

Glencoe/McGraw-Hill

***GLENCOE CREATING & UNDERSTANDING DRAWINGS* © 2006**

correlated to

**Alabama Course of Study
Arts Education
Visual Arts Grades 7-12 Level 1**

Glencoe *Creating & Understanding Drawings* ©2006
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Alabama Course of Study: Arts Education
Visual Arts Grades 7-12 Level 1

STANDARDS AND OBJECTIVES	PAGE REFERENCES
<p>1. Create original works of art from direct observation.</p> <ul style="list-style-type: none"> • Organizing spatial relationships utilizing linear and atmospheric perspective • Creating the illusion of three-dimensional forms through tonal rendering • Incorporating traditional categories of subject matter into original works of art Examples: drawing a still life, painting a landscape, sculpting a portrait 	<p>12,13,125,192,256</p> <p>37,52-53,56,114-115,247</p>
<p>2. Create original works of art using reflective ideas, personal experiences, and imaginary content. Examples: reactions to current events, fantasy, cultural traditions</p>	<p>63,270</p>
<p>3. Apply steps artists use in the production of art, including conceptualizing ideas and forms, refining ideas and forms, and reflecting on and evaluating both the process of production and the product.</p>	<p>6-7,48-51,62-69,73,74</p>
<p>4. Apply the elements of art and principles of design to the production of two- and three-dimensional artwork.</p>	<p>8-21,244</p>
<p>5. Demonstrate the use of traditional, digital, and multimedia techniques to create works of art. Examples: two-dimensional expression in books, comic strips, and timelines; enhancement of images in a digital imaging program; three-dimensional expression in dioramas, masks, puppets, mobiles, stabiles, scenery, and props</p>	<p>191,245,260-263,270</p>
<p>6. Demonstrate safe and responsible handling of art materials, including cleanup, storage, and replenishment of supplies where applicable.</p> <ul style="list-style-type: none"> • Identifying safety and environmental regulations 	<p>36,56,116 TEACHER RESOURCE BINDER 8-11</p>
<p>7. Describe personal, sensory, emotional, and intellectual responses to the visual qualities of a work of art.</p>	<p>72-74,170,177</p>

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<p>8. Evaluate selected works of art to determine the effectiveness of their organization.</p> <ul style="list-style-type: none"> • Describing the subject matter, elements of art, principles of design, media, technique, and style used in selected works of art • Analyzing the formal organization of subject matter, elements of art, and principles of design in selected works of art to determine structural relationships • Interpreting expressive intentions and purposes in selected works of art • Describing the effectiveness of expressive and meaningful communication in selected works of art 	<p>8-14,15-20,23-37</p> <p>133-134,156,181-185</p> <p>171-172,174-177</p> <p>70,169,170,186-189</p>
<p>9. Compare works of art with functional and natural objects, aesthetic components, and formal qualities. Examples: stylized lines in automobiles; shapes and forms of appliances; shape, line, form, volume, and color of a tree</p> <ul style="list-style-type: none"> • Identifying aesthetic components and formal qualities in man-made and natural objects Examples: comparing a Henry Moore sculpture with bones, comparing David Hockney's <i>Grand Canyon</i> series to rock formations 	<p>63,69-71</p>

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<p>10. Utilize specialized terminology from art history, aesthetics, criticism, and production in discussions of works of art.</p> <ul style="list-style-type: none"> • Defining visual arts terminology to include the elements of art and principles of design • Describing the intrinsic qualities of a work of art Example: divisionist color in Camille Pissaro's Impressionist paintings 	<p>8-14,64-74</p> <p>14,170-178</p>
<p>11. Describe historical themes, symbols, and styles associated with works of art from various cultures, times, and places, including major periods and movements.</p> <ul style="list-style-type: none"> • Identifying the style associated with selected works of major artists Examples: Richard Estes—photorealism, Helen Frankenthaler—color field, Vincent van Gogh—post-Impressionism • Describing the extrinsic context qualities of a work of art Example: optical color mixing theory as depicted in works by Berthe Morisot such as <i>Jeune Fille au chien (Young Girl with a Dog)</i> • Using digital processes or media to identify symbols and styles associated with works of art from various periods Example: using the Internet to view, collect, or find examples of Renaissance art and architecture 	<p>20,188,202,204,226,234</p> <p>33,34,88,223-224</p> <p>199,241,242-243,245,246,287</p>