>
</tr>
<tr>
<td>embossing</td>
<td>burnisher</td>
</tr>
<tr>
<td>linocut</td>
<td>contrast</td>
</tr>
<tr>
<td>silkscreen</td>
<td>stencil</td>
</tr>
</tbody>
</table>

### LCPS SOAs

**The student will:**

SOA.PRIII.1 explore and study printing methods.

SOA.PRIII.2 produce multiple, original works in various printing styles.

SOA.PRIII.3 combine two or more Elements of Design to create a composition with high emphasis on contrast.

SOA.PRIII.4 communicate an idea using critical and creative problem-solving skills.

### Media/Tools

- silk screen frames
- silk screen ink
- tacks
- cutting boards
- white tissue paper
- sealant
- brayer
- linoleum
- bench hook
- felt
- burnisher
- inking plate
- waterproof tape
- squeegee
- X-acto knives
- printing paper
- 4 ply board
- dowel rod
- printing press
- linocut
- water soluble block ink
- baren
- brayer

---

**Loudoun County Public Schools**

High School Art Education Curriculum (HSAEC)

**Art 3-Printmaking**

Cultural Context & Art History
### VA SOLs

**The student will:**
- AIII.11 analyze a selected career opportunity in art, identifying the training, skills, and plan of action necessary for realizing such a professional art goal.
- AIII.13 compare and analyze relationships between styles or cultures, using an expanded art vocabulary.
- AIII.16 describe the relationship between form and function as it relates to culture and style.

### Suggested Activities & Discussions:
- Research contemporary careers related to the field of printmaking and comment on their viability in today’s employment market.
- Is traditional printmaking still a “fine art” medium?
- How is printmaking used in today’s commercial printing industry?
- How has printmaking been used throughout history in various societies or cultures?

### LCPS SOAs

**The student will:**
- SOA.PRIII.5 investigate career opportunities in the printing field

### Vocabulary
- Gutenberg Press
- illuminated manuscripts
- wood cut
- ukiyo-e
- chine-collie
- artist proof
- register
- edition

### Artists of Inspiration
- Rembrandt van Rijn
- Chuck Close
- Andy Warhol
- Henri de Toulouse Lautrec
- Albrecht Durer
- Elizabeth Catlett
- Pablo Picasso
- Ando Hiroshige
- Kathe Kollwitz
- Willliam Hogarth
- Fransisco Goya
- Katsushika Hokusai
- James McNeill Whistler
- Alphonse Mucha

### Loudoun County Public Schools

**High School Art Education Curriculum (HSAEC)**

**Art 3-Printmaking**

**Judgment & Criticism**
### VA SOLs

**The student will:**

AIII.18 use an expanded art vocabulary related to design, composition, aesthetic concepts, and art criticism when discussing works of art.

AIII.19 write a critique of a work of art, assuming the point of view of one of the following aesthetic stances: formalist, imitationalist, expressionist, or contextualist.

AIII.22 analyze the attributes of a work of art in terms of its ability to evoke a viewer response and command sustained attention.

### Suggested Activities & Discussions:

Utilize the following art criticism model to critique a work of art:

**Description:**
Describe the painting using only factual information, what is observable and verifiable such as the label (title, artist, size, medium, location, date of production), the subject matter, and the use of the Elements and Principles of Design.

**Analysis:**
Discuss how the painter organized the subject matter according to the Elements and Principles of Design. Then compare and contrast analyzing which Elements and Principles of Design are most prevalent.

**Interpretation:**
What is the artist trying to communicate? What thoughts does it provoke?

**Judgment:**
Based on the three previous steps, describe the artistic merit of the work. How successful is this artist in getting their point across? What is your personal opinion of this work?

### LCPS SOAs

**The student will:**

SOA.PRIII.6 analyze works of art that reflect a variety of styles in the printing process.

### Vocabulary

- description
- analysis
- interpretation
- judgment
- evaluation

---

**Loudoun County Public Schools**
**High School Art Education Curriculum (HSAEC)**

**Art 3-Printmaking**
Aesthetics
The student will:
AIII.24 research, compare, and contrast the aesthetic ideals of two or more artists.
AIII.26 debate the perceived intentions of those creating works of art.
AIII.27 study, describe, analyze, and interpret the aesthetic qualities of works of art.
AIII.29 describe the effects that works of art have on groups, individuals, and cultures.

Suggested Activities & Discussions:
Based on the work of a printmaker(s):
-What is the intention of the artist?
-How has the artist brought forth those intentions and were they successful in their efforts?
-Compare and contrast the style of two artists.
-How do you think the artists’ audience was affected by their artworks?

Utilize the following art criticism model to critique a work of art:
Description:
Describe the painting using only factual information, what is observable and verifiable such as the label (title, artist, size, medium, location, date of production), the subject matter, and the use of the Elements and Principles of Design.

Analysis:
Discuss how the painter organized the subject matter according to the Elements and Principles of Design. Then compare and contrast analyzing which Elements and Principles of Design are most prevalent.

Interpretation:
What is the artist trying to communicate? What thoughts does it provoke?

Judgment:
Based on the three previous steps, describe the artistic merit of the work. How successful is this artist in getting their point across? What is your personal opinion of this work?

Discuss works of art according to the following models:
Contextualism: The most important part about the work is the focus on the content in which the work was created or in which it is displayed.
Imitationalism: The most important aspect of the work is the realistic representation of subject matter.
Emotionalism: The most important quality of the work is the communication of emotions.
Formalism: The most important characteristic of the work is the effective organization of the Elements of Art and use of the Principles of Design.

-Create a student generated list of aesthetic qualities deemed important, in which the student will develop in their own artwork.
The student will:

AIV.1 maintain a self-directed sketchbook/journal demonstrating independent research directly related to studio work.
AIV.2 demonstrate mastery through a culminating portfolio that exhibits quality, concentration, breadth of experience, technical skill, and development over time in the following areas:
  - Works of art that exhibit an understanding of human proportion, composition, and spatial relationships.
  - A comprehensive concentration that exhibits in-depth grasp of composition, technical skill, and personal style.
  - Examples of two-dimensional and three-dimensional works extensive enough to show a knowledge of space, form, and function throughout the portfolio.
AIV.3 demonstrate an advanced level of knowledge of the Elements of Art and the Principles of Design in works of art.
AIV.4 select and use appropriate technology and electronic media for personal expressive works of art.
AIV.5 demonstrate confidence, sensitivity, and advanced skill in applying media, techniques, processes, and craftsmanship to achieve desired intentions in works of art.
AIV.6 select among a range of subject matter, symbols, meaningful images, and media to communicate personal expression.
AIV.7 use experimental techniques to reflect a personal, creative, and original problem-solving approach.
AIV.8 demonstrate personal responsibility and integrity in ethical matters and procedures, including adherence to copyright laws, when producing works of art.
AIV.9 present and display works of art as part of the artistic process by selecting works of art for display;
  - preparing for display;
  - publicizing the exhibition;
  - completing a self-evaluation of the exhibition.
AIV.10 refine a series or sequence of related works.

Suggested Activities & Discussions:

- Create a body of meaningful artwork that explores:
  - Historical aspects of a particular style or period.
  - Expression/Emotion using a variety of Elements and Principles to portray feelings.
  - Text, to convey additional meaning about the idea being communicated.
  - Symbols of personal significance that help define aspects of the work.
  - Visual narrative: representations that convey a personal story or experience.
  - Visual memory: memories that convey a personal experience, triumph or tragedy.
  - Imagination, fantasy or dreams.
  - Identity in relation to past, present and future.
  - Contemporary issues that impact students, the school or the community.
  - Figurative studies or self-portraiture series.
  - Exploration of personal beliefs, values and cultural traditions.
  - Observational drawings of nature.
  - Exploration of abstract techniques: distortion, fragmentation transformation, metamorphosis.

- Collaborate to develop an exhibition of student artwork:
  - Determine the method of presentation: location, installation, interior/exterior, school/non-school.
  - Create labels for each work.
  - Create exhibit panels and/or artist statement for exhibition.
  - Create exhibition catalogue of work in the show.
  - Conduct an artist reception after opening of show.

- Discuss the visual idea/theme or content that student work conveys.
- Describe your use of prior knowledge, skills and experimentation to create original and innovative works of art.
- What characteristics do you see developing in your personal style?
<table>
<thead>
<tr>
<th>LCPS SOAs</th>
<th>Vocabulary</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>The student will:</strong></td>
<td>distort</td>
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<tr>
<td>SOA.AIV.1 create a body of artwork that explores a unifying visual idea, content, or theme.</td>
<td>fragment</td>
</tr>
<tr>
<td>SOA.AIV.2 convey the following within a body of work:</td>
<td>metamorphosis</td>
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<tr>
<td>• artistic maturation: evidence of conceptualization, problem solving, organization and focus on a concept to complete long-term projects.</td>
<td>symbol</td>
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<tr>
<td>• innovation, originality and risk-taking.</td>
<td>transformation</td>
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<tr>
<td>• personal voice /vision &amp; communication of ideas.</td>
<td>foreshorten</td>
</tr>
<tr>
<td>• complex composition, point of view, sense of space, or mood.</td>
<td>installation</td>
</tr>
<tr>
<td>• representation of personal influences, environments, experiences, or influences of other cultures.</td>
<td>exhibition</td>
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<tr>
<td>• in-depth investigation pertaining to unique characteristics of particular medias, materials, techniques and tools.</td>
<td>medium</td>
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<tr>
<td>SOA.AIV.3 demonstrate proficient craftsmanship in the process of matting and framing a work of art.</td>
<td>media</td>
</tr>
<tr>
<td>SOA.AIV.4 Use computer programs to alter digital copies of personal works of art so that the lighting, contrast, hue, saturation, etc, more accurately matches the original work of art.</td>
<td>conceptualization</td>
</tr>
<tr>
<td>SOA.AIV.5 create a digital portfolio of a selected body of work.</td>
<td>artistic maturation</td>
</tr>
</tbody>
</table>

**Vocabulary**
- distort
- fragment
- metamorphosis
- symbol
- transformation
- foreshorten
- installation
- exhibition
- medium
- mat board
- conceptualization
- artistic maturation
- visual voice
- mat board
## VA SOLs

### The student will:
- AIV.11 evaluate careers in the visual arts in relation to personal skills, artistic aptitudes, and interests.
- AIV.12 select, research, and analyze artists and works of art related to areas of concentration in art that are of personal interest.
- AIV.13 use an extensive, high-level art vocabulary to analyze, evaluate, and interpret works of selected artists.
- AIV.14 describe where, when, and by whom specific works of art were created.
- AIV.15 compare and analyze perceived relationships between the features in works of selected artists and personal works of art.
- AIV.16 identify the influences of selected artists on society and culture.
- AIV.17 justify personal choices and the influences from art history that are reflected in personal works of art.
- AIV.18 discuss how the function and intended meaning of personal work is a reflection of contemporary culture.
- AIV.19 develop personal symbols and incorporate them in works of art.

## Suggested Activities & Discussions:
- Explore careers related to personal interests and determine steps needed to pursue each career, identifying artists and resources within the community.
- Invite and/or visit local artists related to areas of concentration that are of personal interest(s).
- During group discussion, analyze and how artists evoke responses to political, economic, social, issues and communicate ideas/feelings.
- Research historical or contemporary artists and design a web page based on how this person would want to be represented on the Internet.
- Compare and contrast student art work with work from various periods in history and social and cultural contexts.
- Categorize artwork according to materials, technique and culture.

### Discuss well known and/or contemporary pieces of art to create a label for the context of the artwork:
- Title of Work
- Materials, Medium
- Size
- Location
- When, Where
- By/for Whom
- Intention/Purpose
- Significance/Relevance

- Create a list of universal themes and symbols from across cultural and historical time periods.
- Create a timeline that shows how the impact of technological advances evolved art in new directions.
- Take a field trip to local galleries.
- Identify symbols of contemporary culture. Identify possible influences these may have.
- How can an artistic avocation become a vocation?
- How do artists influence society and culture?
- How does society and culture influence artists?
- What art history influences are evident in your work?
- How have you included personal symbols into your work?
- How do political, social, economic, and global issues play a role in the creation of art?.
- Discuss gender and culture impact on artists.
- Discuss the impact of technological advances on art.

## LCPS SOAs

### The student will:
- SOA.AIV.6 write labels for all artwork:
  - When, Where,
  - By/for Whom
  - Intention/Purpose
  - Significance/Relevance
- SOA.AIV.7 reflect upon the significance of visual art in relation to historical, political, social, economic and global impact.
- SOA.AIV.8 examine how the production of art affects daily life and identify opportunities for involvement in the arts.
<table>
<thead>
<tr>
<th>VA SOLs</th>
<th>Suggested Activities &amp; Discussions:</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>The student will:</strong></td>
<td>Utilize the following art criticism model to critique a work of art:</td>
</tr>
<tr>
<td>AIV.20 use an extensive, high-level art vocabulary related to design, composition, aesthetic concepts, and art criticism when discussing works of art.</td>
<td><strong>Description:</strong></td>
</tr>
<tr>
<td>AIV.21 compare and contrast two opposing written reviews of the same exhibition and prepare to discuss a personal point of view based on what he or she has read.</td>
<td>Describe the painting using only factual information, what is observable and verifiable such as the label (title, artist, size, medium, location, date of production), the subject matter, and the use of the Elements and Principles of Design.</td>
</tr>
<tr>
<td>AIV.22 write a personal critique of a current art exhibition.</td>
<td><strong>Analysis:</strong></td>
</tr>
<tr>
<td>AIV.23 identify, analyze, and apply a variety of criteria for making visual judgments.</td>
<td>Discuss how the painter organized the subject matter according to the Elements and Principles of Design. Then compare and contrast analyzing which Elements and Principles of Design are most prevalent.</td>
</tr>
<tr>
<td>AIV.24 demonstrate the ability to conduct an effective critique.</td>
<td><strong>Interpretation:</strong></td>
</tr>
<tr>
<td>AIV.25 critically view the quality and expressive form of works of art as a source of inspiration and insight and as a potential contribution to personal works of art</td>
<td>What is the artist trying to communicate? What thoughts does it provoke?</td>
</tr>
<tr>
<td><strong>LCPS SOAs</strong></td>
<td><strong>Judgment:</strong></td>
</tr>
<tr>
<td><strong>The student will:</strong></td>
<td>Based on the three previous steps, describe the artistic merit of the work. How successful is this artist in getting their point across? What is your personal opinion of this work?</td>
</tr>
<tr>
<td>SOA.AIV 9 write an artist statement that reflects on the impact of their own personal experiences, cultures and influences in their work.</td>
<td>-How does maintaining a self-directed sketchbook/journal directly relate to studio work?</td>
</tr>
<tr>
<td></td>
<td>-How do artists select subject matter, symbols, meaningful images and media to communicate personal expression?</td>
</tr>
<tr>
<td></td>
<td>-How can artists demonstrate personal responsibility and integrity in ethical matters and procedures, including adherence to copyright laws, when producing works of art?</td>
</tr>
<tr>
<td></td>
<td>-How does one’s own culture, life experiences and inventions/history and impact the creative experience?</td>
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<tr>
<td></td>
<td>How are artists using technology and current trends in innovative ways?</td>
</tr>
</tbody>
</table>
# Art 4

## Aesthetics

### VA SOLs

**The student will:**

- AIV.26 explain how experiences and values affect aesthetic responses to works of art.
- AIV.27 discuss in writing the application of criteria for making visual aesthetic judgments of personal works of art.
- AIV.28 analyze and discuss relationships between works of art in terms of opposing aesthetic views.
- AIV.29 study, analyze, interpret, and relate the aesthetic qualities of the art works of others to personal artworks.
- AIV.30 justify personal perceptions of an artist’s intent, using visual clues and research.
- AIV.31 discuss in writing the impact of contemporary art on the development

### Suggested Activities & Discussions:

Utilize the following art criticism model to critique a work of art:

**Description:**
Describe the painting using only factual information, what is observable and verifiable such as the label (title, artist, size, medium, location, date of production), the subject matter, and the use of the Elements and Principles of Design.

**Analysis:**
Discuss how the painter organized the subject matter according to the Elements and Principles of Design. Then compare and contrast analyzing which Elements and Principles of Design are most prevalent.

**Interpretation:**
What is the artist trying to communicate? What thoughts does it provoke?

**Judgment:**
Based on the three previous steps, describe the artistic merit of the work. How successful is this artist in getting their point across? What is your personal opinion of this work?

Discuss works of art according to the following models:

- **Contextualism:** The most important part about the work is the focus on the content in which the work was created or in which it is displayed.
- **Imitationalism:** The most important aspect of the work is the realistic representation of subject matter.
- **Emotionalism:** The most important quality of the work is the communication of emotions.
- **Formalism:** The most important characteristic of the work is the effective organization of the Elements of Art and use of the Principles of Design.

- **-Create a student generated list of aesthetic qualities deemed important, in which the student will develop in their own artwork using the guidelines below:**
  - Developing the process of observation:
  - Improving abilities to communicate meaning in personal artwork.
  - Appreciating showing interest in studying and applying art history.
  - Acknowledging the influences that artists & designers have with each another.

### LCPS SOAs

**The student will:**

- SOA.AIV.10 utilize aesthetic theories to consider “what is art?”.
- SOA.AIV.11 develop aesthetic competencies to apply to personal artwork and life.
- SOA.AIV.12 develop an artist statement using aesthetic theories to observe, interpret and record what is seen, by making distinctions & drawing conclusions of a personal style,
| **Vocabulary**                          | • Valuing the design elements in everyday objects created by a variety of artists in many career areas.  
|                                      | • Giving only high caliber efforts when creating artwork.  
| aesthetic                           | • Improving technical skills and proficiency in the arts.  
| Imitationalism.                     | • Willingness to go above and beyond in their art.  
| Formalism                           |                                      
| Expressionism.                      |                                      
| Contextualism.                      |                                      |
## Loudoun County Public Schools
High School Art Education Curriculum (HSAEC)

### Photography
Visual Communication & Production

**VA SOLs**

**The student will:**
- AI.1 maintain a sketchbook/journal of ideas/resources to aid in planning.
- AI.2 select representative works of art for a portfolio.
- AI.4 recognize & identify technological developments in the visual arts.
- AI.5 demonstrate the use of technology & electronic media as artistic tools.
- AII.4 use technology to create & manipulate images.
- AII.8 adhere to ethical procedures when creating art.

**Suggested Activities & Discussions:**
- What materials can you use to make a pin-hole camera?
- What makes photo paper light sensitive?
- What are the different types of photo paper available today? Are they archival?
- What makes a strong photograph?
- What is depth of field?
- How can depth of field be manipulated in a photo?
- What are the names of each photo chemical and what do they do?
- How do you print from a negative?
- Explore the variety of effects that can be achieved by varying the shutter speed.
- Examine the emotive and transformative power of light.
- What are the pros and cons of film and digital photography?
- Maintain an organized class notebook for all class materials.
- Use a pinhole camera to learn about camera obscura.
- Use a 35mm SLR camera to take photographs, utilizing proper techniques regarding aperture, shutter speed, etc.
- Develop negatives, produce contact sheets/test strips and select negatives to print.
- Use a digital camera to take photographs, utilizing proper techniques regarding aperture, shutter speed, etc.
- Download and open digital files using Photoshop or other imaging programs.
- Create a double exposure photograph using two negatives.
- Edit digital photographs (crop, resize, adjustments).
- Use Photoshop to edit and repair damaged photographs.

**LCPS SOAs**

**The student will:**
- SOA.P.1 demonstrate proper care and handling of the materials and equipment used in photography.
- SOA.P.2 demonstrate a general understanding of camera obscura and its historical significance.
- SOA.P.3 utilize the proper vocabulary relating to composition.
- SOA.P.4 exhibit understanding of the qualities that are desired in a good print (contrast, clarity etc).
- SOA.P.5 examine the effects that can be achieved by changing the aperture or shutter speed on the camera.
- SOA.P.6 select the appropriate filter needed to achieve the proper amount of both tonal variety and contrast.
- SOA.P.7 demonstrate proper form and craftsmanship during the film developing process.
- SOA.P.8 demonstrate the ability to select and change camera functions to achieve proper exposure and desired artistic affects.
- SOA.P.9 exhibit the proper presentation and storage of photographs.
- SOA.P.10 create photos that show experimentation, creativity, risk taking, etc.
- SOA.P.11 develop greater knowledge of Adobe Photoshop and other digital imaging software.
<table>
<thead>
<tr>
<th><strong>Vocabulary</strong></th>
<th><strong>Media/Tools</strong></th>
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<tbody>
<tr>
<td>SLR camera</td>
<td>SLR camera</td>
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<td>35mm film</td>
<td>memory card</td>
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<td>stop bath</td>
<td>USB cable</td>
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<td>latent image</td>
<td>card reader</td>
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<td>enlarger</td>
<td>scanner</td>
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<td>negative holder</td>
<td>developer</td>
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<td>negative sleeve</td>
<td>35mm film</td>
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<td>test strip</td>
<td>laser/ink jet</td>
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<td>film speed</td>
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<td>grain</td>
<td>trays</td>
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<td>glossy</td>
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<td>composition</td>
<td>negatives</td>
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<td>burn</td>
<td>enlarger</td>
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<td>clarity</td>
<td>fixer</td>
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<td>rule of thirds</td>
<td>easel</td>
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<td>contrast</td>
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<td>aperture</td>
<td>photo paper</td>
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<td>tonal variety</td>
<td>memory card</td>
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<td>open composition</td>
<td>developing tanks</td>
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<td>print dryer</td>
<td>card reader</td>
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<td>frame</td>
<td>print dryer</td>
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<td>bracketing</td>
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<td>tripod</td>
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<td></td>
<td>reels</td>
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<td>tongs</td>
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</tbody>
</table>
### Loudoun County Public Schools
High School Art Education Curriculum (HSAEC)

#### Photography
Cultural Context and Art History

<table>
<thead>
<tr>
<th>VA SOLs</th>
<th>Suggested Activities &amp; Discussions:</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>The student will:</strong></td>
<td>- Who were the most important/significant figures in the development of photography?</td>
</tr>
<tr>
<td>AI.11 describe &amp; discuss various art related careers.</td>
<td>- Who is most known for making photography accessible to the main stream?</td>
</tr>
<tr>
<td>AI.17 describe &amp; analyze the function, purpose, and perceived meanings of specific works of art studied.</td>
<td>- Who is known as the father of modern photography?</td>
</tr>
<tr>
<td>AII.11 identify artists &amp; visual arts resources within the community.</td>
<td>- Create an assignment that allows the student to research their favorite photographer, and explain why.</td>
</tr>
<tr>
<td>AII.13 identify works of art and artistic developments that relate to historical time periods/locations.</td>
<td>- Design a project that challenges students to examine where traditional film photography will end up, with the arrival of digital.</td>
</tr>
<tr>
<td>AII.17 examine and discuss societal conditions that influence works of art.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>LCPS SOAs</th>
<th>Vocabulary</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>The student will:</strong></td>
<td>Brownie</td>
</tr>
<tr>
<td>SOA.P.12 identify key aspects of the history of photography.</td>
<td>photogram</td>
</tr>
<tr>
<td>SOA.P.13 complete research on one or more figures who contributed to the development of photography (photographers or people providing technical knowledge).</td>
<td>pinhole camera</td>
</tr>
<tr>
<td></td>
<td>Daguerreotype</td>
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<tr>
<td></td>
<td>Impressionism</td>
</tr>
<tr>
<td></td>
<td>camera obscura</td>
</tr>
<tr>
<td></td>
<td>Calotype/Talbotype</td>
</tr>
<tr>
<td></td>
<td>Zoopraxiscope</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Artists of Inspiration</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Louis Jacques Mande Daguerre</td>
<td>Dorothea Lange</td>
</tr>
<tr>
<td>George Eastman</td>
<td>Matthew Brady</td>
</tr>
<tr>
<td>Joseph Niepce</td>
<td>Manuel Bravo</td>
</tr>
<tr>
<td>William H.F. Talbot</td>
<td>Lewis Hines</td>
</tr>
<tr>
<td>Julia M. Cameron</td>
<td>Henri Cartier-Bresson</td>
</tr>
<tr>
<td>Gertrude Kasebier</td>
<td>Sally Mann</td>
</tr>
<tr>
<td>Edward Muybridge</td>
<td>Annie Liebovitz</td>
</tr>
<tr>
<td>James Van Der Zee</td>
<td>Alfred Stieglitz</td>
</tr>
<tr>
<td>Minor White</td>
<td>Richard Avedon</td>
</tr>
<tr>
<td>Margaret Bourke-White</td>
<td>Edward Weston</td>
</tr>
<tr>
<td>Ansel Adams</td>
<td>Robert Frank</td>
</tr>
<tr>
<td>David Hockney</td>
<td>Cindy Sherman</td>
</tr>
<tr>
<td>VA SOLs</td>
<td>Suggested Activities &amp; Discussions:</td>
</tr>
<tr>
<td>---------------------------------------------</td>
<td>---------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td><strong>The student will:</strong></td>
<td><strong>Utilize the following art criticism model to critique a work of art:</strong></td>
</tr>
<tr>
<td>AI.19 employ critical evaluation skills &amp;</td>
<td><strong>Description:</strong></td>
</tr>
<tr>
<td>use appropriate art vocabulary when</td>
<td>Describe the painting using only factual information, what is observable and verifiable such as</td>
</tr>
<tr>
<td>evaluating/interpreting works of art.</td>
<td>the label (title, artist, size, medium, location, date of production), the subject matter, and the</td>
</tr>
<tr>
<td>AI.20 critique works of art with reference</td>
<td>use of the Elements and Principles of Design.</td>
</tr>
<tr>
<td>to the elements and principles of art.</td>
<td><strong>Analysis:</strong></td>
</tr>
<tr>
<td>AI.23 use established criteria to participate</td>
<td>Discuss how the painter organized the subject matter according to the Elements and Principles of</td>
</tr>
<tr>
<td>in critiques.</td>
<td>Design. Then compare and contrast analyzing which Elements and Principles of Design are most</td>
</tr>
<tr>
<td>AI.22 use an expanded art vocabulary to</td>
<td>prevalent.</td>
</tr>
<tr>
<td>assess the effectiveness of the</td>
<td><strong>Interpretation:</strong></td>
</tr>
<tr>
<td>communication of ideas in personal works</td>
<td>What is the artist trying to communicate?</td>
</tr>
<tr>
<td>of art.</td>
<td>What thoughts does it provoke?</td>
</tr>
<tr>
<td>AI.25 describe how the perception of</td>
<td><strong>Judgment:</strong></td>
</tr>
<tr>
<td>quality in works has changed over time.</td>
<td>Based on the three previous steps, describe the artistic merit of the work. How successful is</td>
</tr>
<tr>
<td><strong>LCPS SOAs</strong></td>
<td>this artist in getting their point across? What is your personal opinion of this work?</td>
</tr>
<tr>
<td><strong>The student will:</strong></td>
<td><strong>Vocabulary</strong></td>
</tr>
<tr>
<td>SOA.P.14 develop the ability to, orally and</td>
<td>description</td>
</tr>
<tr>
<td>in writing, evaluate the expressive and</td>
<td>analysis</td>
</tr>
<tr>
<td>technical aspects of student produced</td>
<td>interpretation</td>
</tr>
<tr>
<td>photos.</td>
<td>judgment</td>
</tr>
<tr>
<td>SOA.P.15 participate in self and group</td>
<td>evaluation</td>
</tr>
<tr>
<td>critique sessions.</td>
<td>clarity</td>
</tr>
<tr>
<td>SOA.P.16 continually consider composition</td>
<td>focus</td>
</tr>
<tr>
<td>shooting to printing and be open to</td>
<td>presentation</td>
</tr>
<tr>
<td>revision throughout the process.</td>
<td>contrast</td>
</tr>
</tbody>
</table>
### Loudoun County Public Schools
High School Art Education Curriculum (HSAEC)

## Photography

### Aesthetics

<table>
<thead>
<tr>
<th>VA SOLs</th>
<th>Suggested Activities &amp; Discussions:</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>The student will:</strong>&lt;br&gt;AI.29 discuss current problems and issues in the art world.&lt;br&gt;AI.31 speculate on the intentions and choices of those who create works of art.&lt;br&gt;AII.30 describe, refine and organize personal ideas about the aesthetic qualities in a work of art.</td>
<td>-Is digital photography which has been altered in any way still a true “photograph”?&lt;br&gt;-What makes a photograph a work of art?&lt;br&gt;-What is the difference between a snap shot and a photograph?&lt;br&gt;-How does one copyright their work?</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>LCPS SOAs</th>
<th>Utilize the following art criticism model to critique a work of art:</th>
</tr>
</thead>
</table>
| **The student will:**<br>SOA.P.17 acquire an understanding of the expressive quality of black and white photography and its function as social commentary.<br>SOA.P.18 develop an artists’ statement to communicate an aesthetic response to a personal work of art or a masterpiece. | **Description:**<br>Describe the painting using only factual information, what is observable and verifiable such as the label (title, artist, size, medium, location, date of production), the subject matter, and the use of the Elements and Principles of Design.  

**Analysis:**<br>Discuss how the painter organized the subject matter according to the Elements and Principles of Design. Then compare and contrast analyzing which Elements and Principles of Design are most prevalent.  

**Interpretation:**<br>What is the artist trying to communicate?<br>What thoughts does it provoke?  

**Judgment:**<br>Based on the three previous steps, describe the artistic merit of the work. How successful is this artist in getting their point across? What is your personal opinion of this work? |

### Vocabulary

<table>
<thead>
<tr>
<th>Originality</th>
<th>Manipulation</th>
<th>Alteration</th>
<th>Duplication</th>
<th>Appropriation</th>
<th>Copyright</th>
</tr>
</thead>
<tbody>
<tr>
<td>Copyright infringement</td>
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</tr>
</tbody>
</table>

### Discuss works of art according to the following models:

- **Contextualism:** The most important part about the work is the focus on the content in which the work was created or in which it is displayed.
- **Imitationalism:** The most important aspect of the work is the realistic representation of subject matter.
- **Emotionalism:** The most important quality of the work is the communication of emotions.
- **Formalism:** The most important characteristic of the work is the effective organization of the Elements of Art and use of the Principles of Design.

- Compare and contrast two works of art using a Venn Diagram.
- Create a student generated list of aesthetic qualities deemed important, in which the student will develop in their own artwork.
# Graphic Design

### VA SOLs

**The student will:**
- AI.1 maintain a sketchbook/journal of ideas and writings to use as a resource and planning tool.
- AI.2 select representative works of art for a portfolio.
- AI.3 produce works of art that demonstrate the experimental application of the elements of art and the principles of design.
- AI.4 recognize and identify technological developments in the visual arts.
- AI.5 demonstrate the use of technology and electronic media as artistic tools.
- AI.5 demonstrate proficiency and craftsmanship in the use of an expanded range of art media.
- AI.7 employ the visual problem-solving process in the production of original works of art.
- AI.8 adhere to ethical procedures when producing works of art.

### Suggested Activities & Discussions:

- Maintain a visual library of personal artwork such as drawings, paintings, photos, etc; for incorporation into graphic art assignments.
- Explore Photoshop by manipulating an image in a variety of ways, using various tools within the software. Label each version with tools used.
- Create a visually balanced design using 3 letters of the alphabet in one font, varying size and position.
- Create a pattern in a pie shaped piece using traditional media or computer. Incorporate personal imagery/symbols. Create a radial design using this piece. Scan.
- Create and edit a self-portrait using Photoshop and filters.
- Poster design for various contests offered throughout the year.
- Create a logo or business card.
- Create a student agenda cover.
- Design a consumer product package or a CD cover.
- Create a collage using images from a personal visual library.
- What role does a graphic designer play in our world today?
- What types of careers exist for graphic designers?
- What images can be used by graphic artists?
- What ethical concerns must a graphic designer consider?

### LCPS SOAs

**The student will:**
- SOA.GD.1 gain more in depth knowledge of Adobe Photoshop & Illustrator.
- SOA.GD.2 gain a general understanding of digital technology and related terminology.
- SOA.GD.3 develop ability in initiating ideas, developing plans, selecting media, executing and assessing process and product.
- SOA.GD.4 enhance manipulative skills in express and descriptive design.
- SOA.GD.5 demonstrate & incorporate the elements and principles of design into graphic artworks.
- SOA.GD.6 apply descriptive and expressive characteristics of effective design.

### Vocabulary

<table>
<thead>
<tr>
<th>desktop</th>
<th>laptop</th>
</tr>
</thead>
<tbody>
<tr>
<td>scanner</td>
<td>card reader</td>
</tr>
<tr>
<td>USB cable/port</td>
<td>RAM</td>
</tr>
<tr>
<td>hard drive memory</td>
<td>flash drive</td>
</tr>
<tr>
<td>byte (mega, kila, terra)</td>
<td>format</td>
</tr>
<tr>
<td>RGB/CMYK</td>
<td>resolution</td>
</tr>
<tr>
<td>pixels</td>
<td>PPI/DPI</td>
</tr>
</tbody>
</table>

### Media/Tools

- computer
- Adobe Photoshop/Illustrator
- scanner
- digital camera
- card reader
- ink
- large format printer/roll or sheet paper
- traditional media
<table>
<thead>
<tr>
<th><strong>VA SOLs</strong></th>
<th><strong>Suggested Activities &amp; Discussions:</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>The student will:</strong></td>
<td>- How has the role of graphic artists changed throughout art history?</td>
</tr>
<tr>
<td>AI.11 describe and discuss various art-related careers (e.g., art historian, art critic, museum educator, curator, art educator).</td>
<td>- How does graphic design reflect society or societal issues and trends?</td>
</tr>
<tr>
<td>AII.11 identify artists and visual arts resources within the community.</td>
<td>- When did the computer begin to be an important tool for the graphic artist?</td>
</tr>
<tr>
<td>AII.17 examine and discuss societal conditions that influence works of art.</td>
<td>- What graphic artists are located in the community</td>
</tr>
<tr>
<td></td>
<td>- Give some examples of their earliest forms of visual communication and explain the societal needs that led to their development.</td>
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<tr>
<td></td>
<td>- Research various ways in which graphic artists are being used in the world.</td>
</tr>
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</table>

<table>
<thead>
<tr>
<th><strong>LCPS SOAs</strong></th>
<th><strong>Vocabulary</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>The student will:</strong></td>
<td>trend</td>
</tr>
<tr>
<td>SOA.GD.7 develop an understanding of the history of graphic design/typography.</td>
<td>typography</td>
</tr>
<tr>
<td>SOA.GD.8 use connections between ideas, emotions, perceptions and their own design work.</td>
<td>function</td>
</tr>
<tr>
<td>SOA.GD.9 examine how graphic design is used in society. (local or global)</td>
<td>visual communication</td>
</tr>
<tr>
<td></td>
<td>symbols</td>
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<td></td>
<td>printing press</td>
</tr>
</tbody>
</table>

**Artists of Inspiration**

<table>
<thead>
<tr>
<th>Toulouse Lautrec</th>
<th>Saul Bass</th>
</tr>
</thead>
<tbody>
<tr>
<td>Paul Rand</td>
<td>Johannes Gutenberg</td>
</tr>
<tr>
<td>Andy Warhol</td>
<td>Christopher Burnett</td>
</tr>
<tr>
<td>I.C. Corjan</td>
<td>Franco Donaggio</td>
</tr>
<tr>
<td>Diane Fenster</td>
<td>Rudolf Kinsky</td>
</tr>
<tr>
<td>Stephen Marc</td>
<td>Alfredo Consalez</td>
</tr>
<tr>
<td>Moscona Nunez</td>
<td>Olivia Parker</td>
</tr>
<tr>
<td>Serdar Camlica</td>
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</tbody>
</table>
**Loudoun County Public Schools**  
High School Art Education Curriculum (HSAEC)

## Graphic Design  
Judgment & Criticism

<table>
<thead>
<tr>
<th><strong>VA SOLs</strong></th>
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</tr>
</thead>
<tbody>
<tr>
<td><strong>The student will:</strong></td>
<td><strong>Utilize the following art criticism model to critique a work of art:</strong></td>
</tr>
</tbody>
</table>
| AII.22 use an expanded art vocabulary to assess the effectiveness of the communication of ideas in personal works of art.  
AII.24 participate in class critiques and criticisms based on one or more established models (Feldman, Broudy, Barrett, etc).  
AIII.21 participate in developing criteria for a class critique. | **Description:**  
Describe the painting using only factual information, what is observable and verifiable such as the label (title, artist, size, medium, location, date of production), the subject matter, and the use of the Elements and Principles of Design. |
|  | **Analysis:**  
Discuss how the painter organized the subject matter according to the Elements and Principles of Design. Then compare and contrast analyzing which Elements and Principles of Design are most prevalent. |
|  | **Interpretation:**  
What is the artist trying to communicate?  
What thoughts does it provoke? |
|  | **Judgment:**  
Based on the three previous steps, describe the artistic merit of the work. How successful is this artist in getting their point across? What is your personal opinion of this work? |

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<tr>
<th><strong>LCPS SOAs</strong></th>
<th><strong>Vocabulary</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>The student will:</strong></td>
<td><strong>description</strong></td>
</tr>
</tbody>
</table>
| SOA.GD.10 explore a variety of critique options: individual, large group, small group. | **analysis**  
**interpretation**  
**judgment**  
**evaluation**  
**composition** |
# Loudoun County Public Schools
## High School Art Education Curriculum (HSAEC)

### Graphic Design
#### Aesthetics

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<thead>
<tr>
<th>VA SOLs</th>
<th>Suggested Activities &amp; Discussions:</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>The student will:</strong></td>
<td>Utilize the following art criticism model to critique a work of art:</td>
</tr>
<tr>
<td>AI.26 examine, compare/contrast aesthetic ideals throughout history.</td>
<td><strong>Description:</strong></td>
</tr>
<tr>
<td>AII.29 support opinions by reasoned process, using an expanded art vocabulary.</td>
<td>Describe the painting using only factual information, what is observable and verifiable such as the label (title, artist, size, medium, location, date of production), the subject matter, and the use of the Elements and Principles of Design.</td>
</tr>
<tr>
<td>AIII.31 research and investigate the intentions of those who created specific works of art</td>
<td><strong>Analysis:</strong></td>
</tr>
<tr>
<td>AIII.29 describe the effects that works of art have on groups, individuals and cultures.</td>
<td>Discuss how the painter organized the subject matter according to the Elements and Principles of Design. Then compare and contrast analyzing which Elements and Principles of Design are most prevalent.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>LCPS SOAs</th>
<th><strong>Interpretation:</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>The student will:</strong></td>
<td>What is the artist trying to communicate?</td>
</tr>
<tr>
<td>SOA.GD.11 develop an artists’ statement to communicate an aesthetic response to a personal work of art or a masterpiece.</td>
<td>What thoughts does it provoke?</td>
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<td><strong>Judgment:</strong></td>
<td>Based on the three previous steps, describe the artistic merit of the work. How successful is this artist in getting their point across? What is your personal opinion of this work?</td>
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</table>

**Discuss works of art according to the following models:**

- **Contextualism:** The most important part about the work is the focus on the content in which the work was created or in which it is displayed.
- **Iimitationalism** - The most important aspect of the work is the realistic representation of subject matter.
- **Emotionalism** - The most important quality of the work is the communication of emotions.
- **Formalism** - The most important characteristic of the work is the effective organization of the Elements of Art and use of the Principles of Design.

- Compare and contrast two works of art using a Venn Diagram.
- Create a student generated list of aesthetic qualities deemed important, with which the student will develop in their own artwork
- How has the definition of art changed throughout time and within different geographical locations?
- How have specific pieces of art affected or influenced viewers? Discuss specific examples.
- Using specific pieces of graphic design, discuss interpretations of meaning, purpose, effectiveness, etc.
### VA SOLs

**The student will:**

- AII.1 expand the use of a sketchbook/journal by adding preliminary sketches, finished drawings, critical writings, and class notes.
- AII.3 demonstrate effective use of the elements of art and the principles of design in a variety of art media.
- AII.5 demonstrate proficiency and craftsmanship in the use of an expanded range of art media.
- AII.7 employ the visual problem-solving process in the production of original works of art.
- AII.9 select and prepare two-dimensional and three-dimensional works of art for display.

### LCPS SOAs

**The student will:**

- SOA.S.1 sculpt with a variety of materials to explore linear vs. planar concepts of mass.
- SOA.S.2 demonstrate a process for planning, conceptualizing, and reflecting on sculptural forms using problem solving, critical thinking skills, research and critique.
- SOA.S.3 learn characteristics of different sculpting materials and tools.
- SOA.S.4 choose and use the most appropriate and effective material, process, and tools in creating sculpture with desired outcome and communication of ideas.
- SOA.S.5 demonstrate safe, proper care and use of art materials, tools, equipment, and studio space while creating sculptural forms.
- SOA.S.6 organize the Elements and Principles to create sculptures with the consideration of:
  - Balanced composition
  - Use of positive and negative space
  - Movement and rhythm
  - Geometric and organic forms
  - Surface textures
  - Space/location and exhibition site
  - The transformative power of light
  - Scale
  - Materials
- SOA.S.7 Design and construct a sculpture from observation while incorporating personal expression & aesthetics.

### Suggested Activities & Discussions:

- Provide new meaning to a common and everyday object by transforming the scale, altering the materials, or abstracting its features.
- Use found objects to design and construct a conceptual or symbolic sculpture that represents a current social issue.
- Extravagantly/beautifully represent an object that is typically considered unattractive or repulsive to the viewer.
- Create an identity bust where symbols are sculpted and/or painted to represent the person’s character.
- Create an observational bust that communicates the characteristics of the individual through thoughtful portrayal of the positioning of the head, posture, facial expression, and texture.
- Construct two sculptures inspired by the work of Jeanne Claude and Christo. Wrap one object in a material that is harmonious and one that is contradictory to what is hidden inside. Leave each wrapped object partially exposed to provide a clue as to what has been wrapped.
- Create a sculpture which comments on society by depicting a contradiction. For example: reveal/conceal, growing/dying, young/old, rich/poor, hunger/gluttony, etc.
- Create a sculpture based upon the descriptive power of art after considering how the elements and principles can be altered to represent a variety of human emotions.
- Create a sculpture representing the unheard voices in society. Use negative space and interlocking geometric or organic shapes to visual communicate the chosen topic. Consider what the unheard voices represent and how the use of space hides or exploits these voices.
- What context or location will enhance the meaning of your sculpture?
- What message are you trying to communicate? Does your sculpture reflect your intention?
- Does the chosen material enhance or detract from the sculpture’s aesthetic appeal and/or visual communication?
- What challenges did you run into during the sculptural process? How did you work through these complications and what revisions were made?
- How did you use the process of observing, interpreting, and recording in your work?
- In what ways did you combine your prior knowledge and skills with new information and influences in the creation of your work?
Vocabulary
sculpture                      additive
subtractive                   constructive
assemblage                    modeling
carving                       casting
armature                      calipers
maquette                      template
pedestal                      bust
three dimensional            free-standing
environmental art             land art
figurative                    in-the-round
installation                  kinetic
mobile                        stabile
statue                        relief
mixed media                   space
patina                        form
balance                       movement
texture                       found objects

Media/Tools
beads                         clay
wire                          utility knife
fabric                        foam
cardboard                     file
found/ready-made-objects      dust mask
kiln                          X-acto knife
glass                         metal
sand paper                    wire cutters
paper                         papier mache
calipers                      chisel
plastic                       rope
gloves                        paper
plaster                       string
goggles                       wax
apron                         stone
wood                          sand
glaze                         adhesives
rasp                          hammer
pliers                        mallet
carving tools                junior hacksaw
soldering iron                gouges

-Which sculptures are inspired by? How are these influences evident in your work?
-Design an exhibition of a sculpture project. Determine the presentation, location, and label all work accurately. Create an introduction exhibit panel and/or artist statement, create an exhibition catalogue of photographs of sculptures and the installation, artist statements, commentary reviews, and conduct an artist reception.
-Design and construct a sculpture which communicates a personal message or emotion in reaction to a societal issue.
-Create sculptures in each of the four basic sculptural techniques using various materials: constructive (additive), modeling (manipulative), carving (subtractive), and casting/molding (substitution).
-What is the difference between functional and non-functional forms?
### Loudoun County Public Schools
High School Art Education Curriculum (HSAEC)

## Sculpture
Cultural Context & Art History

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<tr>
<th><strong>VA SOLs</strong></th>
<th><strong>Suggested Activities &amp; Discussions:</strong></th>
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<tbody>
<tr>
<td><strong>The student will:</strong></td>
<td>- Explore sculpture related careers and determine the steps needed to pursue each career. Discuss any opportunities in the community.</td>
</tr>
<tr>
<td>AIV.11 evaluate careers in the visual arts in relation to personal skills, artistic aptitudes, and interests.</td>
<td>- Invite a local Sculptor to present and teach a sculptural technique.</td>
</tr>
<tr>
<td>AIV.12 select, research, and analyze artists and works of art related to areas of concentration in art that are of personal interest.</td>
<td>- Analyze how sculptures evoke specific responses. How are ideas, feelings, and views on political, economic, and social issues communicated?</td>
</tr>
<tr>
<td>AIV.13 use an extensive, high-level art vocabulary to analyze, evaluate, and interpret works of selected artists.</td>
<td>- Compare and contrast student sculpture with sculpture from various periods in history emphasizing the impact of personal, societal and cultural contexts.</td>
</tr>
<tr>
<td>AIV.14 describe where, when, and by whom specific works of art were created.</td>
<td>- Create a timeline that shows how sculptural processes, techniques, and materials have evolved into new art directions.</td>
</tr>
<tr>
<td>AIV.15 compare and analyze perceived relationships between the features in works of selected artists and personal works of art.</td>
<td>- Can symbols have multiple meanings?</td>
</tr>
<tr>
<td>AIV.16 identify the influences of selected artists on society and culture.</td>
<td>- What sculptural characteristics are reflections of its cultural or historical influences?</td>
</tr>
<tr>
<td>AIV.17 justify personal choices and the influences from art history that are reflected in personal works of art.</td>
<td>- What are several universal themes found in sculpture that transcend time and culture?</td>
</tr>
<tr>
<td>AIV.18 discuss how the function and intended meaning of personal work is a reflection of contemporary culture.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>LCPS SOAs</strong></th>
<th><strong>Artists of Inspiration</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>The student will:</strong></td>
<td>Marcel Duchamp</td>
</tr>
<tr>
<td>SOA.S.8 accurately label all sculptural pieces:</td>
<td>Louise Nevelson</td>
</tr>
<tr>
<td>Sculpture Title</td>
<td>Ursula von Rydingsvard</td>
</tr>
<tr>
<td>By/for Whom</td>
<td>Henry Moore</td>
</tr>
<tr>
<td>Materials/Medium</td>
<td>Alexander Calder</td>
</tr>
<tr>
<td>Size</td>
<td>Barbara Butterfield</td>
</tr>
<tr>
<td>Location</td>
<td>Red Grooms</td>
</tr>
<tr>
<td>When/Where</td>
<td>Mark di Surero</td>
</tr>
<tr>
<td>Intention/Purpose</td>
<td>Alberto Giacometti</td>
</tr>
<tr>
<td>Significance/Relevance</td>
<td>Rob Fisher</td>
</tr>
<tr>
<td>SOA.S.9 identify and make connections between world events, local influences, and social issues and how artists respond through sculpture.</td>
<td>James Hampton</td>
</tr>
<tr>
<td>SOA.S.10 communicate the significance of sculpture in relationship to historical and societal impact.</td>
<td>Christine Finkelstein</td>
</tr>
<tr>
<td>SOA.S.11 explore artwork from historical periods and art movements</td>
<td>Michelangelo</td>
</tr>
<tr>
<td></td>
<td>David Smith</td>
</tr>
<tr>
<td></td>
<td>Donald Judd</td>
</tr>
</tbody>
</table>
### Sculpture

#### Judgment & Criticism

<table>
<thead>
<tr>
<th>VA SOLs</th>
<th>Suggested Activities &amp; Discussions:</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>The student will:</strong></td>
<td><strong>Utilize the following art criticism model to critique a work of art:</strong></td>
</tr>
<tr>
<td>AII.8 adhere to ethical procedures when producing works of art.</td>
<td><strong>Description:</strong></td>
</tr>
<tr>
<td>AII.20 describe, analyze, interpret, and judge works of art, using an expanded art vocabulary.</td>
<td>Describe the painting using only factual information, what is observable and verifiable such as the label (title, artist, size, medium, location, date of production), the subject matter, and the use of the Elements and Principles of Design.</td>
</tr>
<tr>
<td>AII.21 use an expanded art vocabulary to assess the effectiveness of the communication of ideas in personal works of art.</td>
<td><strong>Analysis:</strong></td>
</tr>
<tr>
<td>AII.22 demonstrate orally and in writing, the ability to interpret and compare historical references found in original works of art.</td>
<td>Discuss how the painter organized the subject matter according to the Elements and Principles of Design. Then compare and contrast analyzing which Elements and Principles of Design are most prevalent.</td>
</tr>
<tr>
<td>AII.23 identify and analyze characteristics of works of art that represent a variety of styles.</td>
<td><strong>Interpretation:</strong></td>
</tr>
<tr>
<td>AII.24 participate in class critiques and criticisms based on one or more established models (e.g., Feldman, Broudy, Barrett).</td>
<td>What is the artist trying to communicate? What thoughts does it provoke?</td>
</tr>
<tr>
<td>AII.25 describe how the perception of quality in works of art has changed over time.</td>
<td><strong>Judgment:</strong></td>
</tr>
<tr>
<td>AII.26 compare and defend two or more points of view regarding a work of art.</td>
<td>Based on the three previous steps, describe the artistic merit of the work. How successful is this artist in getting their point across? What is your personal opinion of this work?</td>
</tr>
<tr>
<td>AII.27 participate in developing criteria for a class critique.</td>
<td></td>
</tr>
<tr>
<td>AII.28 analyze the attributes of a work of art in terms of its ability to evoke a viewer response and command sustained attention.</td>
<td><strong>Discuss works of art according to the following models:</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>LCPS SOAs</th>
<th>Vocabulary</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>The student will:</strong></td>
<td>Feldman</td>
</tr>
<tr>
<td>SOA.S.12 develop competency in the use of technical terms when describing the production and the aesthetics of a sculptural work of art.</td>
<td>Barrett</td>
</tr>
<tr>
<td>SOA.S.13 form conclusions and judgments about sculpture using an art criticism model.</td>
<td>size</td>
</tr>
<tr>
<td>SOA.S.14 explore a variety of critique options: individual, large group, small group.</td>
<td>space</td>
</tr>
<tr>
<td></td>
<td>texture</td>
</tr>
<tr>
<td>VA SOLs</td>
<td>Suggested Activities &amp; Discussions:</td>
</tr>
<tr>
<td>---------</td>
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</tr>
<tr>
<td><strong>The student will:</strong></td>
<td>Utilize the following art criticism model to critique a work of art:</td>
</tr>
<tr>
<td>AII.26 examine, compare, and contrast aesthetic ideals throughout history.</td>
<td><strong>Description:</strong></td>
</tr>
<tr>
<td>AII.27 discuss how responses to the natural environment differ from responses to a man-made or a constructed environment.</td>
<td>Describe the painting using only factual information, what is observable and verifiable such as the label (title, artist, size, medium, location, date of production), the subject matter, and the use of the Elements and Principles of Design.</td>
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<tr>
<td>AII.28 demonstrate the ability to reflect on and analyze personal responses to works of art and artifacts.</td>
<td><strong>Analysis:</strong></td>
</tr>
<tr>
<td>AII.29 support opinions by reasoned processes, using an expanded art vocabulary.</td>
<td>Discuss how the painter organized the subject matter according to the Elements and Principles of Design. Then compare and contrast analyzing which Elements and Principles of Design are most prevalent.</td>
</tr>
<tr>
<td>AII.30 describe, refine, and organize personal ideas about the aesthetic qualities of a work of art.</td>
<td><strong>Interpretation:</strong></td>
</tr>
<tr>
<td>AII.31 research and investigate the intentions of those who created specific works of art.</td>
<td>What is the artist trying to communicate?</td>
</tr>
</tbody>
</table>
**LCPS SOAs**

**The student will:**
- SOA.S.15 develop aesthetic competencies to apply towards personal artwork
- SOA.S.16 explore local, cultural, and artistic opportunities.
- SOA.S.17 formulate, support, and defend a position regarding the value of a specific sculpture.
- SOA.S.18 communicate a personal response regarding the aesthetic qualities of art using an expanded art vocabulary to observe, interpret, and record what is seen, make distinctions, draw conclusions, define concepts, and distinguish claims.

**What thoughts does it provoke?**

**Judgment:**
Based on the three previous steps, describe the artistic merit of the work.

**Participate in a critique while assuming the stance of one of the aesthetic theories:**

- **Contextualism** - The most important part about the work is the focus on the content in which the work was created or in which it is displayed.
- **Imitationalism** - The most important thing about the work is the realistic representation of subject matter.
- **Emotionalism** - The most important thing about the work is the communication of emotions.
- **Formalism** - The most important thing about the work is the effective organization of the Elements of Art and use of the Principles of Design.

- Compare and contrast two works of art using a Venn Diagram.
- Create a student generated list of aesthetic qualities deemed important, in which the student will develop in their own artwork.
- Locate, research, and present pertinent contemporary sculptor reviews or sculpture exhibition through written and oral responses.
- Create a bi-weekly sculpture current event share.

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**Loudoun County Public Schools**
High School Art Education Curriculum (HSAEC)

**Drawing & Painting**
Visual Communication & Production
<table>
<thead>
<tr>
<th>VA SOLs</th>
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<tr>
<td>The student will:</td>
<td>-Demonstrate proper surface preparation.</td>
</tr>
<tr>
<td></td>
<td>-Create a series of drawings using: gesture, observation, imagination, narrative, symbolism, expression, etc.</td>
</tr>
<tr>
<td></td>
<td>-Create a series of paintings using: washes, under paintings, impasto, grisaille, dry brush, spattering, sgraffito, alla prima, wet on wet, scumbling, mixed media, etc.</td>
</tr>
<tr>
<td></td>
<td>-Practice various drawing techniques in journal, going from loose/spontaneous lines to careful controlled and executed drawings.</td>
</tr>
<tr>
<td></td>
<td>-Use the above sketches to create a finished piece.</td>
</tr>
<tr>
<td></td>
<td>-Enlarge surface texture of an object.</td>
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<tr>
<td></td>
<td>-Create ink wash drawings exhibiting spatial relationships and perspective.</td>
</tr>
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<td>-Create a drawing or the painting the exhibits line, pattern, texture and value. Use natural objects or abstraction.</td>
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<tr>
<td></td>
<td>-Create a simple still life and practice capturing form and spatial relationships.</td>
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<td>-Create contour/calligraphic lines in works.</td>
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<tr>
<td></td>
<td>-Use ordinary subject matter and imitate the style of a Master artist.</td>
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<td>-Create a self-portrait emphasizing line.</td>
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<td>-Investigate local opportunities for involvement in the arts.</td>
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<td></td>
<td>-Create 3 works that depict objects with personal meanings, different meanings, reflect cultures, time period etc.</td>
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<td>-Create a triptych about a significant place or time; different seasons; different objects etc.</td>
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<td>-Create a drawing or painting that displays an emotional reaction. Incorporate a unique point of view, foreshortening, proportion, and color theory.</td>
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<td>-Create a drawing or painting in which a personal object experiences a metamorphosis in its environment (melting, explosion, dissolving, distortion, etc). Include a foreground, middle ground, and a background.</td>
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<td>-Select two paintings from different time periods which share the same social or political ideal as you and incorporate their influence into a work of your own.</td>
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<td>-Create a mixed-media composition with a social commentary theme.</td>
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<td>-Draw a political cartoon.</td>
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<td></td>
<td>-Use a bird’s or worm’s eye view to depict an architectural building including surrealistic or symbolic address a specific feeling (isolation, fear, loss, freedom, etc). Explore the work of Grant Wood for inspiration.</td>
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<td>-Incorporate text into a work to convey additional meaning about the idea being communicated.</td>
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<td>-Research and write a job description of an artist career. Include the pros and cons of the career, educational requirements, skills, necessary experience, ideal geographical location, and salary range.</td>
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</table>
As well as such art styles as representational, realistic, abstract, non-objective, conceptual, expressionistic, surrealistic, and symbolic
SOA.DP.9 create observational drawings and paintings which employ interpretation and record what is seen.
SOA.DP.10 communicate personal views regarding contemporary social issues.
SOA.DP.11 utilize a range of subject matter in a drawing or painting: landscape, portraiture, architecture, figure, and still life

<table>
<thead>
<tr>
<th>Vocabulary</th>
<th>Media/Tools</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aerial perspective</td>
<td>brushes (various types)</td>
</tr>
<tr>
<td>Principles of Design</td>
<td>retarding medium</td>
</tr>
<tr>
<td>alla prima</td>
<td>canvases</td>
</tr>
<tr>
<td>drawing</td>
<td>stretcher bars</td>
</tr>
<tr>
<td>chiaroscuro</td>
<td>easel</td>
</tr>
<tr>
<td>contour</td>
<td>gesso</td>
</tr>
<tr>
<td>foreshortening</td>
<td>gel &amp; gloss medium</td>
</tr>
<tr>
<td>gesso</td>
<td>masking tape</td>
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<tr>
<td>grisaille</td>
<td>palette</td>
</tr>
<tr>
<td>impasto</td>
<td>palette knife</td>
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<tr>
<td>masking fluid</td>
<td>gouache</td>
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<tr>
<td>palette</td>
<td>acrylic</td>
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<tr>
<td>render</td>
<td>oil</td>
</tr>
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<td>sfumato</td>
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<tr>
<td>stipple</td>
<td>space</td>
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<tr>
<td>transparency</td>
<td>complimentary colors</td>
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<td>trompe l’oeil</td>
<td>reducers</td>
</tr>
<tr>
<td>value scale</td>
<td>watercolor</td>
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<tr>
<td>rule of thirds</td>
<td>pastels</td>
</tr>
<tr>
<td>open composition</td>
<td>tortillions</td>
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<tr>
<td>aerial perspective</td>
<td>erasers</td>
</tr>
<tr>
<td>texture</td>
<td>charcoal</td>
</tr>
<tr>
<td>balance</td>
<td>watercolor pencils</td>
</tr>
</tbody>
</table>

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**Loudoun County Public Schools**
High School Art Education Curriculum (HSAEC)

**Drawing and Painting**
Cultural Context & Art history
**VA SOLs**

The student will:

AIII.11 analyze a selected career opportunity in art, identifying the training, skills, and plan of action necessary for realizing such a professional art goal.

AIII.12 research and analyze personally influential artists, art styles, and cultures that have contributed to the student’s developing portfolio.

AIII.13 compare and analyze relationships between styles or cultures, using an expanded art vocabulary.

AIII.14 identify the distinguishing features that place a work of art within a particular style, region, or period.

AIII.15 analyze and discuss the influences of one culture upon another.

AIII.16 describe the relationship between form and function as it relates to culture and style.

AIII.17 categorize works of art by styles and cultures.

AIV.18 discuss how the function and intended meaning of personal work is a reflection of contemporary culture.

AIV.19 develop personal symbols and incorporate them in works of art.

**Suggested Activities & Discussions:**

- Compare and contrast student work to works from various periods in history as well as social and cultural contexts.
- Categorize artwork according to materials, techniques, and culture.
- Discuss well known artists and create a label for the context of the work Identifying: By, for whom, when, where, intention, purpose, significance, and relevance.
- Generate a list of universal themes found in art across cultural and historical time periods.
- Create a timeline that shows how painting techniques and materials have evolved into new art directions.
- Connect art to inventions and historical events that were occurring at the same time.
- Discuss the evolution of painting from the Prehistoric times to art that is being created right here, right now.
- Identify art historical and cultural influences in your work.

- Imagine a conversation with two painters who had different techniques. How might they critique each other’s work?
- How do artists influence society and culture and vice versa?
- What personal symbols are incorporated into your art?
- What role have technological advances played in the evolution of art?
- How is the use of color used in different art styles and cultures?
- How do paintings and drawings evoke specific responses, communicate ideas, reflect culture, and represent views on social issues?

**LCPS SOAs**

The student will:

SOA.DP.12 write an artist statement about each class assignment. Include: A reflection on the production process, an explanation of the message being communicated, and any outside influences that had an impact on its purpose and creation.

SOA.DP.13 reflect upon the significance of drawing and painting in relationship to historical, political, social, economic, and global impact on art.

SOA.DP.14 explore the impact of art on daily life.

SOA.DP.15 identify opportunities for involvement in the arts.

**Artists of Inspiration**

- Grant Wood
- Winslow Homer
- Eugene Delacroix
- Edgar Degas
- Henri Matisse
- Renee Magritte
- Frieda Khalo
- Franz Marc
- Max Ernst
- Peter Brueghel
- Salvador Dali
- JMW Turner
- Philip Guston
- Georgia O’Keefe
- Jasper Johns
- Kathe Kollwitz
- M.C. Escher
- Roy Lichenstein
- Jacob Lawrene
- Gustav Klimt
- Marc Chagall
- Peter Max
- Vincent Van Gogh
- Aubrey Beardsley
- Janet Fish
- Julian Beever

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**Loudoun County Public Schools**

High School Art Education Curriculum (HSAEC)

**Drawing and Painting**

Judgment &Criticism
### VA SOLs

**The student will:**

AIII.18 use an expanded art vocabulary related to design, composition, aesthetic concepts, and art criticism when discussing works of art.

AIII.19 write a critique of a work of art, assuming the point of view of one of the following aesthetic stances: Formalist, Imitationalist, Expressionist, or Contextualist.

AIII.22 analyze the attributes of a work of art in terms of its ability to evoke a viewer response and command sustained attention.

AIII.21 participate in developing criteria for a class critique.

### LCPS SOAs

**The student will:**

SOA.DP.16 write an artist statement that reflects the impact of a personal experience or culture in their work.

SOA.DP.17 identify traditional and contemporary painters that influence their work.

SOA.DP.18 participate in critiques based upon art criticism models as well as those containing student established criteria.

### Suggested Activities & Discussions:

Utilize the following art criticism model to critique a work of art:

**Description:**
Describe the painting using only factual information, what is observable and verifiable such as the label (title, artist, size, medium, location, date of production), the subject matter, and the use of the Elements and Principles of Design.

**Analysis:**
Discuss how the painter organized the subject matter according to the Elements and Principles of Design. Then compare and contrast analyzing which Elements and Principles of Design are most prevalent.

**Interpretation:**
What is the artist trying to communicate? What thoughts does it provoke?

**Judgment:**
Based on the three previous steps, describe the artistic merit of the work.

Participate in a critique while assuming the stance of one of the aesthetic theories:

- **Contextualism** - The most important part about the work is the focus on the content in which the work was created or in which it is displayed.
- **Imitationalism** - The most important thing about the work is the realistic representation of subject matter.
- **Emotionalism** - The most important thing about the work is the communication of emotions.
- **Formalism** - The most important thing about the work is the effective organization of the Elements of Art and use of the Principles of Design.
### VA SOLs

**The student will:**
- AIII.23 analyze the changes in aesthetic sensibilities that result from the influence of one culture upon another.
- AIII.24 research, compare, and contrast the aesthetic ideals of two or more artists.
- AIII.25 demonstrate in writing the ability to identify, analyze, and apply criteria for making visual aesthetic judgments.
- AIII.26 debate the perceived intentions of those creating works of art.
- AIII.27 study, describe, analyze, and interpret the aesthetic qualities of works of art.
- AIII.29 describe the effects that works of art have on groups, individuals, and cultures.

### Suggested Activities & Discussions:

Utilize the following art criticism model to critique a work of art:

#### Description:
Describe the painting using only factual information, what is observable and verifiable such as the label (title, artist, size, medium, location, date of production), the subject matter, and the use of the Elements and Principles of Design.

#### Analysis:
Discuss how the painter organized the subject matter according to the Elements and Principles of Design. Then compare and contrast analyzing which Elements and Principles of Design are most prevalent.

#### Interpretation:
What is the artist trying to communicate? What thoughts does it provoke?

#### Judgment:
Based on the three previous steps, describe the artistic merit of the work.

Participate in a critique while assuming the stance of one of the aesthetic theories:

- **Contextualism**: The most important part about the work is the focus on the content in which the work was created or in which it is displayed.
- **Imitationalism**: The most important thing about the work is the realistic representation of subject matter.
- **Emotionalism**: The most important thing about the work is the communication of emotions.
- **Formalism**: The most important thing about the work is the effective organization of the Elements of Art and use of the Principles of Design.

- Create a round table to present a contemporary artist which works outside traditional technique and thought. Compare and contrast the aesthetic ideals of the artist and defend the value of the work.
- How have aesthetic values changed over time and from one culture to another?
- How are traditional works of art and those considered to be outside of the box both aesthetically pleasing?
- How do paintings and drawings impact society? Which seem to be the most successful?

### LCPS SOAs

**The student will:**
- SOA.DP.19 develop an awareness of artistic opportunities.
- SOA.DP.20 formulate, support, and defend a position regarding the value of a specific drawing or painting while considering the views of others.
- SOA.DP.21 develop an artist statement using an aesthetic theory.
ART HISTORY/ART AND ARCHITECTURE

Art History/Art and Architecture is intended to function in conjunction with studio art curriculum. The sole intent of the Art History curriculum in relation to the studio art curriculum is to augmenting the development of creative thinking. Studio Art goals will be stated and paired with respect to Art History: goals; objectives; statements of intent; relevant notes, examples; and application notes.

Goals:
To achieve an understanding of the scope of Art History.

- **Objective:**
  To reinforce the study of Elements and Principles of Design with examples derived from Art History.

- **Intent:**
  To increase student learning and creativity by interrelating the aforementioned goals.

- **Notes:**
  For any given unit of study it is suggested that three or more visual examples be used as a historical reference. Additionally, it is suggested that these examples be derived from different sources such as different artists, styles and periods as a means of conveying the scope of Art History, and as a means of increasing the probability that the visual example will effectively reinforce the study of Art History and appreciation of art.

- **Examples:**
  Use the following historical timeline:
  1. Egyptian
  2. Greek
  3. Early Italian Renaissance
  4. High Italian Renaissance
  5. Baroque
  6. Impressionism
  7. Twentieth Century
  8. Twenty-first Century

Goals: To expand upon studies of the Elements and Principles of Design by increasing the complexity of the parameters and constraints of application.

- **Objective:**
  To study, in detail, specific aspects (artists, periods, styles and of art history through an initial analysis of the factors or parameter that influenced those aspects.

- **Objective:**
  To integrate the two aforementioned goals such that students gain an appreciation of the process of design development.
Intent: To convey the understanding to students that “famous” artists have attained personal goals through their interpretation of the Elements and Principles of Design; and therefore, so can students attain their own personal artistic goals.

Notes: Teacher lead discourse regarding any aspect of art history shall be intentionally formatted as a personal, human experience. Art History shall be presented to students in terms of the parameters of a period, which both effectively and affectively influenced creativity. These parameters might include (but are not limited to): environment, social, cultural and religious ascription; socio-economic; geo-politics; psychology; technology etc.. Any given project should go beyond the simple intellectual application of the Elements and Principles of Design. A project should begin to include a feeling of the conditions or parameters under which an artist works or responds. A painting of a group of people will say something beyond line, shape, and color. It will be tense or at ease; perhaps it involves war (geopolitics) or famine and depression (socio-economic). Students should begin to learn that the Elements and Principles of Design can be imbued with meaning and feeling.

Examples: Assume that the class project is designed to tie-in with Latin American History and that the project will be a collaborative, narrative mural which is either painted with tempera or collaged.

### Suggested Artists

1. **Pre-European:**
   - Codex Nuttall – Mixtec*
   - Codex Borgia – Aztec*

2. **Twentieth Century**
   - Diego Rivera
   - David Alfaro Siquerios

3. **Twentyfirst Century**
   - Varied Contemporary Local/Global Artists

### Suggested Tie-ins

1. Thomas Hart Benton
2. Picasso’s Guernica

Applications Notes: Narrative relationships and Twentieth/Twentyfirst Century hispanic artists can be referenced. Socio-economic conditions (disparity between the peasants and landowners), as well as the Revolution can be referenced as causing a thematic and stylistic shift from religious murals to social realism. Visual elements that could be referenced as adding drama to compositions of the genre: line weight, color, intensity, and contrast.

In addition, it could be shared with the class that Diego Rivera traveled and worked extensively in the U.S.A. and Europe. He was aware of art movements outside of Mexico, had friends in the German Communist Party, had attended rallies at which Adolph Hitler had spoken, and foresaw troubles ahead.

### Goals:

To develop the ability to both generate design parameters and apply the Elements and Principles of Design to those parameters such that an understanding of problem solving can be attained in terms of personal artistic expression.

To study the relationships between specific aspects (artists, periods, styles) of art history as a means of understanding creativity both as a phenomena and as a function of change.

- Objective: To reference casual relationships between aspects of art history with the intention of augmenting the ability to generate design parameters.
• Intent: To highlight changes between aspects of art history as a means of reinforcing student’s creative growth.

• Notes: As a means of reinforcing creativity with examples from Art History it is important to remember that any specific aspect of Art History (a painting, architecture, a movement, a style) is, by itself, essentially a static entity. Therefore, focus should be placed not on the singular aspect; but rather, on the transitions or connections between aspects.

• Examples: In 1901 Pablo Picasso’s friend and fellow artist Charles Casagemas committed suicide. This act is considered the impetus to Picasso’s Blue Period. During the following years, Picasso lived among and frequently painted circus clowns and harlequins. Initially, Picasso responded to their low station in life and poverty with despair. He painted them in shades of blue. However, over time he became drawn out of his depression with the realization of their life. Picasso’s palette changed. He transitioned into his Rose Period. If a student were to study the paintings of Picasso, the students might learn to imitate them. However, if the student were to study and respond to the causes of Picasso’s many stylistic changes, then the student work would be creatively based.

Other examples of major sources of change:

1. Technology and socio-economic well-being leads to Impressionism.
2. Further well-being & boredom with intellectual analysis of light leads to Post Impressionism.
3. Further well-being and a growing understanding of the world around us (African Art, Polynesian Art) leads to Fauvism, the Nabis, and Cubism.
4. War and frustration with the perception of an art world dominated by Military Industrialist leads to Dadaism and Surrealism.
5. War and frustration with art movements governed by dispassionate intellectuals leads to Abstract Expressionism.

Applications Notes: Students develop an ability to respond to changing determinants. A sample project might be a still life either drawn or painted. The project should be repeated numerous times under divergent parameters. The composition could be undertaken such that it became: happy or sad; young or old; male or female; night or day; organic or inorganic; victorious or vanquished, rich or poor; fat or thin; etc.

Goals: To develop a portfolio of artistic works which is a summative expression and assessment of an attained ability with regard to the establishment, and maintenance of a creative process.

To select, analyze and interpret aspects of art history as a means of establishing a point of reference for student development.

• Objective: To help organize and direct student portfolio development by applying findings derived from art history.

• Intent: To achieve a unique personal artistic statement.

• Notes: Teacher input should assist in the development of a student portfolio by steering the selection of artists or other aspects of art history, art and architecture which might be of significance, given the student’s choices of media and direction. In other words, give the student sufficient time and individual guidance to aid him or her in selection of an artist or art history period that is personal, meaningful and directive to each students portfolio development.
Examples: The final portfolio project must be a personal project, which each student derives from his or her needs or parameters or artists. For example, a student who decided to produce a body of work which primarily focused on the Loudoun County country-side, and also conveyed a personal connection to the land might be referred to Regionists such as John Steuart Curry, Grant Wood, Charles Burchfield, and Edward Hopper.

Applications Notes: All findings derived from research may be used solely for the reinforcement of parameters about which the students will develop a personal, unique body of work/portfolio.

Additional Note Regarding Presentation of Portfolio and Art History Research:

It is suggested that technology be incorporated across the curriculum. Research inherent of Art History can readily be achieved by searching the Internet. Additionally, it is highly suggested that portfolio presentation and defense be in the format of a Power Point presentation.

Power Point portfolio presentations can be e-mailed as a supplement to college applications and employment applications.
STANDARDS OF ACHIEVEMENT FOR ART CRITICISM

In making decisions, art criticism allows each student to judge a work of art based on appropriate criteria.

**Standards of Achievement for Art Criticism:**
- Describing [inventorying what can be seen]
- Analyzing [defining the construction of the work]
- Interpreting [determining the artist’s message]
- Judging [evaluating the work]

**FURTHER INSTRUCTIONS**
- The goal for involving students in art criticism, is to provide opportunities for each child to learn how to look at works of art, thereby enhancing their hands-on experiences through art production and allowing them to integrate their understanding of art history and aesthetics.
- The four-step process, designed by Edmund Feldman, offers strategies and activities which may aid the art educator in helping students experience works of art more fully.

**LCPS Standards of Achievement for Art Criticism**

I. **Describing:**
- attending to what we see.

  - This involves making an inventory of the names of things we see in art objects.
  - This involves performing a technical analysis or description of the way the work seems to have been made.

    1. What is the size / scale used in the work?
    2. What is the medium / material used in the work?
    3. How was the medium applied?

II. **ANALYZING:**
- attending to visual qualities / form through formal analysis.

  - This involves going beyond the descriptive inventory to discover how the things we have named are constituted.
  - This involves describing formal elements and principles of design.

    1. What colors do you see in this work?
    2. Name the shapes of some objects you have mentioned.
    3. What kind of balance is used in this work?
III. Interpreting:

- a search for meaning; the general theme, mood, symbols, specific ideas.
  - This involves an attempt to determine the artist’s message.
  - This involves the viewer’s personal interaction with the work of art.
    1. What does the work of art mean?
    2. What is the artist saying in the work of art?
    3. How do you know?
    4. What personal meanings might the work have for you?

IV. Judging:

- an informed evaluation of the work, based on description, analysis and interpretation.
  - This involves determining the artist’s level of success in communicating his ideas.
  - This may involve oral, written or visual expression on the part of the student.
    1. What is successful / unsuccessful about this work of art?
    2. What would you change about it and why?
STANDARDS OF ACHIEVEMENT FOR AESTHETICS

In making comparisons, aesthetic critiques allow each student to consider the meaning of beauty and their emotional reactions to the art they see.

Standards of Achievement for Aesthetics:
- Questioning [reviewing preconceived ideas]
- Articulating [reviewing emotional reactions to art]

I. Questioning:
- What is art?
  - functional vs. decorative
  - fine art vs. craft
- What determines beauty?
  - culture and time influences
  - affects on people and objects

II. Articulating:
- How do I feel?
  - discussing various emotional reactions to art

Below are summaries of aesthetic criticism models by Barrett and Feldman. Use these as guidelines when critiquing works.

Barrett's Principles of Interpretation
Artworks have "aboutness" and demand interpretation. Interpretations are persuasive arguments. Some interpretations are better than others. Good interpretations of art tell more about the artwork than they tell about the critic. Feelings are guides to interpretations. There can be different, competing, and contradictory interpretations of the same artwork. Interpretations are often based on a world view. Interpretations are not so much absolutely right, but more or less reasonable, convincing, enlightening, and informative. Interpretations can be judged by coherence, correspondence, and inclusiveness.

An artwork is not necessarily about what the artist wanted it to be about. A critic ought not to be the spokesperson for the artist. Interpretations ought to present the work in its best rather than its weakest light. The objects of interpretation are artworks, not artists. All art is in part about the world in which it emerged. All art is in part about other art.

No single interpretation is exhaustive of the meaning of an artwork. The meanings of an artwork may be different from its significance to the viewer Interpretation is ultimately a communal endeavor, and the community is ultimately self-corrective. Good interpretations invite us to see for ourselves and to continue on our own.

**Feldman Model:**
Through his years of work in art education at the University of Georgia, Feldman (1995) has offered many generations of artists a simple structure for engaging the complicated process of art critique. His method offers four steps to help guide observers or artists through a process of public analysis:

**Description:** The goal is to describe objectively what you see; the method especially emphasizes that no judgments be made.

**Analysis:** The goal is to describe what you see and to list your emotional reaction to what you see. How does the observation make you feel? How might it make others feel?

**Interpretation:** The goal is to find meaning in what you see. Does it work? Why? What do you think the artist is trying to do? What is the goal? What symbolic goals emerge? What do they mean?

**Judgment:** The goal is to evaluate what you see. How could the artist have been more successful? Do you like it? Why or why not? Is it good? Does it work? Does it function?

Feldman’s approach helps one make public what might otherwise remain a private experience. The private experience is one of a connoisseur (Eisner, 1998b). The key to encouraging the leaders to apply the Feldman Method to engage in critique and aesthetic evaluations of teaching was to begin using the language of the discipline that is rooted in critique and aesthetics, that is to say, art. (Klein, 1999; Behar-Horenstein, 2004).

**The following aesthetic judgment models may also be used:**

**Contextualism:** The most important part about the work is the focus on the content in which the work was created or in which it is displayed.

**Imitationalism** - The most important thing about the work is the realistic representation of subject matter.

**Emotionalism** - The most important thing about the work is the communication of emotions.

**Formalism** - The most important thing about the work is the effective organization of the Elements of Art and use of the Principles of Design.
The High School Art Education curriculum for Loudoun County Public Schools provides maximum opportunity for each student to have hands-on experiences in producing their art, enhanced by the integration of art history, art criticism, and aesthetics.

High School art educators must carefully review and understand the requirements of the visual arts standards affecting the design and implementation of their school’s program to achieve the LCPS HSAE SOAs:

- The Visual Arts Standards of Learning for Virginia Public Schools for high school art education, modeled from the National Visual Arts Standards for high school art education form the basis of the LCPS SOAs.

- The high school art educator is ultimately responsible for achieving the LCPS HSAE SOA as outlined.

- High school art educators are required to create unit plans and/or lesson plans.

Guidelines

- The unit/lesson plan provides a written synopsis of the individual (weekly) learning experience and organizes instructional methods to help present information in an efficient and effective manner.

- When constructing their unit/lesson plans, art educators must include the LCPS SOAs, with reference to the National Visual Arts Standards and the Visual Arts Standards of Learning for Virginia Public Schools, as they are written in this curriculum.

- Unit/lesson plans should be constructed to describe the specific educational methodologies and strategies of the art instruction.

- Unit/lesson plans should be appropriate for use by a substitute teacher to initiate and/or continue an ongoing lesson, as required.
Unit/lesson plans must include references to and details of what will be taught.

Art educators are required to create lesson and or unit plans in accordance with the guideline detailed in the LCPS HSAE Curriculum. Below is an example of how it might be formatted as well as the content to be included in each plan.

Below is the suggested format for creating meaningful lesson plans:

<table>
<thead>
<tr>
<th>TITLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>ENDURING IDEA</td>
</tr>
<tr>
<td>GRADE LEVEL</td>
</tr>
<tr>
<td>LCPS Standards of Achievement</td>
</tr>
<tr>
<td>ESSENTIAL QUESTIONS</td>
</tr>
<tr>
<td>RESOURCES &amp; MATERIALS</td>
</tr>
<tr>
<td>MOTIVATION</td>
</tr>
<tr>
<td>ACTIVITIES/SEQUENCE</td>
</tr>
<tr>
<td>Extensions/Accommodations</td>
</tr>
</tbody>
</table>
Every student’s work of art will be exhibited, at least once, during the school year. Exhibits/displays of student work will be both in the school and within the community. Each exhibit/display will include the name of the school, name of each student (unless directed not to include student name by school administrators, parent/guardian), name of the art educator and a brief explanation of the learning objective(s). Exhibits/displays within the school building do not need to have the school name displayed. Continuous and attractive exhibits/displays of student work are essential to fostering student confidence, participation and achievement within the Loudoun County Public Schools elementary art education program. During Youth Art Month, art educators will engage in selected activities and exhibits/displays which promote the arts education program in their school.
Specific remarks to the LCPS art education program are listed below but are not inclusive to the myriad of incidents, which may occur in the art room.

- Please be advised that when ordering art and creative materials from catalogs, the products must meet guidelines set up by The Art and Creative Materials Institute (ACMI). If in doubt of a product’s safety, refer to the **Material Safety Data Sheet – MSDS** that may be requested from the manufacturer. When ordering products the label guidelines are as follows:

<table>
<thead>
<tr>
<th>LABEL</th>
<th>GUIDELINES</th>
</tr>
</thead>
<tbody>
<tr>
<td>AP – Approved Product</td>
<td>Grades K through 8&lt;sup&gt;th&lt;/sup&gt;, materials are non-toxic and meet American National Standards Institute (ANSI) quality conformance standards.</td>
</tr>
<tr>
<td>CP – Certified Product</td>
<td></td>
</tr>
<tr>
<td>HL-Health Label (Non-Toxic – No Health Labeling Required)</td>
<td>Grades 9&lt;sup&gt;th&lt;/sup&gt; and through 12&lt;sup&gt;th&lt;/sup&gt;, materials are non-toxic when used in a manner as appropriately described on the label and the <strong>Material Safety Data Sheet (MSDS)</strong></td>
</tr>
<tr>
<td>HL- Health Label (Cautions Required)</td>
<td>These products contain Health Warnings and are hazardous. Materials with this label <strong>should not be used</strong> in the Loudoun County Public School System.</td>
</tr>
<tr>
<td>CL-Certified Label (Contents Warnings)</td>
<td></td>
</tr>
</tbody>
</table>

- Please use age appropriate tools in the art room [*Age appropriate* is determined by the art educator’s assessment of student ability.]

- Please adhere to the Virginia Standards of Learning for Safety located in this Curriculum.

Artist Safety Handbooks may prove to be valuable sources of information when ordering or for anticipated use of materials/tools with students. However, in the event of procedural safety conflicts, art educators will always follow the LCPS safety procedures.

Please contact your school principal if you have any questions regarding safety issues in the art room.
Our LCPS Safety Audit Team has established Kiln Safety rules for all LCPS Art Educators. Please familiarize yourself with the following recommendations prior to firing your kiln:

1. **Knowledgeable Operator**—The person operating the kiln should be familiar with the entire manufacturer’s safety and operating instructions.

2. **Kiln Rooms**—These rooms were not designed to house storage items including any type of flammables, paper products, wood products, plastics, fabrics, paints, etc. The only things that may be housed in the kiln rooms are the kiln and requisite accessories, wire racks, and fired clay products.

   If your kiln does not have a dedicated kiln room and is located in a classroom or mechanical room, there must be a minimum clearance of 36” from any type of storage item or access by students. All flammables such as paper products, wood products, plastics, fabrics, paints, etc. shall be situated well away from the kiln area. Always utilize caution screens around Kilns situated in classrooms to provide a safe barrier.

3. **Ventilation**—Please do a “sound check” and visual inspection on your kiln ventilation systems prior to firing your kiln. This includes the Environment (located underneath and attached to the kiln) as well as the overhead hood or ceiling vent. Turn them both on and make sure they are operational and sound appropriate. Also, visually check the ventilation duct work for cracks, holes, or tears. If there is a question regarding sound operation of the ventilation systems, please report the concern to your building Principal and ask them to report this on a work order to Facilities Services. Do not use your kiln unless and until the ventilation system is in proper working order.

4. **Paper**—Do not use paper in your kiln, including stuffing paper into clay items to be fired to help maintain their shape.

5. **Safety Chain for Kiln Lid**—Always utilize the safety chain on the kiln lid when raised. These have been specially installed to prevent the lid from falling on you.

6. **Floor Beneath Kiln**—Regularly inspect the floor area beneath the kiln to make sure it is completely free from all dust and debris so your Environment Fan underneath the kiln will operate properly.

7. **Firing the Kiln**—Do not leave your kiln unattended. If you leave your school for a short amount of time, it is your responsibility to notify your building Principal and Head Custodian that your kiln is firing and you plan to return to make certain it is shut off. All firing of kilns should be concluded by 8:00 pm to allow a cool off time prior to custodial staff leaving the building. Never fire the kiln overnight or when the school is not occupied.

If you have any questions or concerns, please contact your building Principal or the Division of Risk Management at (571) 252-1280. Thank you for your cooperation in maintaining a safe learning environment for our students and staff.
Please review these guidelines with your students before you begin research projects.

1. Students must talk with teachers, librarians, parents, or guardians before going online. The purpose of this conversation is to discuss the purpose of searching online for information, and to establish acceptable and unacceptable websites.

2. Students must never reveal any personal information to anyone or any site online. Students should never give their names, addresses, or other personal information—no matter what online website is asking for it.

3. If unwanted websites “pop-up,” or appear on screen, students must close these right away, and report any “pop-ups” that make them feel uncomfortable to teachers, librarians, or parents.

4. Students must never agree to meet anyone in person who may have communicated with them online. If communication online takes place, students should report this to a teacher, librarian, parent, or guardian.

5. Students must interact with the web in ways that are similar to how they are expected to behave with real people. Students must never disrespect other people online, nor should they use inappropriate language on any interactive sites.