

Glencoe/McGraw-Hill

***GLENCOE EXPLORING ART* © 2007**

correlated to

**Alabama Course of Study
Arts Education
Visual Arts Grade 7**

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Alabama Course of Study: Arts Education
Visual Arts Grade 7

STANDARDS AND OBJECTIVES	PAGE REFERENCES
<p>1. Create works of art utilizing a variety of traditional and nontraditional media and techniques. Examples: torn-paper collage, weaving, wire sculpture, clay relief</p> <ul style="list-style-type: none"> • Applying steps artists use in 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 • Applying the elements of art and principles of design to the production of two- and three-dimensional artwork Examples: two-dimensional—monochromatic paintings, found or natural object prints, texture rubbing compositions; three-dimensional—<i>paper-mâché</i> masks, clay whistles • Creating original multimedia works of art Examples: television broadcasts, digital imaging, multimedia presentations • Creating original works of art using observational skills Examples: drawing a shoe; painting a still life; creating a landscape in mixed media; creating timed, gesture studies of a figure 	<p>12-13,27,29,31,32-33,38-39,43,51,57,61,81,89,233,238-239</p> <p>21-43,68,97,201,237,288-289,291</p> <p>38-39,140-141,282</p> <p>38-39,140-141,282</p>
<p>2. Produce works of art using one- and two- point perspectives. Example: drawing a cityscape or still life of geometric shapes that uses a vanishing point and horizontal line</p>	<p>25,258-259</p>
<p>3. Apply appropriate vocabulary in discussing a work of art. Examples: discussing the use of cool colors, organic shapes, and flat perspective in Marc Chagall's <i>Green Violinist</i>; explaining movement in Giacomo Balla's <i>Dynamism of a Dog on a Leash</i></p>	<p>22-44,58,60-61</p>
<p>4. Discuss the strengths and weaknesses of a personal portfolio or other work of art.</p> <ul style="list-style-type: none"> • Defining the four-step process of critical analysis, including describing what is seen, analyzing how each artist arranged the elements of art and principles of design, interpreting each work in expressive intent and purpose, and judging the effectiveness of communication Example: analyzing Miriam Schapiro's <i>The Poet #2</i> and asking "What do I see in the painting?," "How did the artist organize the elements of art and principles of design?," "What is the message that the artist is trying to convey?," and "How effective is the artwork?" 	<p>11,33,94-95,98-99,101-107,117,118,119,121,122-125,127,141,145,159,189,223,273-275</p>

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<p>5. Define the appropriate technical terminology in creating a work of art. Example: student asking teacher, "Is my greenware vase ready to be bisque-fired?"</p>	22-45,57,235
<p>6. Discuss ways in which the subject matter of other disciplines is connected with the visual arts. Examples: connection of plants and animals in a rainforest to Henri Rousseau's <i>The Peaceable Kingdom</i>; relationship of music to Wassily Kandinsky's paintings; relationship of measurement, scales, and proportion to Chuck Close's portraits</p>	19,45,65,91,111,133,149,165,181,197,213,247,279
<p>7. Describe historical and cultural influences on works of art. Examples: historical—creating a computer presentation depicting works of art of the Civil War, cultural—comparing the impact of racism in Faith Ringgold's <i>Flag Quilt</i> and William Johnson's <i>Moon Over Harlem</i></p> <ul style="list-style-type: none"> • Identifying various art periods and movements Examples: periods—comparing Mayan temples and Egyptian pyramids or Renaissance and twentieth-century paintings, movements—comparing Impressionism and Cubism or Surrealism and Realism 	10,37,41,74,75,81,89,106,113,116,118-119,120-125,128,130-133,165,180,181,190,191,194-196,197,203,213,217,218,222,225-227,234,235,237,244-246