

Portfolio Assessment for Literacy in Visual Art

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NAEA Conference, Baltimore

April 17, 2010



Seven Symbol Design (Design Unit)- by Nyiasia Monroe

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The portfolio project at Southside High School in Elmira City School District started as a common assessment for the Final Exam for Studio in Art students. The idea of the portfolio allows all the artistic approaches imaginable for a group of truly creative teachers who do not want their creativity or their students' creativity diminished by having a single written examination to test for knowledge. This packet contains all the materials for not just a final assessment, but also a curriculum organization that is key to an incredibly successful experience in art for the students and as well as for the teacher.

The first thing in the packet is the NYSATA (New York State Art Teachers Association) Portfolio Project topics. This was our starting point in coming up with an agreement for what would work as an assessment and became our main assessment topics, because it makes sense. The units are on Self Portrait, Observation/Perception, Psychological/Communication, Cultural Awareness, Process Piece, and we decided to add Design to insure a common vocabulary.

About a year after piloting the Portfolio Assessment we added the Enduring or "Big" Idea to add to the depth of meaning within the unit topics. These Enduring Ideas, such as 'Humans and Nature', 'Conflict', 'Life Cycles', etc., lend themselves to the units in the portfolios very well. The Enduring Ideas we brainstormed and found from several sources are listed in this packet. A Unit Plan sample, the form of which is borrowed from Marilyn G. Stewart's and Sydney R. Walker's Rethinking Curriculum in Art, is an example of combining the unit topics from the portfolio with the 'Enduring Idea': Identity.

The next part of the packet is sample student worksheets/notes to review vocabulary and processes. The forms for student writing to summarize their learning are included here.

Following this the Project Menu List is included next. The Project Menu list was designed by art teachers as a resource to check all the great ideas the teachers were already using, organized by possible unit topics. This assured teachers they didn't really need to change what they were teaching, and they didn't need to use budget money to buy different materials. They only needed to organize the structure of what they were teaching. The structure itself also serves as a guide for where to go next and what has not yet been covered in the class.

The summary outlines for Studio in Art are designed for the student for writing about what they have learned. One of the implications of using this structure was that the same structure works for other classes, especially advanced classes. The portfolio is a traditional evaluation tool for colleges for entrance to and exit from art programs. The same evaluation tool we have used to prepare individuals for college programs can be used for entire classes, whether those students go on to college programs or not.

The Assessment Rubrics have three purposes: one assessment rubric is for the students to critique themselves. Students need to judge their own progress. Another assessment is for the teacher to give a final grade for the assessment. A third assessment is one used by the teachers themselves to judge how they are doing with the structure of the portfolio with their classes.

Since teachers can ‘tweak’ the portfolio process as they go it becomes more of a workable, ‘living’ document that can change with different classes, materials and students.

Finally the National Standards for the Arts are included in the packet. The portfolio assessment goes beyond the NYS Standards in the Arts to include “Reflecting upon and assessing the characteristics and merits of their work and the work of others” and “Making connections between visual arts and other disciplines”. The use of the Portfolio for a Final Assessment and the use of the ‘Enduring Idea’ assures the inclusion of these last two parts of the National Standards in this process.

The students’ writing about their work is the part of this that verifies the importance of the work for the individual student. When the students see the sheer volume and quality of their own work during the final exam critique, they are always surprised and wowed by their own brilliance. Because they are writing about concrete experience they make easy jumps to making connections between the different types of projects and materials. Students can tell anyone what they are doing and why at any given time. They can tell how the present project relates to the topics and materials they studied up to that point. And students will make connections between the ‘Enduring Ideas’ they have used in the class. And finally, because they are sure of what they know in this process, they can and will write about it also.

The journey we have taken with the Portfolio process for Studio in Art has been a powerful one for me and for my colleagues. It has had far reaching implications for how we teach all of our classes. The students know the importance of what they are learning, and are retaining more information because of the layering of vocabulary and skills. And finally, they have the proof of their trek toward gaining knowledge in art with the evidence of their own portfolio at the end of the class. So much proof, that they will sit down and write about what they have learned.:)

When moving forward in CURRICULUM DEVELOPMENT:

- Identify enduring ideas, key concepts, and/or essential questions.**
- Articulate what would be acceptable evidence that students understand and are able to perform (assessment)**
- Design instructional strategies to move students toward desired ends.**

Nysata Portfolio Requirements

Commencement Level: General Education

Required Artworks (7 selections)

Artwork 1- Self Portrait	Work reveals a command of symbol or likeness as well as expression or mood. Work reveals problem solving ability.	Work may be 2-D or 3-D in any medium. Student should reveal an understanding of the characteristics and use of the specific medium selected.
Artwork 2- Observation/Perception- Piece should be based on observations and knowledge of vantage point, perspective and point of view.	Work demonstrates observation and perception of the subject. Work demonstrates creative interpretation.	Work may be 2-D or 3-D in any medium. Student should reveal an understanding of the characteristics and use of the specific medium selected.
Artwork 3- Psychological-Communication/Message- Student should select a piece that conveys a strong message, idea, or emotion.	Work should demonstrate knowledge of the elements and principles to convey a specific meaning. Work clearly conveys a strong meaning or emotion. Work displays emotional impact.	Work may be 2-D or 3-D in any medium. Student should reveal an understanding of the characteristics of the media selected to convey meaning.
Artwork 4- Cultural Awareness Student should choose a work that has a clear connection to cultural or historical context or explores social, historical/contemporary, and/or political issues.	Work should communicate awareness of cultural diversity. Work should reflect social, historical or political themes.	Work may be 2-D or 3-D in any medium. Student should reveal an understanding of the characteristics and use of the specific media selected to convey theme.
Artwork 5- Process Piece- Artwork plus pre-sketches, visual references, sketchbooks, journal, etc.	Work should demonstrate the development of the artwork from ideas, to final piece. Problem-solving skills should be evident in process trail.	Work may be 2-D or 3-D in any medium. Student should reveal an understanding of the characteristics and use of the specific media selected and how they influence artistic decision making.

<p>Artwork 6 & 7- Choice- An artwork of the student’s own choosing.</p>	<p>Work should demonstrate knowledge of the elements and principles of design and technical mastery.</p>	<p>Work may be 2-D or 3-D in any medium. Student should reveal an understanding of the characteristics of the specific media selected.</p>
<p>Required Writing (2 selections) Writing 1 Critical Analysis/Reflection of any artwork in their portfolio (Selections 1-7) Writing demonstrates an understanding of content and analysis of their work. Students shows an understanding of art terms.</p>	<ol style="list-style-type: none"> 1. Describe your work in terms of the materials and techniques used. 2. What elements and principles of design did you consider in your work? 	<ol style="list-style-type: none"> 3. Describe how an artist, culture or a period in art history influenced your work. 4. Describe what your work is about and reflect on it’s strengths. Place this form in a 9”x12” envelope along with the Artist Statement.
<p>Writing 2- Artist Statement-</p>	<p>Student should answer the question: “Why did you select the work submitted?” “What reaction are you looking for from the viewer?” “What role does art play in your life?”</p>	<p>Approximately 1-2 paragraphs, typed. Place two copies of the statement in a 9”x12” envelope and attach inside the portfolio front cover.</p>

Enduring Ideas:

Self portrait

Observation / perception

Psychological communication / message

Cultural awareness

Music/ dance

Joy / despair

Identity

Survival

Power

Interdependence

Human suffering

Conflict

Spirituality

Relationships

Good / evil

Self knowledge

Cooperation

Humans & nature

Reality and fantasy

Life & death

Rites of passage

Change

Ritual

Finite/ Infinite

Matter

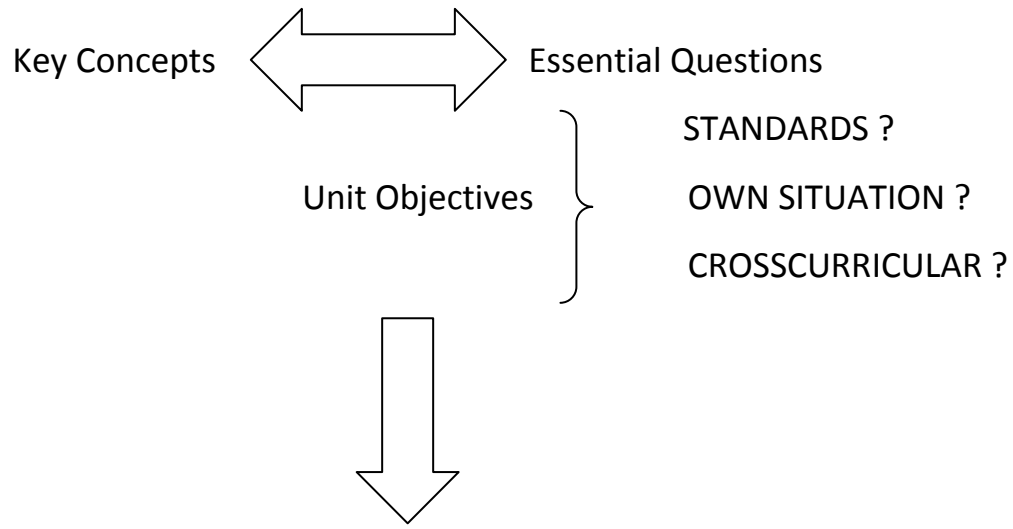
Life Cycles

Clothing

Enduring Ideas: Unit template

Rationale

Artists/Artworks



Instructional Plans

Objective (s)	Objective (s)	Objective (s)	Objective (s)
Lesson	Lesson	Lesson	Lesson
Activities	Activities	Activities	Activities
Formative	Formative	Formative	Formative
Assessment	Assessment	Assessment	Assessment

Summative Assessment:
 For example- end-of-unit Performance Task

Marilyn G. Stewart and Sydney R. Walker, Rethinking Curriculum in Art, Davis Publications, Worcester, MA, 2005, page 18.

Enduring Idea: Design

Rationale: All artists use the elements of art and principles of design as their universal language and the tools to express themselves no matter when or where their art is produced.

Artists, styles: African Adira cloth (Yoruba), Bridget Riley- Op Art, Bauhaus

Key Concepts/Essential questions:

How do artists use line, shape, value, color, space and form?

How do artists use the elements of art with the principles of design (unity, balance, rhythm and proportion)?

Unit Objectives:

1. Explore key concepts in discussion, writing and projects.
2. NYS/ National Standards
3. Exploration of design concepts

Instructional Plan:

1. **Objective: Explore enduring ideas through design by seeking out and discussing characteristics of prints by artists and styles listed previously.**

Lesson: Describe and determine enduring ideas, especially design.

Activity: 1. Discuss and write down enduring ideas.

2. Draw analogies in work (grouped by idea)
3. Share ideas in student groups.
4. Record and share with class. Keep recording for future

Reference and review.

Formative assessment: a. Portfolio vocabulary review sheets.

b. Critique/assess project individually and with class.

2. **Objective: Explore design with only line, then shape in a grid, based on examples of African Adira cloth (Yoruba)**

Lesson: a. Pen and ink line design in a grid.

b.

Activity: 1. Exploration, research in how design is expressed with line by the above.

2. Artists. (Video, Scholastic magazine, books, posters...)

3. (Pen technique, rules)

Formative assessment: a. Portfolio vocabulary review

b. Critique/assess project

3. Objective: Seven Symbols Design

Lesson: Use 7 symbols (line, circle, ½ circle, wavy line, zig-zag line, spiral, s-curve) based on Adolpho Best-Maugard

Activity: 1. Grid organization with 7 symbols

2. Materials and technique may vary- color ideas with marker, then pastels or colored pencils.

Formative assessment: a. Vocabulary review/review sheet

b. Critique/assessment of project.

IV. Objective: Op Art

Lesson: Using color theory (Complements) and Bridget Riley's work as inspiration.

Activity: 1. Research Op Art

2. View artist work, discuss

3. Gouache painting

Formative Assessment:

a. Portfolio Vocabulary/ review

b. Critique/assess project.

Summative Assessment

- 1. (Students) select one or two of their projects for the portfolio.**
- 2. Include ALL Portfolio Vocabulary review sheets, filled out, from all projects in the Identity unit.**
- 3. Written summary assessment of Design projects.**
- 4. Checklist of all work on Portfolio.**

Enduring Idea: Identity/Self Portraits

Rationale: All cultures and individuals have traits unique to those cultures and/or individuals. Young adults are actively seeking and discovering their personal identity.

Artists: Grant Wood, Georgia O'Keefe, Stuart Davis, Hudson River school, Egyptian cultural style, Romare Bearden, Faith Ringgold, Paul Gauguin, German Expressionism, Peter Max, Rembrandt, DaVinci...

Key Concepts/Essential Questions:

- What is American cultural identity?
- What is a Psychological Self Portrait?
- What is a likeness?
- What are Egyptian, French Post-Impressionist and/ or German style identity traits?

Unit Objectives:

1. Explore key concepts in discussion, writing and projects.
2. NYS/ National Standards
3. Cultural Awareness.

Instructional Plan:

1. Objective: Explore enduring idea (identity) by seeking out and discussing characteristics of prints by artists and styles listed previously.

Lesson: Describe and determine enduring ideas, especially identity.

Activity: 1. Discuss and write down enduring ideas.

2. Draw analogies in work (grouped by idea)

3. Share ideas in student groups.
4. Record and share with class. Keep recording for future Reference and review.

Formative assessment: a. Portfolio vocabulary review sheets.
b. Critique/assess project individually and with class.

2. Objective: Explore identity in a collage/painting.

Lesson: a. Collage using Romare Bearden and Faith Ringgold
b. Painting in the style of Peter Max.

Activity: 1. Exploration, research in how identity is expressed by the above Artists. (Video, Scholastic magazine, books, posters...)
2. Profile design with symbols: painting
3. (Paint technique, rules)

Formative assessment: a. Portfolio vocabulary review
b. Critique/assess project

3. Objective: Create a Likeness

Lesson: Pencil or charcoal portrait- shaded drawing to show what you look like.

Activity: 1. Step-by-step instruction/demonstration of how to draw a person's face.
2. Technical information and notes on value, shading, proportions, placement and materials.

Formative assessment: a. Vocabulary review/review sheet
b. Critique/assessment of project.

4. Objective: Translate a likeness into a Post-Impressionist, Fauvist or German Expressionist style.

Lesson: Using color theory and style to transform a likeness.

Activity: 1. Scholastic Magazine: "Fauves"
2. View artist work, discuss
3. Oil pastel or pastel painting

Formative Assessment:

- c. Portfolio Vocabulary/ review
- d. Critique/assess project.

Summative Assessment

- 5. (Students) select one or two of their projects for the portfolio.**
- 6. Include ALL Portfolio Vocabulary review sheets, filled out, from all projects in the Identity unit.**
- 7. Written summary assessment of Identity projects.**
- 8. Checklist of all work on Portfolio.**

Enduring Idea: Psychological Communication/Message

Rationale: All cultures and all artists communicate personal and/or cultural psychology to share some kind of specific or general message about art, the artist and the world.

Artists: S. Dali, Franz Marc, German Expressionism, Barbara Kruger, Keith Haring, Jean Michel Basquiat, J. Pollack, Magritte

Key Concepts/Essential Questions:

- What is personal psychology?
- How is message used in art and advertising?
- What are the tools for the artist to use to communicate?

Unit Objectives:

1. Explore key concepts in discussion, writing and projects.
2. National Standards 1,2,3,6
3. Exploring Psychological Communication and Message.

Instructional Plan:

1. Objective: Explore Communication/message with Collage Post Cards which are to be sent through the mail

Lesson: Describe and determine enduring ideas, especially identity.

- Activity: 1. Discuss and write down enduring ideas.
2. Draw analogies in work (grouped by idea)
 3. Share ideas in student groups.
 4. Record and share with class. Keep recording for future reference and review.

Formative assessment: a. Portfolio vocabulary review sheets.

- b. Critique/assess project individually and with class.

2. Objective: Explore Psychological/communication in Expressionist and Fauvist painting.

Lesson: a. Explore color use in Fauvist painting, using such artists as Franz Marc

b. Painting in the style of Franz Marc.

Activity: 1 Use Scholastic magazine to reinforce concepts

2. Compare German Expressionism to French Expressionism, and the color-mood work of Picasso (Rose and Blue Period)

3. (Paint technique, rules)

Formative assessment: a. Portfolio vocabulary review

b. Critique/assess project

3. Objective: Explore Surrealism

Lesson: Pencil or charcoal Dreamscape using Magritte and Dali

1. Synectic Game- from Art Synectics, by Nicholas Roukes

2. Technical information and notes on value, shading, proportions, placement and materials, use of juxtaposition of odd things

Formative assessment: a. Vocabulary review/review sheet

b. Critique/assessment of project.

4. Objective: Political Cartoons

Lesson: Using ideas, persuasion and politics to create a cartoon.

2. View artist work, history through political cartoons and discuss

3. Line, color with gouache

Formative Assessment:

e. Portfolio Vocabulary/ review

f. Critique/assess project.

Summative Assessment

1.(Students) select one or two of their projects for the portfolio.

2.Include ALL Portfolio Vocabulary review sheets, filled out, from all projects in the Identity unit.

3.Written summary assessment of Psychological/Communication projects.

4.Checklist of all work on Portfolio.

Enduring Idea: Observation/Perception

Rationale: All cultures and individual artists express varying vantage points, perspective, points of view and varying degrees of two-dimensional or three dimensional qualities.

Artists/Artworks: the Renaissance, Leonardo DaVinci, Impressionists, Monet, M.C. Escher, Bridget Riley, Wayne Thiebold, Alberto Giacometti

Key Concepts/Essential Questions:

What is Perception? What is Illusion?

How does an artist imply a three-dimensional object on a two-dimensional surface?

Unit Objectives:

1. Explore key concepts in discussion, writing and projects.
2. NYS/ National Standards
3. Using observation and perception to explore space as an artist's tool
4. Using observation and perception to explore geometry and key concepts of space in history.

Instructional Plan:

1. Objective: Explore enduring idea observation and perception by seeking out and discussing characteristics of prints by artists and styles listed previously.

Lesson: Describe and determine enduring ideas, especially observation and perception.

Activity: 1. Discuss and write down enduring ideas.

2. Draw analogies in work (grouped by idea)

3. Share ideas in student groups.

4. Record and share with class. Keep recording for future

Reference and review.

Formative assessment: a. Portfolio vocabulary review sheets.

b. Critique/assess project individually and with class.

2. Objective: Explore observation and perception by drawing.

Lesson: "Upside Down Drawing", Betty Edwards, Drawing on the Right Side of the Brain.

Activity: 1. Exploration, research in how observation and perception is used in the above Artists. (Video, Scholastic magazine, books, posters...)

2. (Drawing technique, rules)

Formative assessment: a. Portfolio vocabulary review

b. Critique/assess project

3. Objective: Create a City Scene using 1 and 2 point Perspective, Overlapping, Size Changes, and Atmospheric Perspective

Lesson: Create a City Scene in Pen and Ink

- Technical information and notes on value, shading, proportions, placement and materials.

Formative assessment: a. Vocabulary review/review sheet

b. Critique/assessment of project.

4. Objective: Explore form turning in space

Lesson: Studies from life- Drawing a still life, drapery, ribbons to show form in space.

Activity: 1. Scholastic Magazine : Wayne Thiebold

2. View artist work, discuss

3. Paint, colored pencils, technical information

Formative Assessment:

g. Portfolio Vocabulary/ review

h. Critique/assess project.

Summative Assessment

1. (Students) select one or two of their projects for the portfolio.
2. Include ALL Portfolio Vocabulary review sheets, filled out, from all projects in the Identity unit.
3. Written summary assessment of Observation /Perception projects.
4. Checklist of all work on Portfolio.

Enduring Idea: Cultural Awareness

Rites of Passage; Change; Conflict

Rationale: All cultures and individuals have traits unique to those cultures and/or individuals. Historical, contemporary, social and political ideas influence and identify all art and artists

Artists: Styles in art history : Chinese, Egyptian, Australian Aboriginal Art, Faith Ringgold, Romare Bearden, Harlem Renaissance,

Key Concepts/Essential Questions:

- What is cultural identity?
- What is the connection between art and music?
- What are subcultures or counterculture?
- What are Egyptian, French Post-Impressionist and/ or German style identity traits?

Unit Objectives:

- 1.Explore key concepts in discussion, writing and projects.
- 2.NYS/ National Standards
- 3.Cultural Awareness.

Instructional Plan:

1. Objective: Explore enduring idea (Cultural Awareness) by seeking out and discussing characteristics of prints by artists and styles listed previously.

Lesson: Describe and determine enduring ideas, especially cultural identity.

Activity: 1. Discuss and write down enduring ideas.

2. Draw analogies in work (grouped by idea)

3. Share ideas in student groups.

4. Record and share with class. Keep recording for future

Reference and review.

Formative assessment: a. Portfolio vocabulary review sheets.

b. Critique/assess project individually and with class.

2. Objective: Explore identity in Research.

Lesson: a. Research assigned Art Style, Culture, or time period

b. Painting in the style of researched cultural ideas.

Activity: 1. Exploration, research in how Cultural Awareness is expressed by the above Artists. (Video, Scholastic magazine, books, posters...)

2. Profile design with symbols: painting

3. (Paint technique, rules)

Formative assessment: a. Portfolio vocabulary review

b. Critique/assess project

3. Objective: Create a Sacred Journey Map

Lesson: Pencil sketch after reading and reviewing concepts of Aboriginal Dream Maps.

Activity: 1. Scholastic Magazine: Australian Aboriginal Art. 2.

Step-by-step instruction/demonstration of how to draw a dream map. Use mind-maps as a starting point for finding history and goals.

2. Technical information and notes on using the paint (Q-Tips),

placement and materials.

Formative assessment: a. Vocabulary review/review sheet

b. Critique/assessment of project.

4. Objective: Narrative Art with Faith Ringgold

Lesson: Use quilting and or collage to tell a story.

Activity: 1. Scholastic Magazine: "Faith Ringgold"

2. View artist work, discuss

3. Materials: oil pastel, collage, fabric, paint...

Formative Assessment:

1. Portfolio Vocabulary/ review

2. Critique/assess project.

Summative Assessment

1. (Students) select one or two of their projects for the portfolio.

2. Include ALL Portfolio Vocabulary review sheets, filled out, from all projects in the Identity unit.

3. Written summary assessment of Cultural awareness projects.

4. Checklist of all work on Portfolio.

Enduring Idea: (taught through) Process Piece

Rationale: Developmental processes and multi-step procedures may be mapped from ideas through processes to the finished work.

Artists: Classical Architecture, Styles in Art History, Evolution of style from classical to romantic and realism through stylization to abstraction and non-objective work. Transformation: M.C. Escher

Key Concepts/Essential Questions:

- What are some major shifts in thought through history and why the changes in philosophy?
- What are the turning points from traditional art to the modern era?
- What are the stages in progress from the beginning to the end?

Unit Objectives:

- 1.Explore key concepts in discussion, writing and projects.
- 2.NYS/ National Standards
- 3.Cultural Awareness.

Instructional Plan:

1. Objective: Explore some of the history of architecture as the basis for a collagraph print.

Lesson: Describe and determine Process :

Activity: 1. Discuss and write down enduring ideas.

2. Draw analogies in work (grouped by idea)
3. Share ideas in student groups.
4. Record and share with class. Keep recording for future

Reference and review.

Formative assessment: a. Portfolio vocabulary review sheets.

b. Critique/assess project individually and with class.

2. Objective: Explore process through enduring ideas by doing research on art and artists, then a project based on the specific style of the research subject

Lesson: a. Research topics from art history

b. Painting in the style of the research topic

Activity: 1. Exploration, research in how identity is expressed by the above

Artists. (Video, Books, internet , Scholastic magazine, posters...)

2. Map progress

3. (Paint technique, rules)

Formative assessment: a. Portfolio vocabulary review

b. Critique/assess project

3. Objective: Explore transformation through changes in appearance in a series of steps, going from realism to stylization to abstraction

Lesson: Corner of the Room (aka Stylization within a Circle)

Activity: 1. Step-by-step instruction/demonstration of how to draw the corner of the room.

2. Technical information and notes on value, shading, proportions, placement and materials. Then transfer of image to either drawing, color or collage application

Formative assessment: a. Vocabulary review/review sheet

b. Critique/assessment of project.

4. Objective: Grid Matrix Spiral Progression

Lesson: Lesson from Design Synectics, by Nicholas Roukes

2. View artist work, discuss

3. Collage or color

Formative Assessment: a.Portfolio Vocabulary/ review b.Critique/assess project.

Summative Assessment:

1.(Students) select one or two of their projects for the portfolio.

2. Include ALL Portfolio Vocabulary review sheets, filled out, from all projects in the Identity unit.

3. Written summary assessment of Process Piece projects.

4.Checklist of all work on Portfolio.

Studio in Art Curriculum Sampler- Coordinated with NYS and National Standards and NYSATA Portfolio Requirements

1. Self Portrait- NYS Standards 1-4

-Symbol or likeness, expression, mood, 2-D or 3-D

- ❖ Self portraits in a realist tradition: Roman, Renaissance- any appropriate media
- ❖ Self portrait based on Cubism: Stylization and abstraction
- ❖ Self portrait with expressive color: Van Gogh, Andy Warhol or Peter Max- oil pastel
- ❖ Personalized/traditional/altered Portrait or Self Portrait based on Leonardo DaVinci , Andy Warhol, and Cindy Sherman
- ❖ Self Portrait- tempera resist

2. Observation/Perception- NYS Standards 1-4

-Vantage point, perspective, point of view, 2-D or 3-D

- ❖ Studies of Impressionism &/or Post-Impressionism: color and light
- ❖ Still life, drapery or ribbons- perception of form, texture, value in shading on a 2-D surface- Dessert still life (Thiebald)
- ❖ 1, 2 or 3 point perspective in the Renaissance tradition
- ❖ Perception as illusion : Escher. Bridget Riley (Op Art)- see also Design
- ❖ Figure- types of drawing: gesture, contour, full shading
- ❖ Perspective name banners
- ❖ Gesture figure drawing/ sculpture based on Alberto Giacometti

3. Psychological –Communication/Message

-Strong message, idea or emotion

- ❖ Study of emotion in historical styles including changes in Classical/Intellectual vs. Emotional/Romantic trends (Brommer)
- ❖ Collage Post cards
- ❖ Psychological Self Portrait (Silhouette, collage or painted) also under Self Portraits
- ❖ Fauvist Painting- emotional color choices; may also use Picasso’s Rose and Blue periods; also under Design: Color. May be applied to portrait, still life, landscape
- ❖ Political Cartoon based on Tom Toles, Dr. Seuss, Thomas Nast with reference to Japanese manga/ anime

- ❖ Subconscious Dream Landscape based on Salvadore Dali (also Magritte)
- ❖ CD/Music Advertisement Process Project based on Stefan Sagmeister and various music industry graphic designers
- ❖ Social Issue Graffiti based on Keith Haring and/or Jean-Michel Basquiat
- ❖ Conceptual Computer Artistry based on Lawrence Weiner and Naim June Paik

4. Cultural Awareness- NYS Standards 1-4

-Cultural or historical context or explore social, historical/contemporary &/or political issues. Styles in art can refer to cultural, period, regional, group or personal style.

- ❖ Grid design with black pen- Australian Aboriginal art, Bauhaus, Mondrian, Kandinsky
- ❖ Egyptian Portraits with hieroglyphs
- ❖ Research paper- in the form of Artists' biographies, studies of artistic or cultural styles in art, timelines...Gallery Brochure
- ❖ Clay or sculpture from a specific cultural context or style, such as Maria Martinez
- ❖ Weaving- Navajo and other American Indian traditions
- ❖ Rite of Passage beadwork based on Native American, African and worldwide cultures
- ❖ Styles of art- Realism, Stylization, Abstraction and Non-Objective art (also fits under Design)- American Realism, Trompe l'oeil, super realism, stylization of Georgia O'Keeffe, abstract expressionists Lee Krasner, Pollack, non-objective work of Kandinsky, Mondrian, Frankenthaler, Rothko
- ❖ Musical paintings based on Stuart Davis and Wassily Kandinsky (Jazz)
- ❖ De Stijl design based on Piet Mondrian
- ❖ Ceramic Metatepec Sun
- ❖ Faith Ringgold- Narrative Art- quilt/paintings

5. Process Piece- NYS Standards 1-4

-Artwork plus pre-sketches, visual references, sketchbooks, journal. Must show development of work from idea to final piece

“Do something, do something to that, and then do something to that.” -Jasper Johns

- ❖ Study of Architectural components using Greek, Roman and Gothic architecture as the first stage for Collograph prints- sketches from study
- ❖ Collograph may also apply to prints made with portrait subjects or molas. Process would include drawing, collage, inking plate and prints.
- ❖ Mobile- Calder, Lee Bontecou
- ❖ Research/ project- Impressionism (Biography), and watercolor painting based on an artist studied
- ❖ Fashion Design Project/ Presentation based on Tommy Hilfiger and contemporary fashion designers
- ❖ Combination paintings based on the work of Robert Rauschenberg, Marcel Duchamp

- ❖ Transformation- three part- changes in style (realism/stylization/abstraction)
- ❖ Transformation- Grid Matrix- Nicholas Roukes, Design Synectics

6. Design- NYS Standards 1-4

- Elements and principles of art- Victor Lowenfeld- Line, Shape, Value and Color ; Unity, Balance, Rhythm and Proportion, and the interdependence of all of these:

- ❖ Line- contour, gesture, grid designs, weighted line, psychology of line (vertical, horizontal, diagonal), and the ability of line to direct the eye: Chinese Ink Calligraphy based on Zhang Yuan and the Chinese Zodiac
- ❖ Shape/form/mass/space- positive and negative – Personalized Logo Design (Paul Rand)
- ❖ Value- scales, full shading
- ❖ Texture- felt, implied
- ❖ Color- monochromatic, polychromatic, value, intensity, analogous, complementary, primary, secondary: Color studies painting after tracing a collage

- ❖ Time/ motion- kinetic, synchronism, futurism- Giacomo Balla, Umberto Boccioni, Sonia Delaunay
- ❖ Balance-Symmetry, Asymmetry, Radial Symmetry- Mandalas- Hindu, Tibetan, Kaleidometrics (Geometry),
- ❖ Unity/contrast/variety-
- ❖ Rhythm/ pattern/ repetition
- ❖ Proportion- size relationships (Worm's eye View, perspective), scale
- ❖ Emphasis and subordination

Marzano: Art Vocabulary

Abstract	Brush	Cubism
Acrylic	Calligraphy	Cultural context
Additive	Camera	Description
Aesthetic	Canvas	Design element
Amorphous	Caricature	Diagram
Analogous	Cartoon	Diptych
Art	Carving	Drawing
Art elements	Center-of-interest	Eclectic
Art form	Ceramic	Emotional response
Art history	Chalk	Emphasis
Art material	Classical	Expression
Art medium	Collage	Figure
Art process	Color	Film
Art technique	Color variation	Firing
Art tools	Column	Form
Artist	Compare and contrast	Function of art
Artistic choice	Complementary color	Function of art
Artistic process	Composition	Genre
Artistic purpose	Composition	Geometric pattern
Artwork	Computer	Gesture
Asymmetry	Construction	Glaze (paint or ceramics)
Atmospheric perspective	Context clues	Golden section
Audience response	Contour	Graphic designer
Balance	Contrapposto	Halftone
Balance	Contrast	Height
Biomorphic	Cool color	Highlight
Brayers	Craftsmanship	Historic influence
	Crosshatch	

Historic period	Organizational principle	Space
Historical context	Originality	Spatial characteristic
Illustration	Overlapping	Sphere
Imagery	Paint	Stabile
Impressionism	Palette	Stage
Intensity	Pattern	Still-life
Interpretation	Performing arts	Structure
Italian Renaissance	Personal preference	Style
Juxtaposition	Perspective	Subject matter
Kiln	Photographer	Subtractive
Kinetic element	Picture book	Symbol
Knife	Pigment	Symbolic representation
Landscape	Placement	Symmetry
Length	Pointillism	Technical component
Lighting	Polychrome	Technique
Line	Positive space	Temporal structure
Linear pattern	Presentation	Tension
Linear perspective	Primary colors	Texture
Magazine	Print	Theme
Mass	Professional	Traditional art forms
Measurement	Realism	Transition
Media	Repeating pattern	Triptych
Medium	Repetition	Unity
Mental image	Representation	Value
Mobile	Rhythm	Values
Model	Scale	Vanishing point
Mood	Scenery	Variation
Mosaic	Secondary colors	Varying sizes
Motion	Sequence	Viewpoint
Movement	Set	Watercolor
Mural	Setting	
Negative space	Shape	

Portfolio Contents- Studio in Art : 6-09

Name: _____

Contents:

1. Design projects- Project Name: _

Grid Matrix, Value Pen/Ink design, Figure W/C design, Leaves (W/C), Four color schemes (analogous, complementary, monochromatic, polychromatic)

2. Self Portrait: Pencil Value Portrait

3. Observation/ Perception:

Perspective:(Cubes and Pipes), Landscape (Impressionism), Still Life (Shoes CD cover)

4. Psychological- Communication/Message: Psychological Self Portrait (Collage), Assemblage (Louise Nevelson), Personal Identity Strips

5. Cultural Awareness: Romare Bearden, Monet, "Girl with a Pearl Earring", Research topics with posters, A/C Esther Krinnitz exhibit, B/D Rogovin Portraits exhibit at the Arnot art Museum, Cubism

6. Process Piece: Collograph Prints (portraits), Color Schemes (from Psychological Self Portrait) Circle Design (from the Corner of the Room), Figure (watercolor design)

Portfolio I: Projects- Design Name: _____

1. Name three projects already done in this class that were based on design concepts:
 - a.
 - b.
 - c.

2. Define the following words or terms:
 - a. design
 - b. Op art
 - c. radial
 - d. symmetry
 - e. asymmetry
 - f. line
 - g. shape

3. Describe the purpose of two of the projects:
 - a. The purpose of _____ was to learn about and use _____.
 - b. A second project was _____. The purpose of this project was _____.

4. Choose one of the three projects for your portfolio:
The reason you chose this project

Portfolio I: Projects- Design Name: ___KEY___

1. Name the projects already done in this class that were based on design concepts:
 - a. 7 Symbols
 - b. Mandala
 - c. Corner of the Room

2. Define the following words or terms:
 - a. design- organization of the elements
 - b. Overlapping- one edge extends over another
 - c. Mass before detail- large shapes first, details last
 - d. Symmetry- both sides look the same
 - e. Asymmetry- unevenly balanced
 - f. Line- distance between two points, has movement and direction
 - g. Shape- a line that crosses itself
 - h. Texture- felt qualities
 - i. Value- degree of darkness or lightness
 - j. Color- visual quality, have to have light
 - k. Metamorphosis- change
 - l. Pattern- repeated shapes, colors, textures, values
 - m. Border- frame or an outside edge
 - n. Warm colors- red, orange, yellow
 - o. Cool colors- blue, green, violet
 - p. Analogous- colors that are next to each other on the color wheel
 - q. Complementary colors- colors that are opposite on the color wheel-
y/v,r/g,b/o
 - r. Symbol- image that stands for something else
 - s. radial symmetry- symmetric balance coming out from the center of a circle

3. Describe the purpose of two of the projects:
- i. The purpose of the mandala was to learn about and use radial symmetry.
 - ii. A second project was the Corner of the Room. The purpose of this project was to show a change from realism to stylization to abstraction.

4. Choose one of the projects for your portfolio:
I chose this project because I learned how

5. Describe the purpose of two of the projects:
- a. The purpose of _____ was to learn about and use _____.
 - b. A second project was _____. The purpose of this project was _____.

Portfolio II: Projects- Self Portraits Name : _____

1. Name the projects already done in this class that were based on self portrait ideas:
 - a.
 - b.
 - c.
 - d.
 - e.

2. Define the following words or terms:
 - a. form
 - b. value
 - c. analogous
 - d. complementary
 - e. gouache
 - f. monochromatic
 - g. polychromatic
 - h. psychological
 - i. collage
 - j. border
 - k. realism
 - l. identity

3. Describe the purpose of two of the projects:
 - a. The purpose of _____ was to learn about and use _____.
 - b. A second project was _____. The purpose of this project was _____.

4. Choose one of the projects for your portfolio:
The reason you chose this project is: _____

Portfolio III: Projects-Observation/Perception

Name: _____

1. Name the project or projects done in class that are based on Observation and/or Perception:
 - a. _____
 - b. _____
 - c. _____

2. Define the following words or terms that are used in this unit:
 - a. Observation
 - b. Perception
 - c. Perspective
 - d. 3-d illusion
 - e. vanishing point
 - f. horizon line
 - g. lines of convergence
 - h. overlap
 - i. atmospheric perspective
 - j. value
 - k. texture
 - l. 1 and 2 point perspective
 - m. Realism
 - n. Stylization

o. Abstraction

p. dynamic energy

Describe the purpose of one of the projects: The purpose of _____ was to learn about and use _____.

The _____ project is an important addition to the portfolio because it shows how I have _____.

Portfolio IV- Psychological/Communication

Name: _____

1. Name the project or projects done in class that are based on Psychological-Communication/Message:

- a. _____
- b. _____

2. Define the following terms that were used in this unit:

- a. Psychological
- b. Communication
- c. Message
- d. Collage
- e. Juxtaposition
- f. Improvisation
- g. mass before detail
- h. viewpoint
- i. fragmentation
- j. proportion
- k. jazz

Describe the purpose of the project you have chosen for the portfolio: _____

Describe how this project fits into the category of psychological-communication/message: _____

Portfolio V: Cultural Awareness-

Name: _____

1. The name of the projects : a. _____
b. _____
c. _____

2. The purpose of studying cultural awareness through the artwork of various cultures is

_____.

3. Define the following terms:
 - a. Texture
 - b. Culture
 - c. Pattern
 - d. Value
 - e. Map
 - f. Symbols
 - g. Style
 - h. cultural identity
 - i. Renaissance
 - j. Impressionism

4. The best art work has the following qualities:
 - a. _____
 - b. _____
 - c. _____

5. The research paper and poster increased my awareness of culture because I learned about _____ art and the style of art.
6. Characteristics of _____ art are:
- a. _____
 - b. _____
- _____

Portfolio VI: Process Piece

Name: _____

1. The projects done in class that qualify as process pieces are
- 2.
3. a. _____
4. b. _____
c. _____
d. _____

5. The 3 parts to the printmaking project are:
 - a. _____.
 - b. _____.
 - c. _____.

6. Define the following terms related to the printmaking project:
 - a. Print
 - b. inking plate
 - c. brayer
 - d. 2-color print
 - e. Ink
 - f. Collagraph
 - g. Color scheme
 - h. Stylization
 - i. Process
 - j. Medium

7. The purpose of the collograph project is to make _____ using
_____, based on a _____ drawing.

8. The reason collograph is related to collage
is: _____

9. My best print is the best because
a. _____
b. _____
c. _____

10. Figure drawing becomes a process piece when the
artist: _____

Portraits are _____. Three reasons artists make portraits are to _____, _____ and _____. Images of people, their time period, social status, relationships to other people and their concerns, interests, hopes and dreams will always fascinate us.

The three portraits we did in class are _____ (with value), _____ (collage) and _____ self portrait (a print). The pencil drawing is an image to capture a _____ of one's self. This portrait shows form because of _____. Shading makes flat _____ look three-dimensional. Shading shows an edge where form turns in space using shadow and light.

The Psychological Self Portrait uses collage as a major part of the design. _____ is cut and glued paper. We also used a _____ (two-color print).

Pattern is the _____ of the elements of art. The elements of art are _____, _____, _____, _____, _____, and _____.

At the Arnot Art Museum we looked at the work of Esther Krinnitz (A/c, 1st semester) or Milton Rogovin (B/D, 2nd semester). We examined the many ideas artists have in representing _____ - their personalities, problems, cultures, as well as what they look like. My favorite image from the museum is the one that _____. I liked this because it shows how _____. I enjoyed learning how to analyze the things we were looking at by describing what we see first. Each group brought out ideas we may not have seen by ourselves.

At the museum we looked at how Krinnitz or Rogovin used the elements of art. Even more, we saw how the Principles of Design add meaning in how the artist used _____, _____, _____, _____, _____, _____, and _____. The artist arranges line, shape, value, form, etc. to suit the purpose of the design. _____ add meaning to art because they represent something else. They bring more layers of meaning to t

Portfolio Summary: Studio in Art Name: _____

Part 1: 40 points

Using your notes fill in the following definitions to help you:

1. Define design: _____

2. Name the three design projects done in class:

a. _____

b. _____

c. _____

3. What is a self portrait? _____

4. Name the two types of portraits done in class:

a. _____

b. _____

5. Define observation: _____

6. Define perception: _____

7. Name two projects done in class that required observation and/or perception:

a. _____

b. _____

8. Define psychological: _____

9. Define communication: _____

10. Name two projects we have done in class the involved the use of psychology and communication:

a. _____

b. _____

11. Define culture: _____

12. What is cultural awareness? _____

Why should we be culturally aware? _____

13. Name two projects that we have done in class that have heightened your cultural awareness:

a. _____

b. _____

14. The project we have done in class that most applies to the term 'process piece' is: _____.

15. Organize your Writing by filling in the following answers:

You have learned many things in this art class. You have learned the following four things in the projects:

Project title:

Ideas or concepts learned:

a. _____

b. _____

c. _____

d. _____

e. _____

f. _____

Some of the materials and techniques you used in the projects are:

a. _____

b. _____

c. _____

We learned the difference between observation and perception is how we

_____.

We also learned that communication is how we

_____.

The role of psychology is important because to art
because: _____

Culture is defined
as: _____

Culture is reflected in art as seen in (give examples from our projects)

Identity is a concept that was threaded throughout this class. What is identity? _____

Part 2: 60 points

On lined paper, describe what you have learned in class. Use the following terms in your description:

- | | | |
|-------------|-----------------------|------------|
| Portrait | perception | psychology |
| observation | communication culture | |
| elements | principles | identity |

The definition of each one of these words must be included in your writing to show you know what these words mean. Check off each word as you use it. Use all the definitions you wrote on the first pages of this summary. You may use examples from any of the projects done in class. You need to include references to the elements of art and the principles of design. Six paragraphs can be written if you use at least one paragraph per vocabulary word. Start with a general statement, such as: "I have learned many things about art in this class." Then elaborate on this statement to tell what you have learned. When you switch topics or projects in a new category, start a new paragraph. Indent the first word of the new paragraph. Be sure to use correct punctuation. Be careful of spelling and capitalize proper names.

Name: _____ Class/Grade _____ Date: _____

Art Assessment Form

Project Title: (PORTFOLIO) _____

Assessment Criteria	Not yet		Basic		Proficient
---------------------	---------	--	-------	--	------------

Originality: uses own ideas	2	4	6	8	10
------------------------------------	---	---	---	---	----

Technique: uses materials properly/ With skill	2	4	6	8	10
--	---	---	---	---	----

Composition: uses elements of design to Create a unified work	2	4	6	8	10
---	---	---	---	---	----

Presentation: uses care and neatness/work Signed and labeled	2	4	6	8	10
--	---	---	---	---	----

Experimentation: tries new ideas/is creative	2	4	6	8	10
---	---	---	---	---	----

Follows Directions: carries out instructions	2	4	6	8	10
---	---	---	---	---	----

Meets the objectives: understands and Carries out the goal of the lesson	2	4	6	8	10
--	---	---	---	---	----

Transfer of learning: remembers and uses Past knowledge	2	4	6	8	10
---	---	---	---	---	----

Effort/Attitude: tries/is cooperative	2	4	6	8	10
--	---	---	---	---	----

Project completion: finishes the project In the allotted time	2	4	6	8	10
---	---	---	---	---	----

Comments:

GRADE: _____

PORTFOLIO ASSESSMENT IN ART

Name: _____ Class: _____ Date: _____

Assessment Criteria Not Yet Basic Proficient Advanced

INVENTION

Solves problems creatively _____

Takes risks _____

Shows independence _____

Demonstrates original thinking _____

CRAFTSMANSHIP

Shows control of basic techniques _____

Understands and uses principles _____

And the elements of design

PURSUIT

Demonstrates effort _____

Finishes within time allotment _____

Shows positive attitude _____

Looks for depth of solution _____

Tries to do personal best _____

Comments: _____

Drawing and Painting: Portfolio Projects

P-W

- A. **Design**- Ribbons -form turning in space
- B. **Self portrait**- Fauves- acrylic on canvas
- C. **Observation/Perception**- a. White still Life; b. Pastel still life;
c. (Figure drawing;) d. Candy
- D. **Psychological communication/message**- Shoes with paint and collage
- E. **Cultural Awareness**- a. Research paper; b. Texture paint with acrylic and burlap -based on cultural symbols
- F. **Process Piece**- Altered Book; (research project with project based on research)

Artist Statement: Introduction

Overview: Your artist's statement can be a moving testament to your creativity and integrity. The expression of this commitment will vary, but the effectiveness of your artist's statement stems from the authority with which you write it, in your voice.

Writing your artist's statement: Getting started

- Take five minutes and think about why you do what you do. How did you get into this work? How do you feel when work is going well? What are your favorite things about your work? Jot down short phrases that capture your thoughts. Don't worry about making sense or connections- you are just uncovering ideas or brainstorming.
- Make a list of 10 words that relate to you, your artwork, or your artistic process (how you create art) in the space below:

1. _____	2. _____
3. _____	4. _____
5. _____	6. _____
7. _____	8. _____
9. _____	10. _____

- Make a list of words or phrases that communicate your feelings about your work and your values. Include words you like, words that make you feel good, and words that communicate your values or fascinations. Be loose. Be happy. Be real. You don't have to choose which ones to use yet, so get your ideas all out on the table.
- Answer these questions as simply as you can. These answers will help you uncover your "artistic philosophy".
 - What is your favorite tool? Why?
 - What is your favorite material? Why?
 - What patterns emerge in your work? Is there a pattern in the way you select materials? In the way you use color, texture, light?
 - What do you do differently from the way you were taught? Why?
 - What is your favorite color? List three qualities of color. Consider that these qualities apply to your work.
- Look at your word list (above). Add new words suggested by your answers to the questions above.
- Choose two key words from your list. They can be related or entirely different. Look them up in a dictionary. Read all the definitions listed for your words. Copy the definitions, thinking about what notions they have in common.

- Look up your words in a thesaurus. Read the entries related to your words. Are there any new words that should be added to your list?

Writing your artist's Statement: Adding Depth (adding substance to your ideas)

- 1. Fill in the Artist Statement Guide sheet completely. (This is part of your grade, and it will help you with the writing- after all- it is a guide sheet!**
- 2. Write a three paragraph (minimum) artist's statement .**
 - **Keep your sentences authentic (no fluff or bull) and direct.**
 - **Use the present tense ("I am", not "I was", "I do", not "I did".)**
 - **Be brave: say nice things about yourself.**
 - **As a rule, your artist's statement should be written in the first person. Refer to yourself with the pronouns "I, me, my".**
 - **Write three to five sentences per paragraph.**

D/P

Name: _____

Artist Statement : Guide Sheet

Directions:

Complete the outline below. Be sure to read all of the directions and answer all of the questions completely.

Answer three out of the five questions below:

- Why are you here? You took an upper level studio class for a reason. Talk about art, what it is and/or is not to you. Why do you make art (other than for a grade)? What is art to you?

- Who is your favorite artist or artistic style? Why can you identify with them?

- How do you feel when your work is going well?

- What are your favorite things about your work?

- What do you like best about what you do?

Answer all of the questions below:

-
- What is your favorite tool?
Why? _____
 - What is your favorite material?
Why? _____
 - What patterns emerge in your work? Is there a tendency in the way you select materials? In the way you use color, texture or light? _____

-
-
- What do you differ from the way you were taught?
Why? _____
-

Fill in the following Blanks:

-
- When I work with _____ I am reminded that/of

 - I begin a piece
by _____
 - I know a piece is done
when _____
 - When my work is going well, I am filled with a sense of

 - When people see my work, I'd like them to

-

There are many ways to make and view art. In the six categories we've used in this class there are also many sub categories called enduring ideas. Rate or rank the categories below in terms of which are most or least important or of interest to you. Rank the categories on a scale of 1 to 10 with a 1 being the most important and 10 being the least important.

_____ Self Portraits/personal identity	_____ Cultural Awareness
_____ Psychological/Communication/message	_____ Observation/Perception
_____ Art as a Process (more than 1 step)	_____ Design

Choose one of the categories that you think is important to you and your work and write two sentences below to explain how and why your work "fits" into this category. _____

Choose two key words from your brainstormed list. They can be related or entirely different. Look them up in a dictionary. Read all the definitions listed for your words. Copy the definitions, thinking about what notions or ideas they have in common.

Word

1 _____ Definition: _____

Word

2 _____ Definition: _____

Look up these same two words in a thesaurus. Read the entries related to your words. Are there any new words that should be added to your word list?

Word 1 _____ **Definition or**
comments: _____

Word 2 _____ **Definition or**
comments: _____

This semester the pieces we have created are (Write the project title or titles.) Add the enduring idea to the title:

Self portrait/ personal
identity: _____

Psychological
communication/Message: _____

Process
Piece: _____

Cultural
Awareness: _____

Observation/Perception: _____

Design: _____

Choose one of the categories that you think is important to you and your work and write two sentences below to explain why/how your work fits into this category. You can include the enduring idea in the category. _____

Choose three pieces you struggle with, did not care for as much or did not fit into your personal style. How would you change these pieces or what would you do differently if you were to work on them independently? Why?

1. _____

2. _____

3. _____

Artist Statement: Outline

Directions: Write a three paragraph artist statement based on the outline below and the information you revealed on the Guide sheet. Be sure to use correct grammar and spelling. Your artist statement should be written in the first person. Write three to five sentences per paragraph.

I. Introduction:

- **Who are you as an artist? Refer to the guide sheet and pull out the questions/answers you think reveal the most about you, your artwork and your creative process.**

II. Body

- **What artwork have you created this semester that supports your artistic philosophy?**
- **What would you change about your artwork?**
- **What categories/ types of artwork do you prefer?**
- **What worked for you?**

III. Conclusion

- **How does the artwork you have created (and like/prefer) link with your artistic philosophy?**
- **Connect the work you have made with what you believe about art.**

Words of encouragement!!!

- **Talk about art!**
- **If you get frustrated doodle.**
- **Be honest. You have talent! You are wonderful. You have done the work. You are now the expert! All you need to do is talk about the great work you did as an artist this semester.**
- **Take breaks if you need to. You may need to refer back to all the previous answers in the brainstorming and looking up words. Think about how these words relate to you and your work.**

Rubric: Project Title: _____ Name: _____

(NYS) Standard 1: Creating, Performing and Participating in the Arts

- A. Student has gone through the process listed in the project directions to create a Finished product.
- B. Student has created a product that is neat and clean.
- C. Student has shown a degree of quality, commitment and concentration.

Standard 2: Knowing and Using Art Materials and Resources

- A. Student used materials in the best way possible, pushing the capacity and Clarity of the material for the best results.
- B. Student used all resources (materials, props, diagrams, directions teacher and Research) to learn the process(es).
- C. Technical ability was informed by all of the above, showing improvement or Mastery.

Standard 3: Responding to and Analyzing Works of Art

Student will understand and use the Elements and Principles of Art, check those That were emphasized in the project and describe briefly how they are Emphasized:

A.Elements:

Description of how they are used:

- Line _____
- Shape _____
- Value _____
- Texture _____
- Color _____
- Form _____
- Space _____

Principles:

- Unity _____
- Balance _____
- Rhythm _____
- Pattern _____
- Movement _____
- Contrast _____
- Proportion _____
- Emphasis _____

B. Describe how this project is different than the last project done in this class: _____

C. Name the cultural style or style in art used in this project: _____

D. Describe how well you used the elements and principles: _____

Standard 4: Understanding the Cultural Contributions of the Arts

A. Define the style of the artist, culture or historical influences used for this Project: _____

B. State the qualities of the style that contributed meaning to the project: _____

C. State the qualities of the style that helped shape artistic communication. _____

D. State how styles like this shape diverse cultures of the past and present society: _____

Summary: How did this project increase your understanding of art? (2 sentences) _____

Total: (6.6) _____

Teacher Assessment /Inventory for Studio in Art Portfolio

NAME: _____

1. Have you been able to use the portfolio structure for Studio in Art as it has been presented as a common assessment?

2.If you have been able to use the portfolio assessment, can you comment on how the parts of it are working?

a. Are the topics relevant to your students?

b. Are you able to adapt the review sheets to your specific topics or projects?

c. Have you been able to either finish the Final assessment writing with classes or look it over to decide if it will work for you and your classes?

3.If you have not been able to use the Portfolio Assessment, can you comment or explain about what problems you have encountered?

4.Can you think of any other parts that need to be revised, added to or changed within the current portfolio structure or final assessment?

New York State Learning Standards for the Arts

N.Y.S. Standard #1: Creating and Performing in the Arts

Students will actively engage in the processes that constitute creation and performance in the arts and participate in various roles in the arts.

N.Y.S. Standard #2: Knowing and Using Arts Materials and Resources

Students will be knowledgeable about and make use of the materials and resources available for participation in the arts in various roles.

N.Y.S. Standard #3: Responding to and Analyzing Works of Art

Students will respond critically to a variety of works in the arts, connecting the individual work to other works and to other aspects of human endeavor and thought.

N.Y.S. Standard #4: Understanding the Cultural Dimensions and Contributions of the Arts

Students will develop an understanding of the personal and cultural forces that shape artistic communication and how the arts in turn shape the diverse cultures of past and present society.

National Standards for the Visual Arts: 9-12

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

Content Standard 2: Using knowledge of structures and functions

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

Content Standard 4: Understanding the visual arts in relation to history and cultures

Content Standard 5: Reflecting upon and assessing the characteristics and merits of their work and the work of others

Content Standard 6: Making connections between visual arts and other disciplines

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