

# *Sample Objectives*

## *For*

### *Art Elements*

#### *and*

### *Design Principles*

Art Education: Methods and Materials

Objective Writing for Art Elements and Design Principles

Objectives address conceptual learning and unpack learning:

What students will be able to do and understand...

What critical and creative thinking skills will be challenged and nurtured...

#### **ART ELEMENTS**

##### **STUDENTS WILL BE ABLE TO....**

##### **SHAPE**

- identify the different kinds of shapes they see in the room.
- identify and describe the qualities and characteristics of geometric shape of organic shapes.
- compare the emotional effects of shapes used in a nonobjective design.
- observe the visual weight in different sized shapes and analyze how shapes can be used to balance a design or composition.

##### **FORM**

- identify the characteristics of forms as compared to 2 dimensional shapes focusing on volume.
- create the illusion of form by manipulating light and shadow.

- create volumetric forms using a variety of construction media: clay; stone, - wood, wire,- etc.
- observe and consider how the use of cast shadows enhances the illusion of form.
- identify and describe the qualities and characteristics of geometric forms  
organic forms.
- visualize and diagram underlying geometric forms within observed natural objects (of the human figure ).
- compare how different light sources affect cast shadows from a variety of forms
- compare attributes of open and closed forms in the sculptural works of

## VALUE

- experiment with crosshatching and stippling techniques and develop a range of values on a value scale of nine.
- observe how value adds dimension in drawings and utilize value in personal works when dimension is intended.
- mix a range of values for the primary and secondary colors and consider the differences in value and brightness across these colors.
- use a monochromatic color scheme to develop a painting portraying volume by relying on value.
- to utilize squinting techniques to observe high and low values while eliminating middle values and apply these values in their drawings to develop the illusion of form.
- compare subtle value changes in a still life made up of all white forms.
- analyze how juxtaposed values which are different, create the perception of edges. - control the gradation of value in order to portray a curved form - observe and analyze Rembrandt's' use of value to create form and emotion in his ink wash sketches.

## ACTUAL SPACE

- compare and contrast the effects of location for the viewing of a sculpture
- consider the effects of light and shadow on the expressive impact of the Sculpture they are developing
- identify the characteristics of actual space: light, location. Environment, physical size  
And volume

## ACTUAL SPACE

- consider the physical movement patterns and possibilities within an enclosed space (such as an architectural environment, stage set, or diorama).

## POSITIVE/NEGATIVE SPACE.

- compare and contrast the different characteristics of positive and negative space in a 2D image.
- compare and contrast the different characteristics of positive and negative space in a sculptural form such as a sculpture by Giacometti or Moore.
- identify positive and negative spaces in a selected images and consider expressive effects of varying amounts of pos/neg spaces.
- compare effects of pos/neg space perception when the same design is interpreted with different color combinations.

- identify and analyze use of pos/neg space in the Op Art of Bridget Riley for consideration of visual effect.
- manipulate pos and/neg space to create the illusions of crowded and/or open, spatial environments.

#### ILLUSION of SPATIAL DEPTH

- interpret the effects of depth within selected images and analyze how these effects were achieved..
- plan the progressive development of an image with spatial depth by using the technique of working from background to middle ground to foreground in successive stages.
- differentiate between the illusion of depth and the illusion of volume.
- utilize a variety of media to depict spatial depth using the techniques of overlapping, diminishing size, and diminishing brightness of color.
- observe vanishing points in actual environments and transfer these observations to personal work in order to create the illusion of spatial depth
  - compare spatial effects of different locations of the horizon line in selected landscapes.
- identify selected Renaissance masters and analyze their uses of the perspective principles of vanishing point, diminishing size, and diminishing detail to create the illusion of spatial depth.
- identify and compare differences and similarities in techniques for achieving spatial depth during an exhibition of their work
- consider the purposes artists may have for conveying spatial depth.
- compare effects of viewpoint and vantage point on perception of depth.

#### COLOR

- explore and discover the range of changing effects juxtaposed colors have on one another.
- consider the emotional responses we have to colors and how artists use these effects intentionally in their work
- experiment and observe changes in color brightness and value as different colors are juxtaposed with one another.
- differentiate value and brightness of color in order to develop spatial depth and form.
- identify the primary colors
- mix secondary and tertiary colors using the primaries as their source.
- identify and differentiate hot and cold colors
- compare effects of hot and cold colors both emotionally and spatially.
- use complementary colors to diminish color brightness to develop dark values, and to mix neutrals.

### DESIGN PRINCIPLES

#### STUDENTS WILL BE ABLE TO....

##### RADIAL BALANCE - SYMMETRY - ASYMMETRY

- identify radial balance in observed objects and images.
- consider the visual and emotional *effects of* using radial balance in images.
- discover radial balance in natural forms and apply to invention of radial designs
- compare and contrast radial balance found in natural forms and man-made forms. --
- compare and contrast the effects of radial, symmetrical, and asymmetrical balance in selected images.

- analyze similarities and differences physical balance from design balance in the mobiles of Alexander Calder.
- observe the three configurations of balance and interpret their effects: physical, emotional, and visual.
- consider the purposes of selecting specific kinds of balance when composing an image.
- cut symmetrical shapes using techniques of folding.

## RHYTHM

- interpret various effects of rhythm as related to physical sensations and emotions in selected images.
- identify different beat configurations and analyze their effects.
- describe and identify the characteristics of a beat as repetition.
- consider how a variety of media can be used to create rhythm by using the principle of repetition: of brushstroke; of color, of pattern; of line: of dots:...
- observe and interpret how a selected artist develops the sensation of rhythm and uses this to convey specific emotions and feelings -

## PATTERN

- utilize pattern to convey mood and establish a setting.
- describe and identify the qualities and characteristics which make a pattern
- identify the components of a repeating pattern and brainstorm different repeat combinations.
- brainstorm five or more different patterns
- interpret the emotional effects of using patterns in selected images
- utilize pattern to unify and balance a composition
- create- patterns using a variety of tools and media
- discover similarities and/or differences between rhythm, movement, and pattern.
- identify use of pattern in tessellations for different optical effects.
- compare patterns in nature with patterns in selected images or motifs.
- observe, analyze, and compare pattern motifs and uses from two Native American cultures.

## FOCAL POINT

- analyze the characteristics of a focal point and identify in a range of images.
- compare different focal points and how they were achieved.
- create a focal point using size and contrast
- consider how changing locations of a focal point affect the interpretation and response to an image.
- analyze the relationship of focal point to visual balance
- observe and analyze how Renoir uses hot colors to create a focal point
- brainstorm a variety of points for a particular composition in thumbnails

## HARMONY

- identify and describe the characteristics and qualities of harmony
- compare and contrast the qualities of harmony and tension
- identify physical, emotional, and personal responses to harmonious music and transfer these understandings to the interpretation of selected images.
- analyze how harmony in terms of differences and similarities
- consider the physical and emotional effects of harmony as they plan their own images.

- compare combinations of complementary colors and of analogous colors relative to the effects of harmony
- differentiate harmony from contrast.

## UNITY

- identify and describe the characteristics of unity and apply to personal work.
- consider relationships between harmony and unity in selected designs.
- differentiate unity and disunity in an image and consider the effects of disunity.
- compare characteristics of unity in an image to unity of team players working together.
- brainstorm a variety of solutions to create unity in an disunified composition.
- analyze how selected design principles work together to achieve unity within a composition.
- identify sources of disunity in a composition and brainstorm means of resolving these problems using

## SCALE

- identify and describe the attributes of scale.
- consider the effect of visual location of the -perception of size of an outdoor sculpture.
- compare the effects of scale changes in an image (2D or 3D)
- imagine the scale of their 'room if observed from an ant's eyeview
- observe and interpret the effects of SCALE change in the flower paintings of Georgia O'Keefe.
- make a model or maquette in scale for a larger sculpture
- measure and manipulate scale in floor plan diagrams for fantasy rooms
- use scale changes as sources for inspiration and ideation.

## PROPORTION

- identify and describe the characteristics of proportion
- compare similarities and differences in proportion and scale
- observe and depict proportional relationships between hands and faces in figure drawing.
- observe and depict proportional relationships within an architectural space
- utilize measuring with the eye and pencil as a means of establishing proportional relationships.
- consider effects of alteration of proportions *for* expressive purposes.
- trust the eye when challenged with foreshortening situations in drawing and apply observed measures for accuracy.
- be aware of personal tendencies to distort proportions in order to either adjust for accuracy or continue and develop distortions for expressive intentions