

COLLECTIONS AND COLLECTING

Exploring Early Texas Art



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A Unit of Instruction

prepared for

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and

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By

Heather Elizabeth White

M.A. Art Education, M.A. Art History

College of Visual Arts and Design

University of North Texas

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This unit of instruction is designed for high school art students.

Teachers may adapt it for use with other grade levels or subject areas.

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COLLECTIONS AND COLLECTING

Exploring ideas of collecting and narrative through Early Texas Art

Themes for the Unit (Big Ideas/Enduring Ideas)

Collecting

- People collect things
- People find meaning in collections

Narrative

- People tell stories about themselves
- Objects often work together to tell stories

Specific concepts/ideas to be developed in the unit

Collections tell stories.

- A.C. Cook's collection tells a story about the history of Texas and Early Texas Artists.
- Student's personal collections tell stories. Public collections create meaning for their communities.

Objects work together to form meaning.

Essential Questions:

Why do people collect?

How do people tell stories about their lives and experiences through their collections?

How do objects within a collection work together to tell a story?

How are collections influenced by the identity of the collector? How do collections influence the identity of the collector?

Unit Objectives:

Students will be able to identify, read, and communicate the stories that collections tell.

Students will be able to communicate with one another. Students will listen to one another and learn from each other.

Students will be able to identify themes in Early Texas Art.

Students will increase their visual literacy and will practice critical thinking skills when analyzing collections.

Lesson One: A.C. Cook and the “Hock Shop Collection” of Early Texas Art

In this lesson, students learn about the “Hock Shop Collection” of Early Texas Art. Using knowledge of Texas history, visual literacy, and creative writing skills students study and interpret images from the “Hock Shop Collection” to learn about how objects work together in a collection to make meaning.

Objectives for Lesson One

Students will be able to identify a narrative within the “Hock Shop” Collection of Early Texas Art.

Students will use critical thinking skills to determine the story or stories that this collection communicates.

Students will describe images from the collection. Students will describe how visual clues within art images reveal meaning.

Students will communicate and participate in a class discussion about themes in the collection. Students will clearly communicate their ideas through creative writing.

Students will learn about A.C. Cook and his “Hock Shop” collection.

Background Information

A.C. Cook is a former pilot, pawn broker, and prominent Fort Worth citizen who has spent the last twenty-five years developing the “Hock Shop” Collection of early Texas art. The Center for the Advancement and Study of early Texas art, CASETA, defines early Texas art as “art produced by artists who were born in and/or lived and worked in Texas during the time period beginning with Colonization (1820) until 40 years prior to the present date.”¹ This definition is followed by most collectors of early Texas art including Cook, and the majority of his collection falls within this guideline.



¹ Center for the Advancement and Study of Early Texas Art, “Mission Statement,” CAESTA Homepage, <http://caseta.org/fb/about/mission.html>.

Most early Texas artists were academically trained, although a few folk artists are included, as well as some self-taught artists. Many early Texas artists were teachers or professors in colleges and universities, and exhibited in local and national shows during their lifetimes. The work of early Texas artists is generally realistic and Cook's collection of early Texas art contains mostly figurative or landscape pieces.

According to Cook, some of the most influential figures in this genre include Kathleen Blackshear, Douglas Chandor, Dawson Dawson-Watson, William Henry Huddle, Charles Franklin Reaugh, Porfirio Salinas, Olin Travis, and Ruth Pershing Uhler.² Other sources also recognize Julian Onderdonk, Elisabet Ney, Jose Arpa, and Jerry Bywaters.³ The "Hock Shop" Collection contains hundreds of works by many of these, and other highly recognized artists. The collection also contains pieces by lesser known artists whose works are important to the history of Texas, such as the earliest known painting of the Texas State capitol, as well as works by many of the first women and minority Texas artists such as Rezealia Thrash, Maggie Lemon Schwartz, and Frank Albert Jones.⁴

Cook has received extensive praise for his collection and for his preservation of early Texas art. Edmund P. Pillsbury, previous Kimbell Art Museum director, and current fine arts chairman at Heritage Auction Galleries of Dallas stated, "Ace will be considered a pioneer collector of early Texas art, somebody who recognized the quality and value of these works and was one of the earliest and most successful and passionate collectors."⁵ *The Dictionary of Texas Artists*, a recent publication on Texas art, writes in appreciation of Cook, "A.C. Cook's Hockshop Collection is the finest and most comprehensive Texas art collection anywhere. In addition to collecting art, Mr. Cook also collects archival material relating to Texas art...A.C. Cook and Bill Cheek have done more than anyone to promote Texas art."⁶

In the last few years, early Texas art has grown in popularity for both collectors and curators. Museums in major Texas cities such as Fort Worth, Dallas, Houston, and San Antonio, as well as numerous museums in smaller cities such as Tyler and San Angelo, have showcased

² A.C. Cook. Interview by author. Digital recording. Fort Worth, TX. January 2009.

³ Center for the Advancement and Study of Early Texas Art, "Early Texas Art Schools," CAESTA Files Page, http://www.caseta.org/files/early_texas_art_schools.pdf.

⁴ Scott Grant Baker, "Not So Far Away" in *Texas in My Soul: A.C. Cook & the Hock Shop Collection Exhibition Catalogue* (Tyler, Texas: The Tyler Museum of Art, 2008).

⁵ Ted Pillsbury quoted in, Jeff Prince, "Ace Folds a Hand," *Fort Worth Weekly*, August 20 - 26, 2008.

⁶ Paula L. and Michael Grauer, "Acknowledgments," in *The Dictionary of Texas Artists*, ed. Paula L. and Michael Grauer (College Station, Texas: Texas A&M University Press, 1999), xiii-xv.

exhibits of early Texas art. Many of these exhibitions have included pieces from Cook's collection. There is an increasing demand for early Texas art from collectors, as seen in the continual rise in auction and gallery prices. Also, recent reference publications have facilitated early Texas art collecting for more amateur collectors, who treasure hunt for lesser known Texas artists in antique stores and garage sales.⁷

Cook began collecting early Texas art twenty-five years ago, before the recent rise in popularity. Today, his collection of over 350 paintings, works on paper, sculptures, photographs, and archival material is valued in the multi-millions.⁸ With the exception of pieces being shown in exhibits throughout the state, the majority of the "Hock Shop" Collection hangs in Cook's combination ice cream parlor, coffee shop, and beer joint, called the "Bull Ring," located in the Fort Worth Stockyards. Visitors to the "Bull Ring" are often greeted by Cook, who spends a great amount of time at the shop, striking up conversations with visitors and sharing facts and stories about his collection.

Cook possesses encyclopedic knowledge about early Texas art, especially the works in his collection, yet has kept no written record of any of this information, and claims to keep it all in his head.⁹ He has acquired this information through personal research, study of archival material, and conversations with artists, artists' families, and other collectors. Early Texas art publications began with Frances Battaile Fisk's 1928 publication *A History of Texas Artists and Sculptors*. A few other sources on early Texas art have been published since then. In recent years there has been an increase in books written about early Texas art. There have also been a few publications about Texas Collectors within the last decade. Visit the CASETA website (<http://www.caseta.org>) to access a bibliography of early Texas art publications.

⁷ Jeff Prince, "Lionizing Lone Star Art," *Fort Worth Weekly*, June 28, 2006.

⁸ A.C. Cook. Interview by author. Digital recording. Fort Worth, TX. February 2009.

⁹ A.C. Cook. Interview by author. Digital recording. Fort Worth, TX. January 2009.

Group Activity

Begin by introducing A.C. Cook and the “Hock Shop” Collection.

Next, place the reproductions from this lesson (see pages 9 through 23 in this lesson) on tables as color print outs, or on the overhead projector. Either working in small groups or as a class, students will discuss the images using the questions provided. Students must voice visual examples from the images that support their answers.

- Based on what you see, what do you think are the interests and life experiences of the collector who formed this collection?
- How are these images similar to one another? What common themes, characters, or settings do you see?
- What do you see in these images that makes you think of Texas?
- Using only the things that you see in these images, answer the questions: What is Texas? What characteristics does a Texan (person who lives in Texas) possess?
- What parts of Texas are shown in these images, what parts are left out?

Creative Writing Activity

After completing the group discussion, share with students the background information provided about the collector A.C. Cook. Discuss as a class how his life experiences influenced his collection. Sum up any conclusions that the class came up with that address the story that they see in the collection. Review with the students the concept that objects work together to tell a story, the story that they have discovered through their class discussion.

Keep the images on the tables or on the overhead projector. Take a few images away, ask the students how this changes what story is told.

Warm Up:

Students may each take the role of one of the images and act out a conversation between them. Students must use visual observations to support what they say.

Activity:

(Instruction printout on next page)

Write a story in which the images from this collection are at party. They are all hanging out together as a group when you come up to them and introduce yourself. What do you say, what do they say?

How would the images introduce themselves to you?

If you asked the collection what they liked about each other, what would they say? Why are they friends? What do they have in common?

How would these images describe the people who made them? How would these images describe the collector who collected them?

How would they describe Texas and Texans?

You must use at least four images from the collection in your story, feel free to use more if you would like. You must use visual observations to support what happens in your story. Include ideas from our class discussion as well as your own thoughts.

Write in complete sentences, watch for grammatical and spelling mistakes. Make sure that your paper is well organized.

Art Images for Lesson One

Selected images from the “Hock Shop Collection” of Early Texas Art.



Kathleen Blackshear
Ruby Lee and Loula Mae Washington
1932
Oil on canvas



Lucile Land Lacy
Siblings
c. 1940
Oil on board



Adele L. Brunet
Mexican Strummer
1938
Oil on canvas



Harry Anthony De Young
The Ice House, Rockport
1934
Oil on Canvas



John Eliot Jenkins
First Light, near Austin
1910
Oil on Canvas



William Curtis Elliot
Workers, Dallas
1939
Watercolor



Douglas G. Chandor
Alfonso Harrison
1933
Oil on canvas



Florence Elliot White McClung
Jackson's Gin
1937
Oil on canvas



Carl Benton Compton
Donna of the Prairie
1932
Oil on canvas



Dawson Dawson-Watson
Flowers of Silk
1928
Oil on canvas



Lois Neville Kelly
The Cowboy, Ben Avila
1932
Oil on canvas



Dawson Dawson-Watson
Fredericksburg Peach Shed
1916
Oil on canvas



George Edward "Pepper" Brown
Untitled (Little Doggies)
c. 1949
Oil on canvas



Julius Stockfleth
State Capital, Austin
1888
Oil on canvas



Porfirio Salinas
Road to Hondo
1940
Oil on canvas

Early Texas Artists Listed in this Lesson

- Kathleen Blackshear
- George Edward “Pepper” Brown
- Adele L. Brunet
- Douglas G. Chandor
- Carl Benton Compton
- Dawson Dawson-Watson
- Harry Anthony De Young
- William Curtis Elliot
- John Eliot Jenkins
- Lois Neville Kelly
- Lucile Land Lacy
- Florence Elliot White McClung
- Porfirio Salinas
- Julius Stockfleth

For information about these and other early Texas artists access the following sources:

Texas Painters, Sculptors & Graphic Artists

- Powers, J.E. , & Powers, D.D. (2000). *Texas Painters, Sculptors & Graphic Artists: A Biographical Dictionary of Artists in Texas Before 1942*. Woodmont Books.
- ISBN 0966962206

Dictionary of Texas Artists: 1800-1945

- Grauer, P. & Grauer, M.R. (1999). *Dictionary of Texas Artists: 1800-1945*. College Station: Texas A&M Press.
- ISBN 978-0890968611

The Handbook of Texas Online

- <http://www.tshaonline.org/handbook/online/index.html>
- Search by artist name

Lesson Two: Personal Collections

In this lesson, students discuss their own collections and how those collections make meaning. Students create a record of their collection through either a sketch diary or an audio recording. Students share the stories of their collections with their classmates.

Objectives for Lesson Two

Students will communicate their ideas clearly through verbal discussion

Students will learn from one another and engage in conversation with their peers

Students will analyze and examine their personal collections to discover how collections make meaning

Students will clearly communicate their thoughts about their personal collections through audio recorded interviews or sketch diaries

Group Activity

Begin this lesson with a group discussion. In either small groups or as a class, students should discuss the following questions aloud.

- What is a collection?
- What do you collect? (CDs, books, shoes, photos, trophies, etc.)
- Why do people collect things?

If students are hesitant to discuss, share something about your own personal collection.

Students should now brainstorm about their personal collections in small groups. They may talk amongst themselves for a few minutes about the things that they collect.

Next, the students should each choose one of their own personal collections that they would like to work with. Inform students that they will be recording their thoughts and remind them to write in complete sentences. On a sheet of paper, students should answer the questions:

- What do you collect?
- Why do you collect _____?
- Why do you like the objects in your collection?
- How do the objects in your collection relate to your life?
- How do you use the objects in your collection?
- Why did you start your collection?
- What does your collection say about you?
- What story does your collection tell?

- For example: My thimble collection contains a souvenir thimble from every place that I have visited on vacation. My collection tells the story of where I have been and what I have seen.
- When will your collection be complete? (“It will never be complete” is a valid answer)

Activity: Recording Personal Collections

There are two options for this activity:

Option One: Create an Audio Recording

A good way to warm up for this activity is to give your students the opportunity to listen to an audio program in which one person interviews another person, such as NPR’s “StoryCorp.” There are many great examples of recorded interviews at <http://www.storycorps.net/>.

If you have the materials available to you, use digital or tape recorders to create audio recordings of your students.

Another option for recording and storing digital files is Voice Thread at <http://voicethread.com/>. This website allows you to record and store digital files using the microphone on your computer and your internet connection. Check the Voice Thread website for more information and for instructions on how to get started.

Students should be placed in groups of two. Students will interview each other about their chosen collections using the questions that they brainstormed about earlier.

Student 1 will ask Student 2 the questions.

Next Student 2 will ask Student 1 the questions.

The entire conversation should be recorded. Each student should talk for 10 to 15 minutes about their collections. A script for the recording should read as follows:

Student 1 to Student 2

Student 1: “Today I will be interviewing (name of Student 2) about his/her collection,

(name of Student 2)...

- What do you collect?
- Why do you collect _____?
- Why do you like the objects in your collection?
- How do the objects in your collection relate to your life?
- How do you use the objects in your collection?
- Why did you start your collection?
- What does your collection say about you?

- What story does your collection tell?
- When will your collection be complete?

Thank you (name of Student 2) for telling me about your collection.”

If possible, show the students how to make copies of their recordings to keep. If copies cannot be made, store the original files in a “class archive.”

Option Two: Create a Sketch Diary Recording

If the resources needed to create audio recordings are not available, students should create sketch diary recordings of their collections.

Students should write the questions from their brainstorming activity in their sketch book or on their several sheets of paper. They should put one question at the top of each page, leaving the rest of the sheet blank.

Page 1: What do you collect?

Page 2: Why do you collect _____?

Page 3: Why do you like the objects in your collection?

Page 4: How do the objects in your collection relate to your life?

Page 5: How do you use the objects in your collection?

Page 6: Why did you start your collection?

Page 7: What does your collection say about you?

Page 8: What story does your collection tell?

Page 9: When will your collection be complete?

Students should use sketches, drawings, and short written statements to answer the each question. Encourage students to fill each page entirely with drawings and text. Require students to fill each page and to use color and a variety of media.

Students may bring in items from their collection to class or complete their sketches at home. If bringing objects into class will not work for your classroom and students will not complete assignments at home, ask students to sketch objects from their collection from memory.

After students have completed their sketch diary recordings, they should share with the class.

Students can be paired into groups of two, in which they share with each other their sketch diaries. They can also present their diaries to the class, each student can be asked to share or volunteers can be chosen. Students should communicate clearly when sharing their recordings of their collections with the class.

Lesson Three: Public Collections

In this lesson, students learn about public collections from a guest presenter or a field trip.

Objectives for Lesson Three

Students will learn from a guest speaker or field trip about public collections

Students will understand how public collections create meaning for their communities

Students will write and ask questions that demonstrate their understanding and curiosity about public collections

Activity

Contact a guest speaker or take a field trip in which your class will learn about public collections. An ideal presenter would share about a collection of Early Texas Art to facilitate connections to the first lesson in this unit.

Suggested guest speakers or field trip locations include

- Museum
 - Check with your local science, art, and history museums, or your local historical society, contact docents, education, or outreach staff
- Library
 - Libraries are collections of books, contact a city librarian, university librarian, or the librarian at your school
- Zoo
 - Zoos are living collections, contact zoo keepers or education staff
- City
 - Contact someone in charge of public records, or ask if your city has any collections of historical or legal documents
- Any other speaker that can discuss a public collection, for example, the store Cabela's in the Dallas/Fort Worth area has an impressive collection and display of taxidermy animals

Ask your guest speaker to prepare a presentation in which they discuss the collection that they work with. Ask if they can bring a part of their collection with them, such as a historic photograph or a rare book.

Ask your guest speaker or the leader on your field trip to address the following points in their presentation, as well as anything extra that they would like to share.

- When was this collection started?
- Why was this collection started?
- How does this collection benefit the public?

- How do people use this collection?
- How is this collection cared for?
- Why is this collection important?
- What story does this collection tell or preserve?
- How does this collection tell a story about its community?
- How are objects arranged and organized within this collection? Why?

Before the speaker arrives or before you leave for your field trip, be sure to discuss proper etiquette and behavior for the event.

Ask each student to write down three questions that they would like to ask the presenter. Build in a time for questions at the end, or take up the students papers before hand, give them to the presenter, and allow the presenter to choose questions to answer.

Lesson Four: Creating an Exhibit

In this lesson, students create a mock exhibition in which they display their personal collections. Students use higher level thinking skills to determine how to arrange their collections in a way that communicates meaning. Students communicate their decision making process.

Objectives for Lesson Four

Students will create exhibition design spaces using a variety of materials and techniques

Students will successfully communicate why objects are placed together through writing

Students will design exhibition spaces and materials based on their understanding of their personal collections and public collections, and how objects work together to create meaning.

Activity

If you were not able to take a field trip for lesson three, you may want to discuss a few ideas before you begin.

- Who has been to a museum? Please describe an exhibit that you saw there.
- Why do places, such as museums, display objects?
- How do they choose which objects go where?
- Why are certain objects placed together?
- When objects are placed together, how do they create meaning?

Designing the Exhibition

To begin, students should brainstorm how to group the objects in their collections together to make meaning or tell stories.

Next, students will design their exhibit space. Students design the floor plan of the room in which they will exhibit the objects of their personal collection (which they discussed and recorded in lesson two). Students should be mindful of how much space will be needed, providing room for people to walk around and view their collection.

Students place the objects from their collection in their designed exhibition space. Students should group objects according to themes or how they tell stories.

Students can create their exhibit spaces in a variety of ways. Students can draw their exhibit spaces on graph paper and add sketches of their objects. Students can also create three dimensional exhibit spaces such as shadow boxes or models using foam core or other materials. Be creative and pick a method that fits your students and available materials.

Students should explain why they put certain objects together in writing.

For example: “I put these three thimbles together because I got them all on the same trip. These three thimbles show that I went to three national parks in the same week.”

Creating Exhibition Materials

Students should now write short statements which explain their collection. There should be one main paragraph which introduces the exhibition, and many small statements to accompany the objects in the collection. The sketch diary made in lesson two is a good source of inspiration. These statements will be used as labels in the mock exhibit. Students should write in a clear voice which provides information to visitors that come to the exhibit. Students may want to include questions in their label statements that will encourage their visitors to think about their own collections.

Designing an Invitation

If they have not already done so, students should create a title for their exhibit.

Students should now design an invitation to their exhibit. A sketch should be created, in which the student designs the layout of the invitation and writes a short summary of the exhibit which will intrigue people to come and see their collection on display. The students may wish to send their completed invitation to a family member or friend, and then explain the project to them.

Final Portfolio

The final portfolio may include all materials created during this unit, or only those created in lesson four. All materials should be placed together in a folder or binder and can be used for evaluation purposes and as a record for the unit.

A portfolio may include

- The creative writing story written in lesson one.
- The sketch diary from lesson two.
- The exhibition design project from lesson four.
- The written statements to be used as text labels in the mock exhibit from lesson four.
- The invitation designed for the mock exhibit from lesson four.

Assessments

The following pages contain suggested assessments for all activities listed in this unit. Changes should be made to each rubric according to modifications.

Assessment Lesson One: Group Activity

Student communicates their ideas clearly through verbal discussion

1 2 3 4 5 6 7 8 9 10

Student participates in group discussion and contributes their own ideas

1 2 3 4 5 6 7 8 9 10

Student uses visual examples to support their ideas and arguments

1 2 3 4 5 6 7 8 9 10

Student displays knowledge of art vocabulary

1 2 3 4 5 6 7 8 9 10

Student analyzes and evaluates artworks successfully

1 2 3 4 5 6 7 8 9 10

TOTAL OUT OF 50 POSSIBLE POINTS _____

Assessment Lesson One: Creative Writing Activity

Student follows the directions of the assignment

1 2 3 4 5

Student answers all questions included in assignment

1 2 3 4 5

Student uses four or more images in their story

1 2 3 4 5

Student uses visual observations to support their ideas and arguments

1 2 3 4 5

Student incorporates ideas discussed in group activity discussion

1 2 3 4 5

Student is creative and presents new ideas or arguments that have not been discussed in group discussion

1 2 3 4 5

Student displays knowledge of art vocabulary

1 2 3 4 5

Student analyzes and evaluates artworks successfully

1 2 3 4 5

Student writes clearly, with few grammatical, spelling, or organizational mistakes

1 2 3 4 5

Student demonstrates an understanding that objects work together to create meaning

1 2 3 4 5

TOTAL OUT OF 50 POSSIBLE POINTS _____

Assessment Lesson Two: Group Activity

Student communicates their ideas clearly through verbal discussion

1 2 3 4 5 6 7 8 9 10

Student participates in group discussion and contributes their own ideas

1 2 3 4 5 6 7 8 9 10

Student is respectful of classmates and engages in conversation with their peers

1 2 3 4 5 6 7 8 9 10

Student displays knowledge of art vocabulary

1 2 3 4 5 6 7 8 9 10

Student analyzes and evaluates collections successfully

1 2 3 4 5 6 7 8 9 10

TOTAL OUT OF 50 POSSIBLE POINTS _____

Assessment Lesson Two: Create an Audio Recording

Student follows the directions of the assignment

1 2 3 4 5 6 7 8 9 10

Student answers all questions included in assignment

1 2 3 4 5 6 7 8 9 10

Student works well with other students, and is respectful and courteous

1 2 3 4 5 6 7 8 9 10

Student communicates clearly when asking and answering interview questions

1 2 3 4 5 6 7 8 9 10

Student displays knowledge of art vocabulary

1 2 3 4 5 6 7 8 9 10

TOTAL OUT OF 50 POSSIBLE POINTS _____

Assessment Lesson Two: Create a Sketch Diary

Student follows the directions of the assignment

1 2 3 4 5 6 7 8 9 10

Student answers all questions included in assignment, using one page to answer each of the 9 questions asked

1 2 3 4 5 6 7 8 9 10

Student fills each page entirely with sketches and text, including color and multiple mediums

1 2 3 4 5 6 7 8 9 10

Student clearly communicates their ideas through sketches and text

1 2 3 4 5 6 7 8 9 10

Student successfully shares or presents their sketch diary recordings with classmates

1 2 3 4 5 6 7 8 9 10

TOTAL OUT OF 50 POSSIBLE POINTS _____

Assessment Lesson Three: Guest Speaker or Field Trip

Student is respectful and well behaved

5 10 15 20 25

Student writes down three questions to ask the presenter, questions are intelligent, thoughtful, and clearly written

5 10 15 20 25

TOTAL OUT OF 50 POSSIBLE POINTS _____

Assessment Lesson Four: Exhibition Design

Student follows the directions of the assignment

1 2 3 4 5 6 7 8 9 10

Student successfully communicates why objects are placed together through writing

1 2 3 4 5 6 7 8 9 10

Student successfully creates exhibition design space using a variety of materials and techniques

1 2 3 4 5 6 7 8 9 10

Exhibition space design shows good craftsmanship, and is well thought-out

1 2 3 4 5 6 7 8 9 10

Student creates exhibition materials, such as labels

1 2 3 4 5 6 7 8 9 10

Exhibition materials are clear, understandable, well organized, and thoughtful

1 2 3 4 5 6 7 8 9 10

Student creates a thoughtful title for their exhibition

1 2 3 4 5 6 7 8 9 10

Student designs and creates an invitation to their exhibit

1 2 3 4 5 6 7 8 9 10

Exhibit invitation shows good craftsmanship, and is well thought-out

1 2 3 4 5 6 7 8 9 10

Throughout the completion of this project, the student displays an understanding that objects work together to create meaning

1 2 3 4 5 6 7 8 9 10

TOTAL OUT OF 100 POSSIBLE POINTS _____

Assessment Final Portfolio

Student has identified, read, and communicated the stories that collections tell

2 4 6 8 10 12 14 16 18 20

Student has communicated with their classmates; student has worked with their classmates successfully, and has been respectful and courteous to others

2 4 6 8 10 12 14 16 18 20

Student has identified themes in Early Texas Art

2 4 6 8 10 12 14 16 18 20

Student has increased their visual literacy and practiced critical thinking skills when analyzing collections

2 4 6 8 10 12 14 16 18 20

Student displays an understanding that people find meaning in collections and that objects often work together to tell stories

2 4 6 8 10 12 14 16 18 20

TOTAL OUT OF 100 POSSIBLE POINTS _____

TEKS fulfilled in the COLLECTIONS AND COLLECTING Unit

(High School Art TEKS are listed here; unit can be modified for other subject areas or grade levels)

§117.52. Art, Level I.

(a) General requirements. Students may fulfill fine arts and elective requirements for graduation by successfully completing the following art course: Art I (one credit).

(b) Introduction.

(1) Four basic strands--perception, creative expression/performance, historical and cultural heritage, and critical evaluation--provide broad, unifying structures for organizing the knowledge and skills students are expected to acquire. Students rely on their perceptions of the environment, developed through increasing visual awareness and sensitivity to surroundings, memory, imagination, and life experiences, as a source for creating artworks. They express their thoughts and ideas creatively, while challenging their imagination, fostering reflective thinking, and developing disciplined effort and problem-solving skills.

(2) By analyzing artistic styles and historical periods students develop respect for the traditions and contributions of diverse cultures. Students respond to and analyze artworks, thus contributing to the development of lifelong skills of making informed judgments and evaluations.

(c) Knowledge and skills.

(1) Perception. The student develops and organizes ideas from the environment. The student is expected to:

(A) illustrate ideas for artworks from direct observation, experiences, and imagination; and

(B) compare and contrast the use of art elements (color, texture, form, line, space, value) and art principles (emphasis, pattern, rhythm, balance, proportion, unity) in personal artworks and those of others, using vocabulary accurately.

(2) Creative expression/performance. The student expresses ideas through original artworks, using a variety of media with appropriate skill. The student is expected to:

(A) create visual solutions by elaborating on direct observation, experiences, and imagination;

(B) create designs for practical applications; and

(C) demonstrate effective use of art media and tools in design, drawing, painting, printmaking, and sculpture.

(3) Historical/cultural heritage. The student demonstrates an understanding of art history and culture as records of human achievement. The student is expected to:

(A) compare and contrast historical and contemporary styles, identifying general themes and trends;

(B) describe general characteristics in artworks from a variety of cultures; and

(4) Response/evaluation. The student makes informed judgments about personal artworks and the artworks of others. The student is expected to:

(A) interpret, evaluate, and justify artistic decisions in personal artworks; and

(B) select and analyze original artworks, portfolios, and exhibitions by peers and others to form precise conclusions about formal qualities, historical and cultural contexts, intents, and meanings.

§117.53. Art, Level II.

(a) General requirements. Students may fulfill fine arts and elective requirements for graduation by successfully completing one or more of the following art courses: Drawing II, Painting II, Printmaking II, Fibers II, Ceramics II, Sculpture II, Jewelry II, Photography II, Electronic Media II (one credit per course). The prerequisite for each Level II art course is one credit of Art I.

(b) Introduction.

(1) Four basic strands--perception, creative expression/performance, historical and cultural heritage, and critical evaluation--provide broad, unifying structures for organizing the knowledge and skills students are expected to acquire. Students rely on their perceptions of the environment, developed through increasing visual awareness and sensitivity to surroundings, memory, imagination, and life experiences, as a source for creating artworks. They express their thoughts and ideas creatively, while challenging their imagination, fostering reflective thinking, and developing disciplined effort and problem-solving skills.

(2) By analyzing artistic styles and historical periods students develop respect for the traditions and contributions of diverse cultures. Students respond to and analyze artworks, thus contributing to the development of lifelong skills of making informed judgments and evaluations.

(c) Knowledge and skills.

(1) Perception. The student develops and organizes ideas from the environment. The student is expected to:

(A) interpret visual parallels between the structures of natural and human-made environments; and

(B) compare suitability of art materials and processes to express specific ideas relating to visual themes, using precise art vocabulary.

(2) Creative expression/performance. The student expresses ideas through original artworks, using a variety of media with appropriate skill. The student is expected to:

(A) formulate multiple solutions to expand personal themes that demonstrate intent;

(B) apply design skills in creating practical applications, clarifying presentations, and defining choices made by consumers; and

(C) select from a variety of art media and tools to communicate specific ideas in drawing, painting, printmaking, sculpture, ceramics, fiberart, jewelry, photography/filmmaking, and electronic media-generated art.

(3) Historical/cultural heritage. The student demonstrates an understanding of art history and culture as records of human achievement. The student is expected to:

(A) study a selected historical period or style of art;

(B) analyze specific characteristics of artworks in various cultures; and

(4) Response/evaluation. The student makes informed judgments about personal artworks and the artworks of others. The student is expected to:

(A) select and critique artworks in progress, making decisions about future directions in personal work; and

(B) select and critique original artworks, portfolios, and exhibitions by peers or others.

§117.54. Art, Level III.

(a) General requirements. Students may fulfill fine arts and elective requirements for graduation by successfully completing one or more of the following art courses: Drawing III, Painting III, Printmaking III, Fibers III, Ceramics III, Sculpture III, Jewelry III, Photography III, Art History III, Graphic Design III, Electronic Media III, the College Board Advanced Placement (AP) Drawing Portfolio, AP Two-Dimensional Design Portfolio, AP Three-Dimensional Design Portfolio, AP History of Art, International Baccalaureate (IB) Art/Design SL Option A, IB Art/Design SL Option B, IB Art/Design HL (one credit per course). The prerequisite for Art History III, Graphic Design III, AP Two-Dimensional Design Portfolio, AP Three-Dimensional Design Portfolio, AP History of Art, IB Art/Design SL Option A, IB Art/Design SL Option B, and IB Art/Design HL is one credit of any Art II course. The prerequisite for all other Level III art courses is one credit of Art II in the corresponding discipline.

(b) Introduction.

(1) Four basic strands--perception, creative expression/performance, historical and cultural heritage, and critical evaluation--provide broad, unifying structures for organizing the knowledge and skills students are expected to acquire. Students rely on their perceptions of the environment, developed through increasing visual awareness and sensitivity to surroundings, memory, imagination, and life experiences, as a source for creating artworks. They express their thoughts and ideas creatively, while challenging their imagination, fostering reflective thinking, and developing disciplined effort and problem-solving skills.

(2) By analyzing artistic styles and historical periods students develop respect for the traditions and contributions of diverse cultures. Students respond to and analyze artworks, thus contributing to the development of lifelong skills of making informed judgments and evaluations.

(c) Knowledge and skills.

(1) Perception. The student develops and organizes ideas from the environment. The student is expected to:

(A) analyze visual characteristics of natural and human-made subjects in a variety of ways, illustrating flexibility in solving problems, creating multiple solutions, and thinking imaginatively; and

(B) analyze visual qualities to express the meaning of images and symbols, using precise art vocabulary.

(2) Creative expression/performance. The student expresses ideas through original artworks, using a variety of media with appropriate skill. The student is expected to:

(A) solve visual problems by planning and attempting a variety of solutions;

(B) solve visual problems and develop multiple solutions for designing ideas, clarifying presentations, and evaluating consumer choices, using design skills; and

(C) select from a variety of art media and tools to express intent in drawing, painting, printmaking, sculpture, ceramics, fiberart, jewelry, photography/filmmaking, and electronic media-generated art.

(3) Historical/cultural heritage. The student demonstrates an understanding of art history and culture as records of human achievement. The student is expected to:

(A) study a selected period, style, or movement in art;

- (B) trace influences of various cultures on contemporary artworks; and
- (4) Response/evaluation. The student makes informed judgments about personal artworks and the artworks of others. The student is expected to:
 - (A) select artworks for a personal portfolio based on evaluation of developmental progress, competency in problem-solving, and a variety of visual ideas; and
 - (B) analyze original artworks, portfolios, and exhibitions to form conclusions about formal qualities, historical and cultural contexts, intents, and meanings and to show innovation and provide examples of in-depth exploration of one or more themes.

§117.55. Art, Level IV.

(a) General requirements. Students may fulfill fine arts and elective requirements for graduation by successfully completing one or more of the following art courses: Drawing IV, Painting IV, Printmaking IV, Fibers IV, Ceramics IV, Sculpture IV, Jewelry IV, Photography IV, Graphic Design IV, Electronic Media IV, the College Board Advanced Placement (AP) Drawing Portfolio, AP Two-Dimensional Design Portfolio, AP Three-Dimensional Design Portfolio, AP History of Art, International Baccalaureate (IB) Art/Design SL Option A, IB Art/Design SL Option B, and IB Art/Design HL (one credit per course). The prerequisite for AP Two-Dimensional Design Portfolio, AP Three-Dimensional Design Portfolio, AP History of Art, IB Art/Design SL Option A, IB Art/Design SL Option B, and IB Art/Design HL is one credit of any Art II course. The prerequisite for all other Level IV art courses is one credit of Art III in the corresponding discipline.

(b) Introduction.

- (1) Four basic strands--perception, creative expression/performance, historical and cultural heritage, and critical evaluation--provide broad, unifying structures for organizing the knowledge and skills students are expected to acquire. Students rely on their perceptions of the environment, developed through increasing visual awareness and sensitivity to surroundings, memory, imagination, and life experiences, as a source for creating artworks. They express their thoughts and ideas creatively, while challenging their imagination, fostering reflective thinking, and developing disciplined effort and problem-solving skills.
- (2) By analyzing artistic styles and historical periods students develop respect for the traditions and contributions of diverse cultures. Students respond to and analyze artworks, thus contributing to the development of lifelong skills of making informed judgments and evaluations.

(c) Knowledge and skills.

- (1) Perception. The student develops and organizes ideas from the environment. The student is expected to:
 - (A) create themes for personal artworks that integrate a broad range of visual observations, experiences, and imagination; and
 - (B) make subtle discriminations in analyzing complex visual relationships and content, using precise art vocabulary.
- (2) Creative expression/performance. The student expresses ideas through original artworks, using a variety of media with appropriate skill. The student is expected to:

- (A) produce an original body of artwork that integrates information from a variety of sources and demonstrates sustained, self-directed investigations into specific themes;
 - (B) evaluate and justify design ideas and concepts for use in personal artworks; and
 - (C) create artworks, singularly and in series, by selecting from a variety of art materials and tools appropriate to course work in drawing, painting, printmaking, sculpture, ceramics, fiberart, jewelry, photography/filmmaking, and electronic media-generated art.
- (3) Historical/cultural heritage. The student demonstrates an understanding of art history and culture as records of human achievement. The student is expected to:
- (A) identify and illustrate art history as a major source of interpretation;
 - (B) analyze and evaluate the influence of contemporary cultures on artworks; and
- (4) Response/evaluation. The student makes informed judgments about personal artworks and the artworks of others. The student is expected to:
- (A) develop evaluative criteria for selecting artworks to include in a portfolio and senior exhibition that demonstrate a high level of creativity and expertise in one or more art areas; and
 - (B) analyze a wide range of artworks to form conclusions about formal qualities, historical and cultural contexts, intents, and meanings.