

Glencoe/McGraw-Hill

***GLENCOE ART IN FOCUS* © 2006**

correlated to

**Alabama Course of Study
Arts Education
Visual Arts Grades 7-12 Level 4**

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Alabama Course of Study: Arts Education
Visual Arts Grades 7-12 Level 4

STANDARDS AND OBJECTIVES	PAGE REFERENCES
1. Produce a thematically related body of work. <ul style="list-style-type: none"> • Describing the results of researching the works of other artists or cultures for inspiration 	73-79,169-173,194-199,290-291,420-421
2. Organize subject matter and formal qualities into meaningful and expressive compositions. <ul style="list-style-type: none"> • Generating alternative design solutions to visual arts problems • Solving visual arts problems using analysis, synthesis, and evaluation • Defending personal choices in creative visual compositions Examples: oral critiques, written reflections 	46,91,93,94,197 14-15,46-47,95,97,108,110-111,116-118 10-11,95,96-98,114,119,349
3. Assemble a portfolio of personal works of art that includes a concentration in a specific theme or medium. <ul style="list-style-type: none"> • Demonstrating advanced skill with at least three visual arts media • Writing an artist’s statement for a personal portfolio • Documenting personal works of art Example: using slides or electronic images to depict works of art 	65,121,459,524-525 16,23,83 574-580
4. Organize an exhibition of works of art, including publicizing an exhibition, composing an exhibition statement, and completing a self-evaluation of an exhibition. Examples: exhibiting works of art on bulletin boards with content documentation, displaying works of art for competition, showcasing works of art with interdisciplinary connections in media centers	16,491,510,543,561
5. Relate the ideas of selected critics, historians, aestheticians, and artists to specific works of art. Examples: Harold Rosenberg on Willem de Kooning’s action paintings; critical writings on contemporary art and artists in local, regional, and national periodicals; Public Broadcasting System’s <i>American Masters</i> series on nineteenth-century American authors	18,91-94,552,555

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<p>6. Interpret expressive intentions and purposes in selected works of art based on intrinsic and extrinsic conditions. Example: looking at Vincent Van Gogh's <i>The Night Café</i> and reading his letter to Theo about his intentions in creating the painting</p>	497-498
<p>7. Analyze specific works of art to determine the relationship between intrinsic qualities and historical and cultural context. Examples: Francisco Goya's <i>The Third of May</i> and the Napoleonic Invasion of Spain, Diego Rivera's murals and the history of Mexico, Bayoux Tapestry and the Battle of Hastings, Native American paintings and the Battle of the Little Bighorn</p>	457,528-529
<p>8. Analyze artists' choices in order to interpret meanings, ideas, attitudes, views, and intentions in works of art. Examples: choice of media, subject matter, signs, symbols, source of inspiration</p>	10-15,17,18,56-57,61,138,289-290,372,547
<p>9. Explain the importance of major works of art and architecture.</p> <ul style="list-style-type: none"> • Describing the stylistic impact of selected works of art Examples: Claude Monet's <i>Impression, Sunrise</i>; Egyptian obelisk • Describing the social, cultural, historical, and political context of selected works of art Examples: impact of Jacques-Louis David's <i>Oath of the Horatii</i> on French society and painting styles, adoption of Greek temples as architectural models in later cultures 	154,455 168-173,454,466-468
<p>10. Compare the creative processes of visual arts with other arts disciplines, the humanities, and other academic areas. Examples: comparing creative problem-solving models with the scientific method, comparing the drafting process in writing with the composition process in visual arts</p>	5,25,27,29,33,35,41,45,55,63,185,203,206,219,248,256,269,277,311,313,35