



LIFE·PAC®

Art

Teacher's Guide



Alpha Omega Publications®

Art I

Teacher's Guide

CONTENTS

Curriculum Overview	3
LIFEPAC® Management	7
Teacher Notes	21
Alternate Tests	57
Resources	76
Answer Keys Unit 10	84
Self Test Keys	86
Test Keys	98
Alternate Test Keys	110

Authors:

Keith Rosko, B.S./M.A.

Karen Eubanks, B.A.

Editor:

Alan Christopherson, M.S.



Alpha Omega Publications®

804 N. 2nd Ave. E., Rock Rapids, IA 51246-1759

© MM by Alpha Omega Publications, Inc. All rights reserved.

LIFEPAC is a registered trademark of Alpha Omega Publications, Inc.

All trademarks and/or service marks referenced in this material are the property of their respective owners. Alpha Omega Publications, Inc. makes no claim of ownership to any trademarks and/or service marks other than their own and their affiliates', and makes no claim of affiliation to any companies whose trademarks may be listed in this material, other than their own.

**M
A
N
A
G
E
M
E
N
T**



STRUCTURE OF THE LIFEPAC CURRICULUM

The LIFEPAC curriculum is conveniently structured to provide one teacher handbook containing teacher support material with answer keys and ten student worktexts for each subject at grade levels two through twelve. The worktext format of the LIFEPACs allows the student to read the textual information and complete workbook activities all in the same booklet. The easy to follow LIFEPAC numbering system lists the grade as the first number(s) and the last two digits as the number of the series. For example, the Language Arts LIFEPAC at the 6th grade level, 5th book in the series would be LA 605.

Each LIFEPAC is divided into 3 to 5 sections and begins with an introduction or overview of the booklet as well as a series of specific learning objectives to give a purpose to the study of the LIFEPAC. The introduction and objectives are followed by a vocabulary section which may be found at the beginning of each section at the lower levels, at the beginning of the LIFEPAC in the middle grades, or in the glossary at the high school level. Vocabulary words are used to develop word recognition and should not be confused with the spelling words introduced later in the LIFEPAC. The student should learn all vocabulary words before working the LIFEPAC sections to improve comprehension, retention, and reading skills.

Each activity or written assignment has a number for easy identification, such as 1.1. The first number corresponds to the LIFEPAC section and the number to the right of the decimal is the number of the activity.

Teacher check points, which are essential to maintain quality learning, are found at various locations throughout the LIFEPAC. The teacher should check 1) neatness of work and penmanship, 2) quality of understanding (tested with a short oral quiz), 3) thoroughness of answers (complete sentences and paragraphs, correct spelling, etc.), 4) completion of activities (no blank spaces), and 5) accuracy of answers as compared to the answer key (all answers correct).

The LIFEPAC test is packaged at the centerfold of each LIFEPAC. It should be removed and put aside before giving the booklet to the student for study.

Answer and test keys have the same numbering system as the LIFEPACs and appear at the back of this handbook. The student may be given access to the answer keys (not the test keys) under teacher supervision so that he can score his own work.

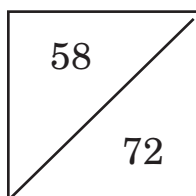
A thorough study of the Curriculum Overview by the teacher before instruction begins is essential to the success of the student. The teacher should become familiar with expected skill mastery and understand how these grade level skills fit into the overall skill development of the curriculum. The teacher should also preview the objectives that appear at the beginning of each LIFEPAC for additional preparation and planning.

TEST SCORING and GRADING

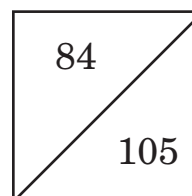
Answer keys and test keys give examples of correct answers. They convey the idea, but the student may use many ways to express a correct answer. The teacher should check for the essence of the answer, not for the exact wording. Many questions are high level and require thinking and creativity on the part of the student. Each answer should be scored based on whether or not the main idea written by the student matches the model example. “Any Order” or “Either Order” in a key indicates that no particular order is necessary to be correct.

Most self tests and LIFEPAC tests at the lower elementary levels are scored at one point per answer; however, the upper levels may have a point system awarding two to five points for various answers or questions. Further, the total test points will vary; they may not always equal 100 points. They may be 78, 85, 100, 105, etc.

ex. 1



ex. 2



A score box similar to ex.1 above is located at the end of each self test and on the front of the LIFEPAC test. The bottom score, 72, represents the total number of points possible on the test. The upper score, 58, represents the number of points your student will need to receive an 80% or passing grade. If you wish to establish the exact percentage that your student has achieved, find the total points of his correct answers and divide it by the bottom number (in this case 72.) For example, if your student has a point total of 65, divide 65 by 72 for a grade of 90%. Referring to ex. 2, on a test with a total of 105 possible points, the student would have to receive a minimum of 84 correct points for an 80% or passing grade. If your student has received 93 points, simply divide the 93 by 105 for a percentage grade of 89%. Students who receive a score below 80% should review the LIFEPAC and retest using the appropriate Alternate Test found in the Teacher's Guide.

The following is a guideline to assign letter grades for completed LIFEPACs based on a maximum total score of 100 points.

LIFEPAC Test=	60% of the Total Score (or percent grade)
Self Test	= 25% of the Total Score (average percent of self tests)
Reports	= 10% or 10* points per LIFEPAC
Oral Work	= 5% or 5* points per LIFEPAC

*Determined by the teacher's subjective evaluation of the student's daily work.

Example:

LIFE PAC Test Score = 92% 92 x .60 = 55 points

Self Test Average = 90% 90 x .25 = 23 points

Reports = 8 points

Oral Work = 4 points

TOTAL POINTS = 90 points

Grade Scale based on point system: 100 – 94 = A

93 – 86 = B

85 – 77 = C

76 – 70 = D

Below 70 = F

TEACHER HINTS and STUDYING TECHNIQUES

LIFEPAC Activities are written to check the level of understanding of the preceding text. The student may look back to the text as necessary to complete these activities; however, a student should never attempt to do the activities without reading (studying) the text first. Self tests and LIFEPAC tests are never open book tests.

Language arts activities (skill integration) often appear within other subject curriculum. The purpose is to give the student an opportunity to test his skill mastery outside of the context in which it was presented.

Writing complete answers (paragraphs) to some questions is an integral part of the LIFEPAC Curriculum in all subjects. This builds communication and organization skills, increases understanding and retention of ideas, and helps enforce good penmanship. Complete sentences should be encouraged for this type of activity. Obviously, single words or phrases do not meet the intent of the activity, since multiple lines are given for the response.

Review is essential to student success. Time invested in review where review is suggested will be time saved in correcting errors later. Self tests, unlike the section activities, are closed book. This procedure helps to identify weaknesses before they become too great to overcome. Certain objectives from self tests are cumulative and test previous sections; therefore, good preparation for a self test must include all material studied up to that testing point.

The following procedure checklist has been found to be successful in developing good study habits in the LIFEPAC curriculum.

1. Read the introduction and Table of Contents.
2. Read the objectives.
3. Recite and study the entire vocabulary (glossary) list.
4. Study each section as follows:
 - a. Read the introduction and study the section objectives.
 - b. Read all the text for the entire section, but answer none of the activities.
 - c. Return to the end of the section and memorize each vocabulary word and definition.
 - d. Reread each section, complete the activities, check the answers with the answer key correct all errors, and have an adult check.
 - e. Read the self test but do not answer the questions.
 - f. Go to the beginning of the first section and reread the text and answers to the activities up to the self test you have not yet done.

- g. Answer the questions to the self test without looking back.
 - h. Have the self test checked by the teacher.
 - i. Correct the self test and have an adult check the corrections.
 - j. Repeat steps a–i for each section.
- 5. Use the SQ3R* method to prepare for the LIFEPAC test.
 - 6. Take the LIFEPAC test as a closed book test.
 - 7. LIFEPAC tests are administered and scored under direct teacher supervision. Students who receive scores below 80% should review the LIFEPAC using the SQ3R* study method and take the Alternate Test located in the Teacher Handbook. The final test grade may be the grade on the Alternate Test or an average of the grades from the original LIFEPAC test and the Alternate Test.

*SQ3R: Scan the whole LIFEPAC.

Question yourself on the objectives.

Read the whole LIFEPAC again.

Recite through an oral examination.

Reveriew weak areas.

Art I LIFEPAC Management

GOAL SETTING and SCHEDULES

Each school must develop its own schedule, because no single set of procedures will fit every situation. The following is an example of a daily schedule that includes the five LIFEPAC subjects as well as time slotted for special activities.

Possible Daily Schedule

8:15	–	8:25	Pledges, prayer, songs, devotions, etc.
8:25	–	9:10	Bible
9:10	–	9:55	Language Arts
9:55	–	10:15	Recess (juice break)
10:15	–	11:00	Mathematics
11:00	–	11:45	Social Studies
11:45	–	12:30	Lunch, recess, quiet time
12:30	–	1:15	Science
1:15	–		Drill, remedial work, enrichment*

*Enrichment: Computer time, physical education, field trips, fun reading, games and puzzles, family business, hobbies, resource persons, guests, crafts, creative work, electives, music appreciation, projects.

Basically, two factors need to be considered when assigning work to a student in the LIFEPAC curriculum.

The first is time. An average of 45 minutes should be devoted to each subject, each day. Remember, this is only an average. Because of extenuating circumstances a student may spend only 15 minutes on a subject one day and the next day spend 90 minutes on the same subject.

The second factor is the number of pages to be worked in each subject. A single LIFEPAC is designed to take 3 to 4 weeks to complete. Allowing about 3-4 days for LIFEPAC introduction, review, and tests, the student has approximately 15 days to complete the LIFEPAC pages. Simply take the number of pages in the LIFEPAC, divide it by 15 and you will have the number of pages that must be completed on a daily basis to keep the student on schedule. For example, a LIFEPAC containing 45 pages will require 3 completed pages per day. Again, this is only an average. While working a 45 page LIFEPAC, the student may complete only one page the first day if the text has a lot of activities or reports, but go on to complete 5 pages the next day.

Long range planning requires some organization. Because the traditional school year originates in the early fall of one year and continues to late spring of the following year, a calendar should be devised that covers this period of time. Approximate beginning and completion dates can be noted on the calendar as well as special occasions such as holidays, vacations and birthdays. Since each LIFEPAC takes 3-4 weeks or eighteen days to complete, it should take about 180 school days to finish a set of ten LIFEPACs. Starting at the beginning school date, mark off eighteen school days on the calendar and that will become the targeted completion date for the first LIFEPAC. Continue marking the calendar until you have

established dates for the remaining nine LIFEPACs making adjustments for previously noted holidays and vacations. If all five subjects are being used, the ten established target dates should be the same for the LIFEPACs in each subject.

FORMS

The sample weekly lesson plan and student grading sheet forms are included in this section as teacher support materials and may be duplicated at the convenience of the teacher.

The student grading sheet is provided for those who desire to follow the suggested guidelines for assignment of letter grades found on page three of this section. The student's self test scores should be posted as percentage grades. When the LIFEPAC is completed the teacher should average the self test grades, multiply the average by .25 and post the points in the box marked self test points. The LIFEPAC percentage grade should be multiplied by .60 and posted. Next, the teacher should award and post points for written reports and oral work. A report may be any type of written work assigned to the student whether it is a LIFEPAC or additional learning activity. Oral work includes the student's ability to respond orally to questions which may or may not be related to LIFEPAC activities or any type of oral report assigned by the teacher. The points may then be totaled and a final grade entered along with the date that the LIFEPAC was completed.

The Student Record Book which was specifically designed for use with the Alpha Omega curriculum provides space to record weekly progress for one student over a nine week period as well as a place to post self test and LIFEPAC scores. The Student Record Books are available through the current Alpha Omega catalog; however, unlike the enclosed forms these books are not for duplication and should be purchased in sets of four to cover a full academic year.

T E A C H E R



**N
O
T
E
S**

OVERVIEW

You will notice the format of this Teacher's Guide differs slightly from the others. The nature of the Art Elective curriculum differs as there are many "hands-on" activities as opposed to the pencil and paper activities of the non-electives. In art, the student learns best by doing the activities given, not by answering questions and preparing reports. As a result, the setup is geared toward ensuring the student understood the process of creating.

All of the teacher's material for each individual LIFEPAK is in 1 section. The section begins with background information regarding an Arts Curriculum, Adult Checks for the activities, and supplementary activities to help reinforce the concepts presented. The remaining material found in the section includes, Self Test Keys, LIFEPAK Test Keys, Alternate Tests and Alternate Test Keys.

In our experience, most students have a wealth of material in their heads, and can express themselves with quite sophisticated ideas and concepts if given the chance. The problem is that at the early to late adolescent stage many children do not have the self-confidence and are too insecure to communicate these feelings and ideas. While these ideas presented may help at first, the parent will find most success in encouraging the student to use them as a starting point, to alter or build upon these supplementary activities. Eventually, with positive direction and constructive criticism, the student should feel confident enough in his or her ability to communicate ideas effectively, as well as confidence that their concepts and feelings will not be ridiculed, that they begin to generate ideas and directions of their own more effectively. We would encourage the teachers and parents to examine the student's ideas and subject matter and look for insight into the mind and personality of the student artist rather than limiting or censoring him. At the end of this teacher guide is an appendix featuring background on interpreting art, museum and gallery websites, supplemental worksheets and assessment pages.

A major recommendation from the authors is to have the student acquire a good general Art History book as a primary reference resource. *Gardner's Art Through the Ages*, tenth edition, by Richard Tansey, et. al., is an excellent source. If the price is too prohibitive, a used bookstore or college bookstore should have an earlier edition at a lower price. A good Internet source for a virtual art gallery is the *Mark Harden Artchive* (www.artchive.com) which has an extensive cross-section of the various genres of the visual arts from cave paintings to Modern Art.

The recommended and supplemental materials are at the end of this overview section for clarity. Many of the materials recommended will be used throughout the entire ten LIFEPAKs. Should the student continue in his studies, he will want to keep art supplies on hand on a more permanent basis.

If the student lives near a museum, university or gallery, it would be beneficial to visit sometime during the year. There is no substitute for the impact of seeing a work of art in person.

As always, the library is probably the best (and least expensive) resource for research into the visual arts. Libraries are filled with biographies, anthologies, and collected works of all the artists mentioned in this LIFEPAK.

It is our profound hope that you will find this information useful. Whatever you child's interests and aspirations, we are sure you will be pleased with the results of an education in the Arts.

INTRODUCTION—WHAT MAKES ART IMPORTANT?

Beside the fact that art is probably the one area your child will study which will allow them to develop natural skills in the areas of self-awareness and self-expression, it is also the only area which will utilize their entire brain, both right and left hemispheres. Art will also allow the student to incorporate knowledge found in the high school curriculum, creating a unique view of the big picture of education. There are also some surprising statistics concerning a sound foundation in Arts of which most people are not aware. For example:

Increased SAT Scores

According to the 1998 College Board Profile of College-Bound Seniors, students with four or more years of a background in the arts showed an average of 46 points higher on the verbal portion and 32 points higher on the math portion than their peers who had no arts background.

How will an Arts Curriculum benefit me?

The skills employers desire most from their employees in today's technical workplace are creative thinking, problem solving, and flexible thinking. These higher-level thinking skills which are used in science, engineering and mathematics, are taught on a daily basis in the art classroom.

- | | |
|---------------------------------|-------------------------------|
| —divergent thinking | —judgement and interpretation |
| —matrix and pattern recognition | —self regulation (direction) |
| —spatial relationships | —lateral thinking |
| —analytical thinking | —non-algorithmic thinking |
| —creative problem solving | —visualization skills |

Economic Factors

The Arts constitute the largest export industry in the United States, second only to the Aerospace industry. The annual contribution of the Arts to the national economy is over 13 billion dollars. The number of jobs supported by the Arts is 1.3 million. The annual dollar amount of these paychecks amounts to over 2.5 billion dollars. Nonprofit Arts activities make up 6% of the Gross National Product. The largest and fastest growing employment opportunity in America is the field of computer animation. New computer software programs make it easier for individuals to hone their animation skills without ever leaving their homes. Studios such as PixarSM (*Toy Story*[®], *Toy Story II*[®]), Big Idea Productions[®] (*Veggie Tales*[®]) and Disney[®] are always looking for talented young artists to add to their studios. Desktop publishing has become a very lucrative field for some. Lastly, the graphic design fields need inventive young minds to create corporate logos, innovative ad campaigns, and other related areas.

WHY DO WE TEACH ART?

Creates a love of learning

Art is an experience that enhances everyone's life. Perhaps you remember a time when long ago you played with crayons or finger paint. Why do we remember these experiences? Perhaps

it is because we enjoyed it. Or maybe it's because we learned something from those experiences. Art can enhance a student's love of learning, which can filter in many other subjects. Art gives the student an opportunity to express himself in a way he could not in other areas. I have often heard a student say that the only reason they came to school was for their art class.

Love of Learning

Tell a student he is going to learn about the world around him and his eyes may glaze over. However, if you tell a student he is going to learn about art, he will most likely be enthusiastic and excited about the opportunity. Students, as a general rule, see art as something FUN. Especially if it involves messes. What the student doesn't realize is that art can help them learn many complex concepts, from hand-eye coordination to complex problem-solving skills. Art can help a student develop mentally, physically, emotionally, and spiritually.

Creativity

Students develop mentally by perfecting their creativity. By having students develop ideas, the teacher is actually forcing a student to be creative. Creative thinking is essential in school, work, and home life situations. Creativity can turn an ordinary poem or essay into an impressive verbal expression. Artwork creativity is useful in advertising, sales and even how to meet that 4 p.m. deadline at work. At home, creativity aids us all whether we are deciding on what to eat for dinner or to how to decorate our homes.

Problem Solving Skills

Activities involving creativity often lead to development of good problem solving skills. Students are given a visual problem (i.e., try to make a flat piece of paper look like it has a chair on it by drawing with pencil). These skills are invaluable because they allow a student to enter the world capable of handling tasks that he/she is not used to. People solve problems society confronts them with everyday. Art is just one way to get our minds ready for this.

Effects on Intelligence

The creativity and problem-solving skills finally tie into an area many parents and employers are interested in—intelligence. It has been proven that students can improve their marks by more than a grade level when taking classes in the Arts.

Developing Multiple Intelligence

Perhaps intelligence is due to creativity and problem solving, or perhaps it is something else. Howard Gardner has proposed one theory of intelligence. In his book, *Multiple Intelligences: The Theory in Practice*, Gardner theorizes that there are many intelligences (linguistic, logical/mathematical, spatial, bodily-kinesthetic, musical, interpersonal, and intrapersonal.)

Linguistic intelligence deals with writing, talking and other language skills. Logical mathematical intelligence has more to do with problems such as algebra and scientific skills. Spatial intelligence refers to a person's ability to develop and use a mental model of something (engineers, artists, and surgeons need to be good at this). Bodily-kinesthetic intelligence is high in dancers and athletes. Musical intelligence helps a person to play an instrument or sing a

song. Interpersonal intelligence is what helps people to get along with each other, while intrapersonal intelligence is a person's ability to understand and develop oneself.

These different modes of intelligence are important to teaching art because Gardner believes all of the intelligences to be necessary to live life effectively. He states, "Much of our testing is based on verbal and mathematical skills. If you do well in language and logic, you should do well in IQ tests and SATs, and you may get into college, but whether you do well once you leave is probably going to depend on the extent to which you possess and use all the other intelligences." In other works by Gardner he states that learning the arts is one of the only ways to develop ALL Intelligences AT ONCE. So between creativity, problem solving, and intelligences, art can develop a students mental abilities to a great extent.

Physical Development

Art can be used to help students develop physically. Students who do studio work (like painting and sculpture) can develop fine motor control. Creating artwork builds strength and flexibility in arms and hands. Art also strengthens hand-eye coordination. (A fact many of us will openly admit we lack when we play tennis or miss catching a baseball.)

Emotional Development

Emotionally, art develops so many things. It can help students to empathize through learning to see other individuals' perspectives and points of view. Art can develop a student's ability to express himself. It gives them a reason and a way to put thoughts out to an audience through artistic media. It can help to develop interpersonal skills if students talk about their work or create a work together. This type of group activity helps to create good communication skills and work on verbally expressing a point of view. Art can also build cultural tolerance. As students learn about the art of other cultures and why it is made the way it is, students see that other people have different ways of life that affect their art. Emotionally, art can also help a student to reflect upon themselves as they realize what they want to express and think about their views on issues of life.

Spiritual Development

Art develops people on a spiritual basis, as well. Looking at art history not only teaches about the different religions of other cultures, but it shows us how others have used art as a celebration of their religious beliefs. Not only can students look at art that was made for spiritual reasons, but they can also reflect upon their own spiritual beliefs and express them in a creative manner.

Skills for the Real World

Because art helps students to develop skills in all the basic parts of life, it is a practical thing to teach. In addition to the developments mentioned above, art can do other things like teach us to be aware of our surroundings and appreciate them. A student who has taken the time to draw a plant may feel a sense of wonder when he/she realizes the complexity of something that seemed so simple. Students who have done landscape art may appreciate scenery like a red sunset more. Students who have learned art history can enjoy an art museum and feel the

sense of awe and wonder one feels when they have learned about a painting and actually SEE IT IN REAL LIFE.

Art is important in understanding our history and culture

Art is a large part of our history and culture. People have been creating art for years as celebrations of religion, as a way to present facts about people and places, and as statements about the world. Today, art surrounds us on television, in newspapers, on billboards, and so much more. We are a society bombarded with visual art! As a result, knowing more about art only helps us to understand the world around us.

Reaching Students

Oftentimes, art is used to help students who may not be successful in other subject areas. Students with other special needs may have a hard time in other subjects, but will excel in the arts due to interest and/or its ability to use all of the seven intelligences. Students who may be challenged in mathematics, for example, may find that they have a great deal of spatial/visual intelligence, which helps them in art classes. The fact that art can tap all seven intelligences makes it universal and able to reach many different student populations. Many times, students with emotional difficulties find art to be an appropriate emotional outlet, as well.

Possibilities For Special Needs Students

—Catering to different Learning styles:

Recent research has discovered that students have different ways in learning information. Some students learn better when they hear the information presented. Other students learn from reading information from a book or outline. Still, other students will learn better when movement is involved in the information-gathering process (the teacher moves or the student recopies his/her notes.) The last type of learner is the visual learner who benefits most from charts, graphs, pictures, etc.

Art can be taught in a way that addresses all of these learning styles. This helps to increase the chances that a student will absorb and learn material being presented. For example, a student may read about the Revolutionary War but fails to understand it. A work of art depicting a battle (for example, Paul Revere's engraving of the Boston Massacre) graphically depicts emotions, actions, garments, and other information that mere words may not be able to convey.

GUIDES FOR TEACHING

Standards

So if art is so important, are there guides to help us make sure we are teaching everything we need to be? The current educational trend is standards. New York State, for example, is one of many states who are developing such standards. These vary from state to state, but most are created to address broad issues. Please check with your state for their requirements regarding their specific art standards. Most states deal with a general standard that applies to dance,

music, theatre, and the visual arts. Then, that standard is broken down into specific standards for different disciplines. Standards not only assist teachers in what to teach, but it also gives a guide to how to assess student learning.

National Standards

1. Understanding and applying media, techniques, and processes
2. Using knowledge of structures and functions
3. Choosing and evaluating a range of subject matter, symbols, and ideas
4. Understanding the visual arts in relation to history and cultures
5. Reflecting upon and assessing the characteristics and merits of their (a student's own) work and the work of others
6. Making connections between visual arts and other disciplines

Basically, standards state that when we teach art, we need to address art history, art criticism (evaluating and interpreting artwork), studio activities (creating art), and connect the learning of art to other subjects. This statement made by the government not only gives structure to the learning and teaching of art, but it also gives validity to it. These standards were created because even government is starting to realize the relevance of art in our lives.

THE PURPOSE OF THIS GUIDE

The teacher's handbook is designed to help increase understanding of visual art and how to teach it. The ways art can be beneficial to a student depends upon the teacher. If a teacher stresses the importance of art and uses art to develop all of the aspects of life listed above, students will have a much better opportunity to excel in art as well as in life. A love for art can only be developed if someone shows a student the wonder and importance of it. After all, "Art teaches nothing, except the significance of life."—Henry Miller, 1941

REQUIRED/SUPPLEMENTARY MATERIALS

Bible, a good-quality art history anthology. Suggested is *Gardner's Art Through the Ages*, tenth edition, Richard Tansey, et. al. (or earlier editions)

Access to the Internet for online galleries (if possible) *parents may wish to review any websites first
Encyclopedia Britannica or other good-quality encyclopedia

India ink, art-grade paper, tracing paper, colored pens, charcoal pencils, pencils, palette paper, mixing trays or cups, tempera paint (red, blue, yellow, black and white only), artist brushes (#3, #2, #1, #0), watercolors, calligraphy pens and paper, printer's ink, brayer, burnisher and hammer.

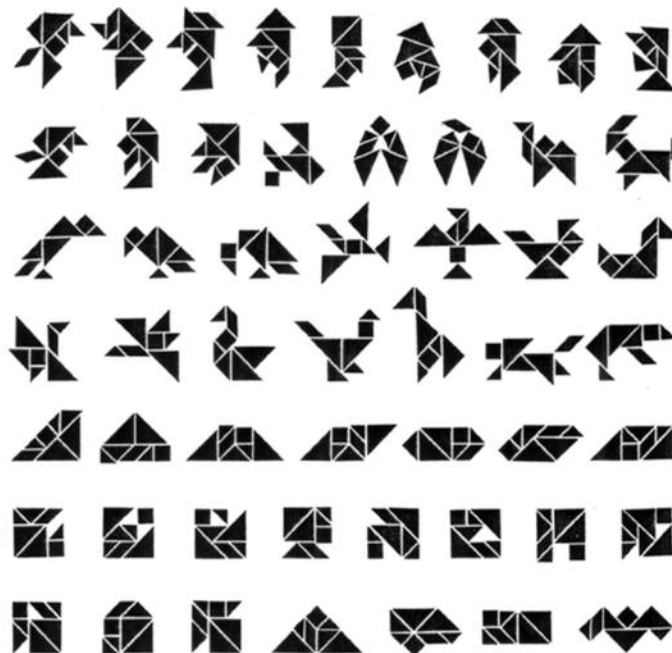
For the section on Comics (LIFE PAC Seven), some individuals may have access to a good computerized photopaint coloring and drawing program such as Corel Draw®, Photoshop®, Painter®, etc. These programs are invaluable in teaching the student concepts of inking and painting without the mess. It will also prepare the student should he desire to go into the graphic arts field as a career choice. Most companies today require some sort of computer proficiency as a condition of employment as they are computer-based arts companies (desktop publishers).

LIFEPAC #1—CONCEPTS IN DESIGN

Adult Checks

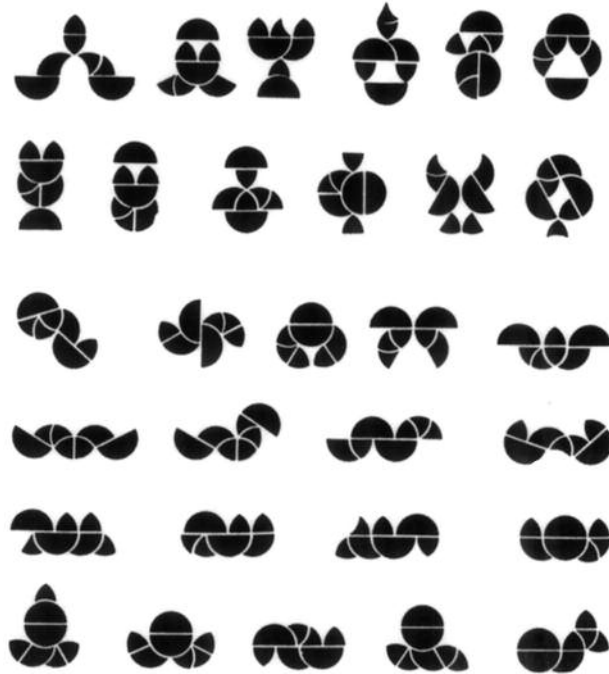
- Activity 1.1** Check to see if student demonstrated use (or understanding) of: actual line, implied line, mental or imaginary line, edge, 50 different types (thick, thin, curved, erratic, spiral, etc)
- Activity 1.2** Check to see if each rubbing is correctly labeled and described. Also look for a variety of textures.
- Activity 1.3** Check to see that student successfully created six different textures using pencil.
- Activity 1.4** Check student's value scale for smooth grey tones that progress gradually from black (Box 1) to white (Box 10), noting that edges are clearly delineated.
- Activity 1.4a** Check to see if student successfully collected a variety of values from different sources.
- Activity 1.5** Check to see that student created simple shapes to correspond to magazine pictures.
- Activity 1.6** Check to see if student followed directions and could recreate a few of the given forms.

SOLUTIONS TO THE CHINESE TANGRAM



Activity 1.7 Check to see if student followed directions and could recreate a few of the given forms.

SOLUTIONS TO THE CIRCULAR TANGRAM



Activity 2.1 Check student's work for five designs and have student point out and verbally explain use of symmetry and/or asymmetry, as well as positive and negative space.

Activity 2.2 Check student's work for four different word/designs (per word). Student should use variations in scale and proportion of letters to create each unique design.

Activity 2.3 Evaluate student's work: well-balanced in an interesting way? Shows movement? Is there a focal point? Good use of negative space? Good use of proportion? Uneven proportions in division of picture plane? Overlapping shapes?

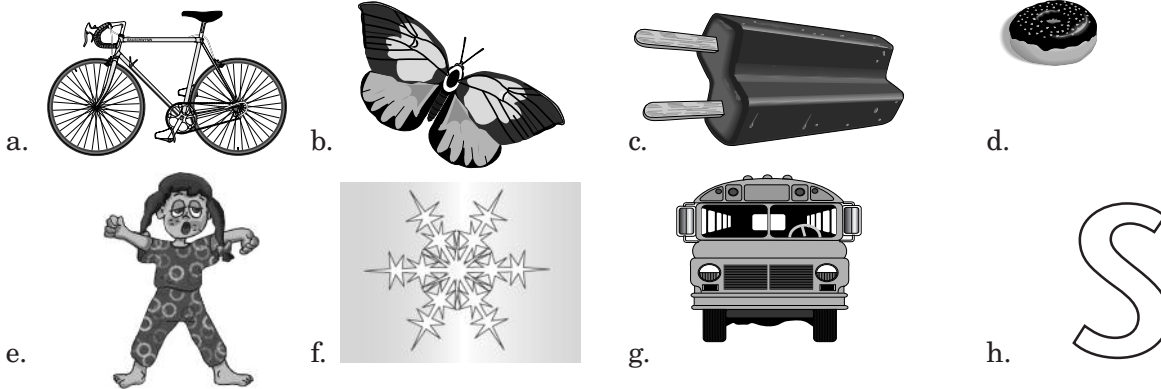
Supplementary Activity #1

Of all the elements and principles of design, negative space is probably one of the most important, and one of the most neglected (especially by young art students). The following exercise will help emphasize and focus attention on the idea of negative space.

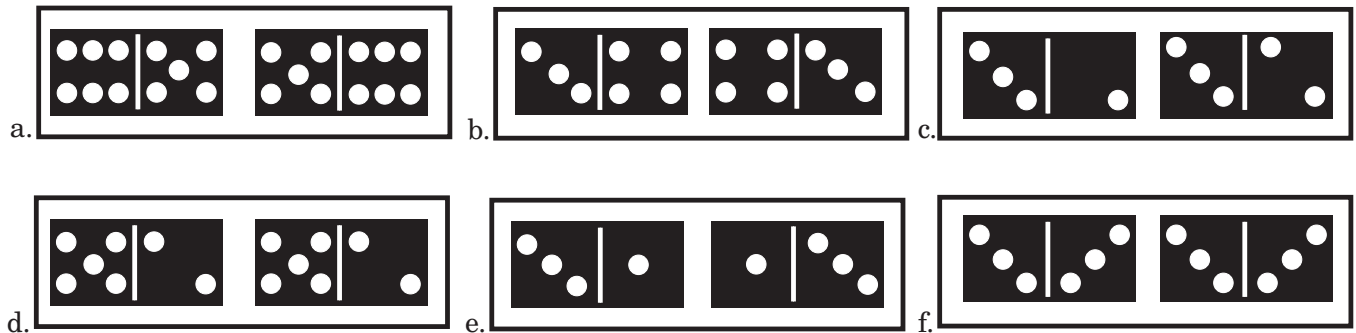
Take out a clean sheet of white and have the student choose an idea for each row of squares (such as ocean wave, a bird, smoke, etc). The idea is to create five sketches for each idea. The sketches

WORKSHEET ONE MIRROR IMAGES

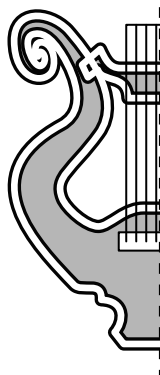
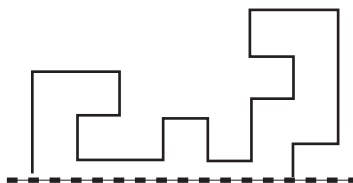
1. Which drawings have no line of symmetry? Circle the letter of each one.



2. If you rotate something 180° and it is identical to its original position, it has *rotational symmetry*. Turn this page 180° . Do any of the items above have rotational symmetry? If so, which item(s)?



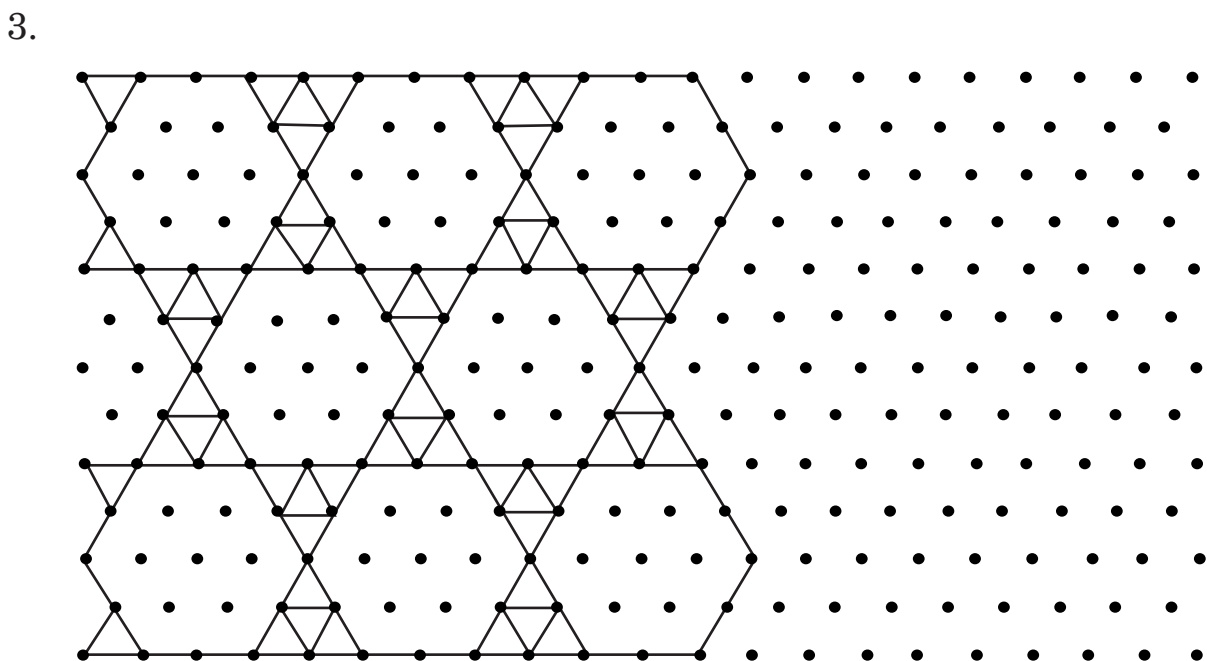
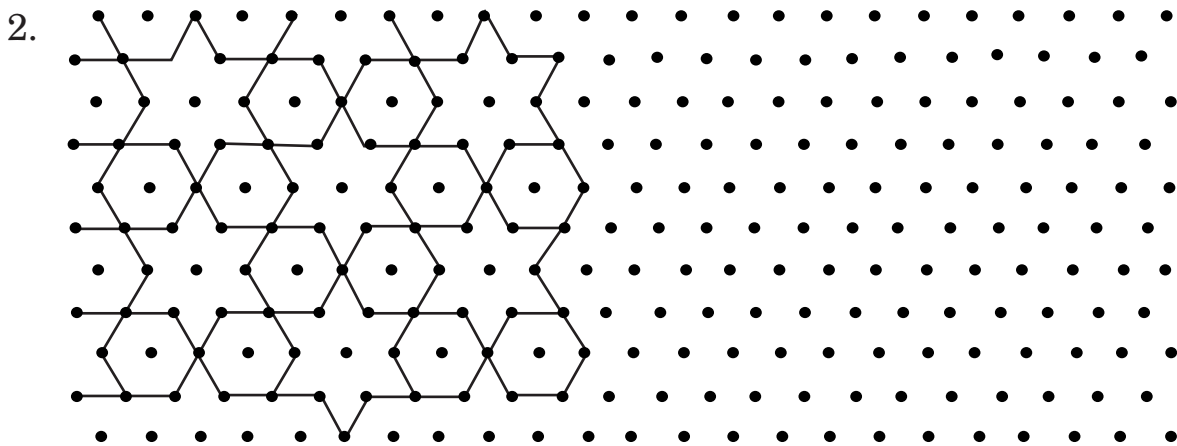
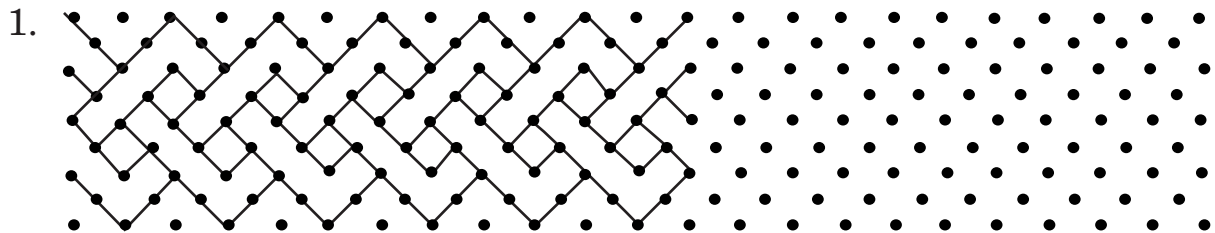
3. Which pair of dominoes have vertical lines of symmetry? _____
4. Which have horizontal lines of symmetry? _____
5. Which have rotational symmetry? _____
6. Complete these drawings. Make them symmetrical.



WORKSHEET TWO

VISUAL PATTERNS

Continue each pattern



Name _____

Complete these activities (each answer, 4 points).

1. List the five elements of design.

- a. _____
- b. _____
- c. _____
- d. _____
- e. _____

2. List the five principles of design.

- a. _____
- b. _____
- c. _____
- d. _____
- e. _____

3. Explain the difference between elements and principles of design.

4. How does subject matter differ from elements of design?

5. How is composition different from design?

6. What is another name for the flow chart of ideas?

7. Define *medium* as it pertains to art.

EVALUATING THE STUDENT'S WORK

It is important for the instructor to competently evaluate the student's work. One must remember that the student is in the *learning* process, so the instructor must be mindful to point out the strengths and weaknesses of the student work without crushing his spirit or initiative. The objectives listed in the beginning of each LIFEPAK are a good guide to see if the student is able to understand the *process* of creating as well as being able to carry out each step of the creative process. Even if the student cannot draw the human form perfectly, the very fact he was able to follow the steps shows he understood the stated objectives. Any learning the student can take away from the task is valuable. Also, it is important the student learn to evaluate his own work using the terminology of the art world. He needs to understand the "rules" behind each concept of art. It is a good discipline for the student to be able to articulate his feelings about not only his works, but the works of other artists. For example it is not good enough to say, "I don't like the paintings of Jackson Pollock." The student should be able to articulate the reasons why Pollock's (or any other artist, for that matter) work does not appeal to him.

Many art instructors recommend group evaluation of student art. Group evaluations show the student how other people interpret his work. Honest, tactful evaluation will help the student address his weaknesses while focusing on his strengths. While this may be difficult in a home school setting, those in Christian school will be able to have group evaluations more easily.

The instructor should establish ground rules for evaluating the student's work. The first and most important rule is no personal attacks to the student. An evaluator should be very tactful in his approach. Second, be specific in evaluating. There is a five-step process in evaluating art (for both instructor and student evaluator): description, analysis, interpretation, judgement and reflection. These steps must be taken in order. The first step is description or "what do I see?" The second is analysis, or how is the work organized. Third is interpretation; what is the artist trying to say? Fourth, judgement; "what do I think of the work?" and lastly, reflection, or "how do I make connections?" These steps are described more in depth here.

Description

When beginning criticism, make a list of all the things one sees in the work. This first step is meant to slow the pace. By doing this, the student will be able to notice things he may otherwise miss. During this step, one must be objective—give only the facts—artist, title, medium, size, etc. Only state what one actually *observes*; do not make guesses about what one sees. That step comes later. For example, if one sees figures, and are unable to discern if male or female, simply state them as "people."

Every description should include as much information as one is able to find, such as artist, title, date size and medium. Many times, this information will be on a card accompanying the work. For sizes, the first dimension number is always the height, the second the width. Should the work be three-dimensional, a third number, the depth will be listed. By listing these sizes on the evaluation will assist in visualizing the work.

Analysis

Analysis is the second step. During this step, one is still collecting facts. Observe how the work of art is organized, including the elements and principles of design. Study how the artist used each element and principle. State the artist' approach to utilizing ideas, themes and concepts in the artwork.

Evaluating Student Work

Name: _____

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 the principles and elements of design				
Pursuit demonstrates effort finishes within the time allotment looks for depth of solution tries to do personal best				

Comments

*It would be a good idea to make several copies of these assessment pages, as the student will be using them all year.

A N S W E R



**K
E
Y
S**

SELF TEST 1

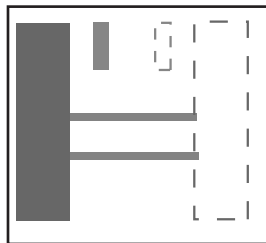
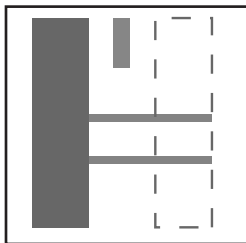
- | | | | |
|------|---|-------|---|
| 1.01 | A design is the structure, sketch or blueprint from which a finished piece of artwork will be created (much like a rough draft of a written composition). | 1.05 | Any order:
line, shape/form, color, texture, and value |
| 1.02 | Representational art contains realistic subject matter, trees, people, etc. Non-representational artwork tries to communicate the same concepts using only the pure elements of design such as color, line, texture, etc. | 1.06 | Any two:
actual, implied or imaginary |
| 1.03 | Content is the subject matter; an idea, the concept the artist is trying to communicate. Elements are the raw materials the artist uses to express the content. | 1.07 | a |
| 1.04 | words and pictures | 1.08 | b |
| | | 1.09 | c |
| | | 1.010 | b |
| | | 1.011 | c |
| | | 1.012 | d |
| | | 1.013 | true |
| | | 1.014 | true |

SELF TEST 2

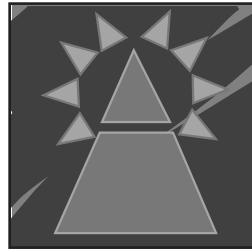
- | | | | |
|------|---|-------|--|
| 2.01 | Principles of design are guidelines used to achieve the artist's goal. | 2.06 | Any order:
emphasis/focal point, scale/proportion, negative space, balance and movement/rhythm. |
| 2.02 | Scale refers to the overall size of the design or design units; proportion refers to the size of individual design units in relationship to each other. | 2.07 | actual and implied |
| 2.03 | Unity keeps us looking at the design as a whole, not at a bunch of unrelated pieces. | 2.08 | Any order:
formal, alternating and progressive |
| 2.04 | aesthetic deals with the awareness of beauty; pleasing to the eye | 2.09 | symmetrical |
| 2.05 | Focal point is a center of interest. It is used to catch and hold a viewer's attention. | 2.010 | d |
| | | 2.011 | a |
| | | 2.012 | c |
| | | 2.013 | d |

Art I Test Key One

1. Any order: shape, color, texture, value and line
2. Any order: emphasis/focal point, balance, scale/proportion, space, movement/rhythm
3. Design is the blueprint for an underlying structure of a piece of art.
4. Composition is how the individual part of a design is arranged.
5. Aesthetic is a sense of beauty, something made pleasing to the eye.
6. Either answer:
Art is the use of imagination and fine motor skills in the creation of aesthetic objects.
or: Using your mind and body to create a beautiful object.
7. The design process is the creative process involved in taking an idea and turning it into a piece of art.
8. implied texture
9. actual line (the arrow could also create an imaginary line)
10. shapes
11. symmetrical (radial is also an acceptable answer)
12. Either one:



13. Adult Check:



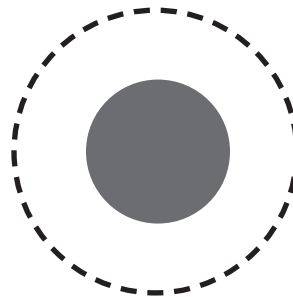
14. Adult Check:

Make sure the student circles the triangle as it is the focal point.

15. alternating rhythm

16. alternating rhythm, movement

17. any dotted or broken line around the circle—example:



Art I Alternate Test Key One

1. Any order:
 - a. line
 - b. shape/form
 - c. color
 - d. value
 - e. texture
2. Any order:
 - a. focal point/emphasis
 - b. movement/rhythm
 - c. negative space (space)
 - d. balance
 - e. scale/proportion
3. Elements make up the subject matter, principles are how they are arranged.
4. Subject matter is what you will create; the elements create the subject matter.
5. Composition is how the design elements are arranged, the design is the blueprint for a piece of art.
6. the design process
7. Medium is the material such as paint, pencil or marble that will make up the artwork.
8. true
9. false
10. false
11. false
12. true
13. b
14. d
15. d
16. d
17. d