

PUBLIC SCHOOLS OF EDISON TOWNSHIP
DIVISION OF CURRICULUM AND INSTRUCTION

MUSIC AND VISUAL ARTS

Length of Course:	<u>Term</u>
Elective / Required:	<u>Elective</u>
Schools:	<u>High School</u>
Student Eligibility:	<u>Grades 9-12</u>
Credit Value:	<u>5 Credits</u>
Date Approved:	<u>10/24/05</u>

TABLE OF CONTENTS

Statement of Purpose	3
----------------------------	---

MUSIC

Concert Choir	6
A Cappella Choir	27
Music Theory 1	46
Music Theory 2	58
Wind Ensemble/Symphonic Band/Freshman Concert Band	82
Orchestra	108

VISUAL ARTS

Art 1	126
Art 2	153
Preface to Accelerators Honors Visual Arts Program	185
Visual Arts 1	186
Visual Arts 2	227
Visual Arts 3	355
Ceramics 1 (Semester Course)	376
Ceramics 2 (Semester Course)	406
Three-Dimensional Design	434
Painting and Drawing	460
Printmaking and Design	493

APPENDICES

Music and Visual Arts Websites	A
Rubric for Visual Arts	B
Integrated Lesson Plans	C
Core Content Standards	D
Frameworks	E
Safety	F
Edison's Essential Instructional Behaviors	G
Exercises/Music Careers/Sample Lessons	H

Modifications will be made to accommodate IEP mandates for classified students.

STATEMENT OF PURPOSE

The formalized study of music and visual arts represents a significant part of the educational process given the value that our culture places on the arts as an integral aspect of life. It is the responsibility of the schools to provide an opportunity for students to explore and engage intimately in the study of music and visual arts. A sequentially organized program of study in music and visual arts enable developmental, investigational and practical application of learned skills. A comprehensive balanced program of studies will enrich and enhance the educational programs that all students select as they complete their formal training in senior high school.

The senior high school program of studies in music and visual arts is a comprehensive curriculum that expands the middle school program. Classes offer students the occasion to develop and augment practical and performance skills. Students are taught to refine and enhance current skills, to explore new paths of interest, and to develop a tolerance for all aspects of music or visual arts. They are taught to think critically and analytically, and they are given ample opportunity to express themselves in a variety of ways that can support a diversity of learner styles.

Our school district provides an extensive music and visual arts program of studies that recognizes a varied community of learners. This curriculum, aligned to New Jersey Core Curriculum Content Standards for the Visual and Performing Arts, is comprehensive and designed to provide our students with a superior education in the study of music and visual arts.

Accelerated and honors level courses should address three major concerns that are constants in the teaching of the arts:

1. A sense of quality in the student's work
2. The student's concentration on a particular visual interest or problem
3. The student's need for breadth of experience in the formal, technical, and expressive means of the artist.

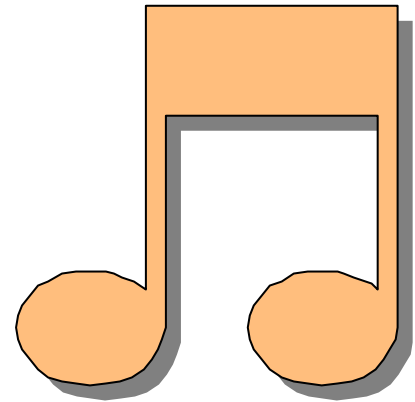
The Accelerated and Honors Program is intended for highly motivated students who are seriously interested in the study of art. Most students will probably have had previous training, but such training is not a prerequisite for entering the program any more than it is for entering the introductory course in college. Students need to be evaluated by the teacher for consideration on entering the classes. Students should also be made aware that the advanced level work involves significantly more commitment and accomplishment than the typical high school course and that the program is not the casually interested.

Students will need to work outside the classroom, as well as in it, and beyond schedule periods. Students should be considered responsible enough to leave the room if an assignment requires them to do so, and homework assignments are a necessary component of instruction.

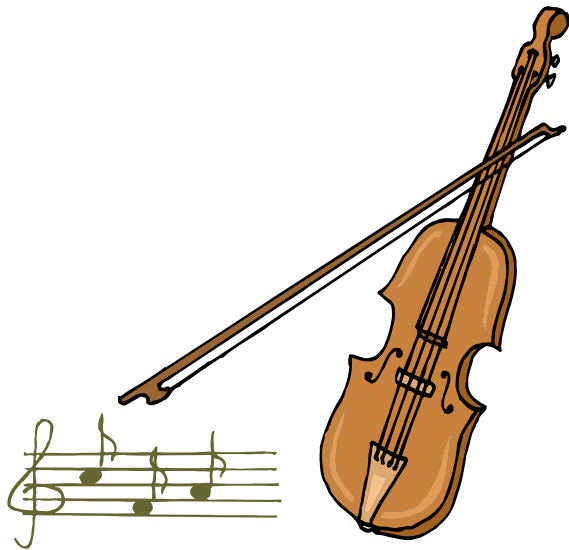
This curriculum guide was prepared by:

Kenneth Brown - Edison High School
Andrew DeNicola - John P. Stevens High School
Allison Paolledo - John P. Stevens High School
Laura Reimer - Edison High School
Sherry Yee - Edison High School

Coordinated by: Robert F. Porecca - Supervisor of Music and Visual Arts



MUSIC



CONCERT CHOIR

TABLE OF CONTENTS

Introduction	
Course Objectives	
Course Content Outline	
Relaxation and Correct Posture	
Breath and Breath Control	
Tone Quality	
Ear Training	
Choral Diction	
Interpretation of the Music	
Intonation	
Choral Style	
Performances	
Evaluation	
Reference Material	
Course Requirements	

INTRODUCTION TO CONCERT CHOIR

This course has been designed specifically to provide the student vocalist (with a casual interest in singing) the opportunity to explore the world of choral music and ensemble singing without a prerequisite audition.

It is assumed that each student has a real interest in vocal music and is eager to work to improve his/her skills. Students will be encouraged to develop their individual voices via private lessons as well as to develop the skills required for successful participation in an ensemble.

Students will be expected to learn the rudiments of singing such as: proper breath control, tone quality enhancement, vocal technique, etc. Each student is also required to learn basic musicianship skills such as, sight-reading, comprehension of melodic and rhythmic notation and musical terms.

Concert Choir is also designed to be an area in which potentially serious students may acquire the skills needed to advance into A Cappella Choir and/or Chamber Singers. Such students are expected to demonstrate a basic mastery of rudiments, attend all performances and rehearsals and possess an innate passion for the performing arts.

COURSE OBJECTIVES

STUDENTS WILL:

1. Develop the ability to sing expressively with beautiful tone quality. (1.1)**
2. Develop a means of artistic expression through singing. (1.2, 1.3)
3. Develop an appreciation for music of many styles and periods. (1.5)
4. Develop a greater understanding of music through performing a wide variety of choral literature. (1.3, 1.4)
5. Develop an understanding of the elements of music. (1.6)
6. Develop their vocal potential through participation in special performing groups. (1.3)

COURSE OUTLINE

I. RELAXATION AND CORRECT POSTURE

A. Relaxing the Body for Correct Singing

1. Strength and yawn
2. Back rubs and chops
3. Shoulder rolls
4. Rag doll

B. Standing with Correct Posture

1. Erect, hands on hips, feet shoulders distance apart; upright, expansively vital, ready to function; neither rigid nor flabby; flexed knees; free hips; shoulders rest on body
2. Stretch hands above head, upper chest in - comfortable position ready for in-take of breath; shoulders free of tension
3. Slowly bring hands to sides away from body, in position of relaxed readiness
4. Head and neck resting comfortably, perpendicular to shoulder

C. Sitting with Correct Posture

1. On front half of chair, not resting against back
2. Lean forward slightly, both feet on floor, one slightly ahead, applying slight pressure on balls of feet
3. Head and neck resting comfortably, perpendicular to shoulders

D. Position of Head

1. Perpendicular to shoulders
2. Throat clear and open

II. BREATH AND BREATH CONTROL

A. Diaphragmatic Breathing

1. Pant like a dog
2. Bark like a dog

3. Pant like a dog without sound
4. Whimper and hiccup

a.	sh	sh	sh	sh	sh
b.	f	f	f	f	f
c.	tch	tch	tch	tch	tch
d.	t	t	t	t	t
e.	k	k	k	k	k
f.	p	p	p	p	p

B. Exhalation - the Steady Expulsion and Use of Air

1. Puffing on a window
2. Cooling the soup
3. Playing with feather
4. Exhaling the hisses

C. Inhalation and Support Exercises

1. Open the body
2. Breath falls into the body
3. Filling a balloon
4. Feeling the lower back
5. Teaching inhalation and support for phrase beginning
6. Catch-breath (sudden) exercises
7. Nose breathing
8. Rolled "r" exercises

D. Coastal Breathing

1. Auxiliary form of respiratio
2. Lift and widen lower ribs using intercoastal muscles

E. Diacoastal Breathing

1. Combines features of diaphragmatic and coastal breathing
2. Creates feeling of expansion around middle part of body

III. TONE QUALITY

A. Open Throat

1. Relaxed tongue and jaw
2. Vocalize 00, ah, oh vowels
3. Yawning exercises to loosen jaw

B. Resonance for Good Tone

1. Humming exercises
2. Consonants M and N with various vowels
3. Consonants m and n with various exercises
4. Buzzing like a bee
5. Sirens

C. Focus/Placement and Freedom for Good Tone

1. Exercises with bright-sounding vowels (ee, ay)
2. Exercises with moderately bright-sounding vowel (ah,oh)
3. Exercises With dark-sounding vowels (00)

D. Consistency in Vocal Registers

1. Siren: slide through register on the same continuing sound
2. Vocalize in descending pattern on ling" for forward resonance being careful that the tone does not fall into the throat as the descent reached the lower register

E. Goals to be Achieved in Tone Production

1. Tone should be clear and resonant, not. breathy
2. Tone should be produced in normal register
 - Chest tone: f below middle C to e above middle C
 - Head tone: d above middle C to high F
3. No strain in production: relationship between deep breathing and secure tone should be strong and obvious

IV. EAR TRAINING

- A. Achieving a Sense of Relative Pitch
 - 1. Developing the ability to sing the Middle C
 - 2. Developing the ability to sing various absolute pitches, eg. C-g, g-c, c-f, f-c, etc.
- B. Developing the Ability to Match Tones
- C. Developing the Ability to Sing the Diatonic Scale in Two Parts in Contrary Motion
- D. Developing the Ability to Sing Minor and Chromatic Scales
- E. Developing the Ability to identify any diatonic interval from a given key
- F. Developing the Ability to sing and/or recognize the individual pitches of a major or minor triad
- G. Developing the Ability to Sing Various Patterns of Diatonic Scales e.g., 1-3-2-4-3-5-4-6-5-7-6-8-7-9-8 and Descending etc.
- H. Developing the Inner Hearing
- I. Developing the Ability to notate various melodic and rhythmic patterns through dictation.
- J. Developing the Ability to identify all major and relative minor key signatures.

V. MUSIC READING

- A. Understanding Musical Notation
 - 1. Knowledge of symbols: note values, rests, meter signatures, bar lines, ledger lines, accidentals, key signatures
 - 2. Knowledge of treble staff
 - 3. Knowledge of bass staff
 - 4. Exercise to exhibit comprehension of rhythmic and melodic patterns
- B. Locating Vocal Part
 - 1. Open score
 - 2. Closed score

C. Sight-Reading

1. Vocalize in stepwise patterns
2. Differentiate between steps, skips and repeated tones
3. Recognize that steps and skips are intervals
 - a. Sight-reading exercises from various sources, e.g., Folk Song Sight Reading Series using chord patterns in various keys. Sight-reading of simply Bach Chorales.
 - b. Whole and half-step patterns utilizing sharps, flats, double sharps, double flats and naturals
4. Clap various rhythmic patterns
5. Recognize familiar melodies through sight-reading
6. Design vocal and rhythmic exercises derived from repertoire
7. Recognize familiar intervals in choral repertoire

VI. CHORAL DICTION

A. Consonants

1. Voiced consonants
2. Voiceless consonants
3. Explosive or lip consonants
 - a. P and b
 - b. F and v
 - c. M
4. Sounding r
 - a. American r
 - b. Flipped r
 - c. R before a vowel
 - d. R before consonant that is sounded
 - e. R before pause
 - f. R before silent letters
 - g. Double r
5. Division of syllables

B. Vowels

1. A, o as in psalm, sod
2. E as in set
3. I as in sit
4. E as in see
5. A as in sat, lamb
6. A as in say
7. O, us as in soon
8. O, u as in soot
9. A, o as in saw
10. O, oo, ou, u, as in sung

- C. Diphthongs - the occurrence of two successive vowels on one syllable
 - 1. Tie: ah + ee
 - 2. May: eh + ee
- D. Triphthongs - the occurrence of three successive vowels on one syllable
 - 1. Hour: ah + oo + uhr
 - 2. Tire: ah + ee + ur
- E. Foreign Language Diction
 - 1. English
 - 2. Latin
 - 3. Italian
 - 4. Spanish
 - 5. German
 - 6. French

Consult Estell Liebling
Vocal Course for foreign
diction. Consult "To Sing
In English" A Guide to
Improved Diction by
Dorothy Uris.
- F. Pronunciation
 - 1. Appropriate vowel sounds
 - a. Better tone quality and clarity of text
 - b. Unification of vowels resulting in fine choral blend
 - 2. Vocal clarity and blend by proper pronunciation of diphthongs
 - a. Sustain open vowels on long tones
 - b. Hold accented vowel full length of note in common diphthong
 - 3. Pronounce consonants lightly and clearly
 - a. Voiced and unvoiced consonants
 - b. Silent "r"
 - c. Final consonants

G. Enunciation

1. Words distinct and clear
2. Demonstrate faults through imitation
3. Use tape recordings during rehearsal for critical analysis

H. Articulation

1. Flexibility of articulating organs: tongue, lips, teeth, palate, lower jaw
2. Lower jaw relaxed
3. Articulation exercises
 - a. Legato
 - b. Staccato
 - c. Marcato
 - d. Sforzando

VII. INTERPRETATION OF THE MUSIC

A. Mood

1. Lyrics and meanings of text
2. Phrasing
3. Listening to professional recording of same works to determine different interpretations
4. Key and mode to determine general mood of composition

B. Dynamic Markings

1. pp, pianissimo - softest controllable sound - very soft
2. p, piano - soft
3. mp, mezzo piano - moderately soft
4. mf, mezzo forte - moderately loud
5. f, forte - loudly
6. ff, fortissimo - loudest controllable sound - very loud
7. sfz, sforzando - strong accent
8. cresc., crescendo - gradually louder
9. decresc., - decrescendo - gradually softer
10. dim. Diminuendo - gradually softer
11. Crescendo poco a poco - growing louder little by little
12. Crescendo subito - suddenly becoming louder
13. Crescendo molto - becoming much louder

C. Tempo Markings

a. Slow Tempo

1. Largo - broad, large
2. Adagio - at ease
3. Lento-slow
4. Larghetto - a little faster than largo

b. Moderate Tempo

1. Andante - moderately slow, easily moving
2. Andantino - literally "less slowly" than andante
3. Moderato - Moderate tempo

c. Rapid Tempo

1. Allegro - cheerful
2. Allegretto - a little slower than allegro
3. Con moto - with motion
4. Vivace - lively
5. Presto - very fast

d. Tempo changes

1. Accelerando (accel.) - gradually faster
2. Stringendo (string.) - hastening
3. Poco a poco animato - growing animated little by little
4. Piu allegro - more lively
5. Piu presto - more rapid
6. Piu mosso - more movement
7. Piu animato - more animated
8. Ritardando (ritard.) - slow down gradually
9. Rallentando (rall.) - slow down gradually
10. Meno mosso - less movement
11. Ritenuto (rit.) - held back, slower, retard
12. Allargando - become broader with more power
13. Morendo - gradually dying away
14. A tempo - back to original speed
15. Ad libitum (ad lib) - at pleasure
16. Tempo giusto - in strict rhythm
17. Alla Marcia - in march tempo
18. Tenuto (ten.) hold the tone to full value or even a little longer
19. Tempo primo (tem.l) - at the original tempo
20. Rubato - slowing down some notes while maintaining a steady tempo with others.

e. Mood - Character - Style

1. Agitato - agitated
2. Cantabile - in a singing style
3. Con espressione (con expr) with expression
4. Con brio - with brilliancy
5. Con fuoco - with fire
6. Dolce - gently, sweetly
7. Giocoso - humorously
8. Gracioso - gracefully
9. Maestoso - with majesty and grandeur
10. Pastorale - in simple or country style
11. Pesante - heavily
12. Scherzando - jokingly
13. Sostenuto - sustained
14. Sotto voce - with subdued voice
15. Tranquillo - peacefully
16. Legato - smooth, connected
17. Marcato il canto - emphasize the melody
18. Non troppo - not too much

f. Miscellaneous

1. Cadenza (cad.) - solo passage in free style
2. Da capo (D.C.) - from the beginning
3. Del segno (D.S.) - repeat from the sign
4. Divisi (div.) - divided
5. Staccato (stacc.) - short, detached
6. Obbligato (obb.) - an accessory but necessary melody
7. Opus (op.) - a work
8. Pizzicato (pizz.) - plucked strings
9. Sempre - always
10. Tutti - all together

g. Phrasing and Expressive Markings

1. Fermata - hold note for at least twice its length or until cut off by the conductor
2. Phrase mark - sing in one breath or as a single thought
3. Breath mark - break phrase to breathe
4. // - break flow of line completely

5. D.S. al Fine - repeat from sign to Fine
6. D.S: - repeat from sign
7. Fine - the end

8. D.C. (da capo) - go back to beginning
9. al Coda - to ending
10. Legato - smoothly connected
11. Staccato • - detached and separated
12. Marcato ____ - marked

VIII. INTONATION

- A. Precision in Consonant and Vowel Sounds
- B. Take "Small Steps" on all Half Steps
- C. Think "Big Steps" Going Up the Scale, "Small Steps" Coming Down
- D. Think "High" on Downward Leaps
- E. Sing Out-of-Key Accidentals Extra High or Low
- F. Sing Recurring Sequential Intervals in Tune
- G. Think "High" on Repeated Tones
- H. Differentiate Between Minor and Major Thirds
- I. Listen to Tone Before Singing Attack Strait On
- J. Listen to Other Parts for Correct Intonation

IX. CHORAL STYLE

- A. Renaissance Period
 1. Music an emotional, expressive medium
 2. Rhythmic concept based on text
 3. Characteristics of tone: clean, unaffected, free-flowing
- B. Baroque Period
 1. Music marked by ornamentation and virtuosity
 2. Development of fugue, oratorio, mass, cantata, motet, anthem, chorale

C. Classical Period

1. Culmination of monophonic style, emphasis on musical form
2. Characterized by elegance, purity, balance, clarity

D. Romantic Period

1. Freedom of emotional expression, lush chromaticism, freedom from restrictions of form
2. Instrumental and dramatic composition

E. Contemporary Period

1. Melody less dominant than other musical elements
2. Music more complex in terms of tonality, harmony, rhythm, texture, form

X. PERFORMANCE

A. In School Performances

1. Holiday concert
2. School assemblies
3. Annual Spring Concert
4. Township Choral Festival
5. National Honor Society Induction
6. Language Honor Society Induction
7. Tri M Music Honor Society Induction
8. Art Honor Society Induction
9. Senior Awards program
10. Graduation Ceremony

B. Out of School Performances

1. Middle-School Recruitment Assemblies
2. Middlesex County Choral Festival
3. Township Scholarship Dinner
4. High School exchange Programs
5. Programs for civic organizations
6. New Jersey ACDA choral festivals
7. Roxbury Choral Festival
8. National and International Festivals and Competitions

C. Gifted Students

1. Region II Chorus
2. ACDA Honors Choir
3. ACDA Competition
4. New Jersey All State Chorus
5. All Eastern Chorus
6. All State Jazz Choir
7. Festival of Harmony for A Cappella Groups ONLY!
8. Governor's School
9. Annual Student Recital

XI. EVALUATION

A. Musicianship

1. Music-reading skills
2. Music interpretation skills
3. Ability to hold ones own part in a quartet

B. Voice

1. Quality
2. Tessatura
3. Pitch accuracy

C. Leadership

D. Written Tests

E. Attitude

1. Attentiveness
2. Participation during class

F. Attendance at Performances

REFERENCE MATERIALS

- Ades, Hawley. Choral Changing. Delaware Water Gap, PA: Shawnee Press, 1966.
- Anderson, William A., and Patricia Shehan Campbell, eds. Multicultural Perspectives in Music Education, 2nd ed. Reston, VA: Music Educators National Conference, 1966.
- Austin, William W. Music in the Twentieth Century from Debussy through Stravinsky. New York: W.W. Norton, 1966.
- Axworthy, Suzanne. Bibliography of the Choral Music of Vincent Persechetti. American Choral Foundation Memo No. 58, June 1965.
- Dart, Thurston. The Interpretation of Music (Harper Colophone Books). New York: Harper and Row, 1963.
- Dorian, Federick. The History of Music in Performance: The Art of Musical Interpretation from the Renaissance to Our Day. New York: W.W. Norton, 1966.
- Ehmann, Wilhel. Choral Directing. Translated by George D. Wrebe. Minneapolis: Augsburg, 1968.
- Ehmann, Wilhelm and Haasemann, Grauke. Voice Building for Choirs. Chapel Hill, NC: Hinsaw Music, Inc. 1981.
- Engel, Lehman. A Select Test of Choral Music from Operas, Operettas and Musical Shows. American Choral Foundation Memo No. 41, June 1963.
- Finn, William J. The Art of the Choral Conductor. Evanstobn, IL: Sunny Buchard, 1960.
- Fowler, Charles. Music! Its Role and Importance in Our Lives. New York: Glencoe/McGraw-Hill, 1994. Book and Recordings.
- Haasemann, Frauke and Jordon, James M. Group Vocal Technique. Chapel Hill, NC: Hinshaw Music Inc. 1991.
- Haasemann, Frauke and Jordon, James M. Group Vocal Technique. The Vocalize Cards. Chapel Hill, NC: Hinshaw Music, Inc. 1992.
- Henderson, Sarra B. How To Train Singers. West Nyack, NY: Parker, 1979.
- Hines, Robert S. Singer's Manual of Latin Diction and Phonetics. New York, NY: Schirmer Books, 1975.

- Howerton, George. Technique and Style in Choral Singing. New York: Carl Fischer, 1957.
- Jeffers, Ron, compo. Translations and Annotations of Choral Repertoire. Vol. 1, Sacred Latin Texts. Corvallis, OR: Earthsongs, 1988.
- Jessup, B.L. Bibliography of the Choral Music of Daniel Penkham. American Choral Foundation Memo No. 65, June 1966.
- Jibson, Wayne R. The High School Vocal Music Program. West Nyack, NY: Parker, 1972.
- Klyce, Stephen. A List of Twentieth Century Madrigals. American Choral Foundation Memo No. 76, February 1968.
- Krone, Marx T. The Chorus and Its Conductor. Park Ridge, IL: Neil A. Kjos, 1945.
- Marshall, Madeleine. The Singer's Manual of English Diction. New York: G. Schirmer, 1953.
- Moe, Danile. Basic Choral Concepts. Minneapolis: Augsburg, 1972.
- Paine, Gordon. Essays on Choral Music in Honor of Howard Swan. Stuyvesant, NY: Pendragon Press, 1987.
- Robinson, Ray and Allen Winold. The Choral Experience. New York: Harper and Row, 1976.
- Roe, Paul F. Choral Music Education. Englewood Cliffs, NJ: Prentice Hall, Inc., 1970.
- Swiggum, Randal. Strategies for Teaching High School Chorus. Music Educators National Conference, Reston, VA, 1998 #1649.
- Whitefield, Bernard, ed. The Estelle Liebling Vocal Course. New York, NY: Chappell & Co., Inc., 1956.
- Vager, Robert. "A Selective Test of Choral and Vocal Music with Wing and Percussion Accompaniments," Journal of Research in Music Education. XIV (Winter 1966), 276-288.
- Young, Percy M. The Choral Tradition, New York: W.W. Norton, 1971.

PUBLIC SCHOOLS OF EDISON TOWNSHIP
DIVISION OF CURRICULUM AND INSTRUCTION

COURSE REQUIREMENTS

CONCERT CHOIR

GRADE: 9-12

LENGTH OF COURSE: TERM

- I. COURSE CONTENT** - This course will consist of the following units of study:
- A. Establishing Correct Posture: standing, sitting
 - B. Breathing and Breath Control: diaphragmatic breathing, costal breathing, diacostal breathing
 - C. Choral Diction: consonants, vowels, diphthongs
 - D. Tone Quality: open throat, resonance, focus and freedom
 - E. Sight-Reading the Music: vocal exercises, intervals, scales
 - F. Interpreting the Music: text and mood, dynamics and tempo markings, the musical phrase
 - G. Choral Style: Renaissance, Baroque, Classical, Romantic, Contemporary
 - H. Performing Group: Concert Choir
 - I. Performance: assemblies, special holidays, winter and spring concerts, district-wide programs, exchange concerts

(Additionally, career-related topics and information will be presented/reviewed.)

Course Requirements - Concert Choir - page 2

II. COURSE REQUIREMENTS - To complete this course successfully, students will be required to demonstrate a satisfactory (or higher) level of proficiency in:

- A. Developing ability to sing expressively with good tone quality
 - B. Developing understanding of Music from different styles and periods
 - C. Singing with proper diction and intonation
 - D. Holding proper vocal part in a group
 - E. Participating in various school-sponsored performances
-

III. EVALUATION PROCESS - Throughout the length of this course, students will be evaluated on the basis of:

- A. A major test each marking period
 - B. Performance tests
 - C. Class participation
 - D. Musicianship
 - E. Performance at various functions in and outside of school
-

A CAPPELLA CHOIR

TABLE OF CONTENTS

Introduction	
Course Objectives	
Course Content Outline	
Relaxation and Correct Posture	
Breath and Breath Control	
Tone Quality	
Ear Training	
Choral Diction	
Interpretation of the Music	
Intonation	
Choral Style	
Performances	
Evaluation	
Reference Material	
Course Requirements	

INTRODUCTION TO A CAPPELLA CHOIR

This course has been designed specifically to provide the *talented vocalist* (with a serious interest in singing) the opportunity to explore the world of choral music and ensemble singing on an advanced level.

Each student must complete an audition process with the Choral Director prior to being admitted to this course. The audition will be on a level comparable to that which is required by the New Jersey All-State Chorus and Regions Chorus. Students are strongly encouraged to take private voice lessons, which tend to facilitate individual vocal technique and thereby allow them to participate more fully in the re-creation of vocally demanding literature. Students who cannot afford a private teacher are expected to use their study hall period as an opportunity to gain additional practice and rehearsal time in order to become an asset to the ensemble.

Students are required to increase their knowledge of the rudiments obtained in Concert Choir. A more in-depth understanding of breath control, tonal production and vocal technique is the goal of each student in this class. Each participant is required to develop more advanced skills in sight-reading, melodic and rhythmic comprehension and music terminology.

Students in the A Cappella Choir are strongly encouraged to audition for Regions II Chorus and All-State Chorus each year. Participation in these prestigious organizations serve to greatly enhance the students over-all musical experience and make them greater assets to their own organization.

It is assumed that students in advanced ensembles will take advantage of each and every performance opportunity afforded them by the Director. Students are expected to make performance participation a very high priority. In general, there is a zero tolerance for excuses (except in extreme circumstances). It is safe to say, that occasionally students may have to choose between participation in Advanced Ensembles and other activities in the school.

COURSE OBJECTIVES

STUDENTS WILL:

1. Develop the ability to sing expressively with beautiful tone quality. (1.1)**
2. Develop a means of artistic expression through singing. (1.2, 1.3)
3. Develop an appreciation for music of many styles and periods. (1.5)
4. Develop a greater understanding of music through performing a wide variety of choral literature. (1.3, 1.4)
5. Develop an understanding of the elements of music. (1.6)
6. Develop their vocal potential through participation in special performing groups. (1.3)

Numbers in brackets refer to the New Jersey Core Curriculum Content Standards for Visual and Performing Arts.

COURSE OUTLINE

I. RELAXATION AND CORRECT POSTURE

- A. Relaxing the Body for Correct Singing
 - 1. Strength and yawn
 - 2. Back rubs and chops
 - 3. Shoulder rolls
 - 4. Rag doll
- B. Standing with Correct Posture
 - 1. Erect, hands on hips, feet shoulders distance apart; upright, expansively vital, ready to function; neither rigid nor flabby; flexed knees; free hips; shoulders rest on body
 - 2. Stretch hands above head, upper chest in - comfortable position ready for in-take of breath; shoulders free of tension
 - 3. Slowly bring hands to sides away from body, in position of relaxed readiness
 - 4. Head and neck resting comfortably, perpendicular to shoulder
- C. Sitting with Correct Posture
 - 1. On front half of chair, not resting against back
 - 2. Lean forward slightly, both feet on floor, one slightly ahead, applying slight pressure on balls of feet
 - 3. Head and neck resting comfortably, perpendicular to shoulders
- D. Position of Head
 - 1. Perpendicular to shoulders
 - 2. Throat clear and open

II. BREATH AND BREATH CONTROL

- A. Diaphragmatic Breathing
 - 1. Pant like a dog
 - 2. Bark like a dog

3. Pant like a dog without sound
4. Whimper and hiccup

a.	sh	sh	sh	sh	sh
b.	f	f	f	f	f
c.	tch	tch	tch	tch	tch
d.	t	t	t	t	t
e.	k	k	k	k	k
f.	p	p	p	p	p

B. Exhalation - the Steady Expulsion and Use of Air

1. Puffing on a window
2. Cooling the soup
3. Playing with feather
4. Exhaling the hisses

C. Inhalation and Support Exercises

1. Open the body
2. Breath falls into the body
3. Filling a balloon
4. Feeling the lower back
5. Teaching inhalation and support for phrase beginning
6. Catch-breath (sudden) exercises
7. Nose breathing
8. Rolled "r" exercises

D. Coastal Breathing

1. Auxiliary form of respiratio
2. Lift and widen lower ribs using intercoastal muscles

E. Diacoastal Breathing

1. Combines features of diaphragmatic and coastal breathing
2. Creates feeling of expansion around middle part of body

III. TONE QUALITY

A. Open Throat

1. Relaxed tongue and jaw
2. Vocalize 00, ah, oh vowels
3. Yawning exercises to loosen jaw

B. Resonance for Good Tone

1. Humming exercises
2. Consonants M and N with various vowels
3. Consonants m and n with various exercises
4. Buzzing like a bee
5. Sirens

C. Focus/Placement and Freedom for Good Tone

1. Exercises with bright-sounding vowels (ee, ay)
2. Exercises with moderately bright-sounding vowel (ah,oh)
3. Exercises With dark-sounding vowels (00)

D. Consistency in Vocal Registers

1. Siren: slide through register on the same continuing sound
2. Vocalize in descending pattern on ling" for forward resonance being careful that the tone does not fall into the throat as the descent reached the lower register

E. Goals to be Achieved in Tone Production

1. Tone should be clear and resonant, not. breathy
2. Tone should be produced in normal register
 - Chest tone: f below middle C to e above middle C
 - Head tone: d above middle C to high F
3. No strain in production: relationship between deep breathing and secure tone should be strong and obvious

IV. EAR TRAINING

- A. Achieving a Sense of Relative Pitch
 - 1. Developing the ability to sing the Middle C
 - 2. Developing the ability to sing various absolute pitches, eg. C-g, g-c, c-f, f-c, etc.
- B. Developing the Ability to Match Tones
- C. Developing the Ability to Sing the Diatonic Scale in Two Parts in Contrary Motion
- D. Developing the Ability to Sing Minor and Chromatic Scales
- E. Developing the Ability to Sing all of the Modes from a given pitch
- F. Developing the Ability to identify any diatonic and/or chromatic interval
- G. Developing the Ability to Sing and/or recognize the individual pitches of a triad
- H. Developing the Ability to Sing Various Patterns of Diatonic Scales e.g., 1-3-2-4-3-5-4-6-5-7-6-8-7-9-8 and Descending etc.
- I. Developing the Inner Hearing
- J. Developing the Ability to notate various melodic and rhythmic patterns through dictation.
- K. Developing the Ability to identify all major and relative minor key signatures.

V. MUSIC READING

- A. Understanding Musical Notation
 - 1. Knowledge of symbols: note values, rests, meter signatures, bar lines, ledger lines, accidentals, key signatures
 - 2. Knowledge of treble staff
 - 3. Knowledge of bass staff
 - 4. Exercise to exhibit comprehension of rhythmic and melodic patterns

B. Locating Vocal Part

1. Open score
2. Closed score

C. Sight-Reading

1. Vocalize in stepwise patterns
2. Differentiate between steps, skips and repeated tones
3. Recognize that steps and skips are intervals
 - a. Sight-reading exercises from various sources, e.g., Folk Song Sight Reading Series using chord patterns in various keys. Sight-reading of simply Bach Chorales.
 - b. Whole and half-step patterns utilizing sharps, flats, double sharps, double flats and naturals
4. Clap various rhythmic patterns
5. Recognize familiar melodies through sight-reading
6. Design vocal and rhythmic exercises derived from repertoire
7. Recognize familiar intervals in choral repertoire

VI. CHORAL DICTION

A. Consonants

1. Voiced consonants
2. Voiceless consonants
3. Explosive or lip consonants
 - a. P and b
 - b. F and v
 - c. M

4. Sounding r
 - a. American r
 - b. Flipped r
 - c. R before a vowel
 - d. R before consonant that is sounded
 - e. R before pause
 - f. R before silent letters
 - g. Double r

5. Division of syllables

B. Vowels

1. A, o as in psalm, sod
2. E as in set
3. I as in sit
4. E as in see
5. A as in sat, lamb
6. A as in say
7. O, us as in soon
8. O, u as in soot
9. A, o as in saw
10. O, oo, ou, u, as in sung

C. Diphthongs - the occurrence of two successive vowels on one syllable

1. Tie: ah + ee
2. May: eh + ee

D. Triphthongs - the occurrence of three successive vowels on one syllable

1. Hour: ah + oo + uhr
2. Tire: ah + ee + ur

E. Foreign Language Diction

- | | | |
|----|---------|--|
| 1. | English | Consult Estell Liebling
Vocal Course for foreign
diction. Consult "To Sing
In English" A Guide to
Improved Diction by
Dorothy Uris. |
| 2. | Latin | |
| 3. | Italian | |
| 4. | Spanish | |
| 5. | German | |
| 6. | French | |

F. Pronunciation

1. Appropriate vowel sounds
 - a. Better tone quality and clarity of text
 - b. Unification of vowels resulting in fine choral blend
2. Vocal clarity and blend by proper pronunciation of diphthongs
 - a. Sustain open vowels on long tones
 - b. Hold accented vowel full length of note in common diphthong
3. Pronounce consonants lightly and clearly
 - a. Voiced and unvoiced consonants
 - b. Silent "r"
 - c. Final consonants

G. Enunciation

1. Words distinct and clear
2. Demonstrate faults through imitation
3. Use tape recordings during rehearsal for critical analysis

H. Articulation

1. Flexibility of articulating organs: tongue, lips, teeth, palate, lower jaw
2. Lower jaw relaxed
3. Articulation exercises
 - a. Legato
 - b. Staccato
 - c. Marcato
 - d. Sforzando

VII. INTERPRETATION OF THE MUSIC

A. Mood

1. Lyrics and meanings of text
2. Phrasing
3. Listening to professional recording of same works to determine different interpretations
4. Key and mode to determine general mood of composition

B. Dynamic Markings

1. pp, pianissimo - softest controllable sound - very soft
2. p, piano - soft
3. mp, mezzo piano - moderately soft
4. mf, mezzo forte - moderately loud
5. f, forte - loudly
6. ff, fortissimo - loudest controllable sound - very loud
7. sfz, sforzando - strong accent
8. cresc., crescendo - gradually louder
9. decresc., - decrescendo - gradually softer
10. dim. Diminuendo - gradually softer
11. Crescendo poco a poco - growing louder little by little
12. Crescendo subito - suddenly becoming louder
13. Crescendo molto - becoming much louder

C. Tempo Markings

a. Slow Tempo

1. Largo - broad, large
2. Adagio - at ease
3. Lento-slow
4. Larghetto - a little faster than largo

b. Moderate Tempo

1. Andante - moderately slow, easily moving
2. Andantino - literally "less slowly" than andante
3. Moderato - Moderate tempo

c. Rapid Tempo

1. Allegro - cheerful
2. Allegretto - a little slower than allegro
3. Con moto - with motion
4. Vivace - lively
5. Presto - very fast

d. Tempo changes

1. Accelerando (accel.) - gradually faster
2. Stringendo (string.) - hastening
3. Poco a poco animato - growing animated little by little
4. Piu allegro - more lively
5. Piu presto - more rapid
6. Piu mosso - more movement
7. Piu animato - more animated
8. Ritardando (ritard.) - slow down gradually
9. Rallentado (rall.) - slow down gradually
10. Meno mosso - less movement
11. Ritenuto (rit.) - held back, slower, retard
12. Allargando - become broader with more power
13. Morendo - gradually dying away
14. A tempo - back to original speed
15. Ad libitum (ad lib) - at pleasure

16. Tempo giusto - in strict rhythm
17. Alla Marcia - in march tempo
18. Tenuto (ten.) hold the tone to full value or even a little longer
19. Tempo primo (tem.l) - at the original tempo
20. Rubato - slowing down some notes while maintaining a steady tempo with others.

e. Mood - Character - Style

1. Agitato - agitated
2. Cantabile - in a singing style
3. Con espressione (con expr) with expression
4. Con brio - with brilliancy
5. Con fuoco - with fire
6. Dolce - gently, sweetly
7. Giocoso - humorously
8. Gracioso - gracefully
9. Maestoso - with majesty and grandeur
10. Pastorale - in simple or country style
11. Pesante - heavily
12. Scherzando - jokingly
13. Sostenuto - sustained
14. Sotto voce - with subdued voice
15. Tranquillo - peacefully
16. Legato - smooth, connected
17. Marcato il canto - emphasize the melody
18. Non troppo - not too much

f. Miscellaneous

1. Cadenza (cad.) - solo passage in free style
2. Da capo (D.C.) - from the beginning
3. Del segno (D.S.) - repeat from the sign
4. Divisi (div.) - divided
5. Staccato (stacc.) - short, detached
6. Obbligato (obb.) - an accessory but necessary melody
7. Opus (op.) - a work
8. Pizzicato (pizz.) - plucked strings
9. Sempre - always
10. Tutti - all together

g. Phrasing and Expressive Markings

1. Fermata - hold note for at least twice its length or until cut off by the conductor
2. Phrase mark - sing in one breath or as a single thought
3. Breath mark - break phrase to breathe
4. // - break flow of line completely
5. D.S. al Fine - repeat from sign to Fine
6. D.S: - repeat from sign
7. Fine - the end
8. D.C. (da capo) - go back to beginning
9. al Coda - to ending
10. Legato - smoothly connected
11. Staccato • - detached and separated
12. Marcato ____ - marked

VIII. INTONATION

- A. Precision in Consonant and Vowel Sounds
- B. Take "Small Steps" on all Half Steps
- C. Think "Big Steps" Going Up the Scale, "Small Steps" Coming Down
- D. Think "High" on Downward Leaps
- E. Sing Out-of-Key Accidentals Extra High or Low
- F. Sing Recurring Sequential Intervals in Tune
- G. Think "High" on Repeated Tones
- H. Differentiate Between Minor and Major Thirds
- I. Listen to Tone Before Singing Attack Strait On
- J. Listen to Other Parts for Correct Intonation

IX. CHORAL STYLE

A. Renaissance Period

1. Music an emotional, expressive medium
2. Rhythmic concept based on text
3. Characteristics of tone: clean, unaffected, free-flowing

B. Baroque Period

1. Music marked by ornamentation and virtuosity
2. Development of fugue, oratorio, mass, cantata, motet, anthem, chorale

C. Classical Period

1. Culmination of monophonic style, emphasis on musical form
2. Characterized by elegance, purity, balance, clarity

D. Romantic Period

1. Freedom of emotional expression, lush chromaticism, freedom from restrictions of form
2. Instrumental and dramatic composition

E. Contemporary Period

1. Melody less dominant than other musical elements
2. Music more complex in terms of tonality, harmony, rhythm, texture, form

X. PERFORMANCE

A. In School Performances

1. Holiday concert
2. School assemblies
3. Annual Spring Concert
4. Township Choral Festival
5. National Honor Society Induction
6. Language Honor Society Induction
7. Tri M Music Honor Society Induction
8. Art Honor Society Induction
9. Senior Awards program
10. Graduation Ceremony

B. Out of School Performances

1. Middle-School Recruitment Assemblies
2. Middlesex County Choral Festival
3. Township Scholarship Dinner
4. High School exchange Programs
5. Programs for civic organizations
6. New Jersey ACDA choral festivals
7. Roxbury Choral Festival
8. National and International Festivals and Competitions

C. Gifted Students

1. Region II Chorus
2. ACDA Honors Choir
3. ACDA Competition
4. New Jersey All State Chorus
5. All Eastern Chorus
6. All State Jazz Choir
7. Festival of Harmony for A Cappella Groups ONLY!
8. Governor's School
9. Annual Student Recital

XI. EVALUATION

A. Musicianship

1. Music-reading skills
2. Music interpretation skills
3. Ability to hold ones own part in a quartet

B. Voice

1. Tone Quality
2. Tessatura
3. Pitch accuracy

C. Leadership

D. Written Tests

E. Attitude

1. Attentiveness
2. Participation during class

F. Attendance at Perform

PUBLIC SCHOOLS OF EDISON TOWNSHIP
DIVISION OF CURRICULUM AND INSTRUCTION

COURSE REQUIREMENTS

A CAPPELLA CHOIR

GRADE: 9-12

LENGTH OF COURSE: TERM

- I. COURSE CONTENT** - This course will consist of the following units of study:
- A. Establishing Correct Posture: standing, sitting
 - B. Breathing and Breath Control: diaphragmatic breathing, costal breathing, diacostal breathing
 - C. Choral Diction: consonants, vowels, diphthongs
 - D. Tone Quality: open throat, resonance, focus and freedom
 - E. Sight-Reading the Music: vocal exercises, intervals, scales
 - F. Interpreting the Music: text and mood, dynamics and tempo markings, the musical phrase
 - G. Choral Style: Renaissance, Baroque, Classical, Romantic, Contemporary
 - H. Performing Group: A Cappella Choir
 - I. Performance: assemblies, special holidays, winter and spring concerts, social and civic programs, district-wide programs, exchange concerts.

(Additionally, career-related topics and information will be presented/reviewed.)

Course Requirements - A Cappella Choir - page 2

II. COURSE REQUIREMENTS - To complete this course successfully, students will be required to demonstrate a satisfactory (or higher) level of proficiency in:

- A. Developing ability to sing expressively with good tone quality
 - B. Developing understanding of music from different styles and periods
 - C. Singing with proper intonation
 - D. Holding proper vocal part in a group
 - E. Participating in various school - sponsored performances
-

III. EVALUATION PROCESS - Throughout the length of this course, students will be evaluated on the basis of:

- A. A major test each marking period
 - B. Tests and/or quizzes
 - C. Class participation
 - D. Musicianship
 - E. Performance at various functions in and outside of school including rehearsals
-

MUSIC THEORY I

TABLE OF CONTENTS

Course Objectives -----

Course Content Outline

I. Musical Notation -----

II. Tonality -----

III. Harmony -----

IV. Form -----

Bibliography -----

Course Requirements -----

Music Theory Example -----

COURSE OBJECTIVES

Students will develop:

1. A fundamental concept and understanding of the elements of music (1.1, 1.3, 1.4)
2. Aural skills based upon the ability to hear, recognize, understand and construct melodic, harmonic and rhythmic patterns (1.1, 1.2, 1.4, 1.5)
3. An enjoyment, understanding and appreciation of music (1.1, 1.5, 1.6)
4. An understanding of the rules and principles involved in musical composition (1.2, 1.3, 1.6)
5. Skills in analyzing simple scores and using basic conducting patterns (1.1, 1.4, 1.5, 1.6)
6. Basic keyboard experiences (1.1, 1.2, 1.3, 1.4)

CONTENT OUTLINE

I. MUSICAL NOTATION

A. Characteristics of Tone

1. Pitch
2. Duration
3. Intensity
4. Timbre

B. Elements of Music

1. Melody
2. Rhythm
3. Harmony
4. Form

C. The Musical Staff

1. Brief history of the origin of the musical staff
2. Difference between notes and lines and spaces

D. The Grand Staff

1. Treble and bass clef signs
 - a. Designation of the location of a certain pitch on the staff
 - b. Placement of the clef signs on the grand staff
 - c. Writing treble and bass clef signs on the staff
 - d. Other clef signs (alto, tenor clefs)
 - e. Placement of clef signs in relation to keyboard high and low
2. Letter names and notes
 - a. Treble clef
 - b. Bass clef
 - c. Identification of letter names of notes of the grand staff
 - d. Singing simple melodies with letter names of notes
 - e. Writing notes of the treble and bass clefs on the grand staff
 - f. Identification and placement of notes on keyboard
 - g. Spelling words with musical notes on staff
 - h. Playing familiar melodies at keyboard using letter names of notes

3. Leger Lines

- a. Names of notes above and below treble and bass clefs
- b. Recognition of letter names and leger line notes
- c. Writing notes in leger lines of the staff
- d. Playing leger line notes on keyboard
- e. Spelling words with leger lines above or below the staff

E. Accidentals

1. Effects on a given pitch

- a. Flat lowers note by one-half step
- b. Sharp raises note by one-half step
- c. Natural cancels effects of flat or sharp

2. Identification of accidentals at the keyboard
3. Identification of accidentals in musical piece
4. Understanding and keyboard demonstration of accidentals

F. Rhythm

1. Understanding meter

- a. Measure
- b. Bar lines
- c. Double bar
- d. Duple (simple)
- e. Triple (compound)
- f. Aural recognition of meter

2. Understanding note/rest values

- a. How notes/rests are constructed (head, stem, flag, dot, symbols)
- b. Values: whole, half, quarter, eighth, dotted quarter, sixteenth, dotted eighth
- c. Sight-reading simple rhythmic patterns
- d. Writing and creating simple rhythmic patterns
- e. Dictation of simple rhythmic patterns
- f. Performing simple rhythmic rounds and canons
- g. Rhythmic chart with sub-divisions

3. Understanding time signatures

- a. Purpose of upper and lower numbers of time signatures
- b. Identification of time signatures in simple songs
- c. Placement of bar lines in unmeasured melodies
- d. 4/4, 3/4, 2/3, 3/8 time signatures
- e. Compound meters of 6/8, 9/8, 12/8
- f. Writing four measures of rhythm in a given time signature
- g. Conducting various rhythmic patterns and time signatures

G. Suggested Activities

1. Create different sounds by using hands, fingers, other parts of body (stamping, etc.)
2. Explore vocal sounds other than singing
3. Create a musical score using experimental sounds as above
4. Tape various sounds outside the classroom for others to identify
5. Listen to recordings of musical sounds of various ethnic regions of the world, noting timbre
6. Experiment with recorded sounds using tape recorder or synthesizer
7. Question and answer rhythmic patterns; echo-clapping
8. Identify familiar songs through clapping rhythm or song
9. Clap melody of familiar song while others clap steady beat
10. Clap rhythmic canon or round
11. Create or compose rhythmic score to familiar score
12. Perform compositions written for percussion instruments only
13. Write original compositions for rhythm instruments along with simple melodies
14. Investigate relationships between notes and sub-division of beats
15. Write equations using note values or rest values instead of numbers
16. Explore keyboard with musical notation: right-hand fingering, left-hand fingering; numbers of fingers along with keys
17. Play simple melodies at keyboard using musical notation
18. Play simple melodies on a musical instrument familiar to the student
19. Write simple melodies using five-finger position for keyboard use
20. Dictate simple melodic and rhythmic patterns using four beats

II. TONALITY

A. Key Signatures

1. Function of key signatures to identify tonality
2. Location of key center from key signatures
3. Flat keys - correct order of placement on the staff

4. Sharp keys - correct order of placement on the staff
5. Identification of key signatures in musical examples
6. Circle of fifths to find key signatures
7. Finding relative minor key signatures from major key signatures: start on sixth step of major key to find relative minor

B. Major Scales

1. Whole and half steps
 - a. Identification of whole and half steps using piano keyboard
 - b. Whole and half step pattern of a major scale
 - c. Writing major scales using two tetrachords
 - d. Solfege syllables of a major scale
 - e. Guide d'Arezzo method of reading syllables
 - f. Scale degrees
 - g. Writing scales on staff
 - h. Writing simple melodies using stepwise (scale) motion
 - i. Introduction of hand signals for scale tones (Kodály)
2. Intervals of the major scale
 - a. Perfect intervals: prime, fourth, fifth, octave
 - b. Major intervals: second, third, sixth, seventh
 - c. Writing intervals on the staff
 - d. Aural dictation of intervals
 - e. Intervals within a melody

C. Minor Scales

1. Natural or pure
2. Harmonic
3. Melodic

D. Supplemental Scales

1. Whole tone
2. Pentatonic
3. Blues
4. Church Modes

III. FUNCTIONAL HARMONY

A. Chord Structure

1. Chord
2. Triad
 - a. Root
 - b. Third
 - c. Fifth
3. Naming and identifying chords
 - a. Root, lowest tone, names the triad when arranged on adjacent lines or spaces
 - b. Letter name
 - c. Roman numeral
 - d. Construction of triads and chords at the keyboard

B. Principal Chords: I, IV, V

1. I chord (Tonic)
 - a. Identifying the I chord in various keys
 - b. Writing and playing I chords in various keys
2. V chord (Dominant)
 - a. Resolution and relationships to I chord
 - b. Writing and playing I and V chords in various keys
 - c. Writing melodies using harmonic progression of I and V chords
 - d. Identifying I and V chords
 - e. Singing intervals of I and V chords
 - f. Analyzing music literature which uses I and V chords
3. IV chord (Sub-dominant)
 - a. Chord progressions using variations of I, IV, V in different combinations
 - b. Harmonize a major scale using only principal chords I, IV, V
 - c. Harmonize various melodies using I, IV, V chords and play at piano
 - d. Writing melodies to various chord progressions using I, IV, and V chords
 - e. Dictation exercises: write the melody and chord progression (I, IV, and V) to familiar melodies, given only first note, and complete four playings

4. V7 chord (Dominant 7th)

- a. Relationship of triad and V7 chord
- b. Seventh chord consists of root, 3rd, 5th and 7th
- c. Relationship with I chord showing its strong harmonic motion which confirms the I (tonic) chord
- d. V chord resolution to nearest tones of I chord
- e. Identifying I, IV, V, V7 chords
- f. Analyzing music literature which uses V7 chord
- g. Construct dominant seventh chord in a major scale

C. Harmonic Devices

1. Two-Part
2. Three-Part
3. Counterpart

IV. FORM

A. Melody: An Organized Arrangement of Single Tones in a Meaningful Sequence

B. Construction of Melody

1. Step-wise tones
2. Skips
3. Repeated tones

C. Guidelines for Writing Simple Melodies

1. Pitches from major scale
2. Begin and end with key tone
3. Use range of only one octave
4. Four measure melody

D. Phrase

1. Four measure scheme in a complete musical thought
2. Analyzing examples of phrases from music literature
3. Identify similar and different phrases

E. Period Structure

1. Understand balance of two phases (antecedent and consequent) to form and period
2. Contrasting and parallel periods
3. Analyzing examples of periods from music literature

F. Binary Form (A-B) (Two-Part Song Form)

1. Understanding components of binary form
 - a. The A section characteristically ends in the dominant
 - b. The B section concludes in the tonic
2. Listening to/analyzing various examples of binary form in music literature

G. Ternary Form (A-B-A) (Three-Part Song Form)

1. Understanding components of ternary form
 - a. The A statement (first part is repeated before section B is heard)
 - b. The B contrasting section is built on new ideas, different from first phase in harmonic progression and melodic content
 - c. The A restatement
2. Listening to/analyzing various examples of ternary form in music literature and popular music

H. Counterpoint

1. Understanding components of counterpoint
 - a. Subject and answer
 - b. Two-part inventions
2. Listening to/analyzing various examples of counterpoint in music literature and popular music

BIBLIOGRAPHY

BASIC TEXTS

Murphy, Howard and Edwin Stringham. Creative Harmony and Musicianship. Englewood Cliffs, NJ: Prentice Hall, Inc., 1951.

Peters, Charles S. and Paul Yoder. Master Theory, Books I and II. Park Ridge, IL: Kjos Music Co., 1965.

Sebesky, Gerald. The Creative Music Theory Handbook. Lebanon, IN: Studio Publications, 1979.

SUPPLEMENTARY TEXTS

Crowe, Edgar, et al. The Folk Song Sight Singing Series, Book I. New York: Oxford University Press, 1961.

Fish, Arnold and Norman Lloyd. Fundamentals of Sight Singing and Ear Training. New York: Dodd, Mead and Co., 1974.

Hindemith, Paul. Elementary Training for Musicians. New York: Associated Music Pub. Inc., 1949.

Lanza, Frank and Leonard Gallo. Music Theory for Everyone. Colonia, NJ: Crystal Pub., 1985.

Reimer, Bennett. Developing the Experience of Music, 2nd Edition. Englewood Cliffs, NJ: Prentice Hall, Inc., 1985.

TEACHER REFERENCES

Bauman, Alvin and Charles W. Walton. Elementary Musicianship. Englewood Cliffs, NJ: Prentice Hall, Inc., 1959.

Evans, Robert. How to Read Music. New York, NY: Crown Publishers, Inc., 1978.

Spencer, Peter. The Practice of Harmony. Englewood Cliffs, NJ: Prentice Hall, Inc., 1983.

Walton, Charles W. Basic Forms in Music. New York, NY: Alfred Publishing Co., 1974

PUBLIC SCHOOLS OF EDISON TOWNSHIP
DIVISION OF CURRICULUM AND INSTRUCTION

COURSE REQUIREMENTS

MUSIC THEORY I

GRADE: 9-12

LENGTH OF COURSE: TERM

I. COURSE UNIT - This course will consist of the following units of study:

- A. Music Notation: musical staff, grand staff, accidentals, rhythm
- B. Tonality: major key signatures, major scales
- C. Harmony: chord construction, I chord, V chord, IV chord
- D. Form: phrase structure, period structure, binary form, ternary form, counterpoint
- E. Critical Analysis: developing aural acuity (melodic/harmonic)

(Additionally, career-related topics and information will be presented/reviewed.)

II. COURSE REQUIREMENTS - To complete this course successfully, students will be required to demonstrate a satisfactory (or higher) level of proficiency in:

- A. Understanding basic music notation
 - B. Understanding basic musical terms
 - C. Developing basic keyboard experience
 - D. Developing aural and visual perception of pitch
 - E. Developing music and reading skills.
-

III. EVALUATION PROCESS - Throughout the length of this course, students will be evaluated on the basis of:

- A. A major test each marking period
 - B. Tests and/or quizzes
 - C. Class participation
 - D. Homework
 - E. Projects
-

MUSIC THEORY II

TABLE OF CONTENTS

Course Objectives -----	
Course Content Outline -----	
Bibliography -----	
Course Requirements -----	
Appendices	
Table of Chord Functions and Basic Resolutions -----	
Twelve-Tone Techniques -----	
N.J. Core Curriculum Content Standards for the Arts -----	

COURSE OBJECTIVES

Students will:

1. Acquire the skills to read and interpret musical notation (1.1)
2. Develop an interest in the melodic and harmonic structure of music (1.1, 1.6)
3. Develop an understanding of aural and visual perception of pitch (1.1)
4. Acquire basic keyboard skills (1.1, 1.2, 1.3, 1.4)
5. Develop skill in analyzing the harmonic practices of the composers of the eighteenth and nineteenth centuries (1.1, 1.4, 1.5)
6. Develop skill in the creative aspects of musical composition (1.2, 1.3, 1.6)
7. Demonstrate knowledge of various forms in music (1.1, 1.5, 1.6)
8. Develop skill in chord construction and harmonic progression (1.2, 1.6) (8)

CONTENT OUTLINE

I. REVIEW OF FUNDAMENTALS

A. Characteristics of Tone

1. Pitch
2. Duration
3. Intensity
4. Timbre

B. Elements of Music

1. Melody
2. Rhythm
3. Harmony
4. Emotion

C. Musical Staff

D. Note Names

1. Treble clef
2. Bass clef
3. Other clefs
4. Leger lines
5. Accidentals

E. Rhythm

1. Meter and time signatures
2. Note values
3. Rest values
4. Repeated figure construction

F. Tonality

1. Major key signatures
2. Relative Minor Key Signatures
3. Parallel Minor Key Signatures
4. Major scales
5. Minor scales/Pure, Harmonic and Melodic
6. Modal Scales

7. Standard Blues Scale
8. Major Blues Scale
9. Pentatonic Scales
10. Behop Scales/Major, minor and dominant
11. Whole Tone Scale

G. Intervals

1. Simple Intervals/second, third, fourth, fifth and sixth
2. Perfect intervals
3. Major intervals
4. Minor intervals
5. Augmented intervals
6. Diminished intervals
7. Compound Intervals/ninth, tenth, eleventh, twelfth and thirteenth

H. Chords

1. Triads/Major, minor, augmented, diminished and suspended
2. Diatonic Seventh Chords/major, minor, fully diminished, half diminished and all inversions
3. Extended Chords/ninths, elevenths and thirteenths
4. Other chord types: Power chords, Suspended Fourth Chords, Add2 Chords, Sixth Chords, 6/9 Chords, Slash Chords and Polychords

II. HARMONIC PROGRESSION

A. Basic Chords, Principal Triads, I, IV, V, V-7 Chords

1. Tonality vs. Atonality
2. Understanding relationship of principal triads
3. Resolving principal triads
4. Writing and playing principal triads in several keys
5. Harmonizing simple melodies with principal triads
6. Identifying principal triads aurally
7. Writing simple melodies using principal triad progressions
8. Analyzing music literature containing principal triads
9. Writing accompaniments using principal and subordinate triads

B. Basic Chords, Subordinate Triads, II, III, and VI Chords

1. Understanding relationship of principal and subordinate triads
2. Using subordinate triads as substitutes for principal triads
3. Resolving subordinate triads
4. Writing and playing subordinate triads in several keys
5. Harmonizing simple melodies with subordinate triads
6. Identifying subordinate triads aurally
7. Writing simple melodies using subordinate triads
8. Analyzing music literature containing subordinate triads
9. Writing accompaniments using subordinate triads

C. Basic Inverted Chords, I-6, 1^6_4 , and II_6

1. Constructing inverted chords from root position chords in any given key
2. Using chord inversions as substitutes for other chords
3. Using chord inversions to create smooth progressions
4. Resolving inverted chords
5. Writing inverted chords in any given key
6. Harmonizing melodies with inverted chords
7. Identifying inverted chords aurally
8. Analyzing music literature containing inverted chords
9. Writing accompaniments using inverted chords

D. Inversions of V-7 Chords:

1. Writing all inversions of V-7 chord in any given key
2. Using inversions of V-7 chord as substitutes for other chords
3. Resolving inversions of V-7 chord
4. Using inversions of V-7 chord in modulation
5. Using inversions of V-7 chord to improve bass line or for harmonic color
6. Writing harmonic progressions that include inversions of V-7 chord
7. Writing accompaniments using inversions of V-7 chord
8. Analyzing music literature containing inversions of V-7 chord

E. Ninth, Eleventh and Thirteenth Chords

1. Constructing chords using ninth, eleventh and thirteenth in any given key
2. Writing and resolving ninth, eleventh and thirteenth chords
3. Writing chords in four voices
4. Analyzing literature using ninth, eleventh and thirteenth chords
5. Harmonizing melodies using ninth, eleventh and thirteenth chords

6. Understanding appoggiatura creating effect of ninth chord
7. Using chords of eleventh and thirteenth with pedal point
8. Using chords of ninth, eleventh and thirteenth in jazz harmony

F. Modulation to the Dominant Key

1. Using modulation for key contrasts and clarification of form
2. Understanding use of pivotal chord common to both keys
3. Introducing new key with V-7 chord
4. Finding examples of modulation in music literature
5. Writing chord progressions that modulate to dominant key
6. Identifying modulations aurally
7. Writing melodies that modulate to dominant key

G. Introduction to Uncommon Harmonic Practices

1. Modal Harmony

- a. Major modes
- b. Minor modes
- c. Diminished mode

2. Tertian Harmony

- a. Root movements based upon chromatic scale
- b. Parallelism
- c. Chords of addition
- d. Polychords
- e. Bitonality
- f. Pandiatonicism

III. FORMAL STRUCTURE OF MUSIC

A. Coherence and Balance

1. Unity vs. Variety
2. Repetition vs. Contrast

B. Phrase Structure

1. Recognizing four measure phrases in simple melodies
2. Analyzing examples of phrases from music literature
3. Writing simple melodies to form musical phrases
4. Listening to or singing simple phrases from sight
5. Finding examples of phrases in literature, poetry, or prose
6. Repeated phrases

C. Period Structure

1. Enlarging phrases with repetition
2. Listening to examples of musical periods
3. Understanding components of musical period: antecedent and consequent phrases
4. Analyzing examples of periods from music literature
5. Writing simple melodies in period form

D. Cadences (Perfect and Imperfect)

1. Authentic Cadence V to I
2. Semi-cadence ending on V
3. Plagal cadence in music literature
4. Deceptive cadence V to VI
5. Recognizing cadences in music literature
6. Writing examples of cadences to establish form

E. Binary Form (AB)

1. Listening/identifying examples of binary form in music literature
2. Understanding components of binary form
 - a. A section
 - b. B section
 - c. Codetta
3. Analyzing examples of binary form in music literature
4. Singing examples of binary form songs
5. Writing compositions in binary form

6. Outline structure of full binary form
7. Examples of binary form
 - a. Suites and partitas of J.S. Bach
 - b. *Suite in G* of G.F. Handel
 - c. *Sonata in D*, Scarlatti
 - d. *Piano Sonata in D* of F.J. Haydn
 - e. *Prelude No. 22* in B flat minor from Bach's Well-Tempered Clavier
 - f. Beethoven's String Quartet in C minor, Op. 18, No. 4
 - g. Mozart's *Variations on a Theme of Salieri*
 - h. Schubert's *Sonata in A minor*, Op. 42

F. Simple Ternary Form (ABA)

1. Listening/identifying examples of ternary form in music literature
2. Understanding components of simple ternary form
 - a. A section
 - b. B section
 - c. A section
 - d. Codetta
3. Analyzing examples of ternary form in music literature
4. Singing examples of ternary form songs
5. Writing compositions in ternary form
6. Simple ternary forms
 - a. Beethoven's *Bagatelles*
 - b. Bach's *English Suite No. 6 in D minor*, gavottes
 - c. Brahms' *Waltz in E*, Op. 30, No. 2
 - d. *Tchaikovsky's Symphony No. 5 in E minor*, introduction to 1st movement

G. Compound Ternary Form (ABA)

1. Listening/identifying examples of compound ternary form in music literature
2. Understanding components of compound ternary form
 - a. Introduction
 - b. A section (aba)
 - c. B section (contrasting) (cdc)
 - d. A section repeated (aba)
 - e. Codetta or coda

3. Compound ternary form with da capo
4. Analyzing examples of compound ternary form in music literature
5. Writing compositions in compound ternary form
6. Examples of compound ternary form
 - a. Schönberg's *Suite for Piano, Op. 25*, minuet
 - b. Bartok's *Concerto No. 3 for piano and orchestra*, 2nd movement

H. Rondo Form

1. Components
 - a. Introduction
 - b. Theme
 - c. Transition
 - d. Repeated theme
 - e. Transition
 - f. Repeated theme
 - g. Transition
 - h. Final statement
2. Analyzing examples of rondo form in music literature
3. Examples of rondo form
 - a. Faure's *Prelude No. 3 in G minor*, for piano
 - b. Mendelsohn's *Concerto in E minor*, for violin and orchestra, 4th movement
 - c. Mozart's *Rondo in A minor*, for piano

I. Sonata-Allegro Form

1. Listening/identifying examples of sonata-allegro form
 - a. Exposition
 - 1) principal theme in tonic key
 - 2) subordinate theme in dominant key
 - 3) closing theme or section in dominant key
 - b. Development
 - 1) some or all themes developed or expanded
 - 2) new keys (major or minor)
 - 3) new material may appear

c. Recapitulation

- 1) principal theme in tonic key
- 2) subordinate theme in tonic key
- 3) closing theme in tonic key
- 4) coda

2. Examples of sonata-allegro form in music literature

- a. *Eine Kleine Nachtmusik*, W.A. Mozart, 1st movement
- b. *Symphony No. 42 in G minor*, W.A. Mozart, 1st movement
- c. *Symphony No. 102 in B Flat*, F.J. Haydn, 1st movement

J. Twelve-Tone Composition

1. Listening/identifying examples of twelve-tone music

- a. *String Quartet #3, Opus 30*, Arnold Schoenberg
- b. *12 Easy Pieces for Piano*, Ernst Krenek
- c. *Wozzeck*, Alban Berg
- d. *Passacaglia for Orchestra*, Anton Webern

2. Forms of a twelve-tone row

- a. Original
- b. Inversion
- c. Retrograde
- d. Retrograde inversion

3. Playing examples of twelve-tone row

4. Writing a twelve-tone row

- a. Original
- b. Inversion
- c. Retrograde
- d. Retrograde inversion

K. Listening/Identifying Additional Forms

1. Examples

- a. Ostinato
- b. Theme and variation
- c. Suite
- d. Free Form

2. Contrapuntal Forms

- a. Invention
- b. Canon
- c. Fugue

IV. ORIGINAL COMPOSITION

A. Melody Writing

- 1. Understanding melodic progressions
 - a. Steps
 - b. Skips
 - c. Repeated tones
- 2. Composing a simple melody
 - a. Notes taken from pitches of major scale
 - b. Begin and end with keytone
 - c. Melody within range of an octave
 - d. First melody four measures in length
 - e. Use steps, skips, or repeated tones
- 3. Scanning a poem
 - a. Feel rhythmic pulsation
 - b. Determine where accented and unaccented syllables occur
 - c. Signs for accented and unaccented syllables
- 4. Matching notes with words
 - a. Scansion signs replaced by notes
 - b. Use quarter note for each syllable
 - c. Time signature placed at beginning of song

B. Writing Melodies to Poems

- 1. Scan poem, indicate accents
- 2. Decide upon meter (4/4, 3/4, 2/4, 6/8)

3. Write note value above each syllable; place bar lines, determine measures
4. Decide upon chord progression
 - a. Eight-measure song begins with I chord
 - b. Measure four usually has V-7 chord (creates semi-cadence)
 - c. Measure seven is V-7 chord (used before I chord at end to create perfect authentic cadence)
5. Begin melody with keytone (although any note of I chord may be used; end with keytone)
6. Use combination of note progressions
7. Chord tones occur on accented beats
8. Do not skip to non chord; do not skip from non-chord tone
9. Decide if second phrase will be parallel or contrasting
10. Experiment with various kinds of progressions

C. Writing Melodies Embellished with Nonharmonic Tones

1. Accented and unaccented passing tones
2. Upper and lower neighboring tones
3. Chromatic passing and neighboring tones
4. Suspensions
5. Anticipations
6. Appoggiaturas

D. Other Melody Writing Activities

1. Writing melodies in two (AB) and three (ABA) part form
2. Writing melodies in various time signatures in keys other than C major
3. Writing melodies that modulate to dominate key
4. Writing melodies that contain sequences
5. Writing short rounds for two and three voices or instruments

E. Extemporaneous Composition

1. While sounding one pitch, student imposes a fixed number of pitches against that pitch to develop a single motif
2. Repeat this idea in another key using the same relationships as the original
3. Alter the same idea rhythmically
4. Alter the same idea melodically by changing only one pitch at a time
5. Impose the same idea against other single pitch to develop modality concepts
6. Use same or similar motif in blues sequence
7. Use with other chords

F. Four-Part Vocal Writing

1. Harmonic analysis of music literature containing four voice parts: soprano, alto, tenor and bass
 - a. Anniversary Collection of Bach Chorales, Schmitt, Hall and McCreasy, edited by Walter E. Buszin
2. Arranging
 - a. Know average range of each voice
 - b. Know intervallic relationship between soprano-alto, alto-tenor, tenor-bass
 - c. Open and closed voicings
 - d. Types of motion
 - 1) Oblique
 - 2) Parallel
 - 3) Contrary
 - 4) Avoiding similar motion
 - e. Common tones
 - f. Doubling voices with triads
 - 1) Root-position - double root
 - 2) First inversion - double root to fifth
 - 3) Second inversion - double fifth
3. Figured bass
 - a. Various positions of triads and seventh chords by placing numerals above or below notes in bass part
 - b. Shorthand notation each instrument's characteristics

G. Band Scoring and Orchestration

1. Understanding/identifying each instrument's characteristics
 - a. Range
 - b. Timbre
 - c. Transposing or non-transposing
 - d. Clef and key

2. Arranging original melodies
3. Four-part writing for various ensembles
 - a. Strings: violin, viola, cello, bass
 - b. Woodwind: flute, oboe, clarinet, bass clarinet
 - c. Saxophone: alto 1 and 2, tenor, baritone
 - d. Brass: trumpet 1 and 2, trombone, tuba
4. Scoring for concert band
 - a. Chorale or original melody
 - b. Performing each piece with band and orchestra
 - c. Recording and analyzing each piece

V. ANALYSIS OF MUSIC LITERATURE OF VARIOUS STYLES AND PERIODS

- A. Overall View in Form
 1. Number of phrases
 2. Length of relationship of phrases
- B. Melodic Rhythmic Patterns
 1. Melodic motion: steps, skips, repeated tones
 2. Range: narrow, medium, overall compass
 3. Melodic curve(s)
 4. Motive: number, character, length
 5. Characteristic intervals
 6. Rhythmic structure
 7. Types of motive variation
 8. Climax: partial, overall
 9. Mode
 10. Inner structure of phrase
 11. Outer structure of phrase
- C. Harmonic Structure
 1. Analysis of individual chords
 2. Analysis of root movements
 3. Analysis of embellishing tones
 - a. Passing and accented passing tones
 - b. Upper and lower neighbors
 - c. Chromatic passing and neighboring tones
 - d. Suspensions
 - e. Anticipations
 - f. Appoggiaturas

4. General summary of chord types
5. Means of affirming tonality
6. Harmonic rhythm
7. Cadences
 - a. Perfect and imperfect authentic cadences
 - b. Semi-cadence
 - c. Perfect and imperfect plagal cadences
 - d. Deceptive cadence
8. Broad pattern of harmonic movement

VI. KEYBOARD EXPERIENCE

- A. Introduction and organization of standard keyboarding
 1. Organization of keys and associated letter names
 2. Correlation of Grand Staff to Keyboard
 3. Demonstration of proper keyboard technique
- B. Keyboard Performance
 1. Major scale (C, F, G)
 2. Simple melodies and exercises in 5-finger position
 - a. Jingle Bells
 - b. Three Blind Mice
 - c. Lightly Row
 3. Primary chords in key of C major (I, IV, and V)
 4. Simple melodies and exercises with extension of 5-finger position
 - a. Ranges greater than first 5 notes of scale
 - b. Additional fingering

VII. AURAL SENSITIVITY AND EAR TRAINING

- A. Intervallic Dictation
 1. Recognizing basic intervals
 2. Singing basic intervals
 3. Playing basic intervals
 4. Ascending intervals of major scale
 5. Descending intervals of major scale
 6. Song cues

B. Melodic Dictation

1. Recognize melodic progressions using steps and repeated tones
2. Recognizing melodic progressions using skips
3. Recognizing melodic progressions combining steps, repeated tones, skips
4. Singing melodic progressions using steps, repeated tones, skips
5. Recognizing chords, tones in melodic progressions
6. Writing 3, 4, 5-note patterns

C. Harmonic Dictation

1. Recognizing I, IV, and V or V-7 chords aurally
2. Singing root tones of I, IV, and V chords
3. Recognizing major, minor, and diminished chords
4. Recognizing chord inversions
5. Recognizing modulations

BIBLIOGRAPHY

Basic Texts

Murphy, Howard and Edwin Stringham. Create Harmony and Musicianship. Englewood Cliffs, NJ: Prentice Hall, Inc., 1975.

Peters, Charles S. and Paul Yoder. Master Theory, Books I and II. Park Ridge, IL: Kjos Music Co., 1965.

Supplementary Texts

Cole, Samuel W. and Leo R. Lewis. Melodia, A course in Sight-Singing Solfeggio. Bryn Mawr, PA: Oliver Ditson Co., 1979.

Crowe, Edgar, et al. The Folk Song Sight Series, Book I. New York: Oxford University Press, 1975.

Lanza, Frank and Leonard Gallo. Music Theory for Everyone. Colonia, NJ: Crystal Pub., 1985.

Reimer, Bennett. Developing the Experience of Music, 2nd Edition. Englewood Cliffs, NJ: Prentice Hall, Inc., 1985.

Sebesky, Gerald. The Creative Music Theory Handbook. Lebanon, IN: Studio Publications, 1979.

Recording Series

Rutgers University Music Dictation Series. New York: Music Minus One, 1959.

Teacher References

Buszin, Walter E. Anniversary Collection of Bach Chorales. Schmitt, Hall and McCreasy.

Bauman, Alvin and Charles W. Walton. Elementary Musicianship. Englewood Cliffs, NJ: Prentice Hall, Inc., 1959.

Fish, Arnold and Norman Lloyd. Fundamentals of Sight Singing and Ear Training. New York: Dodd, Mead and Co., 1974.

Hindemith, Paul. Elementary Training for Musicians. New York: Associated Music Pub., Inc., 1949.

Jones, George T. Music Theory, Barnes and Noble Outline Series. New York: Harper and Row, 1974.

Ottman, Robert W. and Frank Mainous. Rudiments of Music. Englewood Cliffs, NJ: Prentice Hall, Inc., 1970.

Piston, Walter. Harmony New York: W. W. Norton, 1962.

Coker, Jerry. Improvising Jazz. Englewood Cliffs, NJ: Prentice Hall, Inc., 1964.

Baker, David. Jazz Improvisation. Chicago, ILL: Maher Publications., 1969.

Grout, Donald Jay. A History of Western Music. Third Edition. New York: W. W. Norton & Co., 1980.

Ewen, David. The World of Twentieth Century Music. Englewood Cliffs, NJ: Prentice Hall, Inc., 1968.

PUBLIC SCHOOLS OF EDISON TOWNSHIP
DIVISION OF CURRICULUM AND INSTRUCTION

COURSE REQUIREMENTS

MUSIC THEORY II

GRADES: 10-12

LENGTH OF COURSE: TERM

I. COURSE CONTENT - This course will consist of the following units of study:

- A. Review of Fundamentals: note names, rhythm, tonality, scales, intervals, interval inversion
- B. Chords and Harmonic Progressions: chord construction, principal triads, subordinate triads, inverted chords, inversions of V₇ chords, modulation
- C. Formal structure of Music: coherence and balance, phrase structure, cadences, binary form, ternary form, sonata-allegro form
- D. Original Composition: melody writing, harmonizing melody, two-part vocal writing, three part vocal writing, four-part vocal writing, orchestration
- E. Music Literature Analysis: chords, cadences, form, nonharmonic tones, sequences, pivotal chords
- F. Keyboard Experience: keyboard orientation, keyboard performance
- G. Critical analysis: rhythmic dictation, melodic dictation, harmonic dictation

(Additionally, career-related topics and information will be presented/reviewed)

II. COURSE REQUIREMENTS - To complete this course successfully, students will be required to demonstrate a satisfactory (or higher) level of proficiency in:

- A. Reading and interpreting music notation
 - B. Understanding aural and visual perception of pitch
 - C. Developing skills for harmonic analysis
 - D. Developing skills in the creative aspects of music composition
 - E. Developing skills in chord construction and harmonic progression
-

III. EVALUATION PROCESS - Throughout the length of this course, students will be evaluated on the basis of:

- A. A major test each marking period
 - B. Tests and/or quizzes
 - C. Class participation
 - D. Homework
 - E. Projects
-

TABLE OF CHORD FUNCTIONS AND BASIC RESOLUTIONS

<u>CHORD</u>	<u>FUNCTION</u>	<u>SIMPLE RESOLUTION</u>
I	Basis of tonality Principal triad	--
V	Principal triad	I
V ₇	Substitute for V chord	I
IV	Principal triad	I or V
II ₆	Substitute for IV before an authentic cadence	V or V ₇
I ⁶ ₄	Substitute for V chord	V or V ₇
I ₆	Substitute for I chord; adds melodic interest to bass line	IV or II ₆
VI	Substitute for I chord; extends a phrase in the evaded cadence	IV or V
II	Substitute for IV chord	V
III	Substitute for V ₇ chord	IV
V ⁶ ₅	Substitute for V ₇ chord except in the perfect authentic cadence; modulation; adds melodic interest to bass line	I
V ⁴ ₃	Substitute for V ₇ chord except in a cadence; modulation; improves bass line; harmonic color	I or I ₆
V ⁴ ₂	Substitution for V ₇ chord, except in the perfect authentic cadence; modulation	I ₆
VII ₆	Substitution for V ⁴ ₃ chord; harmonize the ascending leading tone	I or I ₆

**WIND ENSEMBLE/
SYMPHONIC BAND/
FRESHMAN CONCERT BAND**

TABLE OF CONTENTS

Course Objectives -----	4
Course Outline -----	5
Basic and Supplemental Material -----	12
Suggested Library of Music -----	14
Supplemental Lesson Plan -----	B
Course Requirements -----	C

COURSE OBJECTIVE

Students will:

1. Experience opportunities for developing their talents on a band instrument (1.1, 1.2)
2. Develop the instrumental techniques necessary for positive participation in the instrumental performing groups at the appropriate grade level, i.e. Freshman Concert Band, Symphonic Band, Wind Ensemble, small ensembles, Jazz Ensembles and Marching Band include Region All-State, All-Eastern (1.2, 1.3)
3. Demonstrate an understanding of music fundamentals commensurate with years in the program (1.2)
4. Develop an appreciation of various musical styles (1.1, 1.5)
5. Develop appropriate patterns of practice at home and school to support musical growth (1.2, 1.3)
6. Develop poise, self-confidence, leadership qualities and positive social habits (1.2)
7. Demonstrate knowledge of the process of critique (1.4)
8. Demonstrate an understanding of technology, methods, materials, and creative processes commonly used in music (1.3)
9. Demonstrate the worth of performing for audiences at many different venues (1.2)

COURSE OUTLINE

I. Music Reading

- A. Play/perform music representative of the major keys and their related minors.
- B. Play/perform music which incorporates all the various dynamic symbols, articulations and tempo indications in common usage.
- C. Play/perform music which incorporates all rhythmic combinations and time signatures in common usage.
- D. Play/perform music which incorporates the practical range/rudiments of all instruments.
- E. Play/perform music which will allow students to play on the next level.

II. Sight Reading

- A. Sight read music that encompasses all rhythmic combinations.
- B. Sight read music that encompasses all music symbols.
- C. Sight read music that encompasses all keys.
- D. Sight read music that encompasses the practical range/rudiments of all instruments.
- E. Play/perform music which will allow students to play on the next level.

III. Tone Production and Intonation

- A. Produce a tone characteristic of the instrument showing an increased level of development
 - 1. Proper embouchure
 - 2. Proper tonguing
 - 3. Proper diaphragmatic breathing
 - 4. Proper hand position
 - 5. Proper posture, sitting or standing
 - 6. Proper equipment

B. Show increased sensitivity for proper intonation while playing

1. Proper embouchure
2. Proper breath control
3. Attentive listening
4. Proper posture, sitting or standing
5. Proper equipment

IV. Scales

A. Play unison scales of one, two and three octaves where feasible.

B. Play unison scales in a variety of rhythms.

1. All rhythmic patterns covered in middle school
2. Advanced rhythms and meters derived from music studies
3. Exercises written by teacher

C. Play various articulations

1. Examples from lesson books
2. Examples adapted from literature being studied
3. Examples written by teacher

V. Musicality

A. Play music with increased regard for all facets of phrasing

1. Recognize and execute various phrases of sequences
2. Recognize and execute various articulations

B. Display and understanding of applying differing dynamic and expression levels to a piece of music.

1. Recognize and execute musical symbology to dynamics, e.g., mp, pp, mf, ff, etc.
2. Recognize and execute musical symbology to expression e.g., sfz, rit, rall, dim, accell, etc.

C. Increased understanding of differing stylistic elements.

1. Play music representative of a variety of styles
2. Listen to music representative of a variety of styles
3. Attend live performances representative of a variety of styles

VI. Performances and Performing Groups

A. Freshman Concert Band

1. Perform a wide variety of music
 - a. Marches of different style
 - b. Music from a variety of periods
 - c. Popular music show
 - d. Solos or small ensemble features
 - e. Music literature of different compositional devises (unison, harmonic, counter, melody, etc.)
 - f. Music representative from the selective high school
2. Performances
 - a. Holiday and/or winter and spring
 - b. School assemblies
 - c. School exchange concerts
 - d. Social and civic programs
 - e. District-wide programs
 - f. Out-of-state programs
 - g. Adjudicated festivals
 - h. In-state programs (Region and All-State bands, NJMEA concert band festival)

B. Symphonic Band

1. Perform a wide variety of music
 - a. Marches of different style
 - b. Music from a variety of periods
 - c. Popular music show
 - d. Solos or small ensemble features
 - e. Music literature of different compositional devises (unison, harmonic, counter, melody, etc.)
 - f. Music representative from the selective high school
2. Performances
 - a. Holiday and/or winter and spring
 - b. School assemblies
 - c. School exchange concerts
 - d. Social and civic programs
 - e. District-wide programs
 - f. Out-of-state programs
 - g. Adjudicated festivals
 - h. In-state programs (Region and All-State bands, NJMEA concert band festival)

C. Wind Ensemble

1. Perform a wide variety of music
 - a. Marches of different styles
 - b. Music from a variety of periods
 - c. Popular and musical show selections
 - d. Solos or small ensembles features with band accompaniment
 - e. Music illustrative of different compositional devices (unison, harmonic, counter melody, etc.)
 - f. Music representative from the selected high school wind ensemble list
2. Performances
 - a. Holiday and/or winter and spring
 - b. School assemblies
 - c. School exchange concerts
 - d. Social and civic programs
 - e. District-wide programs
 - f. Out-of-state programs
 - g. Adjudicated festivals
 - h. In-state programs (Region and All-State bands, NJMEA concert band festival)

VII. Instructional Groups

A. Beginning Groups

1. Meet for a period of instruction on a weekly basis
2. Complete the prescribed elementary method during the first year of study
3. Prepare band music when necessary

B. Intermediate Groups

1. Meet for a period of instruction on a weekly basis
 - a. Prepare lesson using materials relative to the individual ability
 - b. Prepare band music when necessary
 - c. Encourage preparation of Region II, Central Jersey Solo's
2. Are grouped according to levels of ability on like instruments when feasible
3. Meet as small ensembles when feasible

C. Advanced Groups

1. Meet for a period of instruction on a weekly basis
 - a. Prepare lesson using materials relative to the individual ability
 - b. Prepare band music when necessary
 - c. Encourage preparation of Region II, Central Jersey (All-State) Solo's
2. Are grouped according to levels of ability on like instruments when feasible
3. Meet as small ensembles when feasible

VIII. Evaluation

A. Performance Measures

1. Scales (winds)
2. Rudiments (percussion)
3. Technique, e.g., phrasing, tone, intonation, range
4. Band literature

B. Non-Performance Measures

1. Oral
2. Aural
3. Written

C. Class Participation/Cooperation

D. Attendance at Lessons

E. Attendance at Performances

IX. Performing Groups*

A. Freshman Concert Band

B. Symphonic Band

C. Wind Ensemble

D. Marching Band

E. Jazz Ensembles

F. Pit Band

G. Brass Ensemble

- H. Flute Ensemble
- I. Clarinet Ensemble
- J. Saxophone Ensemble
- K. Woodwind Quintet
- L. Percussion Ensembles
- M. Other ensembles as determined by interest
- N. Additional ensembles sponsored by M.E.N.C. which are selected via audition, e.g., All-Region/All-State Bands, All-Eastern Ensembles, etc.

(May vary slightly at each high school)

X. Integrating Visual and Performing Arts

The following activities can be used to integrate visual arts and music:

- A. Select a piece of music to be performed by the band and have the Art students create a slide show presentation to be shown during the performance.
- B. Art students draw instruments and/or students playing instruments.
- C. Art and Music students work together to create a program for a concert.
- D. Art and Music students research the same historical period (renaissance, baroque, classical, etc.) and prepare projects on the music and art of the time period they select.
- E. Art students draw murals inside and outside for Band room.

XI. Framework Activities

- A. Standard 1.1 - All students will acquire knowledge and skills that increase aesthetic awareness in dance, music, theater and visual arts.

Activity - Distinguish the Elements

Compare/contrast musical characteristics with the characteristics of another art form from the same or different genre or period. (Framework Guide pg. 75)

- B. Standard 1.2 - All students will refine perceptual, physical, and technical skills through creating dance, music, theater and/or visual arts.

Activity - The Student Conducts

Select a composition that students are familiar with. In turn each student conductor comes to the front of the group and conducts the ensemble using his/her own considered interpretation of such musical elements as dynamics, tempo and phrasing. (Framework Guide pg. 76)

- C. Standard 1.4 - All students will demonstrate knowledge of the process of critique.

Activity - Professional Criticism

Students write a critique of the same artist/performance, isolating the criticism of the use of elements. In a later paragraph, students state their own attitude, opinion, and preferences related to the artist/performance. (Framework Guide pg. 80).

- D. Standard 1.6 - All students will develop design skills for planning the form and function of space, structures, objects, sound and events.

Activity - Design a Musical Program

Students design a musical event from beginning to end. They plan a thematic or eclectic program with a multimedia presentation, a celebration of an historical or cultural event, or to honor a person. (Framework Guide pg. 82)

XII. Career Explorations

The following outline lists the various career opportunities available in music:

- I. Music Education
 - A. Elementary/Secondary School music teacher
 - B. Music Supervisor/Administrator
 - C. College/University Music Teacher
 - D. Studio/Private Music Teacher

- II. Music Performance
 - A. Classical/Jazz/Pop/Rock instrumentalist
 - B. Studio musician
 - C. Conductor
 - D. Military musician
- III. Composing and Arranging Careers
 - A. Classical/Jazz/Pop/Rock composer
 - B. Educational composer
- IV. Broadcasting/Recording/Film Careers
 - A. Record producer
 - B. Recording engineer
 - C. Disc Jockey
- V. Manufacturing and Merchandising Careers
 - A. Instrument Sales Representative
 - B. Retail Music Store Manager/Salesperson
- VI. Publishing and Journalism Careers
 - A. Music Publisher
 - B. Music Critic
- VII. Instrumental Repairperson
- VIII. Music Therapist

BASIC AND SUPPLEMENTAL MATERIALS

Basic

Voxman, H., Gower, W., Rubank Method Series. Miami, FL: Rubank, Inc.

Voxman, H., Gower, W., Rubank Supplementary Studies. Miami, FL: Rubank, Inc.

Heim, A., Alan Heim Drum #2. Melville, NY: Belwin Mills.

Whitney, M.C., Essential Elements of Musicianship for the Band. New York, NY: Warner Bros.

Smith, B. Leonard, Treasury of Scales.

Pearson, Bruce, Standards of Excellence Comprehensive Band Method, Neil A, Kjos Pub.

Thurston, E. Richard, Bach Chorales for Band, Southern Music Company, San Antonio, Texas

Supplementary (Suggested)

Arban, Composite Conservatory Method for Trumpet. NY, NY: Carl Fischer

Klose, Celebrated Method for Clarinet. NY, NY: Carl Fischer

Mantia, Trombone Virtuoso. NY, NY: Carl Fischer

Cavally, Melodious & Progressive Studies for Flute I - II . San Antonio, TX: Southern

Ludwig, N.A.R.D. Book. Chicago, ILL: Ludwig (National Association of Rudimental Drumming)

Voxman, Selected Duets I - II. Miami, FL: Rubank, Inc.

Amsden, Celebrated Practice Duets. Oskaloosa, Iowa, Barnhouse

Ferling, Forty-eight Famous Studies for Oboe/Saxophone. San Antonio, TX: Southern Music

Goldman, Gatti Grand Method for Trumpet. NY, NY: Carl Fischer

Clarke, Ernest Clarke Method of Trombone. NY, NY: Carl Fischer

Pottag and Hovey, Pottage-Hovey Method for French Horn. Books I & II: Meville, NY: Belwin Mills

Dewille, Universal Method for Saxophone. NY, NY: Carl Fischer

Rochut, Melodious Etudes for Trombone. Books I, II & III: Carl Fischer, NY, NY

Goldenburg, Modern School for Xylophone, Marimba & Xylophone: Chappell & Co.

Goldenburg, Modern School for Snare Drum: Chappell & Co.

Goodman, Modern Method for Timpani: Mills Music Inc.

Williams/Kay, Foundations for Superior Performance, Warm-Ups and Technique for Band, Neil A. Kjos, Pub.

Suggested Wind Ensemble and Symphonic Band Library by Title

TITLE	GRADE	ARRANGER	COMPOSER
A Jubilant Overture	4.5	Reed	Reed
A Movement for Rosa	5	Mark Camphouse	Mark Camphouse
A Symphonic Prelude	4.5	Reed	Traditional
Abram's Pursuit	4	Holsinger	Holsinger
Acclamations	3	Huckeby	Huckeby
Adagio (for Strings)	3	Jennings	Barber
Afton Mountain Overture	3	Fagan	Fagan
Allegro Animato	3.5	Erickson	Erickson
Allerseelen	3.5	Fennell/Davis	Strauss
Amadeus!	3	Curnow	Mozart
Amazing Grace (Symphony Variations On)	3	Smith	Traditional
America the Beautiful	3.5	Dragon	Dragon
America, Variations On	5	Rhoads/Schuman	Ives
American Folk Rhapsody No. 1	3	Grundman	Grundman
American Folk Rhapsody No. 2	3	Grundman	Grundman
American Folk Rhapsody No. 3	3	Grundman	Grundman
American Folk Rhapsody No. 4	3	Grundman	Grundman
American Folk Trilogy	2.5	Smith	Smith
American Salute	4.5	Gould	Lang
Amporita Roca	3	Texidor	Texidor
An American Elegy	5	Ticheli	Ticheli
Anthem for Winds and Percussion	3	Smith	Smith
Armenian Dances No. 1	6	Reed	Reed
Aventura	2.5	Swearingen	Swearingen
Ballet Parisien	4	Marc Isaac	Offenbach
Baroue Celebration	3	Forsblad	Bach and Handel
Battel The	4	Jacob	Byrd
Be Thou My Vision	5	Gillingham	Gillingham
Beguine on a Brazilian Fold Song	3.5	C.T. Smith	C.T. Smith
Bernstein Tribute	3.5	Grundman	Copland
Blue Lake	5	Chance	Chance
Bravade Espirit	3	Shaffer	Shaffer
British Carol Suite	3.5	Martino	Traditional
Bugler's Holiday	4	Anderson	Anderson
Bugler's Holiday (2)	3.5	Edwards	Anderson
Burtonwood Overture	3	Ployhar	Ployhar
Cajun Folk Songs	4	Ticheli	Ticheli
Candide, Overture To	6	Beeler	Bernstein
Cantica Sacra	5	DelBorgo	DelBorgo
Carmen Suite	3	Bullock	Bizet
Carmina Burana	6	Krance	Orff

TITLE	GRADE	ARRANGER	COMPOSER
Celebration and Dance	3.5	Swearingan	Swearingan
Chant and Jubilo	4	McBeth	McBeth
Chant Rituals	2.5	Del Borgo	Del Borgo
Chanuakah Tryptch	2	Rizzo	Traditional
Chester	3.5	Meyion	Schumann
Children's March	5	Grainger	Grainger
Chorale & Shaker Dance	4	Zdechlik	Zdechlik
Chorale & Shaker Dance II	3	Zdechlik	Zdechlik
Chorale & Toccata	4	Stamp	Stamp
Christmas Celebration	3.5	Barker	Barker
Christmas Festival	4.5	Anderson	Anderson
Cloudburt	5	Eric Whitacre	Eric Whitacre
Cole Porter on Broadway	4	Barker	Barker
Colonial Airs and Dances	4	Jager	Jager
Come Sweet Death/Komn Susser Todd	4	Reed	Bach
Concerto Grosso in D Minor	3	Antonini	Vivaldi
Copland Tribute	3.5	Grundman	Copland
Crown Imperial	5.5	Duthoit	Walton
Daccia and Chorale	5	Williams	Williams
Danse Celestiale	4	Sheldon	Sheldon
Dawn of a New Day	3.5	Swearingan	Swearingan
Declarations	3.5	Del Borgo	Del Borgo
Dedicatory Overture	5	Williams	Williams
Dedicatory Overture	3	Williams	Williams
Divertimento for Band	5	Persichetti	Persichetti
Egmont Overture	5	Tobani	Beethoven
Egmont Overture	5	Tobani	Beethoven
Elsa's Procession to the Cathedral	3	Cailliet	Wagner
Elsa's Procession to the Cathedral	5	Cailliet	Wagner
Elsa's Procession to the Cathedral	5	Cailliet	Wagner
Emperata Overture	4	C.T. Smith	C.T. Smith
Encanto	3	R.W. Smith	R.W. Smith
English Chistmas, An	5	Grundman	Traditional
English Folk Song Suite	3	Williams	Traditional
English Folk Song Suite	3	Williams	Traditional
English Hunting Songs, Fantasy On	3	Grundman	Traditional
Engulfed Cathedral	5	Longfield	Debussy
Esprit De Corps	5	Jager	Jager
Fall River Overture	3.5	Sheldon	Sheldon
Fanfare and Allegro	5	Williams	Williams
Fantasy Variations	6	Barnes	Pagannini
Festival Prelude	4.5	Reed	Reed
Festivo	3	Nelhybel	Nelhybel
Finale to Symphony No. 5	5.5	Righter	Shostakovich

TITLE	GRADE	ARRANGER	COMPOSER
Finale to the New World Symphony	5.5	Leidzen	Dvorak
Finale, Sym. #5 in B Minor	5	Camillo	Schubert
Finlandia, Fanfare Prelude On	2.5	Curnow	Sibelius
First Suite in Eb	5	Holst	Holst
Forget Me Not O Dearest Lord	4	Reed	Bach
Four Scottish Dances	5	Malcolm Arnold	Malcolm Arnold
Foxfire	4	James Barnes	James Barnes
George Washington Bridge	5	Schuman	Schuman
Gershwin!	4	Barker	Gershwin
Giles Fanrnaby Suite	4.5	Jacob	Jacob
God of Our Fathers, Fanfare Prelude On	2.5	Smith	Traditional
God Still Lives	3	Reed	Bach
Graysondance	5	Holsinger	Holsinger
Greensleeves	4.5	Reed	Traditional
Hallelujah Chorus	3	Johnson	Handel
Handel in the Strand (Grainger)	4	Goldman	Grainger
Havendance	4.5	Holsinger	Holsinger
Hebrides Suite	4	Grundman	Grundman
Helm Toccata	5	Holsinger	Holsinger
Horizons	4	Del Borgo	Del Borgo
If Thou Be Near	4	Reed	Bach
Imperatix	3.5	Reed	Reed
Incantation and Dance	5	Chance	Chance
Irish Folk Song Suite	5	Grainger	Grainger
Irish Rhapsody	4	Grundman	Traditional
Irish Tune From Country Derry	5	Grainger	Traditional
Irving Berlin Christmas	3.5	Barker	Berlin
Jesus, Joy of Man's Desiring	4	Reed	Bach
Jidai (Years & Years)	5	Reed	Reed
John Williams, Symphonic Marches	4	Higgins	Williams
Joy To The World, Fanfare Prelude On	3	Curnow	Handel
Jupiter (from the Planets)	5.5	Curnow	Holst
Jupiter, The Planets	5	Curwen	Holst
Kanon: Pachelbel	4.5	Paulson	Pachelbel
Komm Susser Todd/Come Sweet Death	4	Reed	Bach
La Fiesta Mexicana	6	H. Owen Reed	H. Owen Reed
Lansashire, Fanfare Prelude On	3	Curnow	Traditional
Liberty Bell	3	Holcombe	Sousa
Liebested (From Tristan & Isolde)	4.5	Bainum	Wagner
Lincolnshire Posy	6	Vinson	Grainger
Little English Suite	4.5	Grundman	Grundman
Lobe Den Herren, Fanfare Prelude On	3	Curnow	Traditional

TITLE	GRADE	ARRANGER	COMPOSER
Magic of Mozart	3	Huckeby	Mozart
Majestia	3	Swearingen	Swearingen
Mancini Spectacular	3	Barker	Manacini
Marche Slave	5.5	Curnow	Tchaikowsky
Mars, From the Planets	4	Holst	Holst
Masque	4	W. F. Mc Beth	W.F. Mc Beth
Masquerade for Band	6	Persichetti	Persichetti
Mein Jesu! Was Fur Sellenweh (My Jesus..)	4	Reed	Bach
Messiah, Overture To The	4	Calliet	Handel
Minstrel Boy, Rhapsody On The	3.5	Farnon	Traditional
Monterey Holidays	5	R. Nixon	R. Nixon
Moorside March	4	Jacob	Holst
My Heart is Filled With Longing	4	Reed	Bach
My Jesus, Oh What Anguish (Mein Jesu..)	4	Reed	Bach
Night On Bald Mountain	4.5	Curnow	Moussorgsky
Nilesdance	4.5	Holsinger	Holsinger
Nutcracker (Suite From)	4	Gardner	Tchaikowsky
Ode to Joy, Fanfare Prelude On	2	Curnow	Beethoven
Of a Distant Star	3.5	Huckeby	Huckeby
On a Hymnsong of Philip Bliss	3.5	Holsinger	Holsinger
Original Suite	5	Jacob	Jacob
Our Father Who Art In Heaven (Vater..)	4	Reed	Bach
Outdoor Overture, An	5	Copland	Copland
Overture for Band	5	H.W. Fred	Mendelsohn
Overture for Winds	3	Carter	Carter
Overture in Bb	4	Giovannini	Giovannini
Pageant	4.5	Persichetti	Persichetti
Panis Angelicus	4	Reed	Franck
Passacalgia and Fugue, c Minor	4.5	Hunsberger	Bach
Peter and The Wolf	3.5	Curnow	Prokofiev
Poet and Peasant Overture	6	H. Filmore	VonSuppe
Postcards	6	Ticheli	Ticheli
Praises	2	Macbeth	Macbeth
Praise Variants	4	C. Carter	C. Carter
Prelude For A Festival	5	Lloyd	Lloyd
Prelude In The Dorian Mode	4	Grainger	Grainger
Prelude No. 4	4	Reed	Bach
Prelude To Act 1 of La Traviata	4.5	Bullock	Verdi
Proud Spirit	3.5	Swearingen	Swearingen
Psalm and Celebration	5.5	DelBorgo	DelBorgo
Rejoissance	4.5	Curnow	Curnow
Rhapsody On The Minstrel Boy	3.5	Farnon	Traditional

TITLE	GRADE	ARRANGER	COMPOSER
Rienzi	3.5	Osterling	Wagner
Ritual Celebration	4	Coakley	Coakley
Riverfest	3.5	Barnes	Barnes
Romeo and Juliet	2	Curnow	Tchaikowsky
Rondo for Winds and Percussion	3	Edmondson	Edmondson
Royal Fireworks Music	3	Stratorious	Handel
Scheherzade	2.5	Curnow	Rimsky-Korsakov
Seagate	3.5	Swearingen	Swearingen
Second Suite in F	4.5	Holst	Holst
Serenade For Band	3.5	Perichetti	Persichetti
Seventh Suite for Band	6	Reed	Reed
Shenandoah	3.5	Ticheli	Ticheli
Sheep May Safely Graze	4	Reed	Bach
Sheep May Safely Graze	4	Reed	Bach
Sheep May Safely Graze	4	Reed	Bach
Silver Shadow	4	Reed	Reed
Sleepers Awake (Wachet Auf...)	4	Reed	Bach
Song for Winds	3	Edmondson	Edmondson
Sorcery Suite, Opus 112	5	Barnes	Barnes
Suite Francaise	5	Milhaud	Milhaud
Suite of Old American Dances	5	R.R. Bennett	R.R. Bennett
Symphonia Marziale	4.5	Del Borgo	Del Borgo
Symphonic Celebration	3	Moss	Moss
Symphonic Overture	4	Carter	Carter
Symphonic Variations	6	Del Borgo	Del Borgo
Symphony for Band	6	Gould	Gould
Symphony for Band	6	Persichetti	Persichette
Texas Promenade	5	Holsinger	Holsinger
The Pathfinder of Panama	4	Frank Byrne	Sousa
The Ramparts of Courage	3.5	Reed	Reed
Third Suite	5	Jager	Jager
Thus Do You Fare, My Jesus	4	Reed	Bach
Toccata for Band	3.5	Erickson	Erickson
Tritsch-Tratsch Polka	4	Reed	Strauss
Triumph and Tradition	5	Jager	Jager
Triumph and Spirit	3	T. Johnson	T. Johnson
Variations On A Korean Folk Song	4.5	Chance	Chance
Variations On America	5	Rhods/Scuhman	Ives
Wachet Auf (Sleepers Awake)	4	Reed	Bach
Westminster Carol, Fanfare Prelude On	2.5	Curnow	Traditional
Whitewater Festival	4	Shaffer	Shaffer
Who Will But Let Himself Be Guided	4	Reed	Bach

TITLE	GRADE	ARRANGER	COMPOSER
Wildwood Overture	3	Barnes	Barnes
William Byrd Suite	5.5	Jacob	Byrd
Ye Banks and Braes O' Bonnie Doon	3.5	Grainger	Grainger

TECHNOLOGY REFERENCE SHEET

Web Sites

Teaching Resource:

www.menc.org
www.njmea.org
www.iage.org
www.njiaje.org
www.groovemusic.com
www.njsymphony.org
www.nyphilharmonic.org
www.pbs.org/teachersource/
www.teachers.net
www.talentz.net
www.musicweb.rutgers.edu/windband/

Technology Resources:

www.lentine.com
www.gvox.com
www.schoolmusic.com

Sheet Music Suppliers:

www.hickeys.com
www.kendormusic.com
www.musictime.com
www.otterdist.com
www.pepper.com
www.presser.com
www.Rkingmusic.com
www.sierramusic.com
www.walrusmusic.com

Supplies:

www.wwandbw-ny.com

Recommended Computer Programs:

Finale
Sibelius
Band in a Box
Musition 2

SUPPLEMENTAL LESSON PLANS

- I. Standard 1.3 - *All students will utilize arts elements and arts media to produce artistic*

products and performances

Topic: Prepare a program for a Concert

Objective: The learner will demonstrate the ability to understand the use of technology by creating a program for an upcoming concert.

Materials: Computer with Microsoft Office and Internet access

Procedure:

1. Provide students with programs from previous concerts as example to follow.
2. Give students an outline for the program format and a resource list to research composers. Programs shall include a cover page, a list of pieces and their composers, program notes and band personnel.
3. Give students a list of pieces to be programmed in addition to a list of the band personnel.
4. Using Microsoft Word, have students create a program for an upcoming concert.
5. Using the Internet and resource sheet, have students research composers to create and insert a section for program notes.
6. Display all completed programs and have students vote on their favorite program and use that program for the upcoming concert.

Evaluation:

Using the following rating system, students will be evaluated on the following:

- Project includes all of the required criteria
- Project handed in on time
- Project demonstrate proficiency in the manipulation of Microsoft Word
- Project demonstrates creativity in cover page and program layout

- II. Standard 1.5 - *All students will identify the various historical, social and cultural influences and traditions which have generated artistic accomplishments throughout the ages, and which continue to shape contemporary arts.*

Topic: Identify a composer or musical work that connects with political, social, cultural and historical events

Objective: The learner will demonstrate the ability to understand the political, social cultural and historical events that connect Rosa Parks to the piece "A Movement for Rosa" by Mark Comphouse

Materials: Students instruments, music for "A Movement for Rosa"

Procedure:

1. Discuss Rosa Parks and the important role she played in the freedom movement in the U.S.
2. Discuss what happened as a result of her actions.
3. Perform "A Movement for Rosa". Ask student show the music makes them feel? Does the music describe the event?
4. Have students write an essay describing their reaction and feelings about the music they performed and how it relates to Rosa Parks.

Supplemental Materials:

Song "Sister Rosa" by the Neville Brothers (Yellow Moon; 1989 BMI)
Copy lyrics and listen to the CD while reading lyrics. Compare to "A Movement for Rosa"

Evaluation

Students will be evaluated on a rating system of 0-4 according to the criteria listed below:

- Superior degree of thought; topic has been elaborated on to a high degree; ability to take initiative in assignment and augment what is learned.
- Above average degree of thought throughout; topic is present with some elaboration; shows ability to work independently and think creatively.
- Average degree of thought; topic is present with little elaboration; some initiative to work independently and think creatively.
- Below average degree of thought and originality; topic is fully developed; little initiate to work independently and think creatively.
- Lack of thought and originality; topic is weak; very little or no initiative to work independently and think creatively.

PUBLIC SCHOOLS OF EDISON TOWNSHIP
DIVISION OF CURRICULUM AND INSTRUCTION

COURSE REQUIREMENTS
SYMPHONIC BAND/FRESHMAN CONCERT BAND

GRADES: 9-12

LENGTH OF COURSE: TERM

I. COURSE CONTENT - This course will consists of the following units of study:

- A. Music Reading: various keys - major and minor, various dynamic and tempo symbols, music with increasing range, various rhythmic combinations.
- B. Site Reading: music with various symbols, music with previous rhythmic combinations.
- C. Technical Skills: scales of one octave, scales of two octaves, scales in a variety of rhythms, scales with a variety of articulations, chromatic scales
- D. Tone Production and Intonation: proper breath control, correct posture, good embouchure, proper tonguing.
- E. Repertoire: grade appropriate - traditional wind literature, transcriptions, contemporary and popular literature.
- F. Artistic Development: musical expression, phrasing, interpretation.
- G. Instructional/Performing Groups: small group/individual as appropriate meeting weekly/daily, subject to scheduling; full ensemble as scheduled.
- H. Performance Activities: public concerts, intra-district performances, community affairs, festivals, and competitive events scheduled at the discretion of the director.
- I. Critique: aural, written.

(Additionally, career-related topics and information will be presented/reviewed.)

II. COURSE REQUIREMENTS - To complete this course successfully, students will be required to demonstrate a satisfactory (of higher) level of proficiency in:

- A. Developing the instrumental techniques necessary for positive participation in instrumental performing and instructional groups.
 - B. Understanding the basic music vocabulary fundamentals commensurate with years in the program.
 - C. Playing music with proper regard for intonation, technique, phrasing and interpretation.
 - D. Required participation in various school-sponsored functions as determined by the director.
-

Course Requirements - Symphonic Band (page 2)

III. EVALUATION PROCESS - Throughout the length of this course, students will be evaluated on the basis of:

- A. Written tests/quizzes
- B. Performance tests
- C. Class participation
- D. Attendance at weekly lessons
- E. Home practice assignments
- F. Required performances at school-sponsored functions, as determined by the director

PUBLIC SCHOOLS OF EDISON TOWNSHIP
DIVISION OF CURRICULUM AND INSTRUCTION

COURSE REQUIREMENTS

WIND ENSEMBLE

GRADES: 10-12

LENGTH OF COURSE: TERM

I. COURSE CONTENT - This course will consists of the following units of study:

- A. Music Reading: various keys - major and minor, various dynamic and tempo symbols, music with increasing range, various rhythmic combinations.
- B. Site Reading: music with various symbols, music with previous rhythmic combinations.
- C. Scales: scales of one octave, scales of two octaves, scales in a variety of rhythms, scales with a variety of articulations, chromatic scales
- D. Tone Production and Intonation: proper breath control, correct posture, good embouchure, proper tonguing.
- E. Repertoire: grade appropriate - traditional wind literature, transcriptions, contemporary and popular literature.
- F. Artistic Development: understanding the proper use of phrasing and dynamics, understanding musical style.
- G. Instructional/Performing Groups: small group/individual as appropriate meeting weekly/daily, subject to scheduling; full ensemble as scheduled.
- H. Performance Activities: public concerts, intra-district performances, community affairs, festivals, and competitive events scheduled at the discretion of the director.
- I. Critique: aural, written.

(Additionally, career-related topics and information will be presented/reviewed.)

II. COURSE REQUIREMENTS - To complete this course successfully, students will be required to demonstrate a satisfactory (of higher) level of proficiency in:

- A. Refining the instrumental techniques necessary for positive participation in an advanced instrumental performing ensemble.
 - B. Understanding the significant music vocabulary fundamentals commensurate with years in the program.
 - C. Playing music with mature regard for intonation, technique, phrasing and interpretation.
 - D. Required participation in various school-sponsored functions as determined by the director.
-

Course Requirements - Wind Ensemble - page 2

III. EVALUATION PROCESS - Throughout the length of this course, students will be evaluated on the basis of:

- A. Written tests/quizzes
- B. Performance tests
- C. Class participation
- D. Attendance at weekly lessons
- E. Home practice assignments
- F. Required performances at school-sponsored functions, as determined by the director

ORCHESTRA

TABLE OF CONTENTS

COURSE OBJECTIVE

INTRODUCTION

COURSE OUTLINE

I. TONE PRODUCTION

II. RHYTHM AND BOWING

III. MUSIC READING AND VOCABULARY

IV. TECHNICAL SKILLS/SCALES

VI. ARTISTIC DEVELOPMENT

VII. ORCHESTRA TECHNIQUE

VIII. CARE AND MAINTENANCE

IX. PERSONAL AND PHYSICAL MAINTENANCE

X. TALENTED STUDENTS

BIBLIOGRAPHY, BASIC AND SUPPLEMENTAL

BIBLIOGRAPHY, TEACHERS TEXTS

PROFESSIONAL AND RESOURCE MAGAZINE

COURSE REQUIREMENTS

INTRODUCTION

This course is designed to challenge students based on their level upon entering the class.

Ninth-grade students will continue to build and expand upon fundamentals and techniques learned in middle school. They will understand their responsibilities as orchestra members (music preparedness, attendance at rehearsals, etc.)

Tenth and eleventh-graders will receive accelerated credit for the class. These students will be held more accountable for learning music, scales and techniques. Students will demonstrate a high level of motivation, and will be encouraged to prepare for Region and/or All-State auditions.

Twelfth-graders will receive honors credit and will demonstrate exceptional musicianship and leadership in all aspects of their work. They will be encouraged to seek private instruction and prepare to audition for Regional and/or All-State Orchestras.

Discussion and evaluation of rehearsals and performances should take place frequently. All aspects of performing (intonation, musicality, poise, etc.) should be stressed continuously, so that students may become mature performers.

COURSE OBJECTIVE

Students will:

1. Experience opportunities for developing their talents on a orchestra instrument (1.1, 1.2)
2. Demonstrate an understanding of music fundamentals commensurate with years in the program (1.2)
3. Develop an appreciation of various musical styles (1.1, 1.5)
4. Develop appropriate patterns of practice at home and school to support musical growth (1.2, 1.3)
5. Develop poise, self-confidence, leadership qualities and positive social habits (1.2)
6. Demonstrate knowledge of the process of critique (1.4)
7. Demonstrate an understanding of technology, methods, materials, and creative processes commonly used in music (1.3)

Numbers in parentheses refer to N.J. Core Curriculum Content Standards for the Visual and Performing Arts

COURSE CONTENT

I. TONE PRODUCTION

A. Produce Sounds Characteristic of the Instrument

1. Develop proper bow control
 - a. Bow hold
 - b. Bow balance
 - c. Bow pressure
 - d. Bow speed
 - e. Division of the bow
 - f. Point of contact (relationship of bow between fingerboard and bridge)
2. Develop proper intonation and aural awareness
 - a. Shape of left hand
 - b. Finger placement
 - c. Finger pressure
 - d. Pitch adjustment to key
 - e. Overtone series
3. Develop Vibrato
 - a. Increased use of vibrator
 - b. Varies vibrato speed and width
 - c. Refined vibrato

II. RHYTHM AND BOWING

A. Demonstrates the following

1. Detaché (legato)
2. Two-note slur and legato
3. Bow Lifts
4. Right-hand pizzicato
5. Basic rhythms and corresponding rests
6. Imitates bowing exercises (rote)
7. Staccato
8. Three-four note slurs
9. Left-hand pizzicato
10. Hooked bow
11. Double, triple, quadruple stops (chordal)
12. Detached slurs
13. Spiccato
14. Accent/martele
15. Ability to play in simple, compound, and mixed meters
16. Rapid string crossings with slurs and separate bows
17. Tremelo (Trills)
18. Sul tasto
19. Ponticello
20. Sautille
21. Ricochet

III. MUSIC READING AND VOCABULARY

- A. Ability to sightread music in simple, compound, mixed meters, and use the proper process.
 - 1. Rhythm, steady beat
 - 2. Key, accidentals
 - 3. Difficult passages
 - 4. Audiate
 - 5. Perform no stops at tempo
- B. Symbol and Vocabulary recognition
 - 1. Symbol ex: fermata
 - 2. Vocab. ex: Adagio means slow

IV. TECHNICAL SKILLS/SCALES

- A. Plays scales in one, two, and three octaves
 - 1. Major
 - 2. Minor: natural, harmonic, and melodic
 - 3. Chromatic
 - 4. Play scales with different shifting techniques
- B. Plays arpeggios
 - 1. Major
 - 2. Minor
- C. Change of Positions
 - 1. Upward shift
 - 2. Downward shift
 - 3. Shifting within the slur
 - 4. Shifting of bow changes
 - 5. Adjustment of the thumb (to accommodate shift)

V. MUSIC THEORY AND MUSIC HISTORY

- A. Aural Skills
 - 1. Identifies all major and minor intervals
 - 2. Can hear simple melodies and rhythms and play it on their instrument or writes basic dictation
- B. Identifies Major and Minor Keys

C. Form

1. ABA
2. Binary
3. Ternary
4. Sonata Form
5. Concerto
6. Concerto grosso

D. Music History

1. Identifies composers of period
2. Identifies stylistic characteristic of musical periods
3. Recognizes periods/dates of music history

VI. ARTISTIC DEVELOPMENT

A. Music Preparation Process

1. Examine music visually first
 - a. Style
 - b. Key signature
 - c. Time signature
 - d. Number of measures
 - e. Duration of piece
 - f. Basic form of piece (construction)
2. Mark bowings which accommodate phrasing
3. Mark fingerings which accommodate phrasing
4. Hear the piece by sight singing “audiate” or optionally by playing on a different instrument
5. Play it

B. Develop Awareness of Musical Expression

1. Attend live musical performances
2. Listen to quality recorded performances
3. Perform music that incorporates musical expression
4. Increase sensitivity to various styles

C. Play Music with Proper Regard for Phrasing

1. Recognize phrases
2. Taper phrases
3. Establish dynamic contrasts
4. Adjust fingerings and bowings to accommodate phrasing

D. Play in Various Performing Groups

1. String Orchestra
2. Symphony Orchestra
3. Small ensemble experience
4. Solo opportunities
5. Perform in a district string orchestra festival

E. Establish Proper Staff Presence

1. Composure
2. Etiquette
3. Attire
4. Demeanor
5. Mental preparation
6. Positive attitude

F. Use Audio-visual aids

1. Master class video tapes or cd-rom
2. Individual master performance video tapes cd-rom
3. Individual master instruction video tapes cd-rom
4. Live or video taped performances on television
5. Tape and review public television performances

VII. ORCHESTRA TECHNIQUES

A. Orchestral Discipline

1. Personal
2. Posture
3. Attention to the conductor
4. Attention to the section leader

B. Understanding Orchestral Rules

1. Page-turning
2. Divisi
3. Procedures for marking music

C. Establishing Stage Deportment

1. Attention to personal appearance
2. Walking on and off stage
3. Holding the instrument
 - a. During tacet periods
 - b. While playing
4. Acknowledging applause

D. Coordinating the Bowings

1. Determine the bowings
2. Following the bowings
3. Following the section leader

E. Following the Conductor

1. Understanding different beat patterns
2. Establishing eye contact
3. Positioning the music stand
4. Recognizing conductor's interpretation
 - a. Piano
 - b. Forte
 - c. Tempo changes
 - d. Dynamic changes
 - e. Cadences

F. Tuning the Instruments

1. Establishing the "A"
2. Tuning to the concert master
3. Tuning one's instrument
 - a. Using harmonics
 - b. Using open strings 4ths and 5th

VIII. CARE AND MAINTENANCE OF THE INSTRUMENT

A. All String Instruments

1. Attention to the condition and placement of the bridge
 - a. Height
 - b. Curvature
 - c. Stance
 - d. String height and spacing
2. Attention to condition of the strings
 - a. No false overtone
 - b. Not frayed
 - c. High quality and matched strings

B. Violin and Viola Set-Up

1. Pegs
2. Tuners
3. Chin rest
4. Proper shoulder pad

C. Cello and String Bass Set-Up

1. Pegs
2. Turners
3. End pins
4. End pin stops

D. Bow

1. Condition of the bow
2. Tension of the hair
3. Rosin
4. Screw eye
5. Grip material

E. Cleanliness of instrument

1. Instrument

- a. Inspect for scratches, chips, cracks, deficiencies before use during personal practice sessions
- b. Remove all rosin residue
- c. Remove all finger residue
- d. Use proper soft cloth and appreciate safe cleaners and polish
- e. Keep in good repair

2. Wipe instrument carefully before and after each use

- a. Body, front and back
- b. Fingerboard, over and under
- c. Strings

3. Bow

- a. Wipe stick after rosining and after each use
- b. Inspect for loose, worn or missing parts
- c. Keep in good repair

IX. PERSONAL AND PHYSICAL MAINTENANCE

A. Exercises

1. Neck
2. Shoulders
3. Breathing
4. Stretching
5. Tension Control
6. Fingers and arms

B. Fingernails

1. Length
2. Cleanliness
3. Shape

X. TALENTED STUDENTS

A. Opportunities for Solo Performance

B. Preparation for Auditions

1. Orchestra, including youth orchestras, NJ State and Region orchestra, etc.
2. College admission
3. Summer music programs, (ASTA)
4. Competitions

C. Opportunities

D. Intra and Interstate Performances

E. Career Exploration

1. Meet professional performers
2. Hear professional performances
3. Opportunity to attend master classes
4. Perform under a guest conductor
5. Observe other conductors

BIBLIOGRAPHY

BASIC AND SUPPLEMENTAL MATERIAL

BASIC

- | | |
|-----------------------------|---|
| Applebaum, Samuel
Alfred | <u>Art and Science of String Performance</u> , Port Washington, NY:
Music Co., 1990. |
| Applebaum, Samuel | <u>Orchestral Bowing Etudes</u> , Rockville Centre, NY: Belwin, Inc.,
1990. |
| MENC | <u>Teaching Stringed Instruments, A Course of Study</u> , MENC,
Reston, VA, 1991. |

SUPPLEMENTAL

- | | |
|-----------------------|---|
| Bronstein, Raphael | <u>The Science of Violin Playing</u> , Neptune City, NJ., Paganiniana
Publications, 1977. |
| Flesch, Carl | <u>The Art of Violin Playing</u> (two volumes), NY: Carl Fischer, Reprint
of 1930 monograph, 1980. |
| Galamian, Ivan | <u>Principles of Playing and Teaching</u> , Englewood Cliffs, NJ:
Prentice Hall, 1985. |
| Tartini, Giuseppe | <u>The Art of Bowing</u> , Reprint of 1905 NY: G. Schirmer, 1981. |
| Zimmermann, Frederick | <u>A Contemporary Concept of Bowing Technique for the
Double Bass</u> , NY: Leeds Music Co. division of MCA Music,
1966. |

MAGAZINES

- | | |
|---------------------------|--------------------|
| <u>Classical Magazine</u> | WNYC Program Guide |
|---------------------------|--------------------|

TEACHER TEXTS

- Applebaum, Samuel The Way They Play, Books 1-15, Neptune City, NJ: Paganiniana Publications, 1973-1986.
- Axelrod, Herbert R. Heifetz, Neptune City, NJ: Paganiniana Publications, 1980.
- Farisch, Margaret Orchestral Music in Print, vol 6t, supplemental, 1994
Philadelphia, PA: Musicdata.
- Farisch, Margaret String Music in Print, vol 6s, supplemental NY: Musicdata, 1994
- Geminiani, Francesco The Art of Playing the Violin, London, England: Oxford University Press, 1952.
- Jacob, Gordon Orchestra Technique, NY: Oxford University Press, 1965.
- Lochner, Louis P. Fritz, Kreisler, Neptune City, NJ: Paganiniana Publications, Reprint of 1951, 1988.
- Madison, Thurber Perspectives in Music Education, Reston, VA: MENC, 1975.
- Magidoff, Robert Yehudi Menuhin, NY: Doubleday and Co., Reprint of 1936 ed., 1970.
- Pulver, Jeffrey Paganini: The Romantic Virtuoso, NY: Reprint of 1936 ed., lib, 1970.
- Schwarz, Boris Great Masters of the Violin, NY: Simon and Schuster, 1985.
- Seashore, Carl Psychology of Music, NY: Dover Publications, 1981.
- Tartini, Giuseppe The Art of the Bowing, Reprint of 1905, G. Schirmer, 1981.
- Slonimsky, Nicolas Thesaurus of Scales and Melodic Patterns, Charles Scribners Sons: NY 1947.
- Smith, Jean Teaching Strings with Paul Rolland, NSOA, 1973.
- Straub, Bergonzi, and Witt Strategies for Teaching Strings and Orchestra, MENC, Reston, VA 1996.

PROFESSIONAL AND RESOURCE MAGAZINES

ASTA Journal Athens, GA: American String Teachers Association

MENC Journal Reston, VA: Music Educations National Conference

Tempo Magazine Randolph, NJ: New Jersey Music Educators Assoc.

The Strand Magazine London, England: Hill Publications, Ltd.

Strings San Anselmo, CA:, P.O. Box 767.

Journal of the Catgut
Acoustical Society Montclair, NJ: Journal of Catgut Acoustical Society.

Classical Magazine

Includes WNCN Program Guide, WQXR Program Guide,
1180 Avenue of the Americas,
New York, New York 10036
(Phone 212-730-WNCN)

Audio Visual Resources

Video Tapes

Perlman, Itzhak Beethoven Violin Concerto,
KU 1187V Art and Music, P.O.
Box 2153, Dept. FA2,
Charleston, W. VA. 25328-2153
(29.99)

Heifetz, Oistrakh Command Performance,
B.V. Bdezkmbok,
3034-KA, Rotterdam, Holland
(29.99)

Yo-Yo Ma At Tanglewood,
7199, Music in Motion
P.O. Box 8338124,
Richardson, TX 75083-3814

PUBLIC SCHOOLS OF EDISON TOWNSHIP
DIVISION OF CURRICULUM AND INSTRUCTION

COURSE REQUIREMENTS

ORCHESTRA

GRADES: 9-12

LENGTH OF COURSE: (TWO SEMESTERS)

- I. **COURSE CONTENT** – This course will consist of the following units of study:
- A. Tone Production: proper bow control, proper intonations, vibrato, other sounds and tone colors
 - B. Music Reading: additional music reading skills, sight reading skills, recognition of musical terms
 - C. Technical Skill: one, two and three octave scales, arpeggios, change position and various bowing technique
 - D. Artistic Development: musical expression, phrasing, performing groups, musical styles
 - E. Repertoire: baroque period, classical period, later periods, additional music styles
 - F. Orchestra Techniques: orchestral discipline, orchestral rules, stage deportment, coordinating bowings, following the conductor, tuning the instruments
 - G. Care and Maintenance of the Instrument: all string instruments, violin and viola set-up, cello and string bass set-up, the bow
 - H. Position of the Body: violin and viola, cello, string bass
 - I. Career: related topics and information: guest artists, conductors, workshops, and performance opportunities
 - J. Music Theory and History: develop aural skills, basic historical knowledge and musical terms
-
- II. **COURSE REQUIREMENTS** – To complete this course successfully, students will be required to demonstrate a satisfactory (or higher) level of proficiency in:
- A. Developing the necessary skills and habits for successful participation in high school string program.
 - B. Developing the facility to read music with greater fluency
 - C. Understanding the vocabulary of music and various musical styles
 - D. Developing appropriate patterns of practice at home and at school
 - E. Developing discriminating aural skills in music
 - F. Understanding the variety of careers associated with music
 - G. Developing poise, self confidence, leadership qualities and positive social interaction

Course Requirements - Orchestra - page 2

III. **EVALUATION PROCESS** – Throughout the length of this course, students will be evaluated on the basis of:

- A. Tests/Quizzes
- B. Participation
- C. Musicianship
- D. Attendance at scheduled rehearsals
- E. Music Preparedness
- F. Performance at all orchestral functions, as required by the instructor
- G. Home Practice Assignments
- H. Performance Tests

(Additionally, students will maintain a notebook/folder which will contain class notes, vocabulary units, and creative projects. Notebook/folder will be reviewed periodically.)



VISUAL ARTS



ART I

TABLE OF CONTENTS

Course Objectives	
Suggested Time Line	
Course Outline	
Artist's basic tools	
Art as visual communication	
Art as media exploration	
Art as expression	
Art and nature	
Evaluation of Students	
Criteria for Self-evaluation	
References/Technology	
Instructional Materials/Equipment	
Safety Measures	
Glossary	
Course Requirements	

COURSE OBJECTIVES

Students will:

I. ART AS VISUAL COMMUNICATION

- A. Become familiar with vertical, horizontal and serif accentuated letters within the Gothic, Roman and Text styles, etc. (1.1,1.2, .5)
- B. Understand the uses and purposes of these major styles through practice and practical application. (1.2,1.3,1.5,1.6)
- C. Depict letters using pen and brush. (1.2,1.3,1.6)
- D. Be aware of the poster as a decorative and functional art form. (1.1,1.5)
- E. Express themselves in graphic design. (1.2,1.6)
- F. Learn the characteristics of pastel and chalk to express value, intensity and hue. (1.2,1.5)
- G. Control and coordinate simple and ornate lettering styles. (1.2,1.6)
- H. Understand the use of paint to depict positive/negative relationships. (1.1,1.5,1.6)
- I. Express spatial relationships using a liquid medium. (1.2,1.3,1.6)
- J. Use the vocabulary of design, form and composition. (1.1,1.5)
- K. Become aware of their self- interpretive powers using abstract expression. (1.1,1.2,1.6]
- L. Become aware of space by constructing forms which move in space (1,3,4,12)
- M. Develop skills in craftsmanship and balance of forms. (1.2,1.6)
- N. Bring the aspect of two-dimensional line into three-dimensional form. (1.2, 1.6)
- O. Develop a sense of “general toward specific”. (1.1,1.6)
- P. Develop eye-hand coordination in contour drawing. (1.2,1.6)
- Q. Expand a simple linear form into a dynamic object. (1.1,1.2,1.6)
- R. Depict spatial relationships using one and two-point perspective. (1.1,1.2,1.5,1.6]

II. ART MEDIA EXPLORATION

- A. Use charcoal, pencil, crayon and chalk in developing awareness of body and face proportions. (1.1,1.2,1.3,1.6)
- B. Develop skill in linear and tonal depiction of human form and mass. (1.1,1.2,1.3,1.6)
- C. Acquire sensitivity to the body as a source of visual expression for two and three-dimensional depiction. (1.1,1.5)
- D. Render objects quickly; increase quality of work while decreasing visual contact with subject. (1.2,1.3)
- E. Substitute hues of light and dark for values of black and white. (1.2,1.3,1.6)

III. ART AS EXPRESSION

- A. Develop a sense of pride in presenting own work as well as work of others. (1.1,1.4)
- B. Understand the aspects of display and order in relation to two or three-dimensional design. (1.1,1.5)
- C. Learn proper presentation. (1.6)
- D. Learn to evaluate and critique artwork in various media. (1.1, 1.4, 1.6)
- E. Learn to depict emotion using three-dimensional material. (1.1,1.3)
- F. Develop confidence in ability to present to an audience. (1.1,1.6)
- G. Use poster form to express ideas, social problems, etc. (1.2,1.3,1.5,1.6)
- H. Understand the importance of art in the development of world cultures and their social and historical traditions.

IV. ART AND NATURE

- A. Become aware of texture in wood, cork, stone, etc., as well as in manufactured objects. (1.1,1.5,1.6)
- B. Develop sensitivity by drawing aspects in nature of texture, color, form and shape. (1.2,1.3,1.6)
- C. Use watercolors to depict the colors of nature. (1.1,1.2,1.3,1.6)

SUGGESTED TIME LINE

UNIT	# OF DAYS
I. ARTIST'S BASIC TOOLS	4-6
II. ART AS VISUAL COMMUNICATION	
Blind Contour Drawing	1-3
Perspective	4-5
Positive/Negative Spatial Relationships	3-6
Abstraction	10-12
Collage/Montage	1-3
Painting	1-3
Lettering	5-8
Cray pas	2-4
Career Exploration	1-3
Optional topics: pen and ink drawing, free form still-life collage, block printing.	
III. CAREER EXPLORATION	
IV. ART MEDIA EXPLORATION	
Color Chart	3-8
Shading and Tone	1-2
Figure Drawing	4-8
Portraiture	5-7
V. ART AS EXPRESSION	
Papier Mache Mask/Ceramic Mask	10-15
Pupil Display	2-3
Optional topics: advertising design.	
VI. ART AND NATURE	
Watercolor Designs	3-9
Contour Drawing	3-9
Found Object Printing	3-9
Optional topic: clay sculpture.	

COURSE OUTLINE

This course has been designed to provide the teacher with a unit of study without requiring him/her to follow any particular order within the unit. It is understood that judgment should be used. Each unit has a number of required projects and non-required electives which allow the teacher to introduce new areas within the general unit. Elective units are to be introduced in the time remaining after or within the marking period not used by required projects. When introducing units not contained within required/non-requires electives, the teacher must meet the specific objectives for that unit.

Introduction to room, materials and equipment, evaluation and clean-up: Discuss course contents; acquaint students with room layout; discuss use of equipment and room safety, methods of evaluation and clean-up procedures. Let students know where materials and supplies are stored. Encourage a sense of responsibility toward classmates, work produced and equipment. Establish expected modes of behavior.

I. ARTIST'S BASIC TOOLS

A. Paper

1. Watercolor
2. Drawing paper
3. Manila
4. Charcoal
5. Construction paper
6. Poster paper
7. Fadeless paper
8. Color-aid
9. Velours
10. Oaktag
11. Matting Boards
12. Mounting Boards
13. Pencils
 - a. Color pencils
 - b. Drawing pencils
 1. numbers (softness, hardness)
 2. special types: ebony, layout, enlarged
 3. crayons
 4. cray pas
 5. paint
 - a. watercolor
 - b. tempera
 - c. acrylic

*This unit requires a test which will include identification of materials, tools and equipment.

6. glue
 - a. white utility glue
 - b. rubber cement
7. India ink
8. paper mache
9. markers
 - a. waterbase: colors, styles, uses
 - b. chemical: colors, styles, uses
10. brushes
 - a. watercolor: hair, sizes, uses
 - b. poster: hair, sizes, uses
 - c. oil: hair, sizes, uses
 - d. acrylic: hair, sizes, uses
 - e. lettering: hair, sizes, uses

II. ART AS VISUAL COMMUNICATION

A. Suggested Activities

1. Blind contour drawing (drawing with continuous line concentrating object outline)
 - a. Objectives:
 - 1) to develop direct reaction to object's contour or outline
 - 2) to develop acceptance of drawing as personal quality
 - 3) to improve eye-hand coordination through contour sketching
 - b. Methods of instruction:
 - 1) demonstrate drawing of chosen object with continuous line
 - 2) discuss drawing as means of self-expression
 - 3) place objects to draw around room; point out basic shapes

2. Perspective:

a. Objectives:

- 1) to introduce spatial relationships and foster understanding of the effects of distance upon objects
- 2) to encourage realism in the depiction 2-dimensional objects
- 3) to make the simple linear form a more dynamic object

b. Methods of instruction:

- 1) discuss/explain space and the effects of distance upon objects using a series of drawings in 1-point perspective; horizon vanishing points and other facets are included in the execution of objects below, above and on the horizon
- 2) discuss/explain similarity for 2-point perspective; stress comparison of each and how they relate to the points

3. Positive/Negative Spatial Relationships

a. Objectives:

- 1) to develop the concept of positive and negative space
- 2) to increase awareness of tone, shape and value

b. Method of instruction:

- 1) discuss/demonstrate reversible space with values of black and white in a painting using only shapes; evaluate use of space, contrasting tones, breaking up of borders

4. Abstraction

a. Objectives:

- 1) to make students aware of their interpretive powers
- 2) to increase student imagination
- 3) to increase awareness of ideas of others

b. Method of instruction:

- 1) to discuss representational art and compare to realistic art. Color, tone, form, line, shape and space are taken into consideration in explaining the possibilities of abstract interpretation
- 2) demonstrate method of enlarging detail of a familiar object to create a non-representational composition

5. Collage/Montage

a. Objectives:

- 1) to develop the skill to achieve two and three-dimensional visual effects using cut paper and materials
- 2) to show what comprises a successful composition

6. Painting

a. Objectives:

- 1) to develop skills in painting techniques
- 2) to experiment with paint applications and color making

b. Method of instruction:

- 1) Discuss/demonstrate acrylic and tempera paint application in a composition based on classroom still life arrangement, stressing proportion, light and shadow and color values

7. Lettering

a. Objectives

- 1) to acquaint students with the similarities of letters
- 2) to increase knowledge of form and skill at depiction
- 3) to increase skills of repetition and rank of forms through styles of lettering pens
- 4) to increase skill in using the pen

- b. Method of instruction:
 - 1) present styles and type characters of Gothic, Roman and Text; trace simple figures, add serifs, horizontal and vertical variations to illustrate how basic line becomes detailed figure
 - 2) calligraphy/illustrations assignments based on poetry or lyrics
- 8. Cray pas drawing (coloring variations)
 - a. Objectives:
 - 1) to see with a critical eye the subtle color applications of pastel work
 - 2) to foster skills of expressing hues, values, tints, and shades
 - b. Method of instruction: Using a full color set of pastels and an object for depiction, demonstrate/explain “blocking” shaping and mixing color, defining shapes with shadow and light; demonstrate several items so students will comprehend color nuances in different light.
- 9. Drawing (pen/ink)
 - a. Objectives:
 - 1) to acquire techniques of pen/ink drawing
 - 2) to develop skills using flexible medium
 - 3) to introduce detail capabilities with pen and ink
 - b. Method of instruction: Demonstrate styles of pen points and drawing tips; explain proper angle for best results; include cross matching, blotting, scraping, etc., to show texture; discuss full and half tones; set up still life
- 10. Free form (still-life collage)
 - a. Objectives:
 - 1) to develop expression techniques through handling of paper or fabric
 - 2) to understand fabric as a 2-dimensional form in collage

- b. Method of instruction: Arrange object, point out color masses, tints and shades; demonstrate cutting/tearing fabric, paper, etc., to correspond to colors in still life and apply on background; vary sizes to depict fine details as well as broad areas of color; stress variety in hue, form, size and application

11. Lettering (character types)

- a. Objectives:
 - 1) to expand vocabulary
 - 2) to promote individuality
 - 3) to broaden knowledge of how materials present feelings and impressions
- b. Method of instruction: Lettering styles of basic forms are expanded to include pupil variations in style and type; common words become descriptive styles; present 2/3 dimensional examples to open possibility of using collage-assembly forms

12. Block printing

- a. Objectives:
 - 1) to stress positive-negative spatial relationships
 - 2) to acquaint students with steps of preparation
 - 3) to introduce possibility of a simple form being used as a multiple to create motif
 - 4) to introduce decoration on a large scale
- b. Method of instruction: Show sample prints and their respective blocks; discuss creation of form to use as stamp or die; using a piece of linoleum, cut form and print it to show mechanics of waste removal; introduce color variety; use other tiles for more elaborate theme of multicolor motif

III. CAREER EXPLORATION

- A. Upon completion of the Art I program, students will:
 - 1. Appreciate the role the arts have played in world development through both aesthetic and practical arts
 - 2. Be able to identify various careers/professions in the art area
 - 3. Understand the requirements, skills and dedication necessary to have a career in art.
- B. Careers
 - 1. Interior Designer
 - 2. Fashion Designer
 - 3. Package Designer
 - 4. Graphic Designer
 - 5. Photographer
 - 6. Sculptor
 - 7. Illustrator
 - 8. Art Education
- C. Overview
 - 1. Job Specifications/Responsibilities
 - 2. Job opportunities within field
 - 3. Salary/growth potential
 - 4. Educational requirements

IV. ART MEDIA EXPLORATION

- A. Suggested Activities
 - 1. Color chart (basic composition and hue relationships)
 - a. Objectives:
 - 1) to develop ability to derive hues from three colors as well as black and white
 - 2) to develop ability to create subtle color variations
 - 3) to increase knowledge of monochromatic variations
 - 4) to increase vocabulary and application of color in all aspects of life outside the classroom

- b. Method of instruction: Point out primary and secondary colors as well as tertiary hues using color chart/wheel; demonstrate/discuss variations; show tints and shades with addition of black and white to increase possibilities; describe color relationships using terms such as analogous, complementary, warm, cool, bright, dark
- 2. Shading (use of light and dark mass to depict form)
 - a. Objectives:
 - 1) to show techniques of basic shading
 - 2) to develop sensitivity to form
 - b. Method of instruction: demonstrate how source and direction of light are depicted using shading and light and dark values. Use four basic shapes and show how to combine them into dimensional objects: demonstrate shading and tone in a more complicated shape
- 3. Figure drawing (life studies)
 - a. Objectives:
 - 1) to develop awareness of anatomy and ability to draw it
 - 2) to enhance ability to use "rough sketch" and shade in techniques
 - 3) to develop discipline and sensitivity in handling form and mass
 - b. Method of instruction:
 - 1) discuss/demonstrate on board the aspects of anatomy using basic shapes and rough sketching; build to a refined picture; add shadow and emphasize light areas; show how material falls, folds, drapes through demonstration and/or illustrations from newspaper/magazine; have a pupil pose for the class
 - 2) utilize student models in various types of dress (costume)

4. Portraiture:

a. Objectives:

- 1) to promote closer association of pupil work and what is being depicted
- 2) to strengthen awareness of facial proportions
- 3) to stress tolerance, attention and realization of depiction
- 4) to increase skill at facial depiction and fashion

b. Method of instruction: following anatomy lesson, vary by using photographs for pupils to copy in various materials on paper

- 1) demonstrate and practice depiction of facial features
- 2) use models or mirrors of live views of face

V. ART AS EXPRESSION

A. Suggested Activities

1. Paper mache mask/ceramic mask

a. Objectives:

- 1) to enhance skills of handling papier mache
- 2) to develop ability to show emotion/expression in 3 dimensions
- 3) to increase ability to present to an audience
- 4) explore historical, cultural, and social aspects and functions of masks

b. Methods of instruction:

- 1) demonstrate papier mache techniques; review facial proportions (slides may be used to show styles through the ages)
- 2) students construct a mask depicting a character or known figure or an emotional feeling (joy, fear, hate, whimsy)
- 3) demonstrate and review ceramic techniques

2. Display (organization and design of display area)
 - a. Objectives:
 - 1) to create pride in presentation of own work
 - 2) to teach aspects of good display
 - b. Methods of instruction:
 - 1) discuss space and composition in advertising and mass media; show examples of layout in newspapers, magazines, photographs and call attention to function and end purpose; discuss impact and eye movement
 - 2) students develop an exhibit design
3. Non-required Projects
 - a. Advertising design
 - 1). Objective: to promote individual interpretive power in practical application
 - 2). Method of instruction: design a one sheet layout for periodical cover using visual images and printed word

VI. ART AND NATURE

A. Suggested Activities

1. Watercolor (designs from nature)
 - a. Objectives:
 - 1) to acquaint students with techniques of watercolor depiction of natural forms
 - 2) to develop sensitivity toward natural forms as art studies
 - 3) to enhance student ability to select subjects for work
 - b. Methods of instruction:
 - 1) demonstrate linear sketch prior to adding hues; use scenes outside or bring items into classroom; review watercolor techniques (wash, wet/dry, paper, dry brush, scuffing)
 - 2) students experiment prior to starting work on subject of choice

2. Contour drawing (forms from nature)
 - a. Objectives:
 - 1) to develop sensitivity to natural forms through drawing
 - 2) to use flowing line as a means of expression
 - b. Methods of instruction:
 - 1) Methods of instruction: demonstrate drawing techniques with one continuous line; discuss drawing as an individual quality, like handwriting, as a means of expression; place objects in a group or use single objects for study
3. Found object printing (texture and pattern)
 - a. Objectives:
 - 1) to promote awareness of everyday objects as surface for printing
 - 2) to develop awareness of surface textures and patterns in natural and manufactured objects as useful printable items
 - b. Method of instruction: have pupils gather a variety of surfaces or textures to use as relief blocks for duplication; demonstrate combining items, overlapping or piecing together; emphasize that almost any surface will leave an impression.
4. Non-required Project: Clay Sculpture
 - a. Objectives:
 - 1) To broaden student use of various sculpture techniques using clay
 - 2) To introduce a wide range of equipment for clay sculpting
 - b. Method of instruction: Display examples of slab built, pinch formed and wheel thrown work; explain methods of decoration; demonstrate each area

EVALUATION OF STUDENTS

I. METHODS OF EVALUATION

- A. Student – self
- B. Group
- C. Teacher

II. GUIDELINES OF EVALUATION

The development of a single set of requirements or standards for ungrouped classes is not feasible or desirable. However, the following will be considered:

- A. Student attendance and participation
- B. Student performance on objective and subjective tests
- C. Completion of classroom and homework assignments
- D. Student ability to produce art work of quality rather than quantity
- E. A mature attitude toward the program, tools, equipment and materials
- F. Concern for the safety of other students in the classroom

III. GUIDELINES FOR A PASSING GRADE

The following will be required of all students to obtain a passing grade. Students who develop their ability at a higher level (as measured by the teacher) will receive a higher grade. Minimum standards:

- A. Completion of assignments when due
- B. Ability to work in terms of beauty, harmony and fitness
- C. Ability to do original work in a three dimensional form
- D. Ability to develop craftsmanship and technical skills with media and materials
- E. Ability to use elements of design
- F. Ability to speak intelligently in the vocabulary of the artist
- G. Ability to evaluate own work critically
- H. Ability to contrast and compare work from historical, social, and cultural viewpoints (age, mood, style)

CRITERIA FOR SELF-EVALUATION

I. GROWTH IN PERSONAL DEVELOPMENT

- A. Individuality
- B. Ability for self-thought and initiative
- C. Ability to identify self in work
- D. Ability to concentrate upon self-expression
- E. Ability to express mood and feelings in work
- F. Ability to work to capacity
- G. Ability to self-evaluate
- H. Ability to accept and profit from constructive criticism
- I. Ability to attain satisfaction from art accomplishments

II. GROWTH IN SOCIAL COMPETENCE

- A. Ability to accept and understand personal uniqueness
- B. Ability to work with others and their ideas
- C. Ability to evaluate others in terms of their work

III. GROWTH IN CREATIVITY

- A. Ability to experiment
- B. Interest in related aspects of art which involve value judgments
- C. Enjoyment of the learning process and results achieved
- D. Ability to express ideas in two-and three dimensional forms
- E. Ability to express ideas in reality and in the abstract
- F. Ability to create own ideas in progression of increasing talent

IV. GROWTH IN AESTHETIC UNDERSTANDING AND ABILITY

- A. Ability to observe design and value
- B. Desire to accept challenges and problems
- C. Ability to advance in processes and procedures
- D. Ability to use acquired knowledge in practical application

REFERENCES/TECHNOLOGY

- Arnason, H. H. History of Modern Art. New York: Harry N. Abrams. Inc.
- Bates, Kenneth. Basic Design. Cleveland: World Publishing Co., 1960.
- Brommer, Gerard & Kinne, Nancy. Worcester, Mass. Exploring Painting. Davis Publication Inc., 1988.
- Faulkner, Ray, et al. Art Today. New York: Holt, Reinehart and Winston, 1963.
- Feldman, Edmund B. Becoming Human Through Art. Englewood Cliffs, NJ: Prentice Hall, Inc., 1970.
- Fletcher, Bannister. A History of Architecture. London: Athlone Press, 1961.
- Hastie, Reid and C. Schmidt. Encounter with Art. New York: McGraw Hill.
- Lazzari, Margaret and Clayton. Art and Design Fundamentals. New York, Van Nostrand Reinhold Co., 1990.
- Lowry, Bates. The Visual Experience. Englewood Cliffs, NJ: Prentice Hall, Inc.
- Mayer, Ralph. The Artist's Handbook of Materials and Techniques. New York: Viking Press, 1964.
- Mendelowitz, Daniel. A History of American Art. New York: Holt, Rinehard and Winston, 1963.
- Nelson, Glenn. Ceramics. New York: Holt, Rinehardt and Winston, 1960.
- Niece, Robert. Art, An Approach, Second Edition, Dubuque: William C. Brown Co., 1963.
- Pellegrini, Aldo. New Tendencies in Art. New York: Crown Pub., 1966.

WEB SITES

Ed Sitement	http://edsitement.neh.gov/
Getty Arts Ed Net	http://www.getty.edu/artsednet/
Artcyclopedia	http://www.artcyclopedia.com/
NJ Dept. of Education	http://www.state.nj.us/education/
The Artchive	http://www.artchive.com/
The Kennedy center ArtsEdge	http://artsedge.kennedy-center.org/

INSTRUCTIONAL MATERIALS/EQUIPMENT

MATERIALS

Found objects
Wood blocks of various sizes
Charcoal pencils
Erasers
Paper: manila, tracing 60/70/80 lb/
white, drawing, colored, construction,
kraft paper roll, charcoal, watercolor
Plastic scrap
Burlap
Masonite boards
Rubber cement
Colored pencils
Elmer's Glue
Photographs
Fixative spray
Cardboard
Needles, thread

Cellulose wallpaper paste
Masking tape
Photographic supplies
Nature prints
Conte crayons
Black India ink
Colored inks
Magic Marker
Linoleum
Linoleum cutter handles
Linoleum blades
String
Squeegee
Scrap rags
Gauze
Payons
Cray-Pas

EQUIPMENT

Wood carving tools
Mallets
Sculpture
Modeling wheel
Scissors
Pen holders
Rulers
Yardstick
Hammers

Protractors
Brayers
Bench hooks
Mixing bowls
T-square
Compasses
Drawing boards
Triangles: 45, 30, x 60
Stapling gun

SAFETY MEASURES

Students must be instructed on the hazards of materials being used and the precautions to be taken to avoid injury to themselves or others. **ALL MATERIALS PROPERLY LABELED.**

Potential Hazards

1. Volatile substances
 - a. paint
 - b. spray paint
 - c. rubber cement
 - d. rubber gloves
2. Tools
 - a. knives
 - b. gougers
 - c. linoleum cutters

Type of Protection Needed

1. Proper ventilation and exhaust
 - a. store in metal cabinets
 - b. fire extinguisher with proper agent
 - c. eye and body wash facility
2. Use of safety glasses/eye protection

GLOSSARY

abstraction -	portraying essentials or fundamentals without imitating appearances
aesthetic -	philosophy or theory of test or of the perception of the beauty in nature and art
balance -	equilibrium of elements
chroma -	intensity of color
color family -	one of six basic groups of color comprising three primaries and three secondaries
complementary colors -	those which are opposite each other on the color wheel
composition -	relation of parts to one another and to the whole
convergence -	illustration that two horizontal parallel lines get closer as they recede from the viewer toward the horizon
decorative -	intended to decorate a surface and to please by harmonious organization of plastic elements rather than to represent actual object or express profound ideas
design -	arrangement of interdependent parts to form coordinated whole
diminution -	illusion that objects get smaller as distance from viewer increases
dynamic composition -	arrangement of parts (forms) which shows movement rather than restfulness
eye level line -	horizon line (or equivalent in building interiors)
free form -	shapes that do not follow any set of rules
form -	refers to total organization of all parts or to mass and shape
found object -	object (often discarded) which was not initially designed to serve as a medium for artistic expression.
functional -	serviceable, usable
harmony -	agreement among parts

harmonious color scheme	- color scheme using shades which belong to one (or related) color family
horizon line	- imaginary line extending outward on a plane perpendicular to ground; in perspective drawing, horizontal lines appear to converge on the horizon
hue	- name of a particular color; refers to its position in the spectrum
line	- continuous point extended in any one direction
mass	- bulk; quantity of matter
material	- any consumable substance used as an art-related form
monochromatic	- one hue in tints and/or shades
nature	- material in original condition; non-manufactured material
non-art material	- material not originally designated as a medium for artistic expression
pattern	- artistic or mechanical design
plane	- flat or level surface
perspective	- representation of space and distance through use of convergent parallel lines
picture plane	- extreme front edge of the imaginary space in the picture
plastic	- capable of being formed, molded or modeled
render	- reproduce or represent by artistic means; depict
representational	- practice or theory of realistic depiction
rhythm	- movement or continuity achieved by recurrence or sequential change
sculpture	- art of creating three dimensionally; relief
shades	- variations of color mixed with some degree of black
shape	- spatial form; visible makeup characteristic of an item

- space** - distance, area, value
- style** - manner or mode of presentation as distinguished from content
- texture** - tactile quality of object's surface
- tint** - variation of color mixed with degree of white
- tone** - value
- vanishing point** - imaginary point on horizon at which parallel lines converge
- value** - degree of lightness or darkness

PUBLIC SCHOOLS OF EDISON TOWNSHIP
DIVISION OF CURRICULUM AND INSTRUCTION

COURSE REQUIREMENTS

ART I

Grades: 9-12

Length of Course: Term

I. COURSE CONTENT – This course will consist of the following units of study:

- A. Blind Contour Drawing
- B. Sculpture: Papier mache, plaster, glass, etc.
- C. Perspective
- D. Positive/Negative Spatial Relationships
- E. Abstraction: Use in painting and sculpture
- F. Collage/Montage
- G. Painting
- H. Lettering
- I. Exploration of Color
- J. Posters
- K. Color Chart: Basic composition/hue relationships
- L. Figure Drawing
- M. Figure/Portrait
- N. Display
- O. Sculpture
- P. Watercolor from Nature
- Q. Contour Drawing
- R. Printmaking
- S. Vocabulary Related to Units of Study
- T. Career Explorations

(Additionally, career-related topics and information will be presented/viewed.)

II. COURSE REQUIREMENTS – To complete this course successfully, students will be required to demonstrate a satisfactory (or higher) level of proficiency in:

- A. Using basic artistic vocabulary, terms and symbols of art in relation to units of study
 - B. Evaluating their own art work and that of others
 - C. Solving basic problems within specific units of study
 - D. Creating art work in terms of design: drawing lettering, weaving; historical architectural and environmental design; block printing and design
 - E. Understanding the importance of art in the world of cultures, history and society.
-

Course Requirements - Art I - page 2

III. EVALUATION PROCESS - Throughout the length of this course, students will be evaluated on the basis of:

- A. A major test each marking period
- B. Tests/quizzes
- C. Homework assignments
- D. Class participation
- E. Completion of creative projects related to units of study

Additionally, students will maintain a notebook/folder which will contain class notes, vocabulary units and creative projects. Notebook/folder will be reviewed periodically.

ART II

COURSE OBJECTIVES

STUDENTS WILL:

I. ART IN THE HOME

- A. Develop sensitivity to design and function as applied to room interiors (1.1, 1.6)
- B. Develop sensitivity to subtle color relationships using tempera (1.1, 1.6)
- C. Learn the techniques of mixing colors (1.1, 1.3)
- D. Develop awareness of design in their homes (1.1, 1.6)
- E. Understand the concept of "form follows function" (1.1)
- F. Develop taste in design and sophistication as consumers (1.1, 1.6)
- G. Use two-point perspective drawing techniques (1.2, 1.3, 1.6)
- H. Draw in perspective objects related to the home (1.2, 1.3, 1.6)

II. ART IN THE ENVIRONMENT

- A. Understand the chronology of styles of art (1.5)
- B. Be exposed to the historical background of sculpture (1.5)
- C. Understand the techniques of illustration (1.1)
- D. Become aware of found objects in the environments (1.1, 1.6)
- E. Develop coordination through the use of materials (1.2, 1.6)
- F. Become aware of symmetrical and informal balance (1.1, 1.6)
- G. Learn arrangement of forms in composition through the use of paint (1.1, 1.6)
- H. Perfect ability to draw in perspective (1.2, 1.6)

III. ART AND THE COMMUNITY

- A. Use techniques of watercolor (wash, dry, gouache) (1.2)
- B. Develop awareness of elements of design (1.1, 1.6)
- C. Develop sensitivity to rhythm and pattern (1.1, 1.6)
- D. Become sensitive to the people of the community (1.1)
- E. Become sensitive to paper and its properties (1.1)
- F. Develop various techniques of drawing (1.2, 1.3, 1.6)

IV. ART AND THE IMAGINATION

- A. Develop sensitive to use of materials and properties of materials (1.1, 1.6)
- B. Become aware of art movements of the 20th century (1.5)
- C. Develop critical thinking skills in themes for art work (1.1. 1.6)
- D. Increase proficiency with carving tools (1.2)
- E. Use repeating designs form nature (1.1, 1.6)
- F. Develop marker skills (1.2, 1.3)
- G. Understand abstractions (1.1)
- H. Increase proficiency with various art media: i.e., oil pastels, markers, paint, pencils (1.2, 1.3)
- I. See creative potential in everyday objects (1.1)
- J. Express interest in using new materials to express 3-dimensional forms (1.1, 1.6)

- K. Develop imaginary using real and "created" objects and themes (1.1, 1.6)
- L. Associate physical and visual balance and show how it applies to an art form (1.1, 1.6)
- M. All students will demonstrate knowledge of the process of critique (1.4)
- N. Identify historical visual artists and become familiar with their work (1.5)
- O. Develop an awareness of careers related to various areas (1.1, 1.2, 1.3, 1.4, 1.6)

SUGGESTED TIME LINE

UNIT 1

OF DAYS

ART IN THE HOME

Floor Plans	3 - 5
Perspective of Room Interior	7 - 10
Color Scheme for Room Interior	7 - 10
Repetition, Pattern in Design	3 - 5

ART IN THE ENVIRONMENT

Fractured Images	5 - 7
Watercolor Painting	10 - 15
Image Completion	7 - 10
Collograph Print	7 - 10
Assemblage	7 - 10
Compact Disc Cover Design	10 - 15
Still-life	5 - 7

ART AND THE COMMUNITY

Billboard	7 - 10
Calendar Art	5 - 8
Design Sculpture	10 - 12

ART AND THE IMAGINATION

Surrealistic Landscape	7 - 10
OP Art Painting	10 - 15
Fantasy Pointillism	7 - 10
Floral Distortion	7 - 10
Clay Sculpture	10 - 15

Lessons for Career Explorations will be incorporated within the suggested time line.

COURSE OUTLINE

This course has been designed to provide the teacher with a unit of study without requiring her/him to follow any particular order within the unit. It is understood that judgment should be used. Each unit has a number of required projects and nonrequired electives which will allow the teacher to introduce new areas within the general unit. Elective units are to be introduced in the time remaining after or within the marking period not used by required projects. When introducing units not contained within required/nonrequired electives, the teacher must meet the specific objectives for that unit.

Introduction to room, materials and equipment, evaluation and clean-up: Discuss course contents; acquaint students with room layout; discuss use of equipment and room safety, methods of evaluation and clean-up procedures. Let students know where materials and supplies are stored. Encourage a sense of responsibility toward classmates, work produced and equipment. Establish expected modes of behavior.

I. ART IN THE HOME (Beauty, Function, Harmony and Fitness in the Home)

A. Floor Plan - Interior

1. Scale drawing of room interior
2. Graph paper scale drawing
3. Simple architectural symbols
4. Placement of furniture, closets, doors and windows
5. Objectives
 - a. To understand interior space as related to room size and interior objects
 - b. To increase awareness of the function and traffic flow of a room
 - c. To expose students to the rewards of logical planning
 - d. To develop an awareness of careers related to interior design
 - e. To demonstrate knowledge of the process of critique

6. Methods of instruction

- a. Students list functions of selected room (bedroom: sleep, listen to music, homework, etc.)
- b. Students measure and place furniture, doors, windows, closets on graph paper to scale
- c. Using rulers, students place best solution on graph paper showing workable room plan in scale

B. Perspective of Room Interior

1. One or two point perspective drawing
2. Objects of room drawn in perspective
3. Objectives
 - a. To express original ideas using perspective
 - b. To record in two dimensions what is seen in three dimensions
4. Methods of instruction
 - a. Show examples of interiors in perspective
 - b. Review one and two point perspective
 - c. Students draw room interior in perspective
 - d. Students draw room contents in perspective

C. Color Scheme for Room Interior

1. Mixing colors for desired color scheme
2. Vocabulary of color theory

3. Objectives

- a. To instruct in color theory
- b. To provide opportunity for application of theory

4. Methods of instruction

- a. Review of color wheel
- b. Discuss color schemes: harmonious, monochromatic, complementary
- c. Review warm and cool colors
- d. Students mix secondary colors (tints and hues) and use in color schemes
- e. Students select color scheme, mix paint samples, choose colors for walls, floors, furniture and accents

5. Teacher alternative

D. Repetition, Pattern in Design: Lino Print

1. Objectives

- a. Repetition as a principle of design
- b. Pattern and design as decorating elements
- c. Practical uses of printmaking

2. Methods of instruction

- a. Discuss repetition in natural and manufactured objects
- b. Example of wallpaper, fabric and gift wrap using repeat design
- c. Students create designs meant to be repeated

- d. Transfer designs to linoleum
 - e. Cut away areas to be left white
 - f. Print relief surface with printing ink on variety of surfaces (fabric, paper, etc.)
3. Teacher alternative

III. ART IN THE ENVIRONMENT

A. Fractured Images

1. Objectives
- a. To look at immediate surroundings more closely
 - b. To appreciate beauty of environment
 - c. To draw several views of one object
 - d. To demonstrate knowledge of the process of critique
2. Methods of instruction
- a. Choose theme about environment; discuss causes or concerns
 - b. Divide paper into sections; draw one aspect of theme in each section showing different views including close-ups
 - c. Use ink watercolors for final design
3. Teacher alternative

B. Watercolor Painting: Landscape

1. Objectives
- a. To review watercolor techniques
 - b. To look at environment for subject matter
 - c. To record quickly in watercolor what is seen

- d. To identify artists who work in watercolor
 - e. To demonstrate knowledge of the process of critique
 - 2. Methods of instruction
 - a. Demonstrate/show examples of watercolor techniques
 - b. Students work on site or from photographs
 - c. Stretch watercolor paper on drawing board
 - d. Enlarge drawings or photographs and paint
 - e. Mat finished painting
 - 3. Teacher alternative
- C. Image Completion/Pencil Shading
 - 1. Objectives
 - a. To strengthen perception of tonality
 - b. To develop shading skills
 - c. To bolster creativity in the completion of an image
 - 2. Method of instruction
 - a. Choose black and white photo from magazine
 - b. Cut "2x2" square with varied tonality and glue on drawing paper
 - c. Either complete image in photo or develop new image from fragment
 - d. Stress correct shading techniques
 - 3. Teacher alternative
- D. Collograph Print: Found Objects
 - 1. Objectives

- a. To identify printmakers and review required specific skills
 - b. To recycle trash into art
 - c. To review relief method of printmaking
 - d. To learn proper use of printing press
 - 2. Methods of instruction
 - a. Discuss/show examples of found object prints
 - b. Crayon rubbings of objects in room
 - c. Discuss patterns in found objects
 - d. Students collect objects from trash or streets (looking for good texture and shape)
 - e. Glue flattened objects onto cardboard
 - f. Ink plate, run through press
 - g. Create limited edition of prints
 - h. Mat
 - 3. Teacher alternative
- E. Assemblage: Sculpture with Found Objects
- 1. Objectives
 - a. To recycle manufactured & natural objects
 - b. To explain the concept of spatial relationships
 - c. To see throwaways as possibilities for art expression
 - d. To analyze works of contemporary artists
 - 2. Methods of instruction
 - a. Discuss found object sculpture; show examples
 - b. Students collect variety of objects for sculptures
 - c. Assemble objects into suitable composition
 - d. Fasten securely paint one color to unify objects

3. Teacher Alternative

F. Compact Disc Cover Design

1. Detailed drawing with theme
2. Statement without words
3. Objectives
 - a. To explore procedures/techniques of illustration
 - b. To increase awareness of visual image of lyrics
 - c. To create a work of art with a message
 - d. To develop an awareness of careers related to illustration
 - e. To identify significant artists & artistic works done as illustration
4. Methods of instruction
 - a. Discuss ways to create images for words
 - b. Choose theme; use library for research
 - c. Create illustration to make a strong visual statement
 - d. Choose materials (mixed media)

G. Still Life of Found Objects

1. Objectives
 - a. To increase ability to use pastels
 - b. To understand that artists interpret what is seen
 - c. To become familiar with artists using this medium
2. Methods of instruction
 - a. Discuss found objects as subject matter

- b. Demonstrate how to mix colors with pastels, shading with complementary colors
 - c. Create still life of "garbage" and found objects
 - d. Create strong light source
 - e. Students draw in pastels what they see; stress composition
 - f. Shade and fill in all areas
 - g. Mat
3. Teacher alternative

III. ART AND THE COMMUNITY

A. Billboard Design: Lettering Using Color and Design

- 1. Objectives
 - a. To understand impact of advertising
 - b. To encourage good relationship between school and community
 - c. To understand the requirements and skills for a career in commercial art
 - d. To be able to identify artists working in this area
- 2. Methods of instruction
 - a. Discuss what makes a good billboard
 - b. Brainstorm for coming events sponsored by local organizations
 - c. Create thumbnail sketches for billboard
 - d. Create billboard using tempera; and marker billboard

B. Calendar Art Design

1. Detailed drawing on scratchboard
2. Common object as art
3. Objectives
 - a. To create product to be used by community
 - b. To incorporate letters, numbers and illustrations into practical application
 - c. To foster bond between school and community
 - d. To understand requirements and skills for a related career
4. Methods of instruction
 - a. Discuss good calendars
 - b. Examples of good scratch board illustration
 - c. Layout and design of calendar
 - d. Use area events or landmarks as themes
 - e. Transfer drawing to scratchboard with carbon paper
 - f. Scratch image into black surface with scraffito pens
 - g. Illustration and month combined and photocopied for community
5. Teacher alternative

C. Sculpture: Three Dimensional Form

1. Objectives
 - a. To transform two dimensional idea into three dimensional form
 - b. To develop skills related to cutting into solid mass
 - c. To expose students to sculpture as means of self expression

- d. To teach the history of sculpture
 - e. Evaluate and interpret the works of the class
- 2. Methods of instruction
 - a. Discuss/show examples of sculpture done in subtractive method
 - b. Students doodle with charcoal, shading to create mass and volume
 - c. Choose best abstract design, transfer to block (plaster, stone, wood, etc.)
 - d. Cut away excess
 - e. Mount and display sculpture
- 3. Teacher alternative

IV. ART AND THE IMAGINATION

- A. Surrealistic Landscape
 - 1. Emphasizing combinations of unlikely objects
 - 2. Combining dream sequences and personal symbolism
 - 3. Objectives
 - a. To develop an appreciation of an art movement
 - b. To open the door to creative expression
 - 4. Methods of instruction
 - a. Discuss surrealistic painters (Salvatore Dali, Rene Margritte) and their technique
 - b. Compose landscape design using realistic objects in an unrealistic setting.
 - 5. Teacher alternative

B. Op Art Painting

1. Non-objective optical illusions
2. Painting technique
3. Objective
 - a. To increase appreciation of an art movement
 - b. To create optical illusions using complementary colors and varying sized shapes
 - c. Develop Skills in using compasses, rulers, and protractors to create geometrical images
4. Methods of instruction
 - a. Show examples of Op art (Le., Vasarely, Anuskiewicz)
 - b. Thumbnail sketches of possible geometric compositions
 - c. Transfer image to canvas board or illustration board
 - d. Choose black and white or complementary colors of same value

C. Fantasy Pointillism

1. Impressionistic approach using dots of color
2. Things, events, and scenes that exist only in the imagination
3. Objectives
 - a. Develop understanding of pointillism as art movement
 - b. To create an awareness of color mixing using dots
 - c. To explore beyond the imagination
 - d. To demonstrate knowledge of the process of critique

4. Methods of instruction
 - a. Discuss examples of pointillism (George Seurat, Roy Lichtenstein)
 - b. Demonstrate shading and color mixing using dots of color
 - c. Sketches may include themes such as space, travel, future, underwater cities, creatures and mythology
 - d. Students create design
 - e. Transfer design to screen following procedures for chosen method
 - f. Experiment on different surfaces

5. Teacher alternative

D. Floral Distortion

1. Objectives
 - a. To increase knowledge of abstraction
 - b. To explore natural objects as subject matter
 - c. To understand various techniques in using oil/chalk pastels
 - d. To use color and abstraction for self expression
 - e. To be able to identify the process used by artists throughout history
 - f. To demonstrate knowledge of the process of critique
2. Methods of instruction
 - a. Draw from flowers on large piece of paper
 - b. Cut 4" square window from black construction paper

- c. Move cropper to find most interesting part of drawing, retaining some identity of object
- d. Draw selected section onto paper
- e. Use oil pastels to fill in large areas; overlap colors to create another color

3. Teacher alternative

E. Clay Sculpture

1. Objectives

- a. To create sculpture in additive method
- b. To understand properties of clay
- c. To explore gargoyles and mythology as subject matter
- d. To learn use of clay tools
- e. To use imagination in creating clay sculpture

2. Method of instruction

- a. Discuss clay and its properties
- b. Show slides or examples of gargoyle/creature
- c. Draw creature
- d. Using small lumps of clay, model creature with hands and some tools for detail

3. Teacher alternative

ART CAREER EXPLORATION

UNIT OBJECTIVES

- A. Upon completion of the Art 2 program, students will:
 - 1. Understand how the sequence of career information is valid for Art2
 - 2. Appreciate the role the arts have played in world development through both aesthetic and practical arts
 - 3. Be able to identify various careers/professions in the art area
 - 4. Understand the requirements, skills, and dedication necessary to have a career in art
- B. Art 2 - 5 lessons
 - 1. Interior designer
 - 2. Illustrator
 - a. CD cover design
 - b. Billboard design
 - c. Calendar art design
 - 3. Studio artist
- C. Overview
 - 1. Educational requirements
 - 2. Job specifications/responsibilities
 - 3. Job opportunities within field
 - 4. Salary/growth potential

EVALUATION OF STUDENTS

I. METHODS OF EVALUATION

- A. Student - self
- B. Group
- C. Teacher

II. GUIDELINES FOR EVALUATION

The development of a single set of requirements or standards for ungrouped classes is not feasible or desirable. However, the following will be considered:

- A. Student attendance and participation
- B. Student performance on objective and subjective tests
- C. Completion of classroom and homework assignments
- D. Student ability to produce art work of quality rather than quantity
- E. A mature attitude toward the program, tools, equipment and materials
- F. Concern for the safety of other students in the classrooms

III. GUIDELINES FOR A PASSING GRADE

The following will be required of all students to obtain a passing grade. Students who develop their ability at a higher level (as measured by the teacher) will receive a higher grade. Minimum standards:

- A. Completion of assignments when due
- B. Ability to work in terms of beauty, harmony and fitness
- C. Ability to do original work
- D. Ability to develop craftsmanship with media and materials
- E. Ability to use elements of design

- F. Ability to speak intelligently in the vocabulary of the artist
- G. Ability to evaluate own work critically
- H. Ability to contrast and compare art work from a historical viewpoint (age, mood, style)

CRITERIA FOR SELF EVALUATION

I. GROWTH IN PERSONAL DEVELOPMENT

- A. Individuality
- B. Ability for self-thought and initiative
- C. Ability to identify self in work
- D. Ability to concentrate upon self-expression
- E. Ability to express mood and feelings in work
- F. Ability to work to capacity
- G. Ability to self-evaluate
- H. Ability to accept and profit from constructive criticism
- I. Ability to attain satisfaction from art accomplishments

II. GROWTH IN SOCIAL COMPETENCE

- A. Ability to accept and understand personal uniqueness
- B. Ability to work with others and their ideas
- C. Ability to evaluate others in terms of their work

III. GROWTH IN CREATIVITY

- A. Ability to experiment
- B. Interest in related aspects of art which involve value judgments
- C. Enjoyment of the learning process and results achieved
- D. Ability to express ideas in two - and three-dimensional forms
- E. Ability to express ideas in reality and in the abstract
- F. Ability to create own ideas in progression of increasing talent

IV. GROWTH IN AESTHETIC UNDERSTANDING AND ABILITY

- A. Ability to produce in an increasingly significant fashion
- B. Ability to observe design and value
- C. Desire to accept challenges and problems
- D. Ability to advance in processes and procedures
- E. Ability to use acquired knowledge in practical application

REFERENCES

- Albert, Greg. Basic Watercolor Techniques. Cincinnati, OH: Northlight Books, 1991.
- Arnason, H.H. History of Modern Art. New York, NY: Harry N. Abrams, Inc., 1986.
- Brommer, Gerald, Careers in Art. Worcester, MA: Davis Publications, Inc. 1984.
- Gatta, Kevin, Foundations of Graphic Design. Worcester, MA: Davis Publications, Inc. 1991.
- Janson, H.W., A Basic History of Art. New York, NY: Harry N. Abrams, Inc. 1987.
- Larsen, Karl, See & Draw. Worcester, MA: Davis Publications, Inc. 1993.
- Morin, David. Perspective Made Easy. Portland, OR: J. Weston Walsh Publisher, 1985.
- Roddon, Guy. Pastel Painting Techniques. Cincinnati, OH: Northlight Books, 1988
- Simpson, Ian. The Complete Drawing Course. Philadelphia, PA: Running Press, 1993.
- Wilson, Simon. Surrealist Painting. Oxford, England: Phaidon Press Limited, 1989.

TECHNOLOGY

Examples, students works, slides, texts and videos may be used at teacher discretion to supplement experiences or introduce new material. Equipment for visuals includes opaque projector, slide screen, video, VCR, TV, and computers.

WEB SITES

Ed Sitement	http://edsitement.neh.gov/
Getty Arts Ed Net	http://www.getty.edu/artsednet/
Artcyclopedia	http://www.artcyclopedia.com/
NJ Dept. of Education	http://www.state.nj.us/education/
The Artchive	http://www.artchive.com/
The Kennedy center ArtsEdge	http://artsedge.kennedy-center.org/

Mark Harden's Artchive
<http://www.artchive.com>

The Artchive is a useful collection of articles and some 2,300 scans of art images by more than 200 artists. Other highlights of the site include changing online exhibitions, verbal/visual commentaries, and reviews of commercially available art CD-ROM products.

Grade Level: Middle School, High School, College,
Adult Professional

Content Area: Arts (Visual Arts) [Dewey #750]
Application type: Resource

An Internet web site sponsored by the National Arts & Educational Information Network at the John F. Kennedy Center for the Performing Arts, Washington, D.C.

<http://artsedge.kennedy-center.org>

Arts Edge was established and continues its development under a cooperative agreement between the John F. Kennedy Center for the Performing Arts, the National Endowment for the Arts and the U.S. Department of Education.

ArtsEdge Mission is divided into three areas of importance:

1) Connecting People to People via opportunities to share arts and education information and ideas nationally. This is done utilizing:

- Virtual conferences

- Regularly updated arts and education journal

- Arts & education List Servs (well over 1,500 participating) Online bulletin board

- Real-time chats with artists

- Expanding user-base of 14,000 + daily users

INSTRUCTIONAL MATERIALS/EQUIPMENT

Materials

Found objects	Cellulose wallpaper paste
Wood blocks of various sizes	Masking tape
Charcoal pencils	Creastone
Erasers	Conte crayons
Paper: manila, tracing, 60170/80 lb.	Black India Ink
white, drawing, colored construction,	Colored inks
kraft paper roll, charcoal, watercolor	Magic markers
Clay: white talc, Indian red	Linoleum
Grog	Linoleum cutter handles
Slip	Block printing inks
Glazes	String
Plastic scrap	Plaster of paris
Masonite boards	Plaster tools
Rubber cement	Payons
Colored pencils	Cray-Pas
Elmer's glue	
Photographs	
Pastels	
Fixative spray	
Wire	
Cardboard	
Duco Cement	
Needles, thread	

Equipment

Wood carving tools	Protectors
Mallets	Brayers
Ceramic kiln	Bench hooks
Sculpture tools	Mixing bowls
Modeling wheel	T-square
Throwing wheels: motorized, kick-type	Compasses
Scissors	Drawing boards
Pen holders	Triangles: 45, 30x60
Rulers	Stapling gun
Yardstick	Hammers

SAFETY MEASURES

Students must be instructed on the hazards of materials being used and the precautions to be taken to avoid injury to themselves or others. ALL MATERIALS PROPERLY LABELED.

Potential Hazards

Type of Protection Needed

1. Volatile Substances

- a. paint
- b. spray paint
- c. rubber cement

1. Proper Ventilation and Exhaust

- a. store in metal cabinet
- b. fire extinguisher with proper agent
- c. eye and body wash facility
- d. rubber gloves

2. Tools

- a. knives
- b. gougers
- c. linoleum cutters

2. Use of Safety Glasses/Eye Protection

GLOSSARY

abstraction - portraying essentials or fundamentals without imitating appearances

aesthetic - philosophy or theory of test or of the perception of the beautiful in nature and art

balance - equilibrium of elements

chroma - intensity of color

color family - one of six basic groups of color comprising three primaries and three secondaries

complementary colors - those which are opposite each other on the color wheel

composition - relation of parts to one another and to the whole

convergence - illustration that two horizontal parallel lines get closer as they recede from the viewer toward the horizon

decorative - intended to decorate a surface and to please by harmonious organization of plastic elements rather than to represent actual object or express profound ideas

design - arrangement of interdependent parts to form coordinated whole

diminution - illusion that objects get smaller as distance from viewer increases

dynamic composition - arrangement of parts (forms) which shows movement rather than restfulness

eye level line - horizon line (or equivalent in building interiors)

free form - shapes that do not follow any set of rules

form - refers to total organization of all parts or to mass and shape

found object - object (often discarded) which was not initially designed to serve as a medium for artistic expression

functional - serviceable, useable

harmony - agreement among parts

harmonious color scheme - color scheme using shades which belong to one (or related) color family

horizon line - imaginary line extending outward on a plane perpendicular to ground; in perspective drawing, horizontal lines appear to converge on the horizon

hue - name of a particular color; refers to its position in the spectrum

line - continuous point extended in anyone direction

mass - bulk; quantity of matter

material - any consumable substance used as an art-related form

monochromatic - one hue in tints and shades

nature - material in original condition; nonmanufactured material

non-art material - material not originally designated as a medium for artistic expression

nonobjective - art work that shows no resemblance to recognized objects

pattern - artistic or mechanical design

plane - flat or level surface

perspective - representation of space and distance through use of convergent parallel lines

picture plan - extreme front edge of the imaginary space in the picture

plastic - capable of being formed, molded or modeled

render - reproduce or represent by artistic means; depict

representational - practice or theory of realistic depiction

rhythm - movement or continuity achieved by recurrence or sequential change

sculpture - art of creating three dimensionally; relief

shades - variations of color mixed with some degree of black

shape - spatial form; visible makeup characteristic of an item

space - distance, area, volume

style - manner or mode of presentation as distinguished from content

texture - tactile quality of object's surface

tint - variation of color mixed with degree of white

tone - value

vanishing point - imaginary point on horizon at which parallel lines converge

value - degree of lightness or darkness

PUBLIC SCHOOLS OF EDISON TOWNSHIP
DIVISION OF CURRICULUM AND INSTRUCTION

COURSE REQUIREMENTS

ART 2

GRADES: 10-12

LENGTH OF COURSE: TERM

I. **COURSE CONTENT** - This course will consist of the following units of study:

- A. Painting: monochromatic, watercolor
- B. Design: Interior
- C. Drawing: freehand, perspective, two point, one point
- D. Art History Survey 20th Century Art Movements (Op Art, Pointillism)
- E. Pencil Shading/Image Completion
- F. Still Life
- G. Spatial Relationships
- H. Compact Disc Cover Design
- I. Billboard Design
- J. Collagraph Printing/Found Object
- K. Sculpture: found objects
- L. Calendar Art Design
- M. Clay Sculpture
- N. Vocabulary

(Additionally, career-related topics and information will be presented/viewed.)

II. **COURSE REQUIREMENTS** - To complete this course successfully, students will be required to demonstrate a satisfactory (or higher) level of proficiency in:

- A. Using basic artistic vocabulary, terms and symbols of art in relation to units of study
 - B. Evaluating their own work and that of others
 - C. Solving basic problems within specific units of study
 - D. Creating art work in terms of design: drawing, lettering, historical, environmental design; pen and ink, block printing and sculpture
 - E. Understanding the importance of art in world development and cultures
-

Course Requirements - Art II - page 2

III. **EVALUATION PROCESS** - Throughout the length of this course. Students will be evaluated on the basis of:

- A. A major test each marking period
- B. Tests/quizzes
- C. Homework assignments
- D. Class participation
- E. Completion of creative projects related to units of study

Additionally, students will maintain a notebook/folder which will contain class notes, vocabulary units and creative projects. Notebook/folder will be reviewed periodically.

PREFACE TO ACCELERATOR HONORS VISUAL ARTS PROGRAMS

Visual Arts 1 (accelerated), Visual Arts 2 (accelerated), Visual Arts 3 (Honors)

The Visual Arts programs will solicit quality points by having a portfolio evaluation at the conclusion of each marking period. The portfolios share a basic, three-section structure, which requires the student to show a fundamental competence and range of understanding in visual concerns (and methods). Each of the portfolios asks the student to demonstrate a depth of investigation and process of discovery through the **concentration** section (Section II). In the **breadth** section (Section III), the student is asked to demonstrate a serious grounding in visual principles and material techniques. The **quality** section (Section I) permits the student to select the works that best exhibit a synthesis of form, technique, and content. All three sections are required and carry equal weight, but students are not necessarily expected to perform at the same level in each section to receive a qualifying grade for advanced level class. The order in which the three sections are presented is in no way meant to suggest a curricular sequence. See college Board Evaluation at

<http://www.collegeboard.com/ap/studioart/rubrics00/index.html>.

The Visual Arts I and II (Accelerated) classes will produce two to three works of art that demonstrate proficiency in a variety of concepts, media and approaches that are well resolved in concept and execution. Artwork as well as three to four homework assignments as teacher deems appropriate will be presented for portfolio review for each marking period.

The Visual Arts III (Honors) class will produce two to three works of art that excel in concept, composition and execution. Artwork as well as three to four homework assignments as teacher deems appropriate will be presented for portfolio review for each marking period.

Students will be evaluated on the total portfolio - the concept, the composition, and the technical skills demonstrated, and the realization of the student intentions. These are found in very simple as well as elaborate works. Major projects, homework, and different level classes will use the same rubric but the objectives will reflect the appropriate level work.

VISUAL ARTS 1

TABLE OF CONTENTS

Introduction	
General Objectives.....	
Course Objectives.....	
Suggested Educational Timetable	
Course Content Outline.....	
Suggested Homework Assignments	
Art Career Exploration	
Evaluation of Students	
References/Technology Materials	
Instructional Equipment	
Glossary	
Course Requirements	

Modifications will be made to accommodate IEP mandates for classified students.

INTRODUCTION

It is the responsibility of the instructor to create the impression that Visual Arts 1 is for the highly motivated student in the serious study of art. Homework and research assignments will be given.

The suggested approach to the subject matter of Visual Arts 1 is consistent within each unit. A sequence of experiences is indicated with: A) experimentation with materials and ideas on initial response to the unit, followed by, B) development of control over materials as seen in ability to deal with pure design appropriately, C) making of an aesthetic statement which combines effective use of design with personal expression, and finally, D) providing knowledge about careers in commercial art.

Discussion and evaluation between student and instructor ought to take place frequently as should class discussion and evaluation of student work and the work of others. Craftsmanship, proper use of tools and equipment, and presentation skills are to be stressed continuously.

The instructor should keep students involved in contemporary art history and prepare supplementary experiences such as trips to exhibits, visits by artists or career representatives, films of interest, etc. While art history as a thorough survey of achievements by individuals or cultures may not be possible within the Visual Arts 1 course, a study of changing concepts of style and what constitutes good design ought to be a part of the course, either as an isolated unit or part of each unit. This study of art history ought to include evaluation of past and present accomplishments as an aid to developing satisfying and enjoyable responses to works of art in future years. Additionally, music of similar historical periods can be integrated in each lesson.

Those students who express the desire and complete the required work of Visual Arts 1, may be encouraged to elect Visual Arts 2 and prepare themselves to submit a portfolio to be evaluated by the Visual Arts 1 and the Visual Arts 2 instructors to determine their probable success in further study in art. Not all students may wish to take on the responsibilities of Visual Arts 2 and they should feel free to elect another art course in which the activities are more class or teacher directed and in which their learning about design can be applied in yet new ways.

Visual Arts 1 attempts to provide a strong background in the design principles. The serious Art I student is encouraged to elect Visual Arts 1. A well-prepared and representative sample of the student's work ought to be presented at the completion of Visual Arts 1 in portfolio form.

This portfolio reflects the student's competence in handling the traditional materials of art and ability to deal with new and unusual materials in terms of design. Every effort is made to develop maturity and skill with tools and equipment as an aid to expression.

Visual Arts 1 is seen as an unique course requiring that upon completion, a student will be able to identify various careers/professions in visual arts and understand the requirements, skills and dedication necessary to have a career in Art.

GENERAL OBJECTIVES

1. To explore the functions of the visual elements in a variety of media.
2. To develop more sensitive producers, consumers, and appreciators of applied design.
3. To develop a basis for evaluation of the student's own work and the work of others.
4. To help students learn tools and equipment effectively and maturely as an aid to self-esteem.
5. To improve craftsmanship in students.
6. To provide students with the knowledge and preparation to make career choices.
7. To help students develop avenues of individual expression.
8. To provide a strong, general background in the principles of design.
9. To identify historical visual artists and become familiar with their work.
10. To explore music and dance as a means of expression in the visual arts.

COURSE OBJECTIVES

1. To provide the student with acceptable standards of behavior. (1.1)
2. To provide the student with a code of order and responsibility within the room. (1.1)
3. To instruct students regarding the use of equipment, tools and materials safely within the room. (1.3)
4. To provide students with instruction in the mounting and matting techniques. (1.1, 1.4)
5. To acquaint students with various kinds of mount and matt boards. (1.1)
6. The ability of the students to identify a mounted piece compared to matted pieces. (1.4, 1.1)
7. To encourage professionalism in presentation of their own work. (1.1, 1.4)
8. To acquaint students with the possible careers in art and how to prepare for them. (1.5)
9. To provide instruction in each profession and acquaint students with the job requirements. (1.5)
10. To insure that students could identify from a definition the professional work of art careers. (1.5)
11. To instruct each student in the job market of art careers. (1.5, 1.6)
12. To provide students with a definition of terms of technique, subject matter, function of design, and elements of design. (1.3, 1.6)
13. To insure that students understand the elements of design. (1.3)
14. To provide students judgment concerning the evaluation of student and professional work. (1.4, 1.1)
15. To insure that students understand the process of selection of subject matter. (1.1, 1.5)
16. To provide the student with the possibilities of various art techniques. (1.1, 1.2, 1.3)

17. To set the tone for required work and the standards of the student. (1.1)
18. To provide students with an understanding of the history of western cultures and non-western art cultures. (1.5)
19. To insure students ability to relate art history to their work. (1.5)
20. To give students fundamentals in how to evaluate their own work and the works of others. (1.1, 1.4)
21. To provide students with the ability to identify art work as to its historical period. (1.5)
22. To develop specific skills in the areas of painting. (1.2, 1.3)
23. To develop the ability of the student to recognize various types of painting skills. (1.1, 1.4, 1.5)
24. To provide the student with the ability to identify various media within paintings completed by artists. (1.1, 1.4, 1.5)
25. To develop student skills in drawing as a vehicle of solving design problems in another media. (1.2, 1.3, 1.5, 1.6)
26. To develop the ability of the student to recognize various types of drawing. (1.1, 1.5)
27. To develop the student's ability to produce various drawings in different styles. (1.2, 1.3, 1.5)
28. To develop specific definitions of interior design, package design, fashion design, illustration, commercial artist, and advertising artist. (1.5, 1.6)
29. To develop skills in planning and designing in relation to commerce in art. (1.2, 1.3, 1.6)

SUGGESTED TIMETABLE

SECTION	TIME (APPROX.)
1. Introduction to the Classroom/Course Curriculum	2 days
2. Careers in Art	3-5 days
3. Emphasis on Seeing Art	3-7 days
4. Visual Elements of Painting/Color Theory	25-30 days
5. Visual Elements of Drawing	5-10 days
6. Visual Elements of Commerce	
a. Advertising	15-20 days
b. Interior Design	15-20 days
c. Fashion Design/Design Illustration	15-20 days
d. Illustration - General/Story	15-20 days
e. Packaging - 3D Design	15-20 days
f. Corporate Mural Design	15-20 days
g. Landscape Architecture	15-20 days

COURSE OUTLINE

I. INTRODUCTION TO ROOM, TOOLS AND EQUIPMENT

A. Equipment, Tools and Room Rules in Visual Arts

1. Introduction
 - a. storage
 - b. materials
 - c. rules
 - d. room organization and clean-up
2. Introduction to equipment and tools
 - a. assignment of tools
 - b. safety with tools
 - c. assignment of folders
3. Introduction/course curriculum
 - a. course outline
 - b. homework assignments

B. Methods of Instruction

1. Lecture/demonstration
2. Assignment sheets
 - a. safety rules
 - b. work - clean-up stations
3. Teacher alternative

C. Objectives

1. To provide the student with acceptable standards of behavior
2. To provide the student with a code of order and responsibility within the room
3. To instruct students regarding the use of equipment, tools and materials safely within the room

4. To provide students with a portfolio and professional approach to classroom instruction
5. To acquaint students with course requirements

II. PROFESSIONAL PRESENTATION OF STUDENT WORK

A. Methods

1. Mounting
2. Matting
3. Group show
4. Portfolio

B. Methods of Instruction

1. Practical applications of presentation
 - a. cut a window (opening) in a piece of mat board the appropriate color and texture to frame
 - b. rubber cement art work to appropriate color paper 1/4" larger on all four sides; then adhere to larger, stronger board, (such as mat board and mounting board)
 - c. instruct on the safe use of tools, such as straight edge mat knife, dexter cutter or utility knife
 - d. teacher alternative
2. Practical applications of display of work
 - display of student work in the schools and the community

C. Objectives

1. To provide students with instruction in mounting and matting techniques
2. To acquaint students with various kinds of mount and mat boards

3. To require participation and shows during school year
4. The ability of the student to identify mounted piece compared to a matter piece

III. CAREERS IN ART

A. Careers

1. Industrial designer
 - a. definition - design of consumer products for production
 - b. job requirements
2. Fashion designer
 - a. definition - specialize in apparel for men, women, and children including fabrics and accessories
 - b. job requirements
3. Interior designer
 - a. definition - design of interior space, residential and commercial
 - b. job requirements
4. Furniture designer
 - a. definition - make mock-ups and models of furniture, residential and commercial
 - b. job requirements
5. Package designer
 - a. definition - designs of containers for products
 - b. job requirements

6. Advertiser designer
 - a. definition - layout and execution of advertising for services or products
 - b. job requirements
7. Graphic designer
 - a. definition - design for fabrics, woven or printed
 - b. job requirements
8. Commercial artist
 - a. definition - free lance or agency
- specialize in graphics or illustrate design
 - b. job requirements
9. Textile designer
 - a. definition - design for fabrics, woven or printed
 - b. job requirements
10. Photographer
 - a. definition - free-lance or staff position; photography for ad agencies, publications
 - b. job requirements
11. Architect
 - a. definition - develop plans and drawings for residential and commercial structures
 - b. job requirements

12. Landscape designer

- a. definition - site planning, drafting and designing grounds for residential and commercial
- b. job requirements

13. City planners

- a. definition - drafting, site analysis and evaluation
- b. job requirements

14. Sculptor

- a. definition - provides work to galleries, residential and commercial accounts
- b. job requirements

15. Ceramist

- a. definition - self-employed; make and sell own work on individual or lot basis to private buyers
- b. job requirements

16. Jeweler

- a. definition - self-employed or staff position; sell own work to individual or lot basis to private buyers
- b. job requirements

17. Print maker

- a. definition - self-employed or staff position; design limited edition prints and posters
- b. job requirements

18. Textile artist

- a. definition - development of materials, colors, necessary for the production of fabrics
- b. job requirements

19. Set designers

- a. definition - backdrop designer for movies or plays, painting and construction
- b. job requirements

20. Illustrator

- a. definition - free-lance or staff position; illustrate books, periodicals, television, promotional pieces
- b. job requirements

21. Art therapy

- a. definition - develop programs for emotionally, mentally or physically handicapped
- b. job requirements

22. Art education

- a. definition - school systems, public and private; recreation specialist, administrator
- b. job requirements

23. Museum work

- a. definition - administrator, curator for restoration, exhibitions or preservation of works of art
- b. job requirements

24. Toy designer

- a. definition - make mock-up and models of toys
- b. job requirements

25. Computer graphics

- a. definition - development of graphics, websites, or animation
- b. job requirements

B. Methods of Instruction

1. Video/lecture on the professions

- a. art careers
- b. careers in fine arts
- c. careers in computers
- d. careers in illustration
- e. careers in fashion design
- f. careers in advertising/graphic design

2. The use of speakers from vocational and liberal arts schools

3. Suggested field trips or visitations to art schools and business firms

4. Selected reading assignment in Art Career book; Art Careers Guide, Holdman, Donald; and in school catalogs

5. Teacher alternative

C. Objectives

- 1. To acquaint students with the possible careers in art and how to prepare for them
- 2. To provide instruction in each profession and acquaint students with the job requirements
- 3. To insure that students can define a variety of art related careers
- 4. To inform students of the job market concerning art careers

IV. **EMPHASIS ON SEEING ART**

A. Locations of Museums, Galleries and Collections

1. Local museums
2. New York City art shows
3. Galleries
4. Art firms
5. Slides and videos
6. Selected art history texts

B. Methods of Instruction

- Teacher alternative

C. Objectives

- Provide students with knowledge of museums, galleries, and collections

V. **VISUAL ELEMENTS IN PAINTING**

A. Media

1. Mediums of paint

a. paints

- 1) watercolor
- 2) acrylic
- 3) tempera
- 4) experimental

b. surfaces

- 1) paper
- 2) canvas
- 3) cardboard
- 4) masonite
- 5) experimental

- c. application of paint
 - 1) brushes
 - 2) knives
 - 3) experimental
- 2. Function of visual elements of design
 - a. use of color
 - b. composition
 - c. tactile qualities
 - d. shape, form and size
- 3. Color and design
 - a. experimental
 - b. variety of materials
 - c. use of limited palette
 - d. color as personal or emotional expression

B. Methods of Instruction

- 1. Lecture/demonstration on the techniques of painting with specific instruction in each of the painting media
- 2. Demonstration on the use of brushes, knives and experimental tools as a means of application of paints
- 3. Demonstration of safety techniques with regards to the care and handling of materials and their proper disposal
- 4. Demonstration on the use of color and design in the painting techniques
- 5. Practical applications of the techniques of painting
 - a. watercolor - utilizing previous class or homework assignments
 - b. acrylic painting - utilizing previous class or homework assignments

C. Objectives

1. To encourage the understanding of the use of color and design in past and present painting
2. To develop specific skills in the areas of painting
3. To develop skills of self-expression through painting
4. To develop the ability of the student to recognize various types of painting techniques
5. To provide the ability to identify various media within paintings completed by artists

VI. **VISUAL ELEMENTS IN DRAWING**

A. Drawing as Art

1. Review of types of drawing
 - a. gesture
 - b. contour
 - c. sketch
 - d. rendering
 - e. perspective
2. Use of Traditional Media
 - a. pencil
 - b. chalk
 - c. pastel
 - d. crayon
 - e. pen and ink
 - f. wash

g. conte crayon

h. watercolor

3. Experimental media

a. surfaces

b. collage

B. Methods of Instruction

1. Demonstration/lecture in the various types of drawing with specific instruction with various traditional media

2. Demonstration of safety techniques with regards to the care and handling of materials and their proper disposal

3. A visual presentation of samples of drawings

4. Practical applications of the visual elements in selected subject matter (such as: line, texture, shape) in:

a. drawing from posed figure

b. detail drawing of hands and feet

c. using several figures in one composition

d. interiors with figures

e. scenes from written text

f. detailed renderings of graphic design

g. satirical or comic interpretation of student life

h. reactions of emotional feelings (such as: anger, love, hate) with or without subject matter

i. teacher alternative

C. Objectives

1. To develop student skills in drawing as a vehicle of solving design problems in other media
2. To recognize drawing as an art expression in itself
3. To develop the ability of the student to recognize various types of drawings
4. To develop the students ability to produce various drawings in different ways
5. To improve students ability to work with media
6. To improve the students ability to draw what they see

VII. **VISUAL ELEMENTS IN COMMERCE**

A. Commerce and Art

1. Design for selling
 - a. commercial artist
 - b. advertising artist
 - c. advertisement as art
 - d. kinds of advertising
 - e. advertising media
 - f. type and layout
2. Interior design
 - a. functional planning
 - b. integration of periods and interests
 - c. integration of visual elements in interior design
 - d. design use of furniture

3. Fashion design
 - a. historical appreciation
 - b. planning for future styles
 - c. rendering and illustration
 - d. costume design
 - e. human figure
 - f. line, texture, space, and pattern in textile design
 - g. reference to the music of the historical period
4. Illustration
 - a. historical appreciation
 - b. rendering and techniques
 - c. pictorial
 - d. industrial
5. Package design
 - a. functional planning
 - b. rendering and illustration
 - c. type and layout
 - d. mechanics and production
6. Corporate manual design
 - a. historical appreciation
 - b. rendering and techniques
 - c. art as advertisement

7. Landscape architecture
 - a. historical appreciation
 - b. cultural appreciation
 - c. rendering and techniques
 - d. planning and layout

B. Methods of Instruction

1. Demonstration/lecture in each area of interior design, design for selling, fashion design, illustration practical example of each
2. Practical experiences in the area of commerce in art
 - a. creating original illustrations for book and stories
 - b. designing layouts for an ad - then executing it
 - c. designing a complete school publication (example: literary, playbill)
 - d. design a new package/redesign an existing package or container
 - e. design a poster or billboard design
 - f. design or redesign a room through a schematic drawing
 - g. create a contemporary fashion design influenced by historical costume
 - h. design a mural for use in a corporate setting (showroom or lobby) using photographic images of the company product placed in a surrealistic setting
 - i. design a landscape with a theme from a foreign country

C. Objectives

1. To develop the basic skills of the various roles of artists in design for selling
2. To develop specific definitions of interior design, package design, fashion design, illustration, commercial artist, advertising. This section will require student abilities to define these words and be able to converse with their usage
3. To develop skills in planning and designing in relation to commerce in art
4. To develop student skills in advertising/layout design/computer technology
5. To develop student understanding of the process of designing and formulating ideas on how to sell an idea or product
6. To develop student understanding of the relationships between rhythm in music and dance to the rhythm in the Visual Arts

SUGGESTED HOMEWORK ASSIGNMENTS

For each section of this course, a student will be required to complete some type of outside activity in the productive creative area, plus the reading assignments. Each student will keep a note book.

1. Drawing
 - a. Blow up something smaller than your thumb
 - b. "Winter forms" in black, gray, white
 - c. Create abstract scene of a city street
 - d. Draw a scene in which all objects are distorted
 - e. Draw what you think a specific piece of music sounds like
2. Painting
 - a. Design a new color wheel
 - b. Using watercolor, create a design for greeting card
3. Advertisement
 - a. Design poster for a student art exhibit
 - b. Design a poster for a student theater production
4. Interior
 - Design an unusual piece of furniture
5. Fashion
 - a. Create an organic design for fabric use
 - b. Design entitled the "Human Menagerie"
 - c. Design costumes for a specific theatrical production

6. Illustration

- a. Without using your face, create a self-portrait
- b. Using the title "The Family", create a design in any style
- c. Make a statement about the passing of time
- d. Give birth to a new cartoon character
- e. Illustrate "you are what you eat"
- f. Use multiple perspectives to achieve surrealistic effects
- g. Illustrate a scene from a play or ballet

7. Packaging

- Create a design suggesting a sound of a specific product

ART CAREER EXPLORATION UNIT OBJECTIVES

- A. Upon completion of the Visual Arts 1 program, students will:
 - 1. understand how the sequence of career information is valid for Visual Arts 1.
 - 2. appreciate the role the arts have played in world development through both aesthetic and practical arts.
 - 3. be able to identify various careers/professions in the art area.
 - 4. understand the requirements, skills, and dedication necessary to have a career in visual arts.
- B. Visual Arts 1-7 lessons
 - 1. Advertising
 - 2. Interior design
 - 3. Fashion design
 - 4. Illustration
 - 5. Packaging
 - 6. Mural design
 - 7. Landscape design
- C. Overview
 - 1. Educational requirements
 - 2. Job specifications/responsibilities
 - 3. Job opportunities within field
 - 4. Salary/growth potential

EVALUATION OF STUDENTS

Methods of Evaluation

- A. Pupil self-evaluation
- B. Group evaluation
 - 1. teacher and class
 - 2. classmates/peers/portfolio assessment
- C. Teacher evaluation

Pupil Evaluation Based Upon Individual Progress/Portfolio Assessment

- A. Classroom attendance and participation
- B. Performance on objective and subjective tests
- C. Completion of all required assignments
- D. Ability to produce work of significant quality rather than quantity
- E. Attitude of maturity toward all aspects of program
- F. Concern of personal safety and that of fellow students

Minimum Grade (Passing) Requirements

- A. Pupil completion of all assigned work within due dates
- B. Pupil ability to create satisfactory as observed by instructor
- C. Pupil ability to be original rather than copy
- D. Pupil ability to develop some sense of craftsmanship in regard to the course of materials involved
- E. Pupil ability to use the elements of design
- F. Pupil ability to relate to the subject in an intellectual fashion and reflect that knowledge
- G. Pupil ability to evaluate their own work
- H. Pupil ability to develop contrast and make comparisons of work from the historic relationship as to age, mood, and style

CRITERIA FOR PUPIL SELF-EVALUATION

- I. There should be evidence of individual growth in total personal development
- A. Individual uniqueness
 - B. Ability for self-thought and initiative
 - C. Ability to identify self in a piece of work
 - D. Ability to concentrate upon total self-expression
 - E. Ability to express moods and feelings through work
 - F. Ability to work to one's total capacity
 - G. Ability to self-evaluate
 - H. Ability to receive and profit by constructive criticism
 - I. Ability to attain personal satisfaction from art accomplishments
- II. There should be evidence of individual growth in social competence
- A. Ability to accept and understand one's uniqueness
 - B. Ability to work with others and their ideas
 - C. Ability to evaluate others in terms of their work
- III. There should be evidence of individual growth creativity
- A. Ability to experiment
 - B. Interest in related aspects of art which involve personal value judgments
 - C. Enjoyment of the learning process and results attained
 - D. Ability to express ideas in two and three dimensional forms
 - E. Ability to express ideas in reality and in the abstract
 - F. Ability to create your own ideas in progression of increasing talent

- IV. There should be evidence of individual growth in aesthetic understanding and ability
 - A. Ability to produce in an increasingly significant fashion
 - B. Ability to observe design and value
 - C. Desire to accept challenges and problems
 - D. Ability to advance in processes and procedures
 - E. Use of gained knowledge in practical application as a life style
 - F. Ability to recognize and identify various periods in art history

As "experience is the best teacher", proper evaluation exists only when one is able to observe and work closely with pupils in a variety of situations over a period of time. For full growth, pupils need creative art experiences; interesting situations that challenge the imagination; stimulating materials and tools with which to work; ample time; adequate space; sincere, understanding assistance; and cooperative people willing to work together.

REFERENCE BOOKS

- Albers, Josef, Interaction of Color, New Haven, Conn., Yale University Press.
- Barr, Alfred H., Jr., Masters of Modern Art, N.Y. Museum of Art.
- Bauer, John I. H., Nature of Abstraction, N.Y., Macmillan.
- Biegdsen, Careers and Opportunities in Commercial Art, N.Y., E.P. DuHontlo.
- Birrem, F., Color, Form and Space, N.Y., Reinhard.
- Brett, Guy, Kinetic Art: The Language of Movement, N.Y., Reinhold.
- Brommer, Gerald F., Careers in Art on Illustrated Guide.
- Cannady, John, Mainstreams of Modern Arts, N.Y., Holt, Rinehart and Winston.
- Collier, Graham, Form, Space and Vision, Englewood Cliffs, N.J., Prentice Hall.
- Dryler, A., and Boniel, Introduction to Twentieth Century Design, N.Y., Doubleday, 1959.
- Fleming, Wm., Arts and Ideas, 3rd Ed., N.Y., Holt, Rinehart and Winston.
- Gomberich, E., Art and Illusion, N.Y., Patheon.
- Goudy, Frederic, The Alphabet and Elements of Lettering, N.Y., Dover.
- Greer, Your Future in Interior Decoration, Rosen Press, Inc.
- Haubensstock, Career Opportunities in Art.
- Heach, M., Letter Design in the Graphic Arts, N.Y. Reinhard.
- Head, Fashion As a Career, N.Y., Messner.
- Holden, Donald, Arts Career Guide.
- Itten, Johannes, The Art of Color, Trans. by Ernst van Haagen, N.Y., Reinhold.
- Jacobson, E., Basic Color, Chicago, Theobald.
- Jobs in Art, Science Research Association, Inc., Chicago, Ill.

Johnson, Your Career in Advertising, N.Y., Julian Messner.

Labliberte & Morgelson, The Book of Posters, Educational Dimensions.

McCurdy, Modern Art, N.Y., Macmillan.

Maurello, S., Commercial Art Techniques, N.Y., Tudor.

Mendelowitz, D., A History of American Art, N.Y., Holt, Reinhart and Winston.

Nelson & Ferris, Fell's Guide to Commercial Art, N.Y., Frederick Fell, Inc.

Nelson, Roy, P., Design of Advertising, Dubuque, Iowa, William C. Brown.

Oeri, Georgine, Man and His Images, N.Y., Vicking.

Read, Herbert, Art and Industry, London, Faber & Faker.

Rodewald & Gotschall, Commercial Art As a Business, N.Y.C., Viking Press.

Roth & Weiss, Art Careers, Henry A. Walch, Inc.

Schmatz, Watercolore Lessons from Eliot O'Hara, Watson-Guptill.

Sieherling, Frank, Looking at Art, N.Y., Holt, Rinehart and Winston.

Taylor, Design Lesson from Nature, Watson-Guptill.

Taylor, John F.A., Design and Expression in Visual Arts, N.Y., Dover.

AUDIO-VISUAL MATERIALS

A. SLIDES

- Modern Art in the 50's and 60's

(After Jackson Pollack, Between Painting and Sculpture, Art in Movement and Optical Invention, Revised Traditions, Image Makers and Pop Art)

Visual Publication
716 Center Street
Lewiston, New York 14092 (80 slides)

B. VIDEO LIBRARY/CD

1. Drawing with Charcoal or Pastels

Gail Price

2. Figure Drawing

Artsmart Drawing Series

3. How to Draw Cartoons

Bruce Blitz

4. Masters of Illusion

5. Professional Drawing-Series

Tony Couch

6. World Folk Art:

A Multicultural Approach

7. Commercial Art

General Vol. 1

8. Commercial Art

Media Vol. 2

9. Commercial Art

Design Vol. 3

TECHNOLOGY

Examples, students' works, slides, texts and videos may be used at teacher discretion to supplement experiences or introduce new material. Equipment for visuals includes opaque projector, slide screen, video, VCR, TV, and computers.

WEBSITE

1. Artful Minds

<http://library.advanced.org/50072>

Artful Minds gives perspective and practicing teacher theoretical and practical information about art education, brain research, and technology use and integration. You can find recommended resources, WebQuests.

Grade Level: College, Adult/Professional

Content Area: Arts (General), Education (Teaching and Learning), Educational Technology) (Dewey #700)

2. Mark Harden's Artchive

<http://www.artchive.com>

The Artchive is a useful collection of articles and some 2,300 scans of art images by more than 200 artists. Other highlights of the site include changing online exhibitions, verbal/visual commentaries, and reviews of commercially available art CD-ROM products.

Grade Level: Middle School, High School, College, Adult/Professional

Content Area: Arts (Visual Arts) (Dewey #750)

Application type: Resource

3. An Internet website sponsored by the National Arts & Educational Information Network at the John F. Kennedy Center for the Performing Arts, Washington, D.C.

<http://artsedge.kennedy-center.org>

ArtsEdge was established and continues its development under a cooperative agreement between the John F. Kennedy Center for the Performing Arts, the National Endowment for the Arts and the U.S. Department of Education.

ArtsEdge Mission is divided into three areas of importance:

1) Connecting People to People via opportunities to share arts and education information and ideas nationally. This is done utilizing:

- Virtual conferences

- Regularly updated arts and education journal

- Arts & education List Serves (well over 1,500 participating)

- Online bulletin board

- Real-time chats with artists

- Expanding user-base of 14,000 + daily users

INSTRUCTIONAL MATERIALS AND EQUIPMENT

(Based on 20 students)

A. MATERIALS

1. Charcoal pencils (2 doz. each - soft, medium)
2. Charcoal blocks (2 doz.)
3. Erasers (2 doz. - gum and block or soap)
4. Papers
 - a. Manila (12x18) ream each
(18x24) ream each
 - b. Tracing (12x18) ream each
 - c. 60 lb. White drawing (12x18) ream (2)
(18x24) ream (1)
 - d. 70 lb. White drawing (12x18) ream (2)
(18x24) ream (1)
 - e. 80 lb. White drawing (12x18) ream (2)
(18x24) ream (2)
(24x26) ream (1)
 - f. charcoal paper (18x24) package 100 sheets (2)
 - g. Watercolor paper (9x12) package 100 sheets (2)
(12x18) package 100 sheets (2)
7. Pin backs, doz./pkg. (2)
8. Plastic scrap
9. Masonite boards (1/8 and 1/4) (20)
10. Colored pencils, 24 colors (20)
11. Elmer's Glue, 8 oz. (20), gallon (1)

12. Pastels (soft and chalk base) (20)
13. Fixative spray, 16 oz. (5)
14. Cardboard, corrugated/smooth
15. Duco Cement, 2 oz. tubes (20)
16. Fishing line
17. Masking tape (1/2" x 60 yds.) (10)
18. Spray varnish
19. Conte crayons (20)
20. Black India ink, quart (2)
21. Color inks, assorted (12)
22. Magic markers (various colors, waterbase, permanent)
23. Scrap rags
24. Cray-Pas (20)

B. EQUIPMENT

1. Scissors (24 pr.)
2. Pen holders (20)
3. Rulers, 18", metal edge (24)
4. Yard stick
5. Protractors (20)
6. T-Square, 24" (20)
7. Compasses (20)
8. Drawing boards, 24 x 30 (20)
9. 45° Triangles (20)
10. 30 x 60 Triangles (20)
11. Staple Gun (3/16" and 5/16" stapler) (12)

GLOSSARY

Abstract - Form originating with a recognizable object, but simplified by the artist to express the essence of the object rather than its physical appearance.

Abstract Expressionism - A movement in painting originating in America, in which the artist divorces himself from the representation of physical reality, in favor of expressing his own feelings.

Achromatic colors - Neutral colors, such as black, white, and gray.

Acrylic - A variety of plastics which are unusually clean and lend themselves to high polishing. Also a painting medium in which the pigments are found in polymer emulsion.

Additive primary colors - Red, blue and green, the colors from which any color can be mixed.

Afterimage - A psychological phenomenon in which the retina of the eye becomes fatigued after viewing any hue for a sustained period of time, causing the complementary hue to be seen.

Analogous colors - Colors that are adjacent on the color wheel.

Applique - A type of design made by stitching various shapes and colors of fabric onto a base to form a pattern.

Art Nouveau - A highly decorative style of the 1890's, based on plant forms, European peasant decoration, and other sources.

Atmospheric perspective - The effects of an intervening body of air between the object and the viewer, causing a softening of outlines, cooling and blurring of colors, and loss of detail at the horizon.

Bauhaus - A school founded by Walter Gropius in Germany in 191, known for its adaptation of science and technology to art and for the use of glass and metal in unornamented buildings.

Biomorphic - Taken from nature, from the Greek meaning structure based on life.

Cartoon - A drawing made on paper used in transferring designs to walls as a basis for painting, mosaic or tapestry.

Casein - A painting medium in which the pigment is bound with milk curd.

Chromatic colors - Colors with the quality of hue in them such as, red or blue as opposed to the neutrals, which are black, white and gray.

Collage - A design formed by the pasting of various materials onto a background to create variety in texture and surface interest. Materials such as paper, wood and cloth are often combined with paint on canvas.

Color dynamics - The study of the effects of varied colors upon each other and of their changing character under different conditions.

Color harmonies - Combinations of two or more colors which are somehow related.

Complementary colors - Colors that are opposite one another on the color wheel, and which, when mixed together in equal parts, form gray, or in the case of light, form white light.

Conceptual image - An image in the artist's mind rather than in his visual experience.

Content - The emotional and intellectual structure that the artist incorporates into his work.

Dada and Dadism - A movement begun during World War I, in which artists expressed their feelings of futility in a war-ravaged world by exhibiting creations designed to shock or ridicule existing standards.

Decorative design - Design of a surface, usually applied after the structure of the object has been completed.

Dynamic symmetry - A mathematical basis for composing work of art into a totally related structure.

Environmental sculpture - Sculpture using materials seen repeatedly in the everyday environment but which are treated or combined in such a way as to remove their usual associations.

Expressions - A movement originating in Germany before World War I, in which the artists given visual form to his emotions and reactions to reality or depicts the inner nature of his subject rather than the outer aspects of it.

Fiber - Any material that can be separated into thread or thread-like structures.

Figure-ground perception - The capacity to distinguish between object and background.

Fresco - A method of painting in which pigment is mixed with water and applied to wet plaster walls.

Gouache - Opaque watercolor in which the pigment is bound with gum arabic and a paste of zinc oxide.

Happening - An environmental situation related to both sculpture and drama, in which no permanent form is established but an occurrence takes place that is sometimes satiric.

Hard-edge painting - A style of painting developed in the mid-twentieth century in a meticulous style, or, in the case of abstraction, with geometric accuracy.

Hue - The pure state of any color, also the name by which the color is called.

Impasto - The thick application of paint to provide texture.

Impressionism - A movement in painting originating in France in the 1870's, which paint was used to represent the transitory effects of light and color.

Intensity - The amount of purity in a color, also call chroma (from the Greek "color") or saturation.

Iridescence - The effect by which one color seems to contain all of the hues in the spectrum.

Kinetic element - The element of movement as it is found in a work of art, relating visual forms to a total experience.

Linear perspective - A system for depicting distance through the converging of lines at a vanishing point on the horizon line and the foreshortening of objects as they recede from the point where viewed.

Pop art - A movement in mid-twentieth century, in which artists chose as subject matter the symbols -- often the materials as well -- of the mass produced world around them, such as coke bottles, billboards, and blown-up comic strips.

Positive space - The space occupied by an object as distinguished from negative space which circulates in and around it.

Primary color - One of the basic colors on any color wheel, which it is assumed cannot be mixed from other colors, but which serves as a basis for mixing all other combinations on the wheel.

Radial symmetry - Balance achieved by the arrangement of elements in a circular pattern around a central axis.

Refraction - The bending of a ray of light as it passes through a prism or a lens.

Relief Painting - A combination of painting and relief sculpture in which designs in wood, metal or other substances are applied to a rigid background and then painted into a total composition.

Rococo - An eighteenth-century style characterized by delicate curves and pastel colors in painting and architecture.

Secondary color - A color created by mixing two primary colors on any color wheel.

Shade - Any variation of a color which is darker than the original hue as a result of the addition of black or of the complement of the hue.

Split complementary - A combination of colors involving one hue and the hues on either side of its complement on the color wheel.

Structural design - Design involved with the basic form of an object, as distinguished from decorative design, which usually concerns design of a surface.

Stylization - The simplification of an object to emphasize design qualities.

Subjective vision - The psychological interpretation of color relationships by an individual according to his own peculiarities of vision, of perception, and of past experiences.

Subtractive primary colors - Colors which absorb the light of the additive primary colors, such as magenta, yellow and turquoise.

Successive contrast - The phenomenon by which the afterimage of an object appears to the closed eyes in the complementary color of the original object.

Surrealism - The combining of familiar objects in fantastic ways, as in a dream or the subconscious.

Symbolism - A means of representing what is not known, usually by graphic figures.

Symmetry - Balance achieved through the arrangement of elements in a regular pattern in which each side of a central axis is the exact reverse of the other.

Synesthesia - A simultaneous stimulation of senses, for example, the sensing of color in relation to musical sounds.

Tempera - A painting medium in which the pigment is bound together with egg or with animal or vegetable glue.

Tesserae - The small pieces of glass, tile, stone or other material in a mosaic.

Tetrad - Any four colors placed equidistant from one another on the color wheel.

Textile - A fabric that is woven.

Tint - Any variation of a color that is lighter than the original hue, usually as a result of the addition of white.

Tone - A softened color achieved by mixing pure color with gray or with its complement.

Transparency - The quality of seeing through one layer into layers underneath, achieved in a work of art by use of cellophane, tissue paper or by skilled painting.

Triad - Any three colors placed equidistant from one another on the color wheel.

Value - The lightness or darkness of a color.

Visual texture - Surface variety that can be seen but not felt with the fingers.

Visual vacuity - Ability to perceive fine differences in details of the visual environment.

Weaving - The process of interlacing two sets of parallel threads to create a piece of cloth.

PUBLIC SCHOOLS OF EDISON TOWNSHIP
DIVISION OF CURRICULUM AND INSTRUCTION

COURSE REQUIREMENTS

VISUAL ARTS 1

Grades: 10-12

Length of Course: Term

I. COURSE OBJECTIVES - This course will consist of the following units of study:

- A. Introduction to the Classroom
 - 1. Introduction to equipment and tools
 - 2. Safety regulations
- B. Careers in Visual Arts
 - 1. Schools/colleges
 - 2. Interviews/visits/advanced placement
 - 3. Portfolio presentation
 - a. mounting/matting
 - b. display
- C. Emphasis on Seeing Visual Arts: Museums/Galleries/Collections
- D. Visual Elements in Painting
- E. Visual Elements in Drawing
- F. Visual Elements in Color
- G. Visual Elements in Commerce
 - 1. Advertising
 - 2. Interior design
 - 3. Fashion
 - 4. Illustration
 - 5. Packaging
 - 6. Corporate Mural Design
 - 7. Landscape Architecture
- H. Weekly Homework Assignment
- I. Vocabulary Related to the Course of Study
- J. Critique: Oral, Written

(Additionally, career-related topics and information will be presented/reviewed.)

Course Requirements - Visual Arts 1 (page 2)

- II. **COURSE REQUIREMENTS** - To complete this course successfully, students will be required to demonstrate a satisfactory (or higher) level of proficiency in:
- A. using a basic artistic and technical vocabulary related to visual art forms
 - B. performing basic operations in visual elements
 - C. performing basic operations in career preparation and college/art school selection
 - D. creating visual art works in relation to design principles used in a variety of media
 - E. understanding the historic importance of visual arts in the development of world cultures
 - F. Creating visual art work consistent with functional and aesthetic values
-

- III. **EVALUATION PROCESS** - Throughout the length of this course, students will be evaluated on the basis of:
- A. Test/Quizzes
 - B. Homework Assignment
 - C. Class Participation
 - D. Completion of creative projects related to units of study
 - E. Portfolio Assessment

(Additionally, students will maintain a notebook/folder which will contain class notes, vocabulary units and creative projects. Notebook/folder will be reviewed periodically.)

VISUAL ARTS 2

TABLE OF CONTENTS

COURSE OBJECTIVE

SUGGESTED EDUCATIONAL TIMETABLE

COURSE OUTLINE

INTRODUCTION TO CLASSROOM AND
COURSE REQUIREMENTS

HISTORY OF ART

EMPHASIS ON SEEING ART

PLACEMENT IN ART INSTITUTIONS

PORTFOLIO PREPARATION

INTRODUCTION TO COMPUTER GRAPHICS

PHOTOGRAPHY AND FILMMAKING

CAREERS IN ART/INDEPENDENT STUDY

INTRODUCTION TO 3-DIMENSIONAL DESIGN

ART CAREER EXPLORATION

REFERENCES/TECHNOLOGY MATERIALS

INSTRUCTIONAL MATERIALS/EQUIPMENT

SAFETY MEASURES

GLOSSARY

COURSE REQUIREMENTS

COURSE OBJECTIVES

1. To provide the students with a working atmosphere that will as closely as possible simulate job-related or higher education expectations (1.1, 1.2, 1.3, 1.4, 1.5, 1.6)
2. To provide the student with a code of order and responsibility within the room (1.2)
3. To instruct students regarding the use of equipment, tools, materials safely within the room (1.2)
4. To instruct students in the mounting of exhibitions and displays (1.1, 1.2, 1.3, 1.6)
5. To require a “one-person” exhibition (1.1, 1.2, 1.3, 1.4, 1.6)
6. To assist the students in continuous revision of their portfolios (1.1, 1.2, 1.3, 1.4, 1.6)
7. To provide specific information on art related career opportunities (1.1)
8. To provide information on programs of art schools and institutions of higher learning (1.1, 1.2)
9. To familiarize students with a knowledge and understanding of art history from the beginning of time to the Renaissance, Primitive and non-Western art (1.5)
10. To enable students to identify work as to its historical context (1.5)
11. To make the students aware of the effects of the culture on art and art on the culture (1.5)
12. To enable students to relate art history to their own work (1.5)
13. To provide information on specific art related careers and how to prepare for them; and specific requirements for entering those fields (1.1, 1.2, 1.3)
14. To insure that students can provide job descriptions for specific art related professions (1.1, 1.2)
15. To familiarize students with college catalogues and their use (1.1, 1.2)
16. To enable the student to evaluate their own work and the works of others (1.4)

17. To insure the student's ability to converse in language appropriate to the technical and aesthetic aspects of art (1.1, 1.2, 1.3)
18. To develop an understanding of the psychological use of color (1.3)
19. To develop clay as a medium of fine art/commercial design (1.3, 1.6)
20. To develop familiarity with journals/magazines in areas of fine arts/commercial/industrial design (1.1, 1.3)
21. To introduce to library materials – films, slides, CD Roms, videos, books, magazines and journals (1.5)

SUGGESTED EDUCATIONAL TIMETABLE

SECTION	TIME (approx.)
I. Introduction of Classroom & Course Requirements	1-2 days
II. History of Art	5-10 days
III. Emphasis on Seeing Art/Elements and Principles of Design	10-12 days
IV. Placement in Art Institutions	5-10 days
V. Portfolio Preparation	
a. Advanced drawing/painting techniques	30-40 days
b. Introduction to computer graphics	15-20 days
c. Introduction to 3-D design	15-25 days
VI. Photography and Darkroom Use	20-25 days
VII. Careers in Art/Independent Study	35-40 days

CONTENT OUTLINE

I. INTRODUCTION TO CLASSROOM AND COURSE REQUIREMENTS

A. Objectives

1. To provide students with acceptable standards of behavior
2. To provide the students with a code of order and responsibility
3. To instruct the student regarding the safe use of equipment, tools and materials
4. To provide students with a professional approach to classroom instruction

B. Equipment, Tools, and Room Rules in Visual Arts 2

1. Introduction to the room
 - a. Storage
 - b. Materials
 - c. Rules
 - d. Room organization and clean-up
2. Introduction to Equipment and Tools
 - a. Assignment of tools
 - b. Safety of tools
 - c. Handling toxic and hazardous materials

3. Homework

C. Methods of Instruction

1. Lecture/demonstration
2. Clean-up procedures
3. Safety rules (ditto signed-optional)
4. Teacher alternative

II. HISTORY OF ART

A. Objectives

1. To provide students with an understanding of the culture and its place in history
2. To acquaint students with the role art plays in culture and culture in art
3. To insure students' ability to relate art history to their work
4. To familiarize students with the basic motivations for producing works of art
5. To enable students to identify art work according to culture and historical context
6. To give students an appreciation for craftsmanship

7. To give students an appreciation for the flexibility of materials within the cultural environment for the production of art
8. To create an understanding of the importance for and application of knowledge of art history in fields of creative endeavor

B. Survey of Art

1. The Renaissance
 - a. Late Gothic 1400 – 1600
 - b. Early Renaissance 1400 – 1450
 - c. High Renaissance 1500 – 1520
 - d. Mannerism 1520 – 1600
 - e. Renaissance of the North 1400 – 1600
 - f. Baroque in Italy and Germany 1585 – 1610
 - g. Baroque in Flanders, Holland and Spain 1580 – 1660
 - h. Baroque in France and England 1663 – 1708
2. The Modern World
 - a. Neoclassicism and Romanticism 1750 – 1850
 - b. Realism and Impressionism 1825 – 1885
 - c. Post-Impressionism 1853 – 1906
 - d. Modern painting and sculpture 1900 – Present
 - e. Modern architecture 1900 – Present

C. Methods of Instruction

1. Slide/lecture presentation
 - a. Culture
 - b. Art objects
 - 1) utilitarian
 - 2) utensils
 - 3) religious
 - 4) architecture
 - 5) masks
 - 6) musical instruments
 - 7) sculpture
 - 8) decorative
 - 9) fabric design
 - 10) jewelry
 - 11) body decoration
 - 12) mode of dress
 - c. Methods and media
 - d. Design elements (geometric/organic, etc.)
2. Research paper/project

3. Museum visits
4. Teacher alternative

III. **EMPHASIS ON SEEING ART**

A. Objectives

1. Provide students with potential resources for research
2. Provide students with a potential recreational, cultural experience

B. Location of Museums, Galleries and Collections

1. Local museums (Edison, New York City, Philadelphia)
2. Art shows
3. Galleries
4. Art history reference books and texts
5. Private collections
6. Practical examples, i.e., replicas in local buildings, churches, etc.
7. Television/newspaper/journals/magazines

C. Methods of Instruction

1. Give students an assignment to be done in the museum or gallery –
Example:
Comparison of two art works
2. Assign research paper on famous artists
3. Assign research paper on period in art
4. Visit library, acquaint students with museum catalogs, art magazine,
Reader's Guide to Periodicals
5. Teacher alternative

IV. **PLACEMENT IN ART INSTITUTION**

A. Objectives

1. To provide students with specific directions concerning college, art school, etc., selection
2. To provide students with skills of interviewing and set-up of a sample portfolio
3. To prepare and make students aware of the advance placement opportunities in art studio and art history
4. To encourage professionalism in presentation of their own work

B. Placement

1. Schools and colleges
 - a. Art schools
 - b. University
 - c. Colleges
 - d. Art colleges

2. Interviews, visits and catalogs

a. Application

- 1) fees
- 2) distance from home
- 3) first impression
- 4) portfolio

b. Interviews

- 1) arrival
- 2) first meeting – impression
- 3) techniques with portfolio
 - a) theme, i.e., color
 - b) arrows/numbers
 - c) description of work
 - d) sketch book

c. Catalogs

3. Reviewing of advanced placement test in art studio and art history

- a. credits
- b. colleges
- c. preparation

C. Methods of Instruction

1. Lecture/demonstration on the correct ways of preparing for interviews, visits and catalogs
2. Students will be given a sample test from the advanced placement tests
3. Review the steps usually taken during an interview at job or college
4. Review the things which might be best to have done in a portfolio
5. Recommend techniques that students might use to find a college, art school, etc.

V. **PORTFOLIO PREPARATION**

A. Objectives

1. To prepare student portfolios with their most accomplished and comprehensive work. The art work should reflect requirements of the art schools and colleges that students applied to
2. To expand advanced drawing skills and techniques
3. To expand color knowledge, skills and techniques
4. To develop an understanding of computer graphics
5. To develop an understanding of 3-dimensional art

B. Advanced Drawing and Color Techniques

1. Still life

- a. Pencils
- b. Chalk/pastel
- c. Pen and Ink/marker
- d. Water color
- e. Acrylic
- f. Oil pastels
- g. Mixed media

2. Portrait

- a. Pencils
- b. Chalk/pastel
- c. Pen and Ink/marker
- d. Water color
- e. Acrylic
- f. Oil pastels
- g. Mixed media

3. Landscape

- a. Pencils
- b. Chalk/pastel
- c. Pen and Ink/marker
- d. Water color
- e. Acrylic
- f. Oil pastels
- g. Mixed media

4. Figure

- a. Pencils
- b. Chalk/pastel
- c. Pen and Ink/marker
- d. Water color
- e. Acrylic
- f. Oil pastels
- g. Mixed media

C. Methods of Instruction

- 1. Demonstration/lecture of the various types of drawing and color theories
- 2. Visual presentations including video technology as applies to drawing
- 3. Drawing from posed figures and still lifes

4. Landscape exploration using different time periods in art history as reference
5. Self-portrait exploration using a variety of size, media and technique
6. Clay relief or sculpture
7. Teacher alternative

VI. INTRODUCTION TO COMPUTER GRAPHICS

A. Objectives

1. To familiarize students with the computer and its functions
2. To provide students with assignments applicable to computer use

B. Methods of Instruction

1. Demonstrate various types of drawing techniques on the computer
2. Demonstrate various types of color applications using the computer
3. Use specific graphic assignments that will expand the students' knowledge of the computers capabilities
 - a. Perspective
 - b. Shading techniques
 - c. Illustration
 - d. Graphics

VII. PHOTOGRAPHY AND FILMMAKING

A. Objectives

1. To develop the ability to work a basic camera
2. To develop the ability to work and process film
3. To develop the ability to process film from negatives to the finished prints
4. To insure an understanding of film and photography as an art expression
5. To be able to find use for photography and film as a commercial media

B. Photography and Filmmaking

a. Technical Aspects of photography

- 1) composition
- 2) light
- 3) camera
- 4) developing
- 5) enlarging

b. Commercial uses

- 1) photography in graphics
- 2) film in industry
- 3) film and photography as visual aids

c. Art forms

- 1) naturalism/realism
- 2) appreciation of filmmaking
- 3) media of expression

2. Filmmaking

a. Technical aspects in filmmaking

- 1) composition
- 2) light
- 3) camera
- 4) developing
- 5) enlarging

b. Commercial uses

- 1) film in art
- 2) film in theater
- 3) film in industry

c. Art forms

- 1) naturalism/realism
- 2) appreciation for filmmaking
- 3) media for expression

C. Methods of Instruction

1. Demonstration/lecture on the parts, use and settings of a camera
2. Require students to collect photographs printed or original which will be used in a discussion of good composition in photography
3. Demonstration/lecture on the process of rolls of film stressing the steps and chemicals required
4. Demonstration/lecture on the processing of paper developing techniques, stressing on the steps and chemicals required
5. Demonstration/lecture on the drying and finishing of prints
6. Filmstrip/lecture/record on the creative photography: camera, six parts, and creative photography enlarging, six parts
7. Practical application of photography
 - a. Take a picture using visual elements/composition
 - b. Experiment with color/light in film
 - c. Paint directly on leader for armature
 - d. Take pictures for social comment
 - e. Teacher alternative

D. Demonstration of safety techniques with regard to the care and handling of materials and their proper disposal

VIII. CAREERS IN ART/INDEPENDENT STUDY

A. Objectives

1. To acquaint students with the possible careers in art and how to prepare for them
2. To provide instruction in each profession and acquaint students with the job requirements
3. To insure that students can define a variety of art related careers
4. To inform students of the job market concerning art careers
5. To select an area of interest and research it.

B. Career Fields

1. Art education
 - a. Teacher of art in public and/or private schools
 - b. Artist in residence: serve one or more school systems
 - c. Teacher of art for recreation in corporations and community
2. Art therapy
 - a. Therapist with hospitals, recreational programs for physically or mentally handicapped
 - b. Instructor in school systems: programs for emotionally, mentally or physically handicapped
3. Crafts – ceramics, wood, jewelry, glass, weaving
 - a. Craftsman, freelance, commission, self-employed who makes and sells own work to galleries and shops
 - b. Designer, consultant to industry in the production of furniture, jewelry, home furnishings
4. Museums, Art galleries, Reporting and Writing about art
 - a. Museums – museum director and curator, conservator and restorer
 - b. Art galleries – gallery owner/director/art dealer, appraiser, art consultant, exhibit designee, gallery assistants, salesperson and representatives
 - c. Reporting and writing about art – art or architectural critic, art magazine editor and staff
5. Entertainment and the Media
 - a. Film and television – art director, film animation, television graphic artist, special effects artist, background artist, makeup artist, model builder, storyboard illustrator, title designer

- b. Theatre and stage design – scenic designer, costume designer, lighting designer, hair stylist/designer, program designer, opera and ballet work, property shop workers, puppet designers, scene painters
- 6. Environmental – interior design, architecture, community design, landscape design
 - a. Architect/draftsman – works with architectural firm drafting, lettering, model building
 - b. Architect – works in a firm or self-employed designing site and space for commercial or residential structures
 - c. Landscape architect – works with architectural firm or self-employed, design site for commercial and residential structures
 - d. Interior designer – plans interior spaces, commercial and residential, planning space use and traffic flows
 - e. City planner – works for local, state and federal agency designing sites and structures for public spaces
- 7. Fashion apparel design
 - a. Fashion designer – designs costumes for movie, stage and T.V. productions
 - b. Designer works for fashion house or self-employed designing apparel for men, women and children
 - c. Fashion buyer/coordinator – selects clothes for department stores or public
 - d. Designer/illustrator – illustrates designer's concepts for presentation
- 8. Fiber – textile design – weaving
 - a. Weaver/designer – provide work to galleries, specialty shops
 - b. Sales representative for fabric houses
 - c. Consultant/buyer for stores, interior designers
- 9. Graphic design
 - a. Designer/art director – design graphics used for television, programming, advertising, story boards, cartoons, stage sets
 - b. Graphic designer works for firm producing packaging or containers for products, store and window display, logos, annual reports, etc
- 10. Illustration
 - a. Illustrator works on illustrations for advertising agencies, publishing houses, medical journals, posters and record albums
 - b. Fashion illustrator works for fashion houses, periodicals, pattern houses, stores
 - c. Editorial art director, editorial illustrator, book designer, cartoonist/comic strip artist, medical illustrator, technical illustrator

11. Industrial design

- a. Designer/consultant who designs for consumer product for home and industry
- b. Model maker does mock ups for industrial designers, architects or commercial interiors

12. Painting

- a. Painter who provides work for galleries or corporations
- b. Portrait painters who works on commissioned sales
- c. Muralist works for interior designers, billboards, arts commission
- d. Designer for state sets, T.V., theater or film

13. Photography – cinematography, film animation, television

- a. Photographer of products and people for advertising agency
- b. Photographer – specializing in travel, weddings, aerial, residential and commercial interiors
- c. Film director making films for commercial or privately funded industries

14. Printmaking

- a. Printmaker who provides work for galleries, architects, advertising agencies
- b. Workshop printmaker printing – specially designed work by other artists
- c. Poster artist working for theaters, galleries, community centers

15. Sculpture

- a. Sculptor works for galleries, architects, interior designers creating art work for their spaces
- b. Portrait sculptor commissioned for public and private individuals

C. Methods of Instruction

- 1. Video/lecture on the professions
 - a. Art Careers in Advertising
 - b. Careers in Art-Graphic Design
 - c. Commercial Art: Design
 - d. Commercial Art: General
 - e. Commercial Art: Media
- 2. The use of speakers from vocational and liberal arts schools
- 3. Suggested field trips or visitations to art schools and business firms
- 4. Selected reading assignments in Art Career book; Art Career Guide, Holdman Donald; and in school catalogs
- 5. Teacher alternative

D. Homework Assignments

For each section of this course, a student will be required to complete some type of outside activity in the productive creative area, plus the reading assignments

IX. INTRODUCTION TO 3-D DESIGN

A. Objectives

1. To familiarize students with clay relief/sculpture
2. To develop the ability to work in 3-D form
3. To reinforce the use and safety tools
4. To familiarize students with historical and contemporary 3-D design
5. To use the imagination in creating 3-D relief/sculpture

B. Methods of Instruction

1. Discuss clay and its properties
2. Discussion historical and contemporary 3-D design
3. Show examples of student and professional work
4. Thumbnail sketches of design
5. Demonstration of clay methods and procedures
6. Fire and glaze/paint/underglaze

C. Teacher alternative

UNIT OBJECTIVES

A. Upon completion of the Visual Arts 2 program, students will:

1. Develop career planning and workplace readiness skills.
2. Appreciate the role the arts have played in word development through both aesthetic and practical arts.
3. Be able to identify various careers/professions in the art area.
4. Understand the requirements, skills, and dedication necessary to have a career in art.
5. Demonstrate self-management skills.
6. Use technology, information, and other tools necessary to acquire a career in art.

B. Visual Arts 2 – lesson:

1. Independent study
 - a. Students will pursue an in-depth study of a career of their choice

C. Overview

1. Educational requirements
2. Job specifications/responsibilities
3. Job opportunities within field
4. Salary/growth potential

EVALUATION OF STUDENTS

METHODS OF EVALUATION

- A. Pupil self-evaluation
- B. Group evaluation
 - 1. Teacher and class
 - 2. Classmates/peers/portfolio assessment
- C. Teacher evaluation/portfolio assessment

PUPIL EVALUATION BASED UPON INDIVIDUAL PROGRESS

- A. Classroom attendance and participation
- B. Performance on tests/quizzes
- C. Completion of all required assignments
- D. Ability to produce work of significant quality rather than quantity
- E. Attitude of maturity toward all aspects of program
- F. Concern for personal safety and that of fellow students

MINIMUM GRADE (PASSING) REQUIREMENTS

- A. Pupil completion of all assigned work within due dates
- B. Pupil ability to create satisfactorily as observed by instructor
- C. Pupil ability to develop some sense of craftsmanship in regard to the course and materials involved
- D. Pupil ability to be original rather than copy
- E. Pupil ability to use the elements and principles of design
- F. Pupil ability to evaluate their own work
- G. Pupil ability to compare and contrast artwork from the historical relationship as to age, mood and style

CRITERIA FOR PUPIL SELF-EVALUATION

- I. There should be evidence of individual growth in total personal development
 - A. Individual uniqueness
 - B. Ability for self-thought and initiative
 - C. Ability to identify self in a piece of work
 - D. Ability to concentrate upon total self-expression
 - E. Ability to express moods and feelings through work
 - F. Ability to self-evaluate
 - G. Ability to receive and profit by constructive criticism
 - H. Ability to attain personal satisfaction from art accomplishments
- II. There should be evidence of individual growth in social competence
 - A. Ability to accept and understand one's uniqueness
 - B. Ability to work with others and their ideas
 - C. Ability to evaluate others in terms of their work
- III. There should be evidence of individual growth creativity
 - A. Ability to experiment
 - B. Interest in related aspects of art which involve personal value judgments
 - C. Enjoyment of the learning process and results attained
 - D. Ability to express ideas in two and three dimensional forms
 - E. Ability to express ideas in reality and in the abstract
 - F. Ability to create on own ideas in progression of increasing talent
- IV. There should be evidence of individual growth in aesthetic understand and ability ...
 - A. Ability to observe design and value
 - B. Desire to accept challenges and problems
 - C. Ability to advance in processes and procedures
 - D. Use of gained knowledge in practical application as a life style

As “experience is the best teacher”, proper evaluation exists only when one is able to observe and work closely with pupils in a variety of situations over a period of time. For full growth, pupils need creative art experiences; interesting situations that challenge the imagination; stimulating materials and tools with which to work; ample time; adequate space; sincere, understanding assistance; and cooperative people willing to work together.

VISUAL ARTS 9-12:
STANDARD 1.6

All students will develop design skills for planning the form and function of space, structures, objects, sound and events.

DESCRIPTIVE STATEMENT

The development of knowledge and skills in design produces the power to create or to enhance the economy and the quality of life. All inventions, everything made by human hands, require design skills: fabric and clothing, landscapes and interiors, residential and corporate architecture, product and package design, video and print graphics. Neighborhood and city planning can be aesthetically improved with skills in the design of space and form. Staging is essential to the planning of successful events, whether personal, business, or community. Elements of design affect nearly all aspects of daily living.

PROGRESS INDICATOR #4

Identify, plan, and provide solutions to design problems of space, structures, objects, sound, and/or events in a public or private environment.

ACTIVITY: INTERIOR DESIGN

- When redesigning a room in their home to make better use of space, provide more storage, and/or modernize, students begin with an in-scale floor plan. Using CAD if available, they choose a color plan starting with the larger area (floor/walls) and select the following items from magazines, other sources, their own samples, or models:
 - the furnishings;
 - fabric samples;
 - lighting; and
 - window treatments
- Students create 2-D representations of the newly designed room with measurement notations to ensure safe/comfortable movement. They include swatches in their presentation.
- Students estimate the budget required to cover the cost of the renovation/redecorating. They provide a basis for the costs listed.
- Students define the reasons for keeping certain features and disposing of others. They identify changes made to the electrical, plumbing, and heat/air systems.

WORKPLACE READINESS SKILLS:

- Demonstrate consumer and other financial skills
- Understand technological systems
- Define problem/clarify decisions
- Conduct systematic observations
- Organize, synthesize, and evaluate information
- Identify/evaluate alternative decisions
- Interpret data
- Select and apply solutions to problem solving and decision making
- Apply problem-solving skills to design projects
- Demonstrate safe physical movement

THINKING SKILLS:

- Research, observe, decide, problem-solve, create

LINKS TO OTHER STANDARDS AND SUBJECTS:

Mathematics

VISUAL ARTS 9-12:
STANDARD 1.2

All students will refine perceptual, physical, and technical skills through creating dance, music, theatre, and/or visual arts.

DESCRIPTIVE STATEMENT

Through an education in the arts, students enhance their perceptual, physical, and technical skills and learn that pertinent techniques and technologies apply to the successful completion of tasks. The development of sensory acuity (perceptual skills) enables students to perceive and acknowledge various viewpoints. Appropriate physical movements, dexterity, and rhythm pertain to such activities as brush strokes in painting, dance movement, fingering of musical instruments, etc.

PROGRESS INDICATOR #4

Demonstrate originality, technical skills, and artistic expression in the creation, production, and performance of dance, music, theatre, or visual arts.

VISUAL ARTS ACTIVITY: CREATIVITY AND ABSTRACTION

- In this activity, each student produces a series of works related to one subject
- The first assignment in the series is the completion of a creative, realistic rendering of a subject. The students should make any further decisions regarding how this task is accomplished. (It's the marriage of realism and creativity, plus the decision-making process that the students must struggle with.)
- The second in the series should abstract the form of the subject in some way-its line, shape, colors, its place or experience in its existence.
- The third abstraction should give the appearance of being nonrepresentational.

WORKPLACE READINESS SKILLS:

- 3.2 Use models and observations
- 3.7 Conduct systematic observations
- 3.8 Organize, synthesize, and evaluate information
- 3.12 Interpret data

THINKING SKILLS:

- observe, perceive, create, select

LINKS TO OTHER STANDARDS & SUBJECTS:

- Depends on student's choice of subject. See related vignettes on next page.

EXAMPLE:

Students, given an apple as their subject, produced boring composition of red whole apples – as were handed to them. They were told their drawings did not fulfill the “creative” part of the assignment. In return they complained that the teacher was not telling them what she wanted them to do. “No,” said the teacher, “you are not doing what I asked you to do.” One student, in frustration, took a bite from the apple. “Aha!” said the teacher. “Ah!” said the student as he erased the rounded edge and penciled teeth marks on the drawing. The other caught on and produced realistic renderings of apples: with curled peel, disassembled and reorganized, and cut crosswise with the interior structural design showing. Some were later baked with the crosscut design on the top crust, candied and placed in a student-designed display box. Illustration could include the mythologies of Johnny Appleseed, the symbol of the matriarchal religions, the poisoned apple of the wicked witch, sculpted from clay with the serpent plunging out and entitled, “The Garden of Eden.”

EXAMPLE:

A student's rendering of a pheasant as a subject produced the iridescent colors. While contemplating the beauty of the bird's feathers, the student realized that this bird's beautiful feathers did not compensate for its awkward shape and poor flying capability. The first abstraction produced was a collage that expressed the fragility of this bird's existence. Weather, the hunter, and forest fire made it vulnerable. Burnt paper was part of the media used to express the violence in nature that threatens its life. Another abstraction was a large, strong bird soaring over city and countryside with the words, "I'd rather have strong wings than fine feathers." The final work was a linear, abstract expression of "Flight on Wing and Wind."

REFERENCE BOOKS

- Brommer, Gerald F. Discovering Art History, Worcester, MA: Davis Publishing Co., 1981.
- Brommer, Ferlad F. and Joseph A. Gatto. Careers In Art: An Illustrated Guide, Worcester, MA: Davis Publishing Co., 1984.
- Brommer, Gerald F. and George F. Horn. Art in the Visual Environment, 2nd Ed., Worcester, MA: Davis Publishing Co., 1985.
- DeReyna, Rudy. How to Draw What You See, New York, NY: Watson-Guphill Publications, 1996.
- Edwards, Betty. Drawing on the Right Side of the Brain, Boston, MA: Houghton Mifflin, Co., 1979.
- Haubenstock, Susan H. Career Opportunities in Art, revised edition, Facts on File, 1994.
- Janson, H.W. and Anthony F. Janson. A Basic History of Art, 3rd Ed., New York, NY: Prentice-Hall, 1987.
- Katz, Elizabeth L., Katz, Elizabeth L., Themes and Foundations of Art, Minneapolis/St. Paul, MN: West Publishing Co., 1995.
- Laver, David A. Design Basics, New York, NY: Holt, Rinehart & Winston, 1979.
- Marguand, Ed. How to Prepare Your Portfolio, revised edition, New York, NY: Art Direction Book Co., 1988.
- Mittler, Gene A. Art in Focus, Peoria, IL: Glencoe McGraw-Hill Publishing Co., 2000.
- Mueller, Mary Korstad, and Ted G. Pollack. Murals: Creating an Environment, Worcester, MA: Davis Publishing Co., 1979.
- Nicolaides, Kimon. The Natural Way to Draw, Boston, MA: Houghton, Mifflin, 1941.
- Nigrosh, Leon. Claywork: Form and Idea in Ceramic Design, 2nd Ed., Worcester, MA: Davis Publishing Co., 1986.
- Roukes, Nicholas. Art Synectics, Worcester, MA: Davis Publications, Inc., 1982.
- Roukes, Nicholas. Design Sunectics, Worcester, MA: Davis Publications, Inc., 1988.
- Rubin, Judith Ann. Child Art Therapy, New York, NY: John Wiley & Sons, Inc., 1984.

Silvin, Carole. Maskmaking, Worcester, MA: Davis Publishing Co., 1986.

Vieth, Ken. From Ordinary to Extraordinary – Art & Design Problem Solving, Worcester, MA: Davis Publications, Inc., 1999.

Ragan, Rosalind. Art Talk, New York, NY: Glencoe McGraw-Hill, 2000.

AUDIO-VISUAL MATERIALS

SLIDES

Survey of World Architecture, No. 929
Educational Dimensions Corp.
Box 126
Stanford, CT 06904 (20 slides)

200 Years of American Craftsmanship, No. 932
Educational Dimensions Corp.
Box 126
Stanford, CT 06904 (20 slides)

Modern Art in the 50's and 60's
(After Jackson Pollock, Between Painting and Sculpture, Art in Movement, and Optical
Invention, Revised Traditions, Image Makers and Pop Art)
Visual Publication
716 Center Street
Lewiston, NY 14092 (80 slides)

VIDEOS

Careers in Art-Graphic Design,
Crystal Productions
Aspen, CO 81612

Commerical Art
Vol. 1 – General
Vol. 2 – Media
Vol. 3 – Design

Crystal Productions
Aspen, CO 81612

TECHNOLOGY

Examples, students works, slides, texts and videos may be used at teacher discretion to supplement experiences or introduce new material. Equipment for visuals includes opaque projector, slide screen, video, VCR, TV, and computers.

WEB SITE

1. Artful Minds

<http://library.advanced.org/50072>

ArtFul Minds gives perspective and practicing teachers theoretical and practical information about art education, brain research, and technology use and integration. You can find recommended resources, WebQuests,

Grade Level: College, Adult/Professional

Content Area: Arts (General), Education (Teaching and Learning, Educational Technology) (Dewey #700)

2. Mark Harden's Artchive

<http://www.artchive.com>

The Artchive is a useful collection of articles and some 2,300 scans of art images by more than 200 artists. Other highlights of the site include changing online exhibitions, verbal/visual commentaries, and reviews of commercially available art CD-ROM products.

Grade Level: Middle School, High School, College, Adult/Professional

Content Area: Arts (Visual Arts) (Dewey #750)

Application type: Resource

3. An Internet web site sponsored by the National Arts & Educational Information Network at the John F. Kennedy Center for the Performing Arts, Washington, DC.

<http://artsedge.kennedy-center.org>

ArtsEdge was established and continues its development under a cooperative agreement between the John F. Kennedy Center for the Performing Arts, the National Endowment for the Arts and the U.S. Department of Education.

ArtsEdge Mision is divided into these areas of importance:

- ❖ Connecting People to People via opportunities to share arts and education information and ideas nationally. This is done utilizing:
 - Virtual conferences
 - Regularly updated arts and education journal
 - Arts & Education List Servs (well over 1,500 participating)

- Online bulletin board
- Real-time chats with artist
- Expanding user-base of 14,000 + daily users

❖ www.inspiration.com
Inspiration Software
7412 SW Beaverton
Hillsdale Highway
Portland, OR 97225

INSTRUCTIONAL MATERIALS AND EQUIPMENT
(Based on 20 students)

A. Materials

1. Found objects
2. Wood (pine, mahogany, etc.) blocks of various sizes
3. Charcoal pencils (2 doz. each – soft, medium)
4. Charcoal blocks (2 doz.)
5. Erasers (2 doz. – gum and block or soap)
6. Acrylic paint (8 basic colors) 1 quart each
7. Papers
 - a. Manila (12X18) ream each, (18X24) ream each
 - b. Tracing (12X18) ream each
 - c. 60 lb. White drawing (12X18) ream (2), (18X24) ream (1)
 - d. 70 lb. White drawing (12X18) ream (2), (15X24) ream (1)
 - e. 80 lb. White drawing (12X18) ream (2), (18X24) ream (2), (24X26) ream (1)
 - f. Fadeless (12X18) 14 basic colors, 100 sheets (14), (18X24) assorted, 100 sheets (2), (24X36) assorted, 100 sheets (2)
 - g. Pastel papers, assorted colors
 - h. Charcoal paper (18X24), pkg. 100 sheets (2)
 - i. Watercolor paper (9X12) pkg. 100 sheets (2), (12X18) pkg. 100 sheets (2)
8. Solder rolls (4) soft, easy and medium
9. Pin back, doz./pkg. (2)
10. Clay – white talc 50 lb./pkg. (3)
11. Clay – Indian Red 50 lb./pkg. (3)

12. Masonite boards (1/8 and 1/4) (20)
13. Rubber cement, 5 gallons
14. Rubber cement, 2 1/2 oz. Containers (20)
15. Colored pencils, 24 colors (20)
16. Elmer's glue, 8 oz. (20), gallon (1)
17. Photographs – (scrap)
18. Pastels (soft and chalk base) (20)
19. Fixative spray, 16 oz. (5)
20. Wire (various gauges)
21. Cardboard, corrugated/smooth
22. Duco cement, 2 oz. tubes (20)
23. Fishing line
24. Cellulose wall paper paste, 5 lbs. (2)
25. Masking tape (1/2 " X 60 yards) (10)
26. Chicken wire (1" opening)
27. Shellac, white and orange, quart (2)
28. Conte' crayons (20)
29. Black India ink, quart (2)
30. Color inks, assorted (12)
31. Magic markers (various colors, waterbase, permanent)
32. String
33. Scrap rags
34. Cray-pas (20)

B. Equipment

1. Wood carving set (6 tool set plus stone) (20)
2. Mallets (light ligmum vitae or hickory) (20)
3. Scissors (24 pairs)
4. Pen holders (20)
5. Rulers, 18", metal edge (24)
6. Yard stick
7. Protractors (20)
8. Brayers, 4" and 6" (12 each)
9. T-square, 24" (20)
10. Compasses (20)
11. Drawing boards, 24X30 (20)
12. 45 Triangles (20)
13. 30 X 60 Triangles (20)
14. Stapling gun (3/16" and 5/16" stapler) (20)
15. Hammers, 13 oz. (10)

SAFETY MEASURES

Students must be instructed on the hazards of materials being used and the precautions to be taken to avoid injury to themselves or others. **ALL MATERIALS ARE PROPERLY LABELED.**

Potential Hazards

1. Volatile Substances
 - a. paint
 - b. spray paint
 - c. rubber cement
2. Tools
 - a. knives
 - b. gougers
 - c. linoleum cutters

Type of Protection Needed

1. Proper Ventilation and Exhaust
 - a. store in metal cabinet
 - b. fire extinguisher with proper agent
 - c. eye and body wash facility
 - d. rubber gloves
2. Use of Safety Glasses/Eye Protection

GLOSSARY

ABSTRACT - Form originating with a recognizable object, but simplified by the artist to express the essence of the object rather than its physical appearance.

ABSTRACT EXPRESSIONISM – A movement in painting originating in America, in which the artist divorces himself from the representation of physical reality, in favor of expressing his own feelings.

ACHROMATIC COLORS – Neutral colors, such as black, white and gray.

ACRYLIC – A variety of plastics which are unusually clear and lend themselves to high polishing. Also a painting medium in which the pigments are found in a polymer emulsion.

ADDITIVE PRIMARY COLORS – Red, blue, and green, the colors from which any color can be mixed in light.

ADDITIVE PROCESS – The process of building up forms, as by modeling or welding, as opposed to the subtractive process, in which forms are cut away.

AFTERIMAGE – A psychological phenomenon in which the retina of the eye becomes fatigued after viewing any hue for a sustained period of time, causing the complementary hue to be seen.

ANALOGOUS COLORS – Colors that are adjacent on the color wheel.

ARCADE- A series of arches supported by piers or columns to form an open passageway.

ARCH – A structural device, generally any opening spanned by a curved top supported by two uprights; however, the true arch consists of wedge-shaped blocks placed in a semicircle and in counterthrust, so that they converge at a keystone at the center of the opening.

ART NOUVEAU – A highly decorative style of the 1890's, based on plant forms, Japanese art, European peasant decoration, and other sources.

ATMOSPHERIC PERSPECTIVE – The effect of an intervening body of air between the object and the viewer, causing a softening of outlines, cooling and blurring of colors, and loss of detail at the horizon.

BAROQUE – A style of art and architecture that flourished from c. 1600 to 1750 in Western Europe, characterized by strong diagonals and a robust swirling quality.

BAS-RELIEF OR LOW RELIEF – Sculpture in which the figures are attached to the background, projecting usually less than two inches.

BAUHAUS – A school founded by Walter Gropius in Germany in 1919, known for its adaptation of science and technology to art and for the use of glass and metal in unornamented buildings.

BIOMORPHIC – Taken from nature, from the Greek meaning structure based on life.

CANTILEVER – A bracket or block projecting freely at one end and firmly supported from the other side.

CARTOON – A drawing made on paper used in transferring designs to walls as a basis for painting, mosaic, or tapestry.

CASEIN – A painting medium in which the pigment is bound with milk curd.

CHROMATIC COLORS – Colors with the quality of hue in them, such as red or blue as opposed to the neutrals, which are black, white and gray.

COLLAGE – A design formed by the pasting of various materials onto a background to create a variety in texture and surface interest. Materials such as paper, wood and cloth are often combined with paint on canvas.

COLLOTYPE – A method of printing from photosensitive gelatin spread on sheets of glass or flexible metal.

COLOR DYNAMICS – The study of the effects of various colors upon each other of their changing character under different conditions.

COLOR HARMONIES – Combinations of two or more colors which are somehow related.

COMPLEMENTARY COLORS – Colors that are opposite one another on the color wheel, and which, when mixed together in equal parts, form gray, or, in the case of light, form white light.

CONCEPTUAL IMAGE – An image arising in the artist's mind rather than in his visual experience.

CONSTRUCTIVISM – A movement in twentieth-century sculpture in which the emphasis is on architectonic forms built of wires, grids, and the like.

CONTACT PRINT – A photographic print which is the same size as the negative from which it was made.

CONTENT – The emotional and intellectual structure that the artist incorporates into his work.

DADA OR DADISM – A movement begun during World War I, in which artists expressed their feelings of futility in a war-ravaged world by exhibiting creations designed to shock or ridicule standards.

DECORATIVE DESIGN – Design of a surface, usually applied after the structure of the object has been completed.

DIAPHRAGM – A part of the camera consisting of overlapping metal leaves by mean of which the opening of the lens can be controlled.

DOME – A vault in the form of an inverted cup, which is formed by the intersection of two or more arches.

EMULSION IN PHOTOGRAPHY – A chemical coating, usually of silver bromide and various dyes, which forms the substance of a film into which the image is fixed by exposure to light.

ENCAUSTIC – A painting medium consisting of hot beeswax and pigment.

ENVIRONMENTAL SCULPTURE – Sculpture using materials seen repeatedly in the everyday environment but which are treated or combined in such a way as to remove their usual associations.

EXPRESSIONISM – A movement originating in Germany before World War I, in which the artist gives a visual form to his emotions and reactions to reality or depicts the inner nature of his subject rather than the outer aspects of it.

FIGURE-GROUND PERCEPTION – The capacity to distinguish between object and background.

FILTER – A piece of dyed gelatin or glass that fits over the lens of a camera to modify rays.

FLEXWOOD – Paper-thin sheets of wood glued to a flexible backing.

FLYING BUTTRESS – A structural device first used in gothic architecture to support the vault from the outside.

FOCAL LENGTH – The distance from the lens to the focal plane where the film is located.

F-RATING – A symbol to express the speed of a lens by comparing its diameter to its focal length.

FRESCO – A method of painting in which pigment is mixed with water and applied to wet plaster walls.

GEODESIC DOME – A dome first devised by R. Buckminster Fuller, composed of small modules based on the triangle.

GOUACHE – Opaque watercolor in which the pigment is bound with gum Arabic and a paste of zinc oxide.

GROUT – A substance composed of glue and cement, which is used to fill the joints in masonry or the cracks between the tesserae in a mosaic.

HAPPENING – An environmental situation related to both sculpture and drama, in which no permanent form is established but an occurrence take place that is sometimes satiric.

HARD-EDGE PAINTING – A style of painting developed in the mid-twentieth century in a meticulous style, or, in the case of abstraction, with geometric accuracy.

HAUT-RELIEF OR HIGH RELIEF – Relief sculpture in which the forms project from the background to considerable depth, usually two inches or more.

HUE – The pure state of any color, also the name by which the color is called.

IMPASTO – The thick application of paint to provide texture.

IMPRESSIONISM – A movement in painting originating in France in the 1870's in which paint was used to represent the transitory effects of light and color.

INTARSIA – Intricate inlay of wood in future to form pattern such as still lifes, scrolls, and arabesques.

INTENSITY – The amount of purity in a color, also called chroma (from the Greek "color") or saturation.

IRIDESCENCE – The effect by which one color seems to contain all of the hues in the spectrum.

JACQUARD – A variety of figure weave which includes brocades and damasks.

KINESTHESIA – A muscular response to a work of art in which the work inspires a feeling of physical bodily motion.

KINETIC ELEMENT – The element of movement as it is found in a work of art, relating visual forms to a total experience.

LACING – A method of manufacturing cloth by fastening a single thread onto itself, as in knitting.

LENS – Part of a camera, ground from optical glass, to control refraction or bending of light waves as they approach the film.

LINEAR PERSPECTIVE – A system for depicting distance through the converging of lines at a vanishing point on the horizon line and the foreshortening of objects as they recede from the point where viewed.

LUMINAL SCULPTURE – Sculpture using light as an element.

MARQUETRY – Veneers inlaid with wood, marble, or ivory that retain a flat surface.

MEDIUM – The material in which a work of art is created.

MEZZOTINT – An etching process in which the background is given an all-over texture by use of a tool called a rocker.

MINIMAL ART – Painting or sculpture which is largely mechanical in conception and construction.

MODULAR UNIT – A structural element that is repeated in varying quantities to create a design in which all parts are related to each other and to a whole.

MONOCHROMATIC – Referring to the use of one hue in its various gradations.

MONOPRINTS – A planographic process in which ink or paint is applied to a flat surface and paper laid upon it to make a print which will be one of a kind.

MOSAIC – An art form in which tesserae – small pieces of glass, ceramic tile, or other materials – are fitted together to form a design and then glued or cemented to a background.

NEGATIVE – In photography, the film or plate upon which the image is originally registered and from which a positive print is made.

NEGATIVE SPACE – The space not occupied by an object itself but circulating in and around it, contributing to the total effect of the design.

NEOCLASSICISM – A revival of the classic ideals of the ancient Greeks and Romans.

NONOBJECTIVE – Having no resemblance to natural forms or objects.

OP ART – A movement in mid-twentieth century America in which painters based their work on the science of optics, depicting eye-dazzling patterns and combinations of colors often in geometric designs.

PAPER-MACHE – A pulp made from moistened paper mixed with resin, oil or glue which is then molded into various forms. From the French meaning “chewed paper”.

PARQUET – Geometric shapes of wood inlaid, mosaic fashion, for flooring or furniture.

PARTERRE – A designed flower bed in which colorful paintings form geometric or other designs.

PERCEPTUAL IMAGE – The image seen by the eye but influenced by psychological factors.

PERCEPTION – The act of visually gathering knowledge through attention to something the individual considers important and the giving of meaning to the knowledge gathered.

PIGMENT – A colorant ground into fine powder and used to color paints or dyes.

PINCH POT – A piece of pottery made by shaping the clay with the fingers.

PLANOGRAPHY – An area of printmaking which includes lithography and serigraphy.

PLASTIC – Any of numerous substances composed of organic molecules in certain chemical combinations. Also the ease with which substances can be shaped.

PLATE GLASS – Glass made by rolling and grinding to remove any irregularities.

PLYWOOD – Thin sheets of wood glued together with alternating grains in alternate layers.

POP ART – A movement in mid-twentieth century, in which artists chose as subject matter the symbols – often the materials as well – of the mass-produced world around them, such as coke bottles, billboards, and blown-up comic strips.

PORCELAIN – Ware made from a specially body composed of kaolin, ball clay, feldspar, and flint. It fires at the highest temperature of all pottery wares.

POSITIVE SPACE – The space occupied by an object as distinguished from negative space which circulates in and around it.

POST-AND-LINTEL – A structural system in architecture in which beams or lintels are placed horizontally across upright posts.

PRESSED GLASS – Glass made by pouring into molds and pressing the inside by means of a plunger.

PRIMARY COLOR – One of the basic colors on any color wheel, which it is assumed cannot be mixed from other colors, but which serves as a basis for mixing all other combinations on the wheel.

PYLON – A solid pyramidal structure usually of concrete, used for anchoring bridge towers or cantilevers.

RADIAL SYMMETRY- Balance achieved by the arrangement of elements in a circular pattern around a central axis.

RAISING – A method of working metal by hammering it to elevate the outer part of a sheet.

REFRACTION – The bending of a ray of light as it passes through a prism or a lens.

RELIEF – A printing process in which portions to be printed stand out, while the background is recessed.

RELIEF PAINTING – A combination of painting and relief sculpture in which designs in wood, metal, or other substances are applied to a rigid background and then painted into a total composition.

RELIEF SCULPTURE – Sculpture which projects from a background to which it is attached, usually projecting three inches or less.

REPOUSSE – Another name for embossing, in which metal is traced with a tool and then raised from the reverse side to form subtle modeling or relief.

RESIST PRINTING – A method of dyeing fabrics by blocking out certain areas with wax or other means and then dipping the fabric in the dye.

ROCOCO – An eighteenth-century style characterized by delicate curves and pastel colors in painting and architecture.

RYA – A pile weave used in rugmaking.

SAND CASTING – A method of creating sculpture from molten material pouring the material into a cavity formed in mold of wet sand.

SECCO – From the Italian term for dry. A method of painting in which pigment is applied to dry plaster walls.

SECONDARY COLOR – A color created by mixing two primary colors on any color wheel.

SGRAFFITO – A method of decorating pottery in which designs are cut through the glaze revealing the color of the clay underneath.

SHADE – Any variation of color which is darker than the original hue as a result of the addition of black or of the complement of the hue.

SHUTTER – The part of the camera which controls the length of time the film within the camera is exposed.

SHUTTLE – In weaving, the holder for the weft thread.

SLAB POT – A piece of pottery formed by cutting flat sheets of clay into pieces.

SLIP – Liquid clay of the consistency of cream, used to pour into molds for the making of pottery or for decoration.

SPLIT COMPLEMENTARY – A combination of colors involving one hue and the hues on either side of its complement on the color wheel.

STITCHERY – The term used for contemporary embroidery techniques in which the stitches themselves predominate in the creating of a design.

STONEWARE – Ware made sometimes from natural clay and sometimes from prepared clay bodies. It is hard and vitreous and fires at a relatively high temperature.

STRUCTURAL DESIGN – Design involved with the basic form of an object, as distinguished from decorative design, which usually concerns design of a surface.

STYLIZATION – The simplification of an object to emphasize design qualities.

SUBJECTIVE VISION – The psychological interpretation of color relationships by an individual according to his own peculiarities of vision, of perception, and of past experiences.

SUBTRACTIVE PRIMARY COLORS – Colors which absorb the light of the additive primary colors, such as, magenta, yellow, and turquoise.

SUBTRACTIVE PROCESS – The process of cutting away to build forms, as from a block of marble or wood.

SUCCESSIVE CONTRAST – The phenomenon by which the afterimage of an object appears to the closed eyes in the complementary color of the original object.

SURREALISM – The combining of familiar objects in fantastic ways, as in a dream or the subconscious.

SYMBOLISM – A means of representing what is not known, usually by graphic figures.

SYMMETRY – Balance achieved through the arrangement of elements in a regular pattern in which each side of a central axis is the exact reverse of the other.

SYNESTHESIA – A simultaneous stimulation of senses, for example, the sensing of color in relation to musical sounds.

TAPESTRY – A heavy, hand-woven textile in which the weft threads do not usually continue across the full width of the fabric but are woven back and forth in specific areas to form patterns.

TEMPERA – A painting medium in which the pigment is bound together with egg or with animal or vegetable glue.

TENSILE STRENGTH – A characteristic of metal or other material which makes it possible for it to be stretched without breaking.

TESSERAE – The small pieces of glass, tile, stone, or other material in a mosaic.

TETRAD – Any four colors placed equidistant from one another on the color wheel.

TEXTILE – A fabric that is woven.

TIFFANY GLASS – A style of glass designed in the early twentieth century by Louis Comfort Tiffany, using rich colors and the botanical forms and patterns characteristic of Art Nouveau.

TINT – Any variation of a color that is lighter than the original hue, usually as a result of the addition of white.

tone – A softened color achieved by mixing pure color with gray or with its complement.

TRANSPARENCY – The quality of seeing through one layer into layers underneath, achieved in a work of art by use of cellophane, tissue paper, or by skilled painting.

TRIAD – Any three colors placed equidistant from one another on the color wheel.

TRUSS – A structural form consisting of rigid bars or beams combined into a framework whose shape cannot be altered without changing one or more of its members.

VALUE – The lightness or darkness of a color.

VAULT – An extension of the arch to form a curved roof over a hallway, a room, or larger space.

VIGA – A pole used horizontally as a roof beam, which projects beyond the outside wall. Found in Spanish colonial architecture.

VISUAL TEXTURE – Surface variety that can be seen but not felt with the fingers.

VISUAL VACUITY – Ability to perceive fine differences in details of the visual environment.

WEAVING – The process of interlacing two sets of parallel threads to form a web.

PUBLIC SCHOOLS OF EDISON TOWNSHIP
DIVISION OF CURRICULUM AND INSTRUCTION

COURSE REQUIREMENTS

VISUAL ARTS 2

GRADES: 11-12

LENGTH OF COURSE: TERM

I. **COURSE CONTENT** – This course will consist of the following units of study:

- A. Preparation for Careers
 - 1. Review of job/programs of study
 - 2. Presentation of Visual Arts work
 - a. Job Market
 - b. College/University
 - c. Visual Arts School
 - B. Placement in Visual Arts
 - 1. Schools/colleges
 - a. Fundings of school
 - b. Scholarships
 - c. Advance placement where applicable
 - 2. Other job locations
 - C. Independent Development of Student Visual ArtsWork/Portfolio Preparation
 - D. Intro to Computer Graphics
 - E. Intro to 3-Dimensional Design
 - F. Vocabulary
 - G. Critique: oral, written
-

II. **COURSE REQUIREMENTS** – To complete this course successfully, students will be required to demonstrate a satisfactory (or higher) level of proficiency in:

- A. Using basic artistic and technical vocabulary related to forms
- B. Performing basic operations in visual elements

Course Requirements - Visual Arts 2 - page 2

- C. Performing basic operations in career preparation and college/art-school selection
 - D. Creating visual art works in relation to design principles used in a variety of media
 - E. Understanding significantly the historic importance of visual arts in the development of world cultures
 - F. ting visual art work consistent with functional and aesthetic values
-

III. EVALUATION PROCESS – Throughout the length of this course, students will be evaluated on the basis of:

- A. Tests and/or quizzes
- B. Homework assignments
- C. Class participation
- D. Completion of creative projects related to units of study
- E. Portfolio Assessment

(Additionally, students will maintain a notebook/folder which will contain class notes, vocabulary units, and creative projects. Notebook/folder will be reviewed periodically.)

VISUAL ARTS 3

TABLE OF CONTENTS

Course Objectives	
Forward	
Suggested Educational Timetable	
Course Description	
Sample Examination	
Evaluation of Students	
Student Self-Evaluation	
References/Websites/Audio Visual Materials	
Instructional Materials/Equipment	
Safety Measures	
Glossary	
Course Requirements	

COURSE OBJECTIVES

1. To instruct students regarding the use of equipment, tools and materials safely within the room (1.2)
2. To provide students with instruction in mounting and matting techniques (1.1, 1.2, 1.6)
3. To acquaint students with various kinds of mount and matted boards (1.3)
4. The ability of the students to identify a mounted piece compared to matted pieces (1.1, 1.5)
5. To encourage professionalism in presentation of their own work (1.1, 1.2, 1.6)
6. To acquaint students with the possible careers in art and how to prepare for them (1.1, 1.5)
7. To provide instruction in each profession and acquaint students with the job requirements (1.1, 1.5)
8. To provide students with a definition of terms of technique, subject matter, function of design, and elements of design (1.1, 1.5)
9. To insure that students understand the elements of design (1.1, 1.6)
10. To provide student judgement concerning the evaluation of student and professional work (1.1,1.4,1.6)
11. To insure that students understand the process of selection of subject matter (1.1,1.4,1.5,1.6)
12. To provide the student with possibilities of various art techniques (1.1, 1.6)
13. To set the tone for required work and the standards of the student (1.5)
14. To provide students with an understanding of the history of western cultures and non-western art cultures (1.1, 1.5, 1.6)
15. To insure students' ability to relate art history to their work (1.1, 1.5, 1.6)
16. To give students fundamentals in how to evaluate their own work and the works of others (1.1, 1.4, 1.6)

17. To provide students with the ability to identify art work as to its historical period (1.1, 1.4, 1.5, 1.6)
18. To develop specific skills in the areas of painting (1.1, 1.2, 1.3)
19. To develop the ability of the student to recognize various types of painting skills (1.1, 1.4, 1.5, 1.6)
20. To provide the student with the ability to identify various media within paintings completed by artists (1.1, 1.5, 1.6)
21. To develop student skills in drawing as a vehicle of solving design problems in another media (1.1, 1.2, 1.3, 1.6)
22. To develop the ability of the student to recognize various types of drawing (1.1, 1.4, 1.5)
23. To develop the student's ability to produce various drawings in different styles (1.1, 1.2, 1.3, 1.6)
24. To develop the understanding of the computer as a design tool (1.1, 1.2, 1.5, 1.6)
25. To help students integrate music appreciation into the study of the history of art (1.1, 1.6)
26. To help students understand how art movements affect and are affected by music, dance, and the theater arts (1.1, 1.6)

FOREWORD

Studio Art and History of Art

In Visual Arts 3 descriptions and evaluations are offered: (1) Studio Art-General Portfolio, (2) Studio Art-Drawing Portfolio, and (3) a course in the History of Art. The two Studio Art portfolios are designed for students who are seriously interested in the practice of art. Students who plan to attend art school or universities that require a general art course at the freshman-level requirement in that field should select the general portfolio offering. On the other hand, those who plan to attend art schools or universities that require a year of drawing rather than, or in addition to, a general art course at the freshman level should select the drawing portfolio. Studio Art students will be able to submit only one of the portfolio offerings in a given year.

History of Art is designed to introduce students to the understanding and enjoyment of works of art made by others.

SUGGESTED TIMETABLE

<u>Unit</u>	<u>Suggested Instructional Time</u>
	<u># of Days</u>
<u>Unit One:</u>	
Preparation for Future Education	5
One Man Shows	1
Portfolio Preparation	60
Sample Interviews	5
College Catalogs	3
Slide Making	10
<u>Unit Two:</u>	
Introduction to Art History	1
Images and Imagination	5
Cavemen and Primitive People	5
Egypt	5
Unit Test	1
Temples, Palaces, and Citadels	4
Greek Art	5
Roman Art	5
Early Christian Art	5
Unit Test	1

(continued)

<u>Unit</u>	<u>Suggested Instructional Time</u>
	<u># of Days</u>
<u>Unit Two:</u> (continued)	
Early Middle Ages	5
Towns, Cathedrals and Gothic Art	4
Unit Test	1
Renaissance New Age	5
Late Gothic Painting	5
Early Renaissance	5
High Renaissance	5
Unit Test	1
Mannerism and Other Trends	5
Renaissance on the Work	5
Unit Test	1
Baroque in Italy, Flanders and Spain	5
Golden Age and Dutch Painting	5
Age of Versailles	5
Rococo	5
Unit Test	1

(continued)

<u>Unit</u>		Suggested Instructional Time
		<u># of Days</u>
<u>Unit Two:</u>	(continued)	
	Revolution and Revivals	5
	Romantic Movement	5
	Unit Test	1
	Realism and Impressionism	5
	Post-Impressionism	5
	Unit Test	1
	Art of Our Time	5
	Unit Test	1

A. COURSE DESCRIPTION: GENERAL PORTFOLIO

Studio Art has had the counsel of both school and college teachers in defining the scope of work equivalent to that of introductory college courses in studio art. Because art courses vary from college to college, the guidelines provided for work in Studio Art do not describe the program of any particular institution, but they do reflect the coverage and level typical of good introductory college courses.

Such courses reflect three major concerns that are constants in the teaching of art: (1) a sense of quality in a student's work; (2) a personal preoccupation in depth on the part of the student with a particular mode of working, thinking, and stating; and (3) the student's need for a variety of experiences in the formal, technical, and expressive means of the artist. Advanced Placement work should reflect these three areas of concern: quality, concentration, and breadth.

Studio Art is intended for the highly motivated student interested in the serious study of art. Student should, however, be made aware that Advanced Placement work involves significantly more time than the typical high school course and that the program is not for the casually interested.

It is recognized that the student will need to work outside the classroom, as well as in it, and beyond scheduled periods. Students should be considered responsible enough to leave the art room or school if an assignment requires them to do so, and homework, such as maintaining a sketchbook or journal, would seem to be a necessary component of instruction. Museums and galleries should be considered extensions of school. In addition, art books, slides, and reproductions can provide important examples for the serious study of art.

Integrate music into the classroom when appropriate and at the teachers' discretion. Music complimentary to a particular style or movement in art should accompany the work in that lesson. For example: Renaissance painting and sculpture with Beethoven or Mozart, Impressionism with Ravel or Debussy, or Cubism and Fauvism with early Jazz.

“THE GUIDELINES: GENERAL PORTFOLIO”²

(Taken from Art Portfolio, Requirements of Educational Testing Service)

Quality – “Quality” has been generally avoided as a criterion of evaluation in art education because it is difficult to identify and even more difficult to define. Instead, in the interest of a more easily controlled, more “objective” methodology, the evaluation of art work has too often focused on the clinched use of technique, media, formal arrangement, and the like, or on social adjustment and self-expression. Isolated from the question “How good is it?” such focus has resulted in avoidance of the essential questions of art and of life.

Therefore, it has been decided that, despite the elusive nature of the quality of a work of art, it is better to confront the question than to put it aside or never to mention it. At the very least, a continuing attempt on the part of both teacher and student to accept the problem of what is good and what is less good in art could reveal the existential risks that art embodies. By quality, the committee means the entire work, involving all its aspects from concept to composition. Quality may be found in very simple works as well as very elaborate works. A student is asked to define through carefully selected examples of his own work his idea of “quality” – what is good work, what succeeds in its own way and to run the risk that the artist and teacher evaluators, who will have no evidence other than the work, will recognize the quality of a work, or will recognize that it is not effectively present in a work that does not succeed.

An awareness of quality does not come automatically but must be encouraged and developed. The importance of raising aesthetic and ethical questions in today’s classes cannot be overemphasized here, for only by confronting such questions can students involve themselves in the problems of the modern artist. Thus, one way the teacher can help to develop and awareness of quality in students is by establishing a continuing critical dialogue with them, individually and in groups, about the works produces. Students should also be encouraged to give critiques of each other’s work. Another means is by introducing the works of great artists, ancient and modern, into the discussion when they are appropriate to problems the class in considering. Care should be taken, however, to ensure that such works are used as departure points for the student’s own conceptual and aesthetic inventions and critical judgements rather than as objectives for them to imitate.

² Taken from Art Portfolio, Requirements of Educational Testing Service

Concentration – Students should be encouraged to explore a personal, central interest as intensively as possible. In the Visual Arts Program it has therefore been decided that one-third of the presentation in depth of an aspect of his or her work or a particular extended project on which he or she has spent considerable time. For example, a student might take a subject as general as color and attempt to investigate, explore, and experiment with color in a variety of ways – from paint to light. On the other hand, he or she may be able to find a small but personally preoccupying visual symbol, or a material, or a process, or even a reference from psychology, politics, history, or philosophy that he or she can attempt to express in depth by any available means. The project may even be a single work, such as an animated film, to which the student has devoted a considerable amount of time over a period of months and which may be complete or still unrealized or still in the process of modification at the end of the course.

It is recognized here that, although the distinction between the compelling idea or mere repetition is often difficult to make, there are students who, early in their artistic development, are already deeply committed to specific conceptual, formal, and expressive modes of working, and who narrowly, almost one-sidedly, pursue a particular thread. This section allows such students to demonstrate the level of the work that most interests them and to ensure that their intense concentration will be recognized.

Breadth – Although there are times when concentration is important, there are other times when broad explorations are equally important. Students too often retreat into patterns of past success, they should be encouraged to work in a rich variety of means and materials in order to extend their repertoire of visual experiences. Therefore, part of the student's work in Visual Arts should show evidence of both intellectual and perceptual range. Thus, during the course the student should be introduced to the investigation of different problems in composition, spatial illusion, drawing, and the organization of three-dimensional materials. When appropriate, such investigations should encourage approaches and media that are new to the student. For example, the study of the three-dimensional surface may go considerably beyond additive or subtractive problems, with which students are likely to have had some experience, into organization may center on painting or on other kinds of color phenomena such as light projections, collage, films, and so forth. ²

THE EVALUATION: GENERAL PORTFOLIO

In Visual Arts, because of the very nature of the work, there can be no formal examination for which students assemble at the end of the year. In place of such an examination, students are asked to present selected materials from the work they have done during the course for evaluation by a group of artists and teachers. The purpose of the evaluation is to allow students to demonstrate their ability to deal with the fundamental concerns of the visual arts so that they may

be given credit in advanced placement, or both, on the college level. Both the student and the teacher will know at the beginning of the program the nature of the presentation required so that the preparation of the materials for the evaluation can be an integral part of the student's development.

The materials that the student is asked to present for evaluation fall into three sections. All three sections carry equal weight, but the student is not necessarily expected to perform equally well in all of them. These three sections are given below in the order in which these concerns are taken up during the course; in fact, Advanced Placement Program in Studio Art would stress the three concerns, quality, concentration, and breadth, from the beginning of the course to its end.

"The works presented for evaluation may have been produced in the art class, in other classes, and on the student's own time. The description of the evaluation that follows is addressed to the student, and it is recommended that each student have his individual copy of it to refer to during the year.

Section A. Quality – Although quality should be an important component in work submitted for all sections of the evaluation, it can most readily be identified and evaluated in works presented in their original form. In this section, therefore, students are asked to submit four original works in one or more of the media which can be made on flat paper, cardboard, canvas boards, or unstretched canvas. Such works include drawings, paintings, graphics, photographs, diagrams, plans, animation cells, collage, montage, and so forth. These may be presented as four individual and separate works or as four items in a related series.

Section B. Concentration – This section gives students an opportunity to show, in depth, a personal preoccupation with a particular mode of working, thinking, and stating. Students are asked to show some evidence of an aspect of their work or a particular project on which they expended considerable time and interest, and which may or may not have succeeded. A concentration should not be constructed as a detailed documentation of the long technical processes necessary for the completion of a simple work, such as the processes involved in castings, firings, and photographic and printing techniques. Group projects, teacher assigned exercises and/or projects that merely require an extended periods of time to complete should be avoided. A concentration should emerge from a plan of action and/or predetermined line of investigation rather than be a group of disparate, individual works put together without an organizing rationale.

Since personal interviews with the evaluators are unfortunately impossible a written commentary must accompany the work. The required commentary is meant to take the place of the kinds of discussions that can occur in interview situations. It is helpful, for example, for the evaluators to know what caused the students to choose this particular area or project, what influences (things the

student has seen, heard, read, felt , or imagined) affected the work, and how planning (choosing, adding, selecting, and modifying) affected the development of the work.

In order to ensure that students provide necessary information and avoid extraneous information, a form for written commentary will be provided to students in May when they are preparing the portfolio materials for submission. Students will be expected to fill in the information requested on the form and they will also be allowed to attach a one-page additional statement if they wish to do so.

Whatever method of presentation is selected , certain limitations exist. If an additional written statement is attached, the statement may not be longer than 250 words (approximately one typed page). Illustrated books should not be larger than 8-1/2" x 1-1/2".

Section C. Breadth – In this section of the presentation students are given the opportunity to show the range of problems, ideas, media, and approaches they have undertaken during the course. Section C is divided into two parts described below, students are required to submit 35-mm slides of works for both parts, if they plan to submit work for Advanced Placement.

1. Section C. Part I – Six drawings

Drawing- This category requires a student to submit slides of any six drawings. This six drawings as a group should demonstrate a range of expression as well as a creative use of materials. No restriction has been placed concerning size of original, subject, or interest.

2. Section C. Part II – One problem in each of six categories (a minimum of six slides is required and a maximum of fourteen slides is allowed).

Part II consists of the following six categories (a-f); some specific examples of problems in each category are also given below as well as a reference bibliography.

- a. Technique – This category requires each student to submit a work in which the main thrust is a sensitive and personal use of specific materials and techniques. The strength of the work should lie in its demonstrating the student's understanding and control of the technical components or characteristics of the medium or media selected.

Examples:

1. Collage or assemblage: reorganization of preprinted or performed materials such as newspapers, magazines, machine parts, small objects, posters, fabric remnants, wall and wrapping papers, etc.
Examples: Kurt Schwitters, Synthetic Cubism, Rauschenberg (not decaupage).
 2. A work including the study and use of a variety of textures as the main design component.
 3. A print image showing study and ability in the use of relatively difficult printing techniques, such as soft ground, aquatint, lift ground, multiple color, and mixed print media including photo techniques.
 4. Demonstration of special or less commonly used technical means, such as egg tempera, scratchboard, silverpoint, rubbing, caustic, etc.
- b. Color – The color category requires each student to submit a work in which color is the major component and which clearly demonstrates the principal of visual operation of the color methodology used.

Examples:

1. Color organization – via a specific theory or conceptual organization – to include a group of three studies; for example, monochromatic, analogous, and oppositional studies.
 2. Atmospheric perspective or space shown through color analysis and use.
 3. The demonstration of color used to indicate transparencies or transparency effects through analytical media processes; for example, a light project.
- c. Design – This category requires each student to submit a work in which classic design component (elements and principals) are the major concepts being presented.

Examples:

1. Figure-ground (ambiguity, equivocation).
 2. Development of a repeat pattern or modular design, two-dimensional or three-dimensional.
 3. Typographic organization, layout, or a calligraphic exercise.
- d. Spatial – The category of spatial relationship requires each student to submit a work emphasizing one or more approaches to creating the illusion of space or working with aspects of three-dimensional space. Here the student should demonstrate an intellectual awareness of intellectual awareness of space problems such as historical precedents, projection drawing methods, or color-space (atmospheric perspective or color temperature advance and recession). Technical drawings showing three-dimensional relationships could also be used in this category.

Examples:

Spatial illusion achieved through techniques of projection drawing; one-, two-, or three-point perspective, diminished size and overlap, atmospheric perspective in the natural landscape, and advance and recession of space through the use of color according to temperature.

- e. Content – This category requires each student to submit a work in which the major consideration is his or her subjective or intuitive reaction to a specific subject or set of circumstances such as of nature, an observed situation, or a personal experience. This category is meant to allow for a full and personal use and evaluation of a student's imaginative capacity and its effect on his or her creative imagery.

Examples:

1. A work of original subject matter that recreates or reveals research or exploration of a historical movement or period of art history; for example, cubism, expressionism, medieval art, primitive art (two-dimensional or three-dimensional).
2. The presentation of subject matter in “new” or greatly altered context or meaning.

3. A work representing the organic development of a theme or subject through several stages in which the total work is presented as a series to be viewed as one whole; for example, a series of murals or a series of photographs.
- f. Three-dimensional – This category requires a student to submit a work utilizing the partial and/or full potential of three dimensions through traditional, found or created, materials. In this category, scale and volume could be an important factor, especially to students who find fuller expression in larger and more involved works.

Examples:

1. Bas-relief, monochrome or colored; this could be sculpture, inkless embossing, etc.
2. Creation of a game, toy, invention, or a practical design (chair, fashion, décor, etc.); this may be the actual object.
3. Sculpture problems taken from the following sources: assemblage, hard-to-malleable materials, figurative and non-figurative subjects.
- g. Computer Graphics – This category requires each student to present a printed, finished graphic work utilizing computer-assisted drawing systems. The piece or pieces should represent the various capabilities of the medium. The work should include one or more of the following techniques; drawn and painted images, use of character and font capability, scanned images and simple animation.

Examples:

1. A graphic work suitable for advertising purposes, utilizing drawn and painted images with characters and fonts.
2. A scanned portrait that is exaggerated and computer-enhanced to show full understanding of the computer's potential.
3. A perspective image which involves use of the computer's built-in math co-processor which allows the student to create perspective and rotated views of an object.

- h. Air Brush Painting – This category requires each student to develop an understanding of the mechanics of Air Brush painting. This technique is used extensively in advertising of the mechanics of Air Brush painting. This is used extensively in advertising and illustration to augment background treatments and matt paintings. As with computer assisted drawing and painting techniques and not as a replacement.

Examples:

1. Drawn or painted portrait, combined with a surrealistic-styled background/negative space, done in air brush techniques.
2. Architectural Rendering which all shaded areas are accomplished with air brush painting.
3. Re-design an exiting ad of illustration utilizing the stylist as painting implement.

GENERAL DIRECTIONS: GENERAL PORTFOLIO

For Section C, Part I, the student must submit six slides. For Section C, Part II, the student must submit no fewer than fourteen slides. The extra eight slides in this part are allowed so that the student may show details of works or more than one view of three-dimensional works if he or she chooses.

Although it is possible that a single work might have qualities that make it eligible for more than one of the categories, the student may NOT submit the same work in more than one category of Part II. Six different works must be submitted in Section C, Part II.

No works appearing in Section C, Part I may also appear in Section C, Part II.

TECHNICAL SPECIFICATIONS: GENERAL PORTFOLIO AND DRAWING

The following technical specifications are to be observed in preparing evaluation materials for submission to the examiners:

Student's names, or any other information which identifies them or their schools, must NOT appear on any of the materials. The Advanced Placement Coordinator at each school will receive instructions on how students should label their works and will give these instructions to the students.

Since a standards portfolio for each student will be sent to the Coordinator, students should not plan to submit works in their own portfolios. Careful attention should be paid to the limitations on the size and the number of materials submitted for each section of the evaluation. The standard portfolio will not accommodate works in larger sized or

greater numbers than those indicated on pages 6-8 and pages 17-18 of the course description booklet.

1. After the students have received instructions for labeling and packaging their materials from the teacher, they should follow those instructions and must submit their prepared materials to the teacher. It is important that materials be submitted on time.
2. The slide packaging provided with the portfolios will accommodate only 20 slides for each section and only slides mounted in cardboard. If a tape is included, it may be either an open-reel tape recorded at 3-3/4 ips or a cassette. If the student prepares a synchronized slide-tape presentation, he or she may indicate the points at which the viewer-listener is to look at the sound on the tape. Tapes and films should be submitted in their containers. Films may be either 8-mm or super-8.
3. Students should be advised that, when photographing flat works of art, they should use a neutral or non distracting background, mask the art work rather than the slide, and avoid covering the art work with a surface such as glass or acetate that will produce a glare.
4. If a student wishes to show texture clearly in an art work, he or she should submit a detail slide of the work along with a slide showing the entire work.
5. The dimensions of the works photographed should appear on the cardboard mount of all slides submitted for Sections B and C.
6. Illustrated books submitted for the general portfolio may not be larger than 8-1/2" x 11" x 1-1/2"; illustrated books and visual journals submitted for the 12" x 16".
7. All works will be returned to the student late in the summer. No responsibility can be assumed, however, for loss of or damage to these articles.
8. Each student should have a copy of the Studio Art Poster that contains essential information from the course description booklet. Schools that indicate they will present candidates for Studio Art evaluation will be sent a poster for each student. Additional copies may be obtained by filling out the AP Publications Order Form.

B. STUDIO ART: DRAWING PORTFOLIO

The existence of a drawing portfolio as an alternative to the general portfolio in Visual Arts provides an option for both students and teachers of Advanced Placement Art. The drawing portfolio allows for a more specific course of study which more readily parallels specialized as well as in art schools.

COURSE DESCRIPTION: DRAWING PORTFOLIO

Drawing, whether employed as an end in itself or as a tool in the development of understanding form and content of other art works, should be studied and practiced in depth by the student artist. The practice of drawing is basic to most of the visual arts. Two important aspects seem to exist in the study and development of drawing skills. Even though the artists expresses feelings, ideas, and observations of a personal nature, there are certain technical skills and cultural theories and systems of “seeing” about which most student artists would benefit from knowing. Being able to draw a representational image of a person or a piece of fruit in its situation of space and light in the three-dimensional world is an appropriate skill for the student artist to develop. Being able to draw from an “abstract” point of view or feeling, to express the “real” world through emotional or intellectual awareness is also a valuable ability.

A fundamental drawing course should contain elements of both aspects. They are a part of each other; indeed it is hard to imagine how any work of art could exist in the form of “drawing” without displaying both perceptual and conceptual qualities. Perceptual skills related to how we learn to see and draw objects and situations of our external world; that is, the development of illusion of reality on a flat page. The artist wishing to do this must learn to “see” light and form and what they eventually communicate to others. An exquisite perception of a tree before a darkening sky may transmit the concept of “beauty” to some persons or “loneliness” to others, since the content of a drawing is subject to interpretation.

In addition to perceptual and conceptual experiences, there will be a need to acquaint the student with a variety of media in the hope that the learning process will produce a familiarity with tools and materials and a resultant awareness of how a particular medium gives greater substance to a particular idea. However, no particular portfolio requirements are made regarding media and techniques.

The two basic areas discussed above may be further broken down as student needs and interests are served by inventive instructors. Class activities, for example, that utilize perceptual and conceptual talents and skills may also emphasize expressive modes centered upon feelings, emotions, and technical means. On the other hand, some students may prefer works and projects that stress the more formal aspects of drawing and rely upon “design” – oriented considerations and elements such as line, shape, light and dark, and texture. These formal aspects may be used with a clear focus upon their qualities in

relationships that are internal to the drawing itself. Rather than the perceptions of nature or the formal considerations that have been referred to, students sometimes wish to stress the content, story, or idea of their drawings. Also, drawings that are cartographic, plans and diagrams may be submitted in this portfolio. Finally, it should be noted that drawings do not easily fit into any one category or definition of art; for this reason, the requirements for the drawing portfolio have been left as open as possible to allow both student and teacher the greatest freedom of choice. It follows that the student and teacher during the course of study should refer to many sources as well as to original works whenever possible.

THE EVALUATION: DRAWING PORTFOLIO

Section A. Quality – In this section, students are asked to submit six original works (separate works or works in related series), each matted or mounted in an overall dimension of 16" x 20". This common size greatly facilitates handling and provides a common bases for fair evaluation. This works may be titles, although titles are not required; but signatures should not appear on the works. All materials submitted in this section of the evaluation will be returned to the student. The works submitted will be evaluated on their overall quality.

Section B. Concentration – The drawing portfolio, like the general portfolio, requires the student to pursue a single concern in depth. While this section is open to a great variety of choice in the general portfolio, the drawing portfolio by nature of the more specialized course, has greater limitations in regard to student choice. In both cases, students select a problem that requires a documentation of the entire experience in the form of a written commentary. Some examples of projects that might be considered are an animated film using drawing techniques, a mural based upon a linear or drawing approach, a particular problem or subject that has been investigated through a variety of media, or conversely, a single medium such as charcoal, which is used to explore a variety of problems. Other suggestions are illustrations for literacy works, a series of applications of ideas taken from master drawings. The matter of technique, medium, style, and content are all decisions that are left to the student. Another suggestion is a visual journal, not a casual sketchbook denoting daily recordings but one or several ideas of personal interest.

The works for this section should be submitted in the form of slides; a maximum number of 20 slides is allowed. If the concentration is a visual journal or an illustrated book, the original works may be submitted, but cannot exceed 12" x 16" in overall dimensions.

Section C. Breadth – The students are required to present evidence of their ability to work on a wide variety of drawing problems. The solutions to these problems should demonstrate that the student is able to pursue advanced drawing concepts from a broad base of exposure to and experience in drawing alternatives. Required in Section C are fourteen additional works, no more than three from any one of the categories listed below or from other categories of the student's own choosing or invention. A minimum of fourteen slides and a maximum of twenty slides is required.

Content Suggestions for Section C

1. Work from still life, figure, objects, landscapes, groups of people
2. Copies of exemplary works for particular ends
3. Evidence of training in use of perspective
4. Studies of everyday or exotic objects: feet, shoes, twigs, animal skulls, weapons, tools, rope knots, paper bags, machine parts
5. Rendering of basic geometric forms in different spatial positions
6. A section of an object enlarged to a point of abstraction
7. Alteration of context: a tree root or a sheet becomes a landscape
8. The use of human figures to embody a particular attitude
9. Introduction of collage techniques to extend the possibilities of an idea
10. Drawings of dreams based upon discussion of surrealism
11. Drawings as a social commentary
12. Drawings of private fantasies
13. Psychological space: use of multiple perspectives in rendering for surreal effects
14. Study of human figure for a sympathetic relationship between surface and underlying form; exercise for gesture, for economy of means, for descriptive contour based upon nuance of line
15. Exercises in value, tonality, and light taken from white still lifes that are based upon geometric forms (painted ball and milk carton); techniques such as soft tonal gradation and crosshatching

16. Problems involving line and tone that generate three-dimensional forms free of representational association.
17. Use of varying thickness of line to achieve spatial illusions
18. Grouping of similar lines that reflect control of grouping size, shade, and interval; groups may then open and close as intervals change, achieving a warping effect on the surface of the page
19. Extension of the square (cards, bread slices, and books drawn from varying angles)
20. Ellipses: the flower pot as a series of discs centered upon a common axis
21. Cluster of chairs drawn from negative spaces
22. Undulating surfaces drawn from rippled paper, collapsed striped shirts, unmade beds; the human face and torso can also be literally striped with tempera as subject for drawing
23. Writing name backwards and upside down for pure motor control (related to this is drawing one's hand with either hand)
24. Multiple views of same subject, such as a toy truck
25. The art room as object, working for spaces between objects, perhaps articulating space by connecting easels, chairs, ceiling, etc., with colored yarn; figures could or could not be included
26. Integration of human figure with still life background; other subjects could include bones, plant life, portions of the body, drapery, landscape, and crumpled paper
27. Problem in intervals and positive-negative relationships
28. The spatial ambiguity
29. Studies of wrapped objects (for example, the work of Christo)
30. Psychological space: use of multiple perspectives in same drawing for surreal effects
31. Automatic and projective drawing (for example, the works of Max Ernst, Jackson Pollock, Robert Motherwell, and Arshile Gorky)

32. Exercise in Cubiest space: opening and closing space through interpenetration of form, shifting planes, etc.
33. Blow-ups: each student receives a small square which is part of a complex composition of painting, photograph, or drawing and blows it up, exploring a wide range of tone; all segments are then assembled into mural-sized version
34. Serial drawings where in one idea is explored through a series of modules which are related only through a common concern (for example, serial drawings that develop or transpose form)
35. The fractured image: a study is prepared of a face or an object or event, and is then divided into modules and reassembled to create a fresh series of relationships; the view is also forced to reorganize the format mentally into its original state
36. Media and Techniques Suggestions for Section C Works
37. Pencil – black or colored, hard or soft
38. Concrete crayon
39. Crayon
40. Pen and ink
41. Brush
42. Sticks
43. Pastel
44. Chalk
45. Crosshatching
46. Smudging
47. Contour line
48. Action drawing
49. Pointillist

50. Subtractive (use of eraser to eliminate form

51. Computer graphic paint program

C. HISTORY OF ART

1. Purpose – The Visual Arts Program in the History of Art is designed to introduce students to the understanding and enjoyment of works of art. It develops students' ability to examine works of art intelligently, acquainting them with the major forms of artistic expression in their own time and engendering an understanding of art from other times and cultures. In achieving this goal, the course attempts to qualify students for credit and advanced placement in American Colleges.
2. Students – Prior experience in the history of art is assumed for those students who take this course. Experiences of students in the practice of art and in the materials encountered in other humanistic courses will prove useful in enriching the context of the history of art. While the course does not assure prior training or seek primarily to identify students who will major in art history, it does require a high degree of commitment to academic work and to the purposes of a program designed to meet college standards.
3. College Course – There is considerable range in college-level introductory art history courses, although courses organized chronologically, emphasizing Western art, are at present in the clear majority.
4. The Advanced Placement Course – The description that follows is not meant to prescribe a model course but rather to indicate the coverage and character of art. For the purpose of permitting advanced standing at most colleges, the main emphasis of the course should be on Western art from 1400 to the present. However, as a result of the trend in schools away from studying the history and culture of antiquity and the Middle Ages, the art survey course may be one of the last means by which students can be exposed to these parts of our heritage. It is certainly hoped that the course will stimulate an interest and understanding of the entire world of art and that reference to historical analogies and prototypes will be made in order to relate works ranging widely in time and space.

Teachers need not feel constrained to deal with the course materials in chronological order; rather, they are encouraged to organize the course in whatever manner best serves the cause of learning.

5. Some Suggested Themes – In order to encourage the study of meaningful contexts and to avoid the rote memorization of isolated names, dates, and stylistic labels, the Examiners⁵ have drawn up a “list of possible themes”. The list is meant simply to suggest the types and varieties of themes with which an Advanced Placement student should be familiar.
6. General – The idea of “Progress” in Art: Is progress a Defensible Historical Concept ? “Fine” vs. “ Applied” Art. The role of artists in society.
7. Chapters to be reviewed from the approved text History of Art, H.W. Janson, Fifth Edition

PART ONE – THE ANCIENT WORLD

A. Chapter One

1. Prehistoric Art
 - a. Old Stone Age – pp. 48-52
 - b. New Stone Age – pp. 52-57

B. Chapter Two

1. Egyptian Art
 - a. Old Kingdom – pp. 58-68
 - b. Middle Kingdom – pp. 69-70
 - c. New Kingdom – pp. 70-77

C. Chapter Five

1. Greek Art – pp. 110-163

D. Chapter Seven

1. Roman Art – pp. 176-211

PART TWO – THE MIDDLE AGES

A. Chapter Two

1. Early Medieval Art – pp. 284-305

B. Chapter Three

1. Romanesque Art – pp. 306-32

C. Chapter Four

1. Gothic Art – pp. 330-387

PART THREE – THE RENAISSANCE THROUGH ROCOCO

A. Chapter One

1. Late Gothic – pp. 412-434

B. Chapter Two

1. The Early Renaissance pp. 434-477

C. Chapter Three

1. The High Renaissance – pp. 478-503

D. Chapter Four

1. The Baroque In Europe – pp. 546-602

PART FOUR – THE MODERN WORLD

A. Chapter One

1. Neoclassicism and Romanticism – pp. 646-701

B. Chapter Two

1. Realism and Impressionism – pp. 702-727

C. Chapter Three

1. Post-Impressionism, Symbolism and Art Nouveau – pp. 728-759

D. Chapter Four

1. Twentieth Century Painting – pp. 760-815

E. Chapter Five

1. Twentieth Century Sculpture – pp. 816-843

UNIT 1

QUESTIONS

The Art of Prehistoric Man

1. Why did most prehistoric artists draw only animals, and not people, on the walls of their caves?
2. What did men fear most during the Old Stone Age?
3. How was the role of the cave artist like that of the magician?
4. Why are prehistoric paintings hidden deep in caves?
5. What was the purpose of cave art?
6. Why did cave artists paint one picture over another?
7. How was Stonehenge constructed?
8. What were four artistic inventions of the New Stone Age?
9. When and where did the giant step called “civilization” occur?

Egyptian Art

10. Who was Imhotep?
11. Why is Chefren regarded as a greater builder than his brother Cheops?
12. What work of art is regarded as the masterpiece of the Akhenaten style?

The Ancient Near East

13. Why has so little Sumerian architecture survived?
14. What is significant about the palaces of Assyrian kings?
15. What is the greatest achievement of Assyrian sculptures?
16. How were the religious beliefs in Persia responsible for a different form of religious architecture?

Aegean Art

17. What reputation did the Palace of Minos, at Knossos, achieve in Greek Mythology? Why?

Greek Art

18. Why was ancient Greece a new kind of civilization?
19. Who was Psiax? What did he contribute to Greek painting?
20. What role did the artist play in the Greek community?
21. Who was Phidias?
22. Who was Praxiteles?
23. What are the three styles of Greek Art? When were they Practiced?
24. What are the three orders of Greek architecture?
25. What was the Acropolis of Athens? What was its chief building?
26. What were the two most important subjects for sculpture during the Archaic era of Greece?
27. What is a significant difference between Archaic and Classic Greek sculpture as exemplified in the "Standing Youth" (figure 56 and the "Dying Warrior" (figure 59)?
28. What qualities have been attributed to the "Laocoon"?

Roman Art

29. Why do Roman art and Greek art bear a family resemblance?
30. What evidence is there to prove that "the Romans were inspired engineers?"
31. What are the traditional differences between Etruscan and Roman temples?
32. What was the first building in history to enclosed a vast interior space?
33. What influences are found in the idealized state of Augustus Caesar? (figure 76)
34. What is encaustic painting?
35. What is fresco painting?

PROBLEMS

1. Prehistoric man used the painted image of his cave wall to represent the spirits of animals. What objects in our contemporary life seem to possess spiritual or magical powers?
2. In what ways can you relate the following statement to art work in the classroom? "Art is always as much concerned with the way the people feel about things as it is with the ways things really are."
3. What is meant by "primitive art"? What is the basis for classifying art as either primitive or civilized?
4. What techniques did the prehistoric cave artists use in creating works of art?
5. What ritual significance does the "Venus of Willendorf" serve?
6. How can the art products of a past culture help us to understand its life style?
7. What conventions are shared by Greek art and Egyptian art of the Old Kingdom?
8. What are the differences between "idealization" and "individualization"? Can't these terms be related to retouching yearbook photographs and painting official portraits of heads of state?
9. How do the steps followed by the sculptor in carving "Mycerinus and His Queen" compare with today's methods for carving in slate and harder stone materials?
10. What qualities in "individualization" and/or "idealization" might have been incorporated into the creation of the head of "Queen Nefertiti" (figure 82)? How does she compare with contemporary standards of beauty?
11. Compare the similarities and dissimilarities in the special types of composition represented in Egyptian tomb painting (figure 71), the funerary vase, and the Psiax vase (figure 146).
12. How can we explain the similarities in Egyptian, Mesopotamian, and Archaic Greek styles of architecture and sculpture? Consider standards of workmanship, geographical location, chronological sequence, and both religious and political influences.
13. What are the major Greek and Roman contributions to architecture? Consider visual unity, construction, and engineering.

ACTIVITIES

1. Let your imagination take a leap. Make use of your inner vision, as did Picasso, by searching among the many objects at home to create a construction or assemblage, a new image.
2. Experiment with materials similar to those used by prehistoric cave painters or appropriate substitutes (i.e., animal fat such as bacon grease, pulverized charcoal or dry tempera, mixed together and painted on flagstone or limestone surfaces with stiff bristle brushes, sticks, or the fingers).
3. Prepare a written or oral report on hunting magic in primitive societies today.
4. Write a short report comparing the image painted on a cave wall with the images on burial practices and cemetery art.
5. Give an oral report on Egyptian religious belief and its influence on burial practices and cemetery art.
6. Begin a notebook to be compiled throughout the course on one of the following themes. Include illustrations from art magazines whenever appropriate and provide captions for each of them. Some themes are:
 - a. The female figure
 - b. The male figure
 - c. Animals in art
 - d. Religious buildings
 - e. Forms of transportation, costume, or decorative motifs
7. Watch the sun rise every day for a week. Imagine that you are a priest at Stonehenge, or for Akhenaten, or in Sumer. As you anticipate the ascendance of this marvelous light that conquers darkness, ask yourself what sacred qualities it possesses. Compose a hymn to the sun. Describe to fellow students the awe and the anticipation that might inspire various forms of religious art.
8. Prepare a written or oral report on the myth of the Minotaur.
9. Create a chart comparing the styles of columns studied in this section. Make elevation drawings of columns and capitals based on the post-and-beam principle of roof construction. Include examples of Egyptian, Persian, Aegean, Greek (Doric, Ionic, and Corinthian), and Roman architecture.
10. Report on the changing role of the artist in prehistoric and other ancient societies.

11. Prepare a photographic scrapbook of public buildings in your community which show the influence of Greek and Roman style on American architecture since the seventeenth century.
12. Demonstrate engineering problems in constructing architectural forms. Styrofoam blocks can be cut to represent the post-and-beam method, the circular solids used in columns, and the truncated blocks used in Roman arches. Explain how engineering methods influence architectural design.
13. Do research on encaustic painting, and prepare examples for an oral report.
14. Do research on fresco painting. Experiment by working with wet pigment on wet plaster of paris surfaces.

UNIT 2

QUESTIONS

Early Christian and Byzantine Art

1. Why did the Roman Empire survive for five centuries?
2. What appeal did Christianity have for the Roman Empire during its economic and political decline?
3. What is a catacomb?
4. Why was the story of Jonah and the great fish popular subject matter in Early Christian art?
5. Who was the Roman Emperor who gave official status and personal support to the establishment of Christianity as a state of religion?
6. From what architectural structure did Early Christians derive the classic floor plan for their churches?
7. The site for the Imperial capitol was changed from Rome to what city?
8. What new art form came into existence in the fourth century as a result of the challenge to decorate new churches?
9. How were mosaics made?
10. What art form is regarded as the “small scale counterpart of murals, mosaics, and painted panels?”
11. What is vellum?
12. What stylistic tradition do the oldest illuminated books reflect?
13. What name would you give to a ticket agent if you wished to visit the city in which Early Christian art achieved its high point?
14. What is the difference in ceiling construction of classic Roman churches and Hagia Sophia?
15. What Italian city possesses mosaics that still survive the First Golden Age of Byzantine art?
16. What is a icon?
17. What was the Iconoclastic Controversy?

Early Middle Ages

18. What is the interlace motif?
19. Where did interlacing originate?
20. During the Dark Ages what roles did the artist perform in the community?
21. Who was Charlemagne? Why is he important to our understanding of Carolingian influence on Romanesque art.
22. Where did Charlemagne locate his capital?
23. How did the nave supports in St. Michael's Church, Hildensheim, differ from those in Early Christian basilicas?
24. What traits in the miniature St. Matthew (figure 104) recall ancient Roman portraits?
25. What were the problems the Charlemagne faced in building the Palace Chapel?
26. Who was the foremost patron of the arts during the Ottonian Age?

Romanesque and Gothic Art

27. What group did the artist belong to during the Gothic period?
28. Who was responsible for setting the course of the Gothic style?
29. How are pointed arches used?
30. What are flying buttresses?
31. Why is Amiens called a High Gothic cathedral?
32. How do Romanesque and Gothic sculptured figures differ in appearance?
33. How did the Medieval conception of Old Testament Kings influence the subject matter of French Gothic jamb figures?
34. In what way are the High Gothic cathedrals of France true national monuments?
35. What were the geographical directions in which Gothic art spread from its place of origin?

36. When and where did the “Pieta” theme originate?
37. Who was Lorenzo Ghiberti?
38. What was Giotto’s contribution to the representations of the human figure in European painting?
39. What painting is regarded as the first true landscape since ancient Rome?

PROBLEMS

1. Explain the basic differences between the Roman religion and Christianity.
2. Characterize the major elements in the Early Christian basilica.
3. Discuss the influence of classical art in the “Vatican Vergil” and the “Vienna Geneses”.
4. Describe the changes in the subject matter of Roman art which occurred as a result of the establishment of Christianity as the state religion.
5. List the similarities and dissimilarities in the floor plans of the Egyptian temple of Amun-Mut-Khonsu at Luxor (figure 78) and Old St. Peter’s (figure 301).
6. Evaluate the unique qualities of Christian mosaics when compared with earlier Roman examples.
7. Consider whether the format of the scroll influenced the development of sequential illustrations such as “Jacob Wrestling with the Angel” (figure 313). Is there a relationship between this art form and today’s comic strips?
8. Discuss how the artists might have idealized their depiction of Emperor Justinian and Empress Theodora (figure 323 & 324) as counterparts of Christ and the Virgin.
9. Explain: The separation of the Roman Catholic Church from the Orthodox Church influenced different styles and forms of art and architecture.
10. The life style of a nomadic culture influences its art forms. Discuss this statement, referring to works by the Sumerians and the barbarians.
11. Characterize the “pagan animal style” as found in Irish manuscripts.
12. Consider how the basic problem of architectural design-enclosing space-influenced the appearance of both French and English vaulted ceilings.
13. Describe how and why Abbot Suger rebuilt the Abbey of St. Denise.
14. List the advantages of the pointed arch compared with the semicircular arch.
15. Describe your probable feelings if you could stand beneath the Gothic vaulted ceiling of Notre Dame, Paris (figure 446). Compare it with the Romanesque vaulted ceiling of St. Sernin (figure 403).

16. Evaluate the overall effect and meaning ascribed by Abbot Suger to the lighting of the nave through stained-glass windows. What was the basis for his philosophy.
17. Trace the use of “jamb figures” in Romanesque and Gothic churches.

ACTIVITIES

1. Design a mosaic of your own.
2. Prepare a ground plan of Hagia Sophia at Constantinople.
3. Give an oral report on the mosaic cycle at Daphne.
4. Research the events which led up to Byzantium's Second Golden Age (850-1200).
5. Prepare a written report on the development of the Roman basilica into the basic structure for Christian churches.
6. If you are compiling a notebook on religious structures as suggested in Part I, include examples of the basilica from the simple early plans to the complex later ones.
7. Prepare an oral report on the meaning of the triumphal arch as used both by Roman emperors and Christian priests. Interviews with clergy of both Roman Catholic and Eastern Orthodox churches would prove very helpful.
8. Prepare an oral report on the origin of the choir as both a group of singers and a section in the floor plan of a church. Which came first, the singers or the section?
9. If you are compiling a notebook on one of the themes suggested in Part I, continue with appropriate illustrations.
 - a. The female figure. Consider representations of the Virgin Mary in Byzantine, Romanesque, and Gothic styles.
 - b. The male figure. Consider representations of Christ as shepherd, as Pantocrator, and on the cross.
 - c. Animals in art. Include the pagan animal motif, and examples of subject matter in capitals and architectural decoration.
10. Create a manuscript illumination, using watercolor or tempera on parchment paper to depict your favorite contemporary hero.
11. Create a mosaic to achieve the shimmering effect of walls in Early Christian basilicas. Use tesserae of glass, glazed ceramic, metal, and perhaps parts of costume jewelry.

12. Paint a series of sequential illustrations in the “Vienna Genesis style,” using watercolor or tempera on parchment. Try depicting historical scenes for a history course or episodes from literature for an English course.
13. Continue the written or oral report suggested in Part I, dealing with the changing social role of the artist in the tenth to fourteenth centuries.
14. If you have taken on the engineering project suggested in Part I, you should include examples of how ceilings are supported with Romanesque and Gothic vaulting. Use materials like those you used in the first project.
15. Study authentic mosaic construction and prepare a demonstration.
16. Research stained-glass-window construction and prepare a demonstration. Visit a local craftsman, if possible, for experienced advice and knowledge.

UNIT 3

QUESTIONS

The Renaissance in the North

1. Who is credited with launching the movement known as humanism?
2. When and where did the Renaissance begin?
3. What was the disadvantage in the use of egg tempera as a medium for mixing colors? How was it overcome with the development of oil as a medium?
4. How did the master of Flemalle combine harmoniously both human and divine characteristics in the “Annunciation” (colorplate 24)?

The Early Renaissance in Italy

5. Who were the two artists who were the first to understand atmospheric perspective?
6. Who were the Medici?
7. What Italian city was regarded the “New Athens”?
8. What was the Renaissance attitude toward art?
9. What changes took place in Italian sculpture through the influence of Donatello?
10. Why was there a popular trend in desiring portrait busts in Italy from about 1450?
11. Who was Andrea Verrocchio?
12. What kind of subject matter was Antonio Pollaiuolo famous for in his paintings and engravings?
13. Who were the two Early Renaissance artists who devoted themselves to the scientific study of perspective?
14. Who is responsible for the union of engineering and art in the construction of the Cathedral dome in Florence?
15. What are the Christian and Roman architectural elements in the church of Sant’Andrea, Mantua?

16. In what way does Masaccio's style of representing the human figure differ from Giotto's?
17. Why is Piero della Francesca considered the spiritual ancestor of abstract artists in our time?
18. Who was Sandro Botticelli?
19. In what way is the "Birth of Venus" (figure 623) a metaphor?
20. Why is Giovanni Bellini's "St. Francis in Ecstasy" (figure 631) considered an early masterpiece of landscape painting?

The High Renaissance in Italy and Mannerism

21. How did the versatility of Leonardo differ from that of Michelangelo?
22. Who were the two artists-architects most responsible for the reconstruction of Old St. Peter's, Rome?
23. Who is regarded as the most eccentric of the Mannerists?
24. Who was Andrea Palladio?

The Baroque in Italy and Germany

25. What form in Baroque architecture served the same purpose as the buttress and flying buttress in Gothic architecture?
26. What contributions, in addition to artistic ones, did Albrecht Dürer bring from Italy to his fellow artists in Germany?
27. Who was the first exponent of "naturalism?" How is this style different from "realism?"
28. Who is Gianlorenzo Bernini?

The Baroque in Flanders, Holland, and Spain

29. What attitude about art caused Rubens to combine drawing and painting in his sketches?
30. What did Velazquez and Vermer share regarding the painting of light?
31. Why would Frans Hals have appreciated modern photography?

The Baroque in France and England

32. According to Louis XIV, what was the task of the arts in France during his reign?
33. By the 1600's what changes had taken place in the education and training of artists?
34. Bramante was to St. Peter's in Rome what _____ was to St. Paul's in London.
35. Why is the Gothic spirit considered to have been reborn in the interior space of the Late Baroque Bishop's Palace in Wurzburg?
36. What was the basic achievement of art in England during the sixteenth and seventeenth centuries?
37. How do Hogarth's genre scenes compare with those of Dutch painters?

PROBLEMS

1. Compare the statement that some Renaissance men looked “on their own times as a new dawn, the threshold of a new age, and on themselves as the first of a new breed of men” with our contemporary feelings about living in an atomic age or an age of Aquarius.
2. Compare the results in color quality when painting in egg tempera and in oil medium.
3. Study the statements made by the author regarding Flemish and Italian influence in the “Avignon Pieta” (pp. 428).
4. List cities which were regarded as the mecca (a) by artists in Italy throughout the Renaissance, (b) by Spanish Mannerists, (c) by the Dutch in Protestant Holland, (d) by the French since the reign of Louis XIV.
5. Name the most significant patrons of art during the Renaissance. Why do the arts seem to require patronage regardless of time or place?
6. Define the difference between nakedness and nudity in representing the human figure in art?
7. Evaluate the principles of “idealization” and “individualization” used in the “Madonna and Child” theme in all periods of the Renaissance.
8. Consider Florentine Neo-Platonism and the basis for idealization in the representation of David, St. Sebastian, and Christ.
9. Study the rules of scientific perspective as they apply to Renaissance art both north and south of the Alps.
10. Analyze the ways in which Mannerism can be regarded as a precursor of today’s psychedelic styles.
11. Determine whether the lack of church patronage in Protestant countries provided the artist with the opportunity to develop his own ideas.
12. Compare Michelangelo’s and Bernini’s sculptures of David (figures 645 and 767). How can you explain in your own words the concept of energy charged space?
13. Compare the religious scenes by Rembrandt with those from previous periods in Roman Catholic countries. How might you relate the Protestant’s concern for common reading of the Holy Bible as an influence on his interpretation of subject matter?

14. Characterize Louis XIV as the greatest patron of the arts and the arbiter of taste in late seventeenth-century France.
15. The reign of Louis XIV and the Royal Academy in France were marked by theatrical display and masquerade. How can this reaction be related to the current trend in costume-like fashions?

ACTIVITIES

1. Field trips or personal visits to nearby art galleries are especially meaningful. Compare the originals you see with any postcards of those works purchased at the gallery. Such comparisons teach you to use and appreciate reproductions of varying sizes and colors.
2. Prepare a demonstration on egg tempera.
3. Prepare a demonstration on how Renaissance artists obtained and prepared their own pigments in the oil medium.
4. Prepare a written or oral report on religious symbolism in Northern art. Select works for discussion that are not reproduced in this text.
5. Give an oral report on the role that art patronage can play in the life of a community. Refer to civic enterprises by the Florentines, but consider similar efforts in this nation's towns today. Include information about the origin and purpose of art works available in your community. Suggest how more works might be used on buildings and in public places.
6. If you are compiling the notebook suggested in Part I, use the pictures in the text to guide you in your search for examples of each theme.
7. Prepare a written report on your favorite Baroque artist. Include as many primary sources as possible; for artists who have written treatises on art, autobiographies, and letters.
8. Give a class a summary of the changes that have occurred in the education and training of artists from early periods to the present.
9. Be an amateur art historian. Investigate either of these subjects:
10. Trace the development of the female angel as a subject in art. Prepare a report that includes (1) Biblical references to the gender of angels, such as Gabriel; (2) a study of reproduction of art from Early Christian through the Renaissance; (3) appropriate examples (note Botticelli's male angels with long hair) and analyze their characteristics. As you draw your conclusions, consider how works of art influence religious beliefs.
11. Trace the development of the cherub (infant angel) in art. Prepare a report that includes (1) Biblical references to cherubim in the Old Testament; (2) a study of reproductions of these angels depicted in art; (3) examples of when they seem to first appear (note the foreshortened begins in Giotto's Lamentation) and reappear in later works; (4) a documentation of the reintroduction of the Roman putto.

12. Create a picture depicting a “Garden of Delights” for the present day in the manner of Hieronymus Bosch.
13. Create a complete costume ensemble for either a young man or a young woman to wear as an expression of today’s life style. Select your ideas from garments worn by figures in paintings from various periods of art. Strive for unusual yet harmonious combinations, rendering the sketches as if they were designed for the theater.

UNIT 4
QUESTIONS

Neoclassicism and Romanticism

15. Near the end of the Baroque era, what two authorities ceased to command allegiance in our Western society?
16. What aspect of art, other than style, determines whether a work is Romantic?
17. Where was Romanticism born? Where did it become fully established?
18. To which artists should Napoleon be grateful for helping to perpetuate his achievements in history through their works of art?
19. What artistic works influenced Francisco Goya's later style?
20. How do romantic portraits differ from ones painted in the documentary tradition?
21. Which French Romantic artists was well known for his biting political sense?
22. What practice for painting landscapes used by both John Constable and Camille Corot was unusual during their time? It is common today?
23. What archaeological event greatly influenced the classical revival during the late eighteenth century?
24. Which nations participated in the Gothic revival beginning in the early nineteenth century?
25. What is a famous early example of the use of iron in the construction of public buildings?
26. Who was John Ruskin?
27. Why was the Romantic era a difficult time for sculptors?
28. Who was the French Neoclassic sculptor invited to America to portray George Washington?

Realism, Impressionism, and Post-Impressionism

29. Why is Gustave Courbet significant in the development of Realism?
30. What innovations did Edouard Manet make in conveying the appearance of form and space?
31. What style of painting did Claude Monet introduce?
32. In what mediums did Edgar Degas work?
33. What American attitude toward new European art movements was not shared by the Europeans?
34. What is the correct title of the painting commonly referred to as “Whistler’s Mother?”
35. Who made unfinishedness an important principle in the artistic creation of impressionist sculpture?
36. What are the three geometric solids on which all of nature is based according to Paul Cezanne?
37. What is Pointillism?
38. Why is “Sunday Afternoon on the Grande Jatte” (figure 987) compared with “Discovery and Proving of the True Cross” (figure 601)?

Twentieth-Century Painting and Sculpture

39. Why did Picasso’s circle revere Henri Rousseau as the godfather of twentieth century painting?
40. What are the three main currents in modern painting and sculpture? How are they related to feeling, structure, and imagination?
41. Who were the “Fauves”?
42. What was revolutionary about Fauvism, especially as seen in “The Joy of Life” (figure 1036) by Henri Matisse?
43. Who is regarded as the most powerful of the German Expressionists?
44. What new visual language did Picasso invent?

45. Why is Picasso's "Three Musicians" (figure 1062) considered to be one of the great masterpieces of modern times?
46. What is "Dada"?
47. What was Miro's early style of painting?
48. What was one of the unconventional ways in which Max Ernst applied paint to his canvas?
49. What commitment and control is required of the artist in "Action Painting"?
50. Who is Henry Moore?
51. What new dimension was added to sculpture by Alexander Calder?

Twentieth-Century Architecture

52. Who is regarded as the first modern architect and what was his creed?
53. In designing Notre-Dame-du-Haut at Ronchamp, Le Corbusier saw himself as a direct successor of the builders of earlier architectural structures. Who were they?

PROBLEMS

1. Discuss the changes which occurred in art as a result of the revolution in Western man's allegiances.
2. Define the terms "content" and "subject matter".
3. After studying the text and the reproductions, define Romanticism in your own words.
4. Explain the statement: Jean-Auguste Dominique Ingres was a painter's painter.
5. Analyze how the public is a factor in the establishment of styles in art and architecture as well as in fashions.
6. Consider the public's responsibility for determining the appearance of public structures, as compared with their freedom from responsibility during the Middle Ages.
7. Explain what is meant by "honesty" in architecture.
8. Analyze how the principles of "individualization" and "idealization" were applied in the works of Neoclassic sculptors.
9. List the new roles modern artists have assumed as seen in the uncommissioned works of Goya, Daumier, Courvet, Van Gogh, Kandinsky, George Grosz, and Jackson Pollock.
10. Trace the new functions of art which have resulted from the invention of the camera and the decrease in patronage from aristocratic and religious sources.
11. Define the meaning of "Art for Art's Sake."
12. Decide why the elements of design (space, line, shape, color, and texture) have become more important to modern artists than they seem to have been during previous periods.
13. If Cezanne is correct about all of nature being based on conical, spherical, and cylindrical forms, consider what premise might be made regarding the rectangular and cubic forms we see in our civilized world.
14. Determine why Matisse is regarded as an outstanding colorist.
15. Interpret the subject matter of completely nonrepresentational works of art.

16. Study European standards of beauty. Did they need to be changed in order to find beauty in African principals of abstraction?
17. Investigate the difference between a “school” of art and a “movement” of art.
18. Study Pop Art (p. 805) as a revival of Dada and Surrealist art.

ACTIVITIES

1. Visit local competitive art shows whenever and wherever available. They provide an opportunity to see what is being created locally, what jurors regard as outstanding, and they afford comparisons of styles and techniques in their original, rather than reproduced, states.
2. Research and prepare a demonstration on either collage or the pastel medium.
3. Give an oral report, illustrated with slides, on influences in art based on your own observation. Possible themes would be:
 - a. Tracing the recurrence of Classic Greek and Roman styles in art architecture in succeeding periods. Try to answer why Classic art has such recurring appeal.
 - b. Relating the pure abstraction of Piet Mondrian's later paintings to the architectural design of appropriate buildings.
 - c. Miscellaneous recollections of works that you discover to have qualities in common, similar to the pairing of works by Piero dell Franscesca and Georges Swurat, or Copley's "Watson and the Shark" and Gericault's "The Raft of Medusa".
 - d. Localizing the generalizations of an architectural style. Select one which can be seen in local buildings, such as Neoclassic, neo-Baroque, neo-Gothic, or neo-Egyptian. Consult the historical society in your town.
4. Prepare a report on recent art criticism. Include discussion of the role of the tastemaker in society.
5. Join other students to participate in a panel debate of historic artists. Pretend to be an artist of your choice, research him, present his attitude about art, the role of the artist, and technique. Suggested artists:
 - a. Jacques Louis David. Describe his efforts to glorify his emperor in the Napoleonic War.
 - b. Francisco Goya. Express his anguish at the suffering caused by the Napoleonic Wars.
 - c. Gustave Courbet. Relate the new things he wanted to say about real people in realistic settings.
 - d. Piet Monrian. Present his desire to create without using real or natural forms as content.

6. Continue compiling the notebook suggested in Part I. In addition to “idealization”, however, you will probably be concerned with examples of representation and abstraction.
7. Prepare an oral report that starts with Turner’s “The Slave Ship” and a reading of the poem “The Seasons”, by James Thomson. Then in poetry and pictures present the feelings of the Black as a victim of slavery.
8. Prepare an exhibition on differing standards in perspective rendering. Include examples of atmospheric and scientific perspective, and dramatic perspective as seen in works by Cezanne, Degas, and De Chirico. Consider Japanese and Chinese standards, also, if information is available.
9. Create a crossword puzzle for your class, using names, titles, words, and phrases appropriate to the course.
10. Give an oral report on Picasso’s “Guernica” and explain how the bombing of the town during the Spanish Civil War inspired the artist.
11. Build a simplified model of Paul Klee’s “Twittering Machine”.
12. Join with others to write individual short stories based on a work such as Chagall’s “I and the Village” or De Chirico’s “Mystery and Melancholy of a Street”. Read them to the class and discuss how imaginative works of art open up the imagination of the viewer.

A SAMPLE EXAMINATION*

Multiple-Choice Questions – An understanding of the art is gained not only through the development of interpretive and expressive skills which essay questions facilitate, but through the acquisition of specific factual or objective aspects of the history of art, which can be determined by questions such as those in multiple-choice formats.

The purpose of this part of the examination then is to test the student's knowledge of basic information about the history of Western art, such as the names of artists, schools, and movements, chronological periods and specific dates, as well as the subjects, styles, and techniques of particular works of art. This part of the examination is, therefore, designed to allow students to demonstrate as wide a range of knowledge as is possible within the limited time available. To achieve this goal efficiently, two types of multiple-choice questions are used. In one type, the student is given a sentence about a single art historical subject and is asked to complete it by selecting the correct word or phrase among the four that are offered. In the other type, he or she essentially has the same task, but the sentences to be completed are part of a paragraph on a major aspect or period of Western art. The coherence of each paragraph and the cumulative effect of its sentences will provide extended contexts that will enable the student to show mastery of a wide variety of detailed information about the history of art.

“Directions”: Each of the questions or incomplete statements below is followed by four suggested answers or completions. Select the one which is best in each case and then blacken the corresponding space on the answer sheet.

1. A reproduction process in which the picture is drawn with grease on a flat stone is called
 - a. lithography
 - b. xylography
 - c. aquatint
 - d. mezzotint

2. Genre painting, as it is used in art history and criticism, refers to
 - a. scenes of aristocratic life
 - b. Old Testament subjects, particularly those dealing with the Creation
 - c. Figure compositions with landscape backgrounds
 - d. scenes of everyday life

* This exam is a sample compiled by Educational Testing Service to assist educators in evaluating students in Art History.

3. When applied to an ecclesiastical structure, “orientation” refers to the
 - a. influence of Islamic design, particularly in capitals and impost blocks
 - b. direction of the longitudinal axis with respect to the compass points
 - c. ritual attendant upon the building’s dedication
 - d. use of nave column shafts of disparate heights
4. The term “iconology” refers to the
 - a. history of icon painting
 - b. representation of sacred subjects
 - c. technique of painting with melted wax
 - d. historical study of the meanings of images
5. Gesso is a material used to
 - a. color a line engraving
 - b. control the patination of bronze
 - c. prepare a wood panel for painting
 - d. cover the armature of a modeled sculpture
6. In the Egyptian wall paintings, there is a striking absence of
 - a. color
 - b. human forms
 - c. perspective
 - d. pattern
7. The construction principle used at Stonehenge is
 - a. ferroconcrete
 - b. post and lintel
 - c. board and batten
 - d. ribbed vaulting
8. The simplest way to distinguish among the three orders of Greek columns is to observe the
 - a. capital
 - b. architrave
 - c. pediment
 - d. frieze

9. The development of the Doric temple from the seventh through the fifth century B.C. was characterized by which of the following?
- I. A slow refinement of proportions and internal relationships
 - II. A rapid, progressive change in basic structure
 - III. An increasing enrichment of decorative detail
 - IV. Daring experimentation with a variety of new building materials
 - V. A change from flat to vaulted ceilings in the sanctuary
- a. I and III only
 - b. II and V only
 - c. I, II, and IV only
 - d. II, III, and V only
10. All of the following cities were centers of Hellenistic sculpture EXCEPT
- a. Pergamum
 - b. Mycenae
 - c. Athens
 - d. Alexandria
11. Romanesque and Gothic cathedrals have which of the following in common?
- a. Flying buttresses used as exterior supports for a high ceiling
 - b. Frescoes of religious subjects used to decorate the interior
 - c. A floor plan designed essentially in the shape of a cross
 - d. Groined vaulting and round arches used to span large areas
12. Which of the following sixteenth-century artists did NOT receive his early training from the master whose names follows his below?
- a. Michelangelo...Donatello
 - b. Leondard da Vinci...Verrocchio
 - c. Raphael...Perugino
 - d. Tintoretto...Titian
13. In Dutch landscape paintings of the seventeenth century, nature is repeatedly shown as
- a. an atmospheric, changing environment
 - b. an interplay of abstract forms
 - c. a reflection of perfect, logical order
 - d. a wilderness untouched by man's presence

14. “The son of a printer’s overseer, he was the first truly English painter. Witty and satirical like Swift and Sterne, his pitiless gifts of observation and satire – often ribald – express themselves in a famous series of paintings in which the vices and depravity of the times were castigated.”
 - a. Thomas Gainsborough
 - b. Joshua Reynolds
 - c. William Hogarth
 - d. William Turner
15. Which of the following is NOT characteristic of eighteenth-century neoclassic painting?
 - a. Compositional clarity
 - b. Diagonal recession into depth
 - c. An interest in the excavations at Pompeii
 - d. Heroic subject matter drawn from antiquity
16. Which of the following constituted the principal activity of American painters in the Colonial and pre-Civil-War periods?
 - a. Religious paintings
 - b. Portraiture
 - c. Landscapes
 - d. Historical subjects
17. Which of the following pairs of artists made notable contributions to the Cubist movement?
 - a. Chagall and Dali
 - b. Watteau and Fragonard
 - c. Picasso and Braque
 - d. Van Gogh and Degas
18. The sculpture term “mobile”, invented by Duchamp, is also closely associated with
 - a. Alberto Giacometti
 - b. Aristide Maillol
 - c. Alexander Calder
 - d. Gaston Lacaise

19. The group of pre-First-World-War American painters that specialized in realistic depiction of city life is called which of the following?
- a. Barbizon School
 - b. Kitchen Sink School
 - c. Hudson River School
 - d. Ashcan School
20. The praise of aggressive nationalism, the glorification of war, and the setting up of a new, dynamic machine aesthetic in place of the traditions of human-centered art were important aspects of
- a. the Bauhaus in 1919-1933
 - b. Italian Futurism during 1909-1915
 - c. the Dada movement in the early 1920's
 - d. Stalin's art policy during the 1930's
21. In their paintings, both Orozco and Rivera glorified the native traditions and new political regime of
- a. Cuba
 - b. Mexico
 - c. Spain
 - d. Brazil
22. Le Corbusier's architecture is characterized by which of the following?
- I. Open plan
 - II. Use of roughcast wall surfaces
 - III. Allusion of machine-made forms
 - IV. Lack of ornament
- a. I and II only
 - b. III and IV only
 - c. I, II, and III only
 - d. I, II, III, and IV
23. "An artistic movement which focuses attention on the ordinary and banal objects of contemporary culture, its artists reproduce, sometimes exactly, sometimes with distortions of size and materials, such things as food cans, cartoons, comic strips, and photographs."
The movement described above is know as
- a. Pop Art
 - b. Minimalism
 - c. Op Art
 - d. Abstract Expressionism

“Directions”: For questions 24-25, read the passages below. At various points in the passages there are numbered boxes with four possible choices. Pick the choice that best completes the sentence in each numbered box and mark the letter of the choice on your answer sheet.

The new architecture in the fifteenth century was not restricted

24

to churches. At

(A) Florence
(B) Rome
(C) Naples
(D) Pisa

 there emerged the town palace to house

25

those prosperous

(A) soldiers
(B) merchants
(C) popes
(D) artists

 who were struggling for leadership and

26

who still struggled even after the

(A) Borghese
(B) Farnese
(C) Malatesta
(D) Medici

 family had achieved

27

domination. The first palace to revive

(A) Classical
(B) Gothic
(C) Baroque
(D) Rococo

 orders was designed

28

Leon Battista Alberti. Alberti is also the first

- (A) medieval
- (B) renaissance
- (C) romantic
- (D) realistic

theoretician, revising antique forms in a more consciously classicizing

29

way than his contemporary,

- (A) Bernini
- (B) Palladio
- (C) Borromini
- (D) Brunelleschi

. He studies the writings

30

of the ancient imperial architect

- (A) Ictinus
- (B) Isidorus
- (C) Vitruvius
- (D) Anthemius

and himself wrote

treatises on architecture, painting and sculpture. It is typical

31

of Alberti that he should always use the word

- (A) "cathedrals"
- (B) "basilicas"
- (C) "temples"
- (D) "citadels"

to describe churches.

32

The

- (A) basilica of St. Peter in Rome
- (B) church of St. Francesco at Rimini
- (C) cloister of St. Ambrosius at Milan
- (D) cathedral at Florence

was designed by him.

Its triumphal arch-like façade was never finished, but its

33

- (A) Egyptian
- (B) Greek
- (C) Roman
- (D) Byzantine

reminiscences are obvious enough, even without the

34
the dome, inspired by the

(A) Maison Carre
(B) Colosseum
(C) Parthenon
(D) Pantheon

 which was intended to
crown the building.

The greatest changes in nineteenth-century French painting occurred about

35

(A) 1810
(B) 1840
(C) 1870
(D) 1890

 . They involved substituting for the traditional

36

(A) portrait
(B) landscape
(C) still-life
(D) literary

 subjects a new range of subjects concerned primarily

37
with

(A) contemporary life
(B) arcadian calm
(C) military conflict
(D) erotic fantasy

 . Whereas subjects such as

Barque of Dante and Christ on the Sea of Galilee were chosen by

38

(A) Courbet
(B) Delacroix
(C) David
(D) Carot

 when he wished to paint boats, now it was sailboats

39
at Argenteuil that

(A) Gauguin
(B) Monet
(C) Degas
(D) Cezanne

 chose. To treat such new subjects,

the artists generally worked where they found the subjects, that is,

40

- (A) on studio boats
- (B) in studio barns
- (C) out of doors
- (D) on covered balconies

. They began to study closely the

41

effects of

- (A) light and atmosphere
- (B) natural sublimity
- (C) rural low life
- (D) dynamics of crowds

. To achieve such effects,

42

they developed new techniques, such as

- (A) chiaroscuro
- (B) scumbling
- (C) glazing
- (D) broken color

. A new term

was coined to describe this new style, and artists who worked in this

43

manner were called

- (A) Realists
- (B) Impressionists
- (C) Naturalists
- (D) Barbizon painters

. However, in their group

44

were also some such as

- (A) Manet and Degas
- (B) Cezanne and Pissaro
- (C) Monet and Renoir
- (D) Sisley and Bazille

, who preferred

scenes of modern urban life, like their writer friends

45

- (A) Musset and Hugo
- (B) Lamartine and Sand
- (C) Zola and Duranty
- (D) Proust and Gide

.

SECTION II. SHORT-ANSWER and ESSAY QUESTIONS

Part A. Short-Answer Question Based on Slides – Our understanding of works of art depends not only on our sensitivity to individual objects but also on the range of visual images with which we are familiar, our knowledge of such things such as style, symbolism, architectural structure, and the varying context of ideas and social situations in which works of art have been created. The following questions are meant to test the student's familiarity with a wide range of visual types (not necessarily of the particular objects shown) and the various ways in which they are significant in the history of art. The questions presented here are typical of the kinds of questions that may be included in this portion of the examination.

We expect that many students will not be familiar with a number of the works of art on which questions are based, but we believe a student should be able to answer on the basis of general experience of his or her art studies and by looking carefully at each slide. The readers place high value on answers based on a careful reading of the visual materials; a student who has never before seen something that appears on the examination should be perfectly capable of achieving an even high score than the student who recognized it but writes only memorized facts and clichés instead of looking afresh and integrating this with her or his knowledge.

Part B. Essay Question – This part is meant to test the student’s ability to deal with style development, treatment of a theme in art, the influence of historical context upon works of art, and the influence of style from one given period to another. Characteristically, the student will be asked to deal with at least three examples of art and will be expected to draw upon specific knowledge of the history of art which relates to the examples chosen. Intelligent and critical thought is essential to this portion of the test as is perceptive analysis. Subjective opinion derived from initial impressions based on superficial appearance should be avoided. The following question is typical of the kinds of questions that will be given in this part:

Question: Throughout history the houses of powerful men have told us much, not only about their political positions but also about the social and cultural values of their time. Discuss three residences from different periods and show how these residences exemplify the status of their owners and their position in the social milieu of the time.

List of Works of Art Reproduced in the Sample Examination

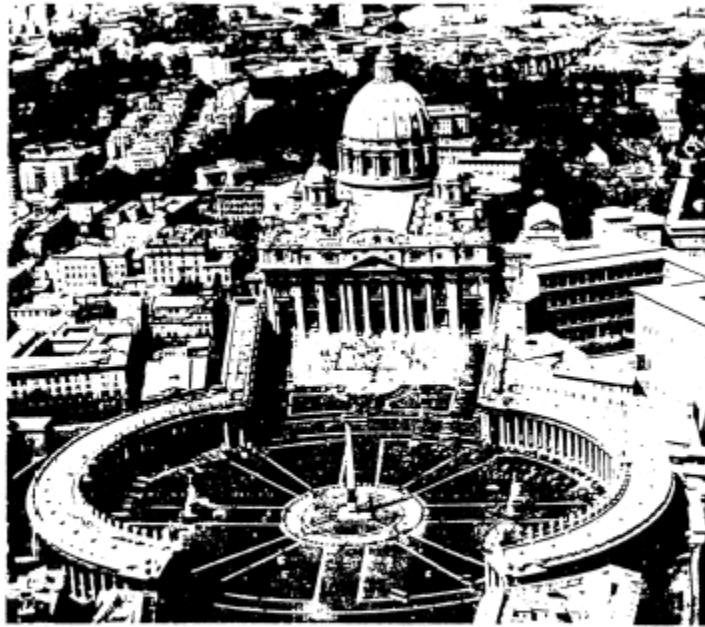
- West Tympanum, Autumn Cathedral; c. 1130-35 (Last Judgment, detail:
Weighing of the Souls pp. 320 fig. 426
- A. St. Peter’s Rome (aerial view) pp. 557 fig. 754
- B. Versailles, France (aerial view) pp. 597 fig. 818
- A. Imperial Procession, Ara Pacis, Rome; marble, h. 63”;
13-9 B.C. pp. 193 fig. 271
- B. The Emperor Justinian and His Attendants, S. Vitale,
Ravenna; wall mosaic; c. 547 A.D. pp. 227 fig. 323
- Cross Page from Lindisfarne Gospels; c. 700 A.D.; reproduced
by permission of the British Library, London pp. 286 fig. 373
- A. Herakles strangling the Nemean Lion; Greek vase
painting, Psiax pp. 116 fig. 146
- B. Lapith Killing a Centaur, greek vase painting, Staatleche
Antikensammlungen, Munich pp. 117 fig 147
- A. Bernini, David; Marble life size, Galleria Burghese, Rome pp. 561 fig 767
- B. Segal, Cinema; plaster, metal, plexiglass, florescent light,
Albright Knox Gallery, Buffalo pp. 839 fig 1163

Answers to Multiple-Choice Questions, Section I

1-A, 2-D, 3-B, 4-D, 5-C, 6-C, 7-B, 8-A, 9-A, 10-B, 11-C, 12-A, 13-A, 14-C, 15-B, 16-B, 17-C, 18-C, 19-D, 20-B, 21-B, 22-D, 23-A, 24-A, 25-B, 26-D, 27-A, 28-B, 29-D, 30-C, 31-C, 32-B, 33-C, 34-D, 35-C, 36-D, 37-A, 38-B, 39-B, 40-C, 41-A, 42-D, 43-B, 44-A, 45-C.



426. GISLEBERTUS. *Last Judgment* (detail), west tympanum.
Autun Cathedral, c. 1130–35



754. Aerial view of St. Peter's, Rome. Nave and facade by CARLO MADERNO, 1607-13; colonnade by GIANLORENZO BERNINI, designed 1657



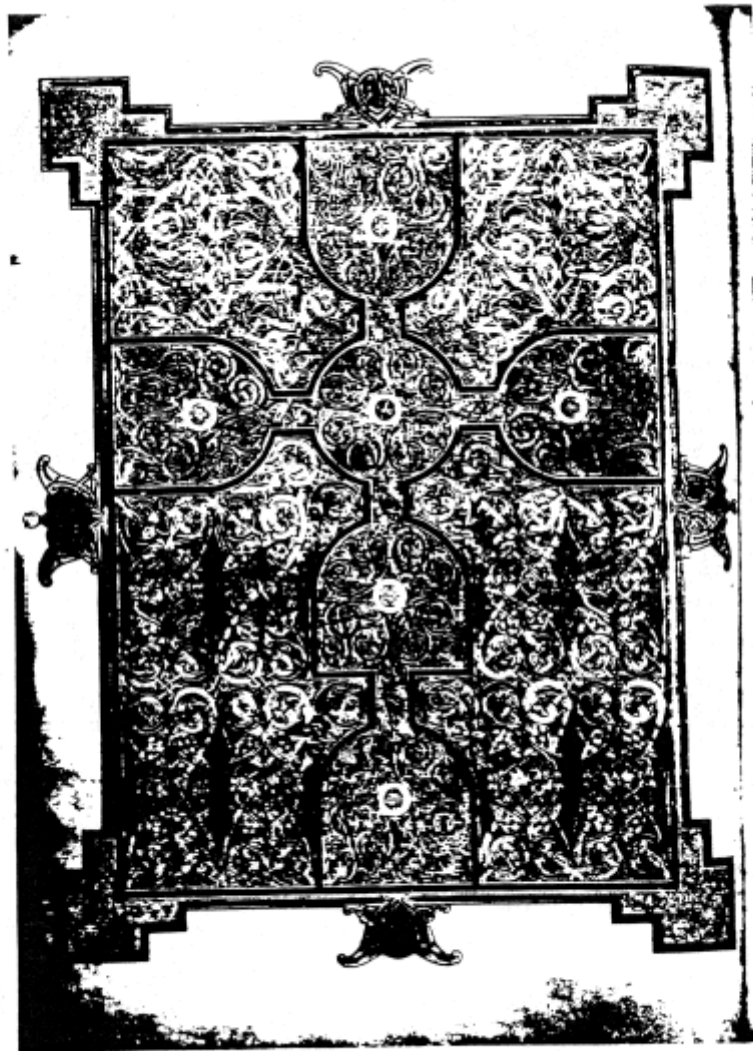
818. CHARLES REJESL. *Perspective View of the Chateau and Gardens of Versailles*. Lithograph after an 1860 photograph



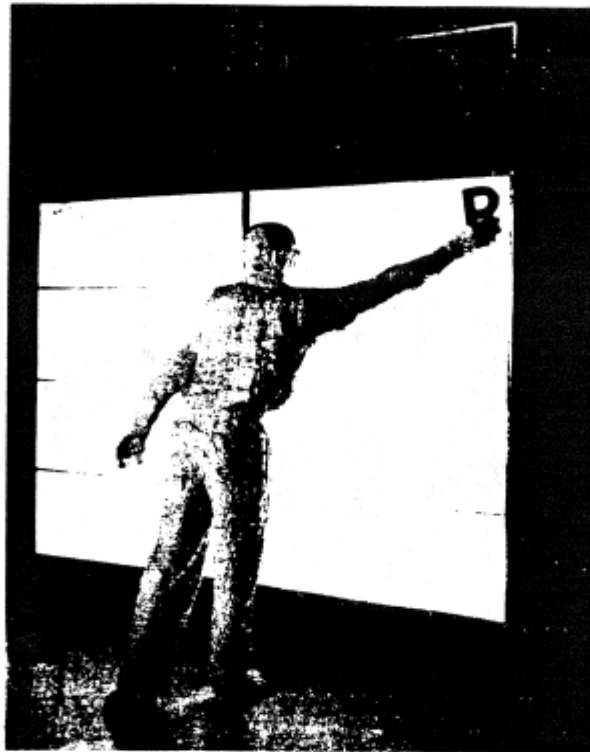
278. Detail from the fresco 'The Descent into Hell' by Michelangelo, showing the figures of Adam and Eve.



125. *Ensemble of figures and their attributes* c. 1400. Musée S. Vitale



373. Cross Page, from the *Lindisfarne Gospels*, c. 700 (25 1/2 x 9 1/2" / 64.3 x 23.5 cm), British Library, London



1163. GEORGE SEGAL. *Cinema*. 1963.
Plaster, metal, plexiglass, and fluorescent light.
9'10" x 8' x 2'6" (3 m x 2.4 m x 77 cm).
Albright-Knox Art Gallery, Buffalo,
New York. Gift of Seymour H. Knox



126. 19336. Herakles strangling the Nemean Lion on an Attic black-figured amphora, from Vulci, Italy, ca. 525 B.C. Height 15.1 x 49.8 cm. Museo Civico, Brescia.



147. THE "FOUNDRY PAINTER." *Lapiths and Centaurs*
Interior of an Attic red-figured kylix. c. 490–480 B.C.
Staatliche Antikensammlungen, Munich





1163. GEORGE SEGAL *Cinema*, 1963.
Plaster, metal, plexiglass, and fluorescent light.
40 1/2" x 8" x 26 1/2" (1.03 m x 2.4 m x 77 cm)
Albright-Knox Art Gallery, Buffalo,
New York. Gift of Seymour H. Knox.

EVALUATION OF STUDENTS

METHODS OF EVALUATION

- A. Pupil self-evaluation
- B. Group evaluation
 - 1. Teacher and class
 - 2. Classmates/peers/portfolio assessment
- C. Teacher evaluation/portfolio assessment

PUPIL EVALUATION BASED UPON INDIVIDUAL PROGRESS

- A. Classroom attendance and participation
- B. Performance on objective and subjective tests
- C. Completion of all required assignments
- D. Ability to produce work of significant quality rather than quantity
- E. Attitude of maturity toward all aspects of program
- F. Concern for personal safety and that of fellow students

MINIMUM GRADE (PASSING) REQUIREMENTS

- A. Pupil completion of all assigned work within due dates
- B. Pupil ability to create satisfactorily as observed by instructor
- C. Pupil ability to be original rather than copy
- D. Pupil ability to develop some sense of craftsmanship in regard to the course and materials involved
- E. Pupil ability to use time elements of design
- F. Pupil ability to relate to the subject in an intellectual fashion and reflect that knowledge
- G. Pupil ability to evaluate their own work
- H. Pupil ability to develop contrast and make comparisons of work from the historical relationship as to age, mood and style

EVALUATION OF STUDENTS
(continued)

CRITERIA FOR PUPIL SELF-EVALUATION

- I. There should be evidence of individual growth in total personal development
 - A. Individual uniqueness
 - B. Ability for self-thought and initiative
 - C. Ability to identify self in a piece of work
 - D. Ability to concentrate upon total self-expression
 - E. Ability to express moods and feelings through work
 - F. Ability to work to one's total capacity
 - G. Ability to self-evaluate
 - H. Ability to receive and profit by constructive criticism
 - I. Ability to attain personal satisfaction from art accomplishments
- II. There should be evidence if individual growth in social competence
 - A. Ability to accept and understand one's uniqueness
 - B. Ability to work with others and their ideas
 - C. Ability to evaluate others in terms of their work
- III. There should be evidence of individual growth creativity
 - A. Ability to experiment
 - B. Interest in related aspects of art which involve personal value judgments
 - C. Enjoyment of the learning process and results attained
 - D. Ability to express ideas in two and three dimensional forms
 - E. Ability to express ideas in reality and in the abstract
 - F. Ability to create on own ideas in progression of increasing talent

- IV. There should be evidence of individual growth in aesthetic understanding and ability
- A. Ability to produce in an increasingly significant fashion
 - B. Ability to observe design and value
 - C. Desire to accept challenges and problems
 - D. Ability to advance in processes and procedures
 - E. Use of gained knowledge in practical application as a life style

As “experience is the best teacher”, proper evaluation exist only when one is able to observe and work closely with pupils in a variety of situations over a period of time. For full growth, pupils need creative art experiences; interesting situations that challenge the imagination; stimulating materials and tools with which to work; ample time; adequate space; sincere, understanding assistance; and cooperative people willing to work together.

PORTFOLIO ASSESSMENT VISUAL ARTS I, VISUAL ARTS II, VISUAL ARTS III

Five works that demonstrate your mastery of design - apparent in the composition, concept, and execution of the works.

6 EXCELLENT QUALITY. Work at this level:

- is consistently of high quality, although not all pieces will necessarily be at precisely the same level of expertise;
- shows an imaginative, inventive, and confident articulation of the principles of design;
- shows accomplished use of the elements of design guided by the principles;
- shows a well-informed sense of composition;
- shows obvious evidence of thinking;
- demonstrates evidence of confidence and of verve;
- addresses fairly complex visual and/or conceptual ideas;
- uses materials effectively; technique is generally excellent;
- may show successful engagement with experimentation and/or risk-taking;
- may be notable for sensitivity and/or subtlety;
- demonstrates informed decision-making.
- Any apparent use of published or photographic sources or the work of other artists seems merely to have provided a visual reference in the service of a larger, personal vision.

5 STRONG QUALITY. Work at this level:

- is generally strong, although there may be inconsistencies in overall quality;
- demonstrates a strong grasp of the elements and principles of design, using them to express a visual idea;
- shows generally strong composition;
- shows effective manipulation of the elements of design within the work as a whole;
- shows evidence of thinking, i.e., it conveys a sense that it is about something; is fairly confident;
- may have evocative qualities;
- successfully engages with most aspects of technique and materials;
- If there is apparent use of published or photographic sources or the work of other artists, there is also a strong sense of the student's individual transformation of the images.

4 GOOD QUALITY. Work at this level:

- has some sense of purpose or direction, but it may not be fully resolved;
- demonstrates a good understanding of the elements and principles of design;
- uses the elements of design in support of at least one principle of design;
- shows generally purposeful composition;
- demonstrates some degree of success;
- shows some manipulation of ideas;

PORTFOLIO ASSESSMENT
VISUAL ARTS I, VISUAL ARTS II, VISUAL ARTS III (cont.)

- has some technical aspects that are handled well or some ideas that are handled well, but the two don't always mesh or work together;
- shows a sense of technical competence.
- If there is apparent use of published or photographic sources or the work of other artists, the student's individual "voice" can be discerned.

3 MODERATE QUALITY. Work at this level:

- shows an emerging awareness of the elements and principles of design;
- shows a stronger emphasis on the elements of design than on the principles; demonstrates a limited sense of composition;
- shows a sense of real effort, but problems are not successfully resolved;
- is more accomplished technically than it is conceptually;
- might not show the technical skills needed to resolve the ideas it addresses;
- has erratic technique, with little or no sense of challenge;
- shows some ambition while achieving only moderate success.
- If published photographic sources or the work of other artists are used, the work appears to be a nearly direct reproduction; the student's "voice" is minimal.

2 WEAK QUALITY. Work at this level:

- is generally weak or awkward;
- shows little awareness of elements and principles of design;
- may show some ability at using the elements of design with little awareness of the principles;
- is weak in terms of composition;
- employs simplistic solutions to design problems;
- has little sense of exploration;
- lacks a clear sense of intention;
- shows limited artistic decision-making.
- The works are copies of published or photographic sources or the work of other artists; little discernible student "voice."

1 POOR QUALITY. Work at this level:

- is generally inept;
- shows a lack of understanding of the principles of design;
- is poorly composed;
- has minimal command of the elements of design;
- shows little evidence of thinking/artistic decision-making;
- reveals a misunderstanding of technique;
- shows a lack of awareness of tools/media;
- uses trite solutions to visual problems.
- The works are obviously direct copies of photographic sources or the work of other artists; no discernible student "voice."

PORTFOLIO ASSESSMENT VISUAL ARTS I, VISUAL ARTS II, VISUAL ARTS III (cont.)

A concentration is defined as "a body of work unified by an underlying idea that has visual coherence." In scoring concentrations, there are four major areas of concern.

- Coherence and/or development - is the work presented actually a concentration?
- Quality of the concept/idea represented-is there evidence of thinking and of focus?
- Degree of development and investigation that is evident in the work-including the amount of work or number of pieces represented
- Quality of the work in both concept and technique

Note: These four areas will necessarily appear in shifting relationships of relative strength and weakness. Where the four are not even in the level of achievement they represent, they will be considered as a whole to arrive at the score for the section.

Because this section is concerned with a process of growth and discovery, the work presented may span a range of levels of achievement. If this is the case, the higher level that is reached should be acknowledged in the score that is given.

The rubric that follows provides examples of overall characteristics of concentrations that would merit each of the six scores.

6 EXCELLENT CONCENTRATION

- There is an unmistakable connection between the idea of the concentration and the work presented.
- The concentration engages the viewer with the work and the idea.
- The work shows effective integration of concept and design skills.
- Technical aspects are strong to excellent.
- The work shows informed risk-taking and development beyond technical concerns.
- An evocative theme is carried out.
- The work demonstrates an original vision.
- Overall, the work is of excellent quality.

5 STRONG CONCENTRATION

- The work and the concentration topic have a close relationship.
- The idea of the concentration is good to strong.
- There is evidence of thought in the work.
- The work is technically competent; skill is evident.
- There is evidence of effective pursuit of the idea.
- There may be some less successful pieces, but overall the work shows a strong grasp of design principles.

PORTFOLIO ASSESSMENT
VISUAL ARTS I, VISUAL ARTS II, VISUAL ARTS III (cont.)

- The work shows a sense of transformation over time, although it may not be totally successful.
- An evocative theme is investigated.
- Overall, the work is of strong quality.

4 GOOD CONCENTRATION

- There is a sense of concentration, and the work is related to the idea.
- The work may be inconsistent in terms of quality, but overall the application of design principles is good.
- Manipulation of ideas is evident.
- Some growth and discovery are evident.
- The work may be a concentration and be technically competent, but with an incomplete sense of investigation.
- Although the work is of strong or excellent quality. it is not a concentration.
- Overall, the work is of good quality.

3 MODERATE CONCENTRATION

- The work is a concentration, but the topic is inadequately considered.
- The concentration may include several loosely related ideas.
- The concentration may be so broad that the student couldn't really explore an idea in depth.
- The work may be inconsistently related to the idea.
- Some growth is evident, but only moderate understanding of design principles is demonstrated.
- Although the work may be of good quality. it is not a concentration.
- Overall the work is of moderate quality.

2 WEAK CONCENTRATION

- There is little investigation of the idea.
- The idea is appropriate for a concentration, but the knowledge and understanding needed to execute it are not evident.
- A concentration is presented, but the work is weak in application of design principles.
- The work may appear to constitute a good start, but it does not show sufficient investigation.
- Although the work shows moderate grasp of design principles. it is not a concentration.
- Quantity of work may be lacking.
- Overall. the work is of weak quality.

PORTFOLIO ASSESSMENT
VISUAL ARTS I, VISUAL ARTS II, VISUAL ARTS III (cont.)

1 POOR CONCENTRATION

- There is very little or no sense of investigation.
- The idea of the concentration is not carried out.
- The work shows very little or no evidence of understanding of design principles
- There is a lack of an underlying rationale that would link the work.
- There is not enough work to represent a concentration.
- The slides are virtually impossible to see.
- Overall, the work is of poor quality.

PORTFOLIO ASSESSMENT VISUAL ARTS I, VISUAL ARTS II, VISUAL ARTS III (cont.)

A variety of works demonstrating understanding of the principles of design. Look for engagement with a range of design principles:

Unity/variety

Balance/ Emphasis/Contrast

Rhythm

Repetition

Proportion/scale

Figure/ground relationship

6 EXCELLENT BREADTH

- The work demonstrates serious, successful engagement with a broad range of design problems.
- Work demonstrates confident articulation of the principles of design.
- The work uses the elements and principles of design in inventive or evocative ways.
- Most work demonstrates successful experimentation, risk-taking and/or ambition.
- The work is technically accomplished.
- Work addresses sophisticated/complex ideas with confidence and verve.
- Form and content are synthesized to communicate visual ideas.
- Overall, the work is of excellent quality.

5 STRONG BREADTH

- The work demonstrates engagement with a broad range of design problems.
- The work demonstrates successful articulation of the principles of design.
- Works may demonstrate successful experimentation and/or risk-taking.
- The use of materials is appropriate to the problems addressed and technique is generally strong.
- The work addresses sophisticated and/or complex ideas with some success.
- The work shows clear decision-making.
- The link between form and content is strong.
- Overall, the quality of the work is strong

4 GOOD BREADTH

- Work shows engagement with a reasonable range of design problems.
- The work demonstrates a clear effort to apply the principles of design, with some success.
- Work may appear as very successful solutions to design exercises, but not go beyond that level.
- Technique and use of materials is reasonably competent.
- Work shows an emerging sense of ambition and/or sophistication.
- There is evidence of thinking in most of the works.
- There is some relationship between form and content.
- Range of design problems may be limited, despite strong to excellent quality.
- Work may demonstrate strong to excellent breadth of design problems attempted, but be of less than good quality.
- Overall, the work is of good quality.

REFERENCE BOOKS

Apple Graphics Made Easy

Ball, Carlton & Janice Lovous. Making Pottery Without a Wheel: Texture and Form in Clay, New York, NY: Van Nostrand Reinhold Co., 1965.

Barford, George. Understanding Modern Architecture, Worcester, MA: David Publishing Co., 1986.

Bevlin, Marjorie Elliot. Design Through Discovery, 3rd. Ed., New York, NY: Holt, Reinhart and Winston, 1977.

Brommer, Gerald F. Discovering Art History, Worcester, MA: Davis Publishing Co., 1981.

Brommer, Gerlad, F. and Joseph A. Gatto. Careers in Art: An Illustrated Guide, Worcester, MA: Davis Publishing Co., 1984.

Brommer, Gerald, F. Drawing Ideas, Material, Techniques, Worcester, MA: Davis Publishing Co., 1978.

Brommer, Gerald, F. and George F. Horn. Art in the Visual Environment, Worcester, MA: Davis Publishing Co., 1985.

Edwards, Betty. Drawing on the Rightside of the Brain, Boston, MA: Houghton Mifflin CO., 1979.

Feldman, Edmund B. Varieties of Visual Experiences, 2nd Ed., Englewood Cliffs, NJ: Prentice Hall, 1981.

Greh, Deborah. Computers in The Art Room.

Janson, H.W. History of Art, Fifth Ed. New York, NY: Harry N. Arams, Inc. 1995.

Laliberte, Norman and Sterling McIlhaney. Banners and Hangings, New York, NY: Van Nostrand Reinghold Co., 1966.

Laver, David A. Design Basics, New York, NY: Holt, Reinhart & Winston, 1979.

Mittler, Gene A. Art in Focus, Peora, IL: Bennet & McKnight Publishing Co., 1986.

Mueller, Mary Korstad and Ted G. Pollack. Murals: Creating and Environment, Worcester, MA: Davis Publishing Co., 1979.

Meyerowitz, M. The Graphic Designer's Basic Guide To The Macintosh

Nelson, Glenn C. Ceramics, 3rd Ed., New York, NY: Holt, Reinhart & Winston, Inc., 1983.

Nicolaides, Kimon. The Natural Way to Draw, Boston, MA: Houghton Mifflin, 1941.

Nigrosh, Leon. Claywork: Form and Idea in Ceramic Design, 2nd Ed., Worcester, MA: Davis Publishing Co., 1986

Rhodes, Daniel. Clay and Glazes for the Potter, Radnor: Chilton Book Co., 1974

Sivin, Carole. Masking, Worcester, MA: Davis Publishing Co., 1986.

Spencer, Donald. The Illustrated Computer Graphics Directory.

Weaver, Peter. New Ways in College, New York, NY: Van Nostrand Reinhold Co., 1968.

WEBSITES

Artful Minds <http://library.advanced.org/50072>

ArtsEdNet <http://www.artsednet.getty.edu>

NJ Dept of Education <http://www.state.nj.us/education>

Artcyclopedia <http://artcyclopedia.com/indexhtml>

Arts Edge <http://artsedge.kennedy-center.org>

AUDIO-VISUAL MATERIALS

A. SLIDES

Survey of World Architecture, No. 929
Educational Dimensions Corp.
Box 126
Stanford, Conn. 06904 (20 slides)

200 Years of American Craftsmanship, No 932
Educational Dimensions Corp.
Box 126
Stanford, Conn. 06904 (20 slides)

Modern Art in the 50's and 60's
(After Jackson Pollock, Between Painting and Sculpture, Art in Movement, and Optical Invention, Revised Traditions, Image Makers and Pop Art)
Visual Publication
716 Center Street
Lewiston, New York 14092 (80 slides)

B. FILMSTRIP/RECORDS

How To Do: The Creative Potter, No. 650
Educational Dimensions Corp.
Box 126
Stanford, Conn. 06904

Art Careers in Advertising, No. 402
Educational Dimensions Corp
Box 126
Stanford, Conn. 06904

Art Careers in Fine Arts, N. 401
Educational Dimensions Corp.
Box 126
Stanford, Conn. 06904

Careers in Photography, No. 404
Educational Dimensions Corp.
Box 126
Stanford, Conn. 06904

Careers in Illustration, No. 405
Educational Dimensions Corp.
Box 126
Stanford, Conn. 06904

Careers in Fashion Design, No. 408
Educational Dimensions Corp.
Box 126
Stanford, Conn. 06904 (20 slides)

Careers in Set Design, No. 416
Educational Dimensions Corp.
Box 126
Stanford, Conn. 06904

Appreciating Representational Painting, No. 601
Educational Dimensions Corp.
Box 126
Stanford, Conn. 06904

Design and the Individual, No. F-534
Schbat Productions (4 parts)
150 White Plains Road
Tarrytown, N.Y. 10591

Creative Photograph: Camera (six parts)
University of Arizona
Tempe, Arizona

Creative Photography: Enlarging (six parts)
University of Arizona
Tempe, Arizona

Batik, No. 265
Educational Filmstrips
Huntsville, Texas

Tye Dyeing, No. 254
Educational Filmstrips
Huntsville, Texas

Development Design Series
Educational Filmstrips
Huntsville, Texas

The Silkscreen Print, No. 252
Educational Filmstrips
Huntsville, Texas

Silkscreening Textiles, No. 258
Educational Filmstrips
Huntsville, Texas

The Language of Design, No. 264
Educational Filmstrips
Huntsville, Texas

Watercolor Technique, No. 260
Educational Filmstrips
Huntsville, Texas

Understanding Art: Painting, No. 286
Educational Filmstrips
Huntsville, Texas

C. VIDEOS

1. Brommer, Gerald. CREATING ABSTRACT ART, Crystal Video.
2. Quiller, Stephen. EXPERIMENTAL WATER MEDIA, Crystal Video.
3. COMMERCIAL ART: GENERAL VOLUME 1, Crystal Video.
4. COMMERCIAL ART: MEDIA VOLUME 2, Crystal Video.
5. 20th CENTURY ART, Crystal Video.
6. Boyer, Charles. THE LOUVRE, Crystal Video.
7. AT THE MET: CURATORS' CHOICE, Crystal Video.

INSTRUCTIONAL MATERIALS/EQUIPMENT

MATERIALS

Found objects	Cellulose wallpaper paste
Wood blocks of various sizes	Masking tape
Charcoal pencils	Photographic supplies
Erasers	Nature prints
Paper: manila, tracing 60/70/80 lb/ white, drawing, colored, construction, kraft paper roll, charcoal, watercolor	Conte crayons
Plastic scrap	Black India ink
Burlap	Colored inks
Masonite boards	Magic Marker
Rubber cement	Linoleum
Colored pencils	Linoleum cutter handles
Elmer's Glue	Linoleum blades
Photographs	String
Fixative spray	Squeegee
Cardboard	Scrap rags
Needles, thread	Gauze
Slide film	Payons
	Cray-Pas
	Ebony pencils and various soft and hard pencils

EQUIPMENT

Wood carving tools	Protractors
Mallets	Brayers
Sculpture	Bench hooks
Modeling wheel	Mixing bowls
Scissors	T-square
Pen holders	Compasses
Rulers	Drawing boards
Yardstick	Triangles: 45, 30, x 60
Hammers	Stapling gun
Camera	

SAFETY MEASURES

Students must be instructed on the hazards of materials being used and the precautions to be taken to avoid injury to themselves or others. **ALL MATERIALS PROPERLY LABELED.**

Potential Hazards

1. Volatile substances
 - a. paint
 - b. spray paint
 - c. rubber cement
2. Tools
 - a. knives
 - b. gougers
 - c. linoleum cutters

Type of Protection Needed

1. Proper ventilation and exhaust
 - a. store in metal cabinets
 - b. fire extinguisher with proper agent
 - c. eye and body wash facility
 - d. rubber gloves
2. Use of safety glasses/eye protection

GLOSSARY OF TERMS

*Cross reference are indicated
by words in SMALL CAPITALS.*

ABSTRACT. Having little or no reference to the appearance of natural objects; pertaining to the non-representational art styles of the twentieth century.

AMBULATORY. A passageway, especially around the CHANCEL of a church. An ambulatory may also be outside a church.

AMPHORA. A Greek vase having an egg-shaped body, a narrow cylindrical neck, and two curving handles joined to the body at the shoulder and neck.

ASPE. A large niche facing the nave of a church. See BASILICA.

ARCADE. A series of ARCHES and their supports.

ARCH. A structural member, often semicircular, used to span an opening; it requires support from walls, piers, or columns, and BUTTRESSING at the sides.

ARCHAIC. A relatively early style, as Greek sculpture of the seventh and sixth centuries B.C.; or any style adopting characteristics of an earlier period.

ARCHITRAVE. The main horizontal beam, and the lowest part of an ENTABLATURE.

ATMOSPHERIC PERSPECTIVE. A means of showing distance or depth in a painting by changing the tone of objects that are far away from the picture plane, especially by reducing in gradual stages the contrast between lights and darks.

BARREL VAULT. A semi-cylindrical VAULT.

BASE. The lowest element of a COLUMN, wall, DOME, etc.

BASILICA. In the Roman period, the word refers to the function of the building – a large meeting hall-rather than to its form, which may vary according to its use; as an official public building, the Roman basilica had certain religious overtones. The term was used by the Early Christians to refer to their churches.

BASILICA. (CONT.) An Early Christian basilica had an oblong plan, flat timber ceiling, trussed roof, and an ASPE. The entrance was on one short side and the aspe projected from the opposite side, at the farther end of the building.

BAYS. Compartments into which a building may be subdivided, usually formed by the space between consecutive architectural supports.

BLACK-FIGURED. A type of Greek vase painting, practiced in the seventh and sixth centuries B.C., in which the design was painted mainly in black against a lighter-colored background, usually the natural clay.

BOOK OF HOURS. A book for individual private devotion with prayers for different hours of the day; often elaborately ILLUMINATED.

BUTTRESS, BUTTRESSING. A masonry support that counteracts the thrust exerted by an ARCH or VAULT. See FLYING BUTTRESS, PIER BUTTRESS.

CAPITAL. The crowning member of a COLUMN, PIER or PILASTER, on which the lowest element of the ENTABLATURE RESTS. See DORIC COLUMN, IONIC COLUMN, CORINTHIAN COLUMN.

CARTOON. A preliminary SKETCH or DRAWING made to be transferred to a wall, a panel or canvas as a guide in painting a finished work.

CASTING. A method of reproducing a three-dimensional object or relief. Casting in bronze or other metal is often the final stage in the creation of a piece of sculpture; casting in plaster is a convenient and inexpensive way of making a copy of an original. See SCULPTURE.

CHANCEL. In a church, the space reserved for the clergy and CHOIR, set off from the NAVE by steps, and occasionally by a screen.

CHOIR. See CHANCEL.

CLASSIC. Used specifically to refer to Greek art of the fifth century B.C.

CLASSICAL. Used generally to refer to the art of the Greeks and the Romans.

CLERESTORY. A row of windows in a wall that rises above the adjoining roof.

COLLAGE. A composition made by pasting cut-up textured materials, such as newspapers, wallpaper, etc., to form all or part of a work of art; may be combined with painting or drawing or with three-dimensional objects.

COLONNADE. A series of COLUMNS placed at regular intervals.

COLOR. The choice and treatment of the hues in a painting.

COLUMN. A vertical architectural support, usually consisting of a BASE, a rounded SHAFT, and a CAPITAL.

COMPOSITION. The arrangement of FORM, COLOR, LINE, etc., in any given work of art.

COMPOUND PIER. A PIER with COLUMNS,

PILASTERS, or SHAFTS attached.

CORINTHIAN COLUMN. First appeared in fifth-century Greece, apparently as a variation of the IONIC. The CAPITAL differentiates the two: the Corinthian capital has an inverted bell shape, decorated with acanthus leaves, stalks, and volute scrolls. The Corinthian ORDER was widely used by the Romans.

CORNICE. The crowning, projecting architectural feature, especially the uppermost part of an ENTABLATURE.

COUNTERPOISE. The disposition of the parts of the body so that the weight-bearing leg, or engaged leg, is distinguished from the raised leg, or free leg, resulting in a shift in the axis between the hips and shoulders. Used by the Greek sculptors as a means of showing movement in a figure.

CROSSING. In a cross-shaped church, the

CHAPEL. A compartment in a church containing an altar dedicated to a saint.

CUPOLA. A rounded, domed roof or ceiling.

DOME. A large CUPOLA supported by a circular wall or DRUM.

DORIC COLUMN. The DORIC COLUMNS stand without a BASE directly on the top of the *stepped* platform of a temple. Its SHAFT has shallow FLUTES.

DRAWING. A sketch, design, or representation by lines. Drawings are usually made on paper with pen, pencil, charcoal, pastel, chalk, etc.

DRUM. One of several sections composing the SHAFT of a COLUMN; also a cylindrical wall supporting a DOME.

ENCAUSTIC. A method of painting in colors mixed with wax and applied with a brush, generally while the mixture is hot. The technique was practiced in ancient times and in the Early Christian period, and has been revived by some modern painters.

ENGAGED COLUMNS. A COLUMN that is part of a wall and projects somewhat from it. Such a column often has no structural purpose.

ENGRAVING. A design incised in reverse on a copper plate; this is coated with printer's ink, which remains in the incised lines when the plate is wiped off. Damp paper is placed on the plate, and both are put into a press; the paper soaks up the ink and produces a print of the original.

ENTABLATURE. The upper part of an architectural ORDER.

ETCHING. Like ENGRAVING, etching is an incising process. However, the design is drawn in reverse with a needle on a plate thinly coated with wax or resin. The plate is placed in a bath of nitric acid; the etched lines are produced on the plate by the coating. The coating is then removed, and the prints are made as in engraving.

area where the NAVE and the TRANSEPT intersect.

FLYING BUTTRESS. An ARCH that springs from the upper part of the PIER BUTTRESS of a Gothic church, spans the aisle roof, and abuts the upper NAVE wall to receive the thrust from the nave VAULTS; it transmits this THRUST to the solid pier buttress.

FORESHORTENING. A method of representing objects as if seen at an angle and receding or projecting into space; not in a frontal or profile view.

FORM. The external shape or appearance of a representation, considered apart from its color or material.

FREE-STANDING. Used to refer to a work of SCULPTURE in the round, that is, in full three-dimensionality; not attached to architecture and not in RELIEF.

FRESCO. A technique of wall painting known since antiquity; the PIGMENT is mixed with water and applied to a freshly plastered area of a wall. The result is a particularly permanent form of painted decoration.

FRIEZE. In classical architecture an architectural element that rests on the ARCHITRAVE and is immediately below the CORNICE; also, any horizontal band decorated with moldings, RELIEF sculpture, or painting.

GABLE. The triangular part of a wall, enclosed by the lines of a sloping roof. See PEDIMENT.

GOSPELS, GOSPEL BOOK. Contains the four Gospels of the New Testament that tell the life of Christ, attributed to the Evangelists Matthew, Mark, Luke, and John. Often elaborately illustrated.

GROIN. The sharp edge formed by the intersection of two VAULTS.

GROIN VAULTS. A VAULT formed by the intersection at right angles of two BARREL VAULTS of equal height and diameter, so that the groins form a diagonal cross.

FAÇADE. The front of a building

FLUTE, FLUTES. Vertical channels on a column shaft; see DORIC COLUMN, IONIC COLUMN.

ICON. A panel painting of Christ, the Virgin, or saints regarded as sacred, especially by Eastern Christians.

ILLUMINATION. A term used generally for manuscript paintings. Illuminated manuscripts may contain separate ornamental pages, marginal illustrations, ornament within the text, entire MINIATURE paintings, or any combination of these.

ILLUSIONISM, ILLUSIONISTIC. The effort of an artist to represent the visual world with deceptive reality.

ILLUSTRATION. The representation of an idea, scene, or text by artist means.

IONIC COLUMN. The Ionic COLUMN stands on a molded BASE. The SHAFT normally has FLUTES more deeply cut than Doric flutes. The Ionic CAPITAL is identified by its pair of spiral scroll-like ornaments.

JAMB. The side of a doorway or window frame.

KORE. An ARCHAIC Greek statue of a draped maiden.

KOUROS. An ARCHAIC Greek statue of a standing nude youth.

LINE. A mark made by a moving tool such as a pen or pencil; more generally, an outline, contour, or silhouette.

LINEAR PERSPECTIVE. A mathematical system for representing three-dimensional objects and space on a two-dimensional surface. All objects are represented as seen from a single viewpoint.

MASS. The expanse of color that defines a painted shape; the three-dimensional volume of a sculptured or architectural form.

MEDIUM. The material with which an artist works, such as marble, TERRA COTTA, OIL PAINT, WATERCOLOR, etc.

GROUND PLAN. See PLAN.

HIEROGLYPHICS. The characters and picture-writing use by the ancient Egyptians.

MOBILE. A type of sculpture made of moveable parts that can be set in motion by the movement of air currents.

MODELING. See SCULPTURE. In painting or drawing, the means by which the three-dimensionality of a form is suggested on a two-dimensional surface, usually through variations of color and the play of lights and darks.

MONUMENTAL. Frequently used to describe works that are larger than lifesize; also used to describe works giving the impression of great size, whatever their actual dimensions.

MOSAIC. A design formed by embedding small pieces of colored stone or glass in cement. In antiquity, large mosaics were used chiefly on floors; from the Early Christian period on, mosaic decoration was increasingly used on walls and vaulted surfaces.

MOTIF. A distinctive and recurrent feature of theme, shape, or figure in a work of art.

MURAL. A wall painting. See FRESCO.

NAVE. The central aisle of a BASILICAN church, as distinguished from the aisles; the part of a church between the main entrance and the CHANCEL.

OIL PAINTING. Though known to the Romans, it was not systematically used until the fifteenth century. In the oil technique of early Flemish painters, PIGMENTS were mixed with drying oils and fused while hot with hard resins; the mixture was then diluted with other oils.

ORDER. In architecture, a CLASSICAL system of proportion and interrelated parts. These include a COLUMN, usually with BASE, SHAFT, and CAPITAL, and an ENTABLATURE with ARCHITRAVE, FRIEZE, and CORNICE.

METOPE. An oblong panel between the TRIGLYPHS on the ENTABLATURE of the Doric ORDER.

MINIATURE. A painting or drawing in an ILLUMINATED manuscript; also a very small portrait, frequently painted on ivory.

PEDIMENT. In CLASSICAL architecture, the triangular part of the front or back wall that rises above the ENTABLATURE. The pediments at either end of a temple often contained sculpture, in high RELIEF or FREE-STANDING.

PERISTYLE. A COLONNADE (or ARCADE) around a building or open court.

PERSPECTIVE. See ATMOSPHERIC PERSPECTIVE, LINEAR PERSPECTIVE.

PIER. A vertical architectural element, usually rectangular in section; if used with an ORDER, often has a BASE and CAPITAL of the same design.

PIER BUTTRESS. An exterior pier in Romanesque and Gothic architecture, buttressing the THRUST of the VAULTS within.

PIETA. In painting or sculpture, a representation of the Virgin Mary mourning the dead Christ whom she holds.

PIGMENT. Dry, powdered substances which, when mixed with a suitable liquid, or vehicle, give color to paint. See OIL PAINTING, FRESCO, ENCAUSTIC, TEMPERA, WATERCOLOR.

PILASTER. A flat vertical element having a CAPITAL and BASE, engaged in a wall from which it projects. Has a decorative rather than a structural purpose.

PLAN. The schematic representation of a three-dimensional structure, such as a building or monument, on a two-dimensional plane. A GROUND PLAN shows the outline shape at the ground level of a given building and the location of its various interior parts.

PAINTING MEDIUMS: see ENCAUSTIC, FRESCO, OIL PAINTING, TEMPERA, WATERCOLOR.

PASTEL. Powdered pigments mixed with gum and molded into sticks for drawing; also a picture or sketch made with this type of crayon.

PROPORTION, PROPORTIONS. The relation of the size of any part of a figure or object to the size of the whole. For architecture, see ORDER.

PYLON. In Egyptian architecture, the entranceway set between two broad oblong towers with sloping sides.

READY-MADE. A manufactured object exhibited as being aesthetically pleasing. When two or more accidentally "found" objects are placed together as a construction, the piece is called an assemblage.

RED-FIGURED. A type of Greek vase painting in which the design was outlined in black and the background painted in black, leaving the figures the reddish color of the baked clay after firing. This style replaced the BLACK-FIGURED style toward the end of the sixth century B.C.

RELIEF. Forms in SCULPTURE that project from the background, to which they remain attached. Relief may be carved or modeled shallowly to produce low relief, or deeply to produce high relief; in very high relief, portions may be entirely detached from the background.

REPRESENTATIONAL. As opposed to ABSTRACT, means a portrayal of an object in recognizable form.

RHYTHM. The regular repetition of a particular form; also, the suggestion of motion by recurrent forms.

RIB. An ARCH or a projecting arched member of a VAULT.

RIBBED VAULT. A compound masonry VAULT, the GROINS of which are marked by projecting stone ribs.

PORTAL. An imposing doorway with elaborate ornamentation in Romanesque and Gothic churches.

POST AND BEAM. A system or unit of construction consisting solely of vertical and horizontal elements.

SCALE. Generally, the relative size of any object in a work of art, often used with reference to normal human scale.

SCULPTURE. The creation of a three-dimensional form, usually in a solid material. Traditionally, two basic techniques have been used: carving in a hard material, and modeling in a soft material such as clay, wax, etc. For types of sculpture, see **FREE-STANDING** and **RELIEF**.

SHAPE. A cylindrical form; in architecture, the part of a column or pier intervening between the **BASE** and the **CAPITAL**. Also, a vertical enclosed space.

SKETCH. A rough drawing representing the main features of a composition; often used as a preliminary study.

STAINED GLASS. The technique of filling architectural openings with glass colored by fused metallic oxides; pieces of this glass are held in a design by strips of lead.

STILL LIFE. A painting or drawing of an arrangement of inanimate objects.

TEMPERA. A painting process in which **PIGMENT** is mixed with an emulsion of egg yolk and water or egg and oil. Tempera, the basic technique of medieval and Early Renaissance painters, dries quickly, permitting almost immediate application of the next layer of paint.

TERRA COTTA. Clay, modeled or molded, and baked until very hard. Used in architecture for functional and decorative parts, as well as for pottery and **SCULPTURE**. Terra cotta may have a painted or glazed surface.

THRUST. The downward and outward pressure exerted by an **ARCH** or **VAULT**, and requiring **BUTTRESSING**.

TRANSEPT. In a cross-shaped church, an arm forming a right angle with the **NAVE**, usually inserted between the latter and the **CHANCEL** or **APSE**.

SARCOPHAGUS. A coffin made of stone, marble, terra cotta (less frequently, of metal). Sarcophagi are often decorated with painting or **RELIEF**.

TRIGLYPH. A vertical block with V-cut channels, placed between **METOPES** on the **ENTABLATURE** of the **Doric ORDER**.

TYMPANUM. The space above the beam and enclosed by the **ARCH** of a medieval **PORTAL** or doorway; a church tympanum frequently contains **RELIEF** sculpture.

VAULT. An arched roof or covering, made of brick, stone, or concrete. See **BARREL VAULT**, **GROIN VAULT**, **RIBBED VAULT**.

VELLUM. Thin, bleached calfskin, a type of parchment on which manuscripts are printed.

WATERCOLOR. **PIGMENTS** mixed with water instead of oil or other mediums, or a picture painted with watercolor, often on paper.

WOODCUT. A printing process in which a design or lettering is carved in relief on a wooden block; the areas intended not to print off are hollowed out.

ZIGGURAT. An elevated platform, varying in height from several feet to the size of an artificial mountain, built by the Sumerians to support their shrines.

GLOSSARY ADDENDUM

COMPUTER GRAPHICS

1. APPLICATION MENU

You can have several application programs open at once. To see which program is active or to switch from one program to another, use this menu (called the **Application menu**).

2. CLOSE BOX

To close a window, you must click the close box.

3. ICONS

Icons are small pictures that represent disks, folders, programs, and documents. To open an icon, click the icon twice quickly.

4. MENU BAR

The strip across the top of the screen is called the **menu bar**. The symbols and words in it represent menus of commands.

5. SCROLL ARROWS

To bring hidden portions of a window's contents into view, click the scroll arrows.

6. SIZE BOX

To change the size or shape of a window, drag the **size box**.

7. TITLE BAR

To move a window, drag it by the **title bar**.

8. TRASH

To throw away an item you no longer want, drag it to the **Trash** and choose Empty Trash from the Special menu.

9. WINDOWS

Windows are boxes that display text, graphics or icons. To bring a partially covered window to the front, click anywhere in the window.

PUBLIC SCHOOLS OF EDISON TOWNSHIP
DIVISION OF CURRICULUM AND INSTRUCTION

COURSE REQUIREMENTS

VISUAL ARTS III

GRADE : 12

LENGTH OF COURSE: TERM

I. COURSE CONTENT—This course will consist of the following units of study:

- A. Preparation for Careers
 - 1. Review of college program
 - 2. Visits from outside college groups
 - 3. Presentation of visual art work
 - a. Job market
 - b. College/university
 - c. Art school
- B. Placement in Visual Art
 - 1. Schools/Colleges
 - a. Funding
 - b. Scholarship
 - c. Advance placement
 - 2. Other job locations
- C. Independent Development of Student Visual Art Work
 - 1. Advanced drawing
 - 2. Advanced painting
 - 3. Three-dimensional
 - 4. Computer Graphics
- D. History of Visual Arts
 - 1. Ancient Art
 - a. Prehistorical: Paleolithic, Mesolithic
 - b. Egyptian: Old Kingdom, Middle Kingdom, Empire
 - c. Middle Eastern: Babylonian, Assyrian, Persian
 - d. Aegean
 - e. Greek: geometric, Archaic, 4th Century, 5th Century, Hellenistic
 - f. Etruscan
 - g. Roman

Course Requirements - Visual Arts III - page 2

2. European Art
 - a. Early Christian and Byzantine
 - b. Medieval: Early Romanesque, Gothic, High Gothic
 - c. Renaissance: 15th Century Italy – foundations, enrichment, personal, interpretations; 15th Century Northern Italy – France and Germany, low countries, Spain and Portugal; high renaissance; mannerism
 - d. Baroque and Rococo
 - e. Colonial America
3. Non-European Art
 - a. Islamic
 - b. Southern Asian
 - c. Chinese: prehistoric, Shang, Chou, Chin and Han, Three Kingdoms, Ming
 - d. Japanese
 - e. Pre-Colombian: Inca, Aztec, Maya
 - f. Northern American Indian: Pueblo, Plains
 - g. Primitive: African, Oceanic
4. Modern Art
 - a. Painting: 19th Century European – France, England; 19th Century American – United States, Canada, Latin America; 20th Century American – United States, Canada, Mexico
 - b. Photography
 - c. Sculpture
 - d. Architecture
 - e. Vocabulary
 - f. Critique: oral, written

(Additionally career-related topics and information will be presented/reviewed.)

II. COURSE REQUIREMENTS – To complete this course successfully, students will be required to demonstrate a satisfactory (or higher) level of proficiency in:

- A. Understanding the importance of visual arts in relation to time and place
- B. Identification of events that effect the course of world events
- C. Identification of artistic movements in history that made a significant change in style or visual art
- D. Understanding of events, accomplishments, and people of importance as identified by the course
- E. Understanding the effects of visual arts upon the development of world cultures

Course Requirements - Visual Arts III - page 3

- F. Creating visual art work consistent with functional and aesthetic values
 - G. Using basic artistic and technical vocabulary related to visual art forms
 - H. Creating visual art works in relation to design principles and a variety of media
-

III. **EVALUATION PROCESS** – Throughout the length of this course, students will be evaluated on the basis of:

- A. Test and/or quizzes
- B. Homework assignments
- C. Class participation
- D. Completion of creative projects related to units of study

(Additionally, students will maintain a notebook/folder which will contain class notes, vocabulary units and creative projects. Notebook/folder will be reviewed periodically.)

CERAMICS I

TABLE OF CONTENTS

Course Objectives	
Suggested Time Line	
Course Outline	
Safety Measure	
Career Exploration	
Evaluation of Students	
References/Technology	
Glossary	
Course Requirements	
Suggested Project Plans	

COURSE OBJECTIVES

Students will:

1. Demonstrate awareness of acceptable behavior in the classroom and respect for the studio atmosphere and fellow pupils (1.5)
2. Demonstrate the ability to appropriately use specific equipment safely and with respect for others in the classroom (1.2)
3. Understand the code of order and responsibility in the classroom with respect to the various transformation stages of clay (1.5)
4. Understand historical, functional and non-functional aesthetic reasons for ceramics (1.5)
5. Recognize the different colorings in clay bodies (1.2)
6. Recognize the different textures in clay bodies (1.2)
7. Understand the different temperatures required to fire various clay bodies and the processes of calcimining and vitrification (1.2, 1.3)
8. Understand the properties of alternative (Polymer) clay (1.2, 1.3)
9. Understand the oxidation and reduction firing processes and the various fuels employed (1.2)
10. Understand the function of wedging and the problem of air pockets (1.2, 1.3)
11. Understand the use of grog (1.2, 1.3)
12. Understand what happens to clay from powder to final firing and how to control each stage (1.2, 1.3)
13. Develop skill in traditional hand building techniques of pinch, coil and slab (1.2, 1.3, 1.5)
14. Learn good craftsmanship through careful construction and design (1.2,1.3)
15. Identify specific hand building techniques used for ceramic pieces (1.2, 1.3, 1.5)

16. Appreciate the aesthetics glazed, and textured relief surfaces through making test tiles (1.1, 1.2, 1.3)
17. Appreciate originality of design through the emergence of self-expression (1.1)
18. Develop manipulative skills in construction and an awareness of the design process by using elements of line, color, form, and texture (1.3, 1.2)
19. Understand the value of design principles (rhythm, harmony, variety, movement and emphasis) with respect to the ceramic materials (1.3)
20. Develop awareness of design as it relates to form, mass and volume (1.3)
21. Understand/demonstrate a knowledge of the process of critique (1.1, 1.4)
22. Identify famous ceramic artists throughout history (1.5)
23. Develop an awareness of careers related to various areas in ceramics (1.5)

SUGGESTED TIME LINE

<u>UNIT</u>	<u># OF DAYS</u>
Materials, Tools, Equipment (includes studio responsibilities)	2
Historical Background	2-3
Introduction of Kiln Operation	1-2
Clay Preparation and Stages	2-3
Hand-Building Techniques	
Pinch	5-6
Coil	5-6
Slab	6-7
Sling drape/press mold	5-6
Test tiles	2
Designing with Clay	5
Introduction to Glazes	8-10
Wheel-Towing Techniques	10
Surface Treatments of Pottery	8
Advanced and Historical Replica Assignment	20

*Two lessons of Career Explorations will be incorporated within the suggested time line.

COURSE OUTLINE

I. INTRODUCTION TO CERAMICS AND STUDIO CONTENTS

- A. Background: Origin of Clay's Formation, Historical, Functional, Non-functional and Aesthetic
- B. Placement of Tools and Materials and Their Various Uses
 - Location of raw, bisque and glazeware storage
- C. Tool Safety
- D. Kiln Safety
- E. Room Organization/Clean-Up Assignments
- F. Methods of Instruction
 - 1. Lecture - slides and background examples
 - 2. Demonstrate use of equipment, tools and clean-up
 - 3. Teacher alternative

II. INTRODUCTION TO CLAY BODIES

- A. Earthenware
 - 1. Whiteware
 - 2. Terra Cotta
- B. Stoneware
- C. Porcelain
- D. Polymer Modeling Clay
- E. Methods of Instruction
 - 1. Lecture/demonstrate clay bodies
 - 2. Show examples of plasticity, textures, colorings, temperature, vitrification

III. KILN OPEERATIONS

A. Kilns

1. Oxidation - firing in electric or fuel efficient atmosphere
2. Reduction - firing in fuel enriched atmosphere
3. Raku
 - a. Historical significance
 - b. Fuel varieties
4. Primitive
 - a. Salt
 - b. Wood
 - c. Pit

B. Methods of Instruction

1. Show reference materials on kilns
2. Lecture/demonstration on operation
 - a. Preparation of pieces
 - b. Loading of greenware
 - c. Preparation of glazeware
 - d. Loading glazeware
 - e. Alternative methods

IV. PREPARATION OF CLAY

A. Wedging

1. Surface preparation
2. Kneading
3. Throwing
4. Rewedging

B. Cutting: Identify if air pockets are present prior to rewedging.

C. Grog

1. Shrinkage
2. Texture

D. Methods of Instruction

1. Demonstrate wedging process to remove air pockets, increase plasticity
2. Have students knead, roll, compress, pound clay for 100 strokes; cut with wire to check for air pockets; rewedge cut pieces, begin forming
3. Demonstrate use of grog, wedging

V. STAGES OF CLAY

A. Transformation steps

1. Powder
2. Slip
3. Plastic
4. Leatherhard
 - a. Drying
 - b. Decorating
 - c. Attaching
 - d. Texturizing
 - e. Repairing defects
5. Greenware: surface dryness
6. Bisqueware: first firing
7. Glazeware: subsequent firing

B. Methods of Instruction

1. Lecture/demonstrate examples of clay stages in detail
2. Discussion of drying process, shrinkage, water content and firing
3. Teacher alternative

VI. HAND BUILDING TECHNIQUES

A. Pinch Method

1. Paddling
2. Forming (hand-held)
3. Legs/handles/closing of form
4. Additive technique

B. Coil Method

1. Variables of rolling
2. Scoring
3. Joining with slip
4. Thickness/thinness of coils

C. Slab Method

1. Use of dowels for consistency of thickness
2. Rolling surface
 - a. cloth, paper, plastic
 - b. Wood or plaster
3. Assembly
 - a. Plastic
 - b. Leatherhard
 - c. Use of slip

D. Sling - Drape Method

1. Over a form
2. In a form
3. Combination

E. Press Mold Method

1. Covering manufactured form
2. Covering natural form
3. Connecting identical press mold forms

F. Extrusion - Drawn Method

1. Through a form (hand or machine)
2. Over a form

G. Alternative Clay Forming

1. Techniques
 - a. Same as for conventional clay, but no slip is utilized
 - b. Two stages - Plastic and Fired

H. Assembly and Drying Variables

1. Plastic sheets to retard drying
2. Water to prolong plasticity
3. Air or heat to promote drying

I. Methods of Instruction

1. Lecture/demonstration of hand-building in pinch, coil, slab, sling drape and press mold
2. Slides and/or examples of handbuilt pieces

VII. PROCESSES FOR CLAY DESIGN

A. Combining Hand-Building Techniques

1. Structural organization
2. Visual organization
 - a. Sense of unity
 - b. Quality of interest
3. Modular construction
 - a. Repetition of basic shape to create rhythmical pattern
 - b. Variety to add interest
 1. size
 2. color
 3. arrangement
4. Texture and Plasticity

Discussion and demonstration of clay's ability to mimic reversals of implaned objects during hand construction, through use of various tool or intentional die or stamp intrusion.

1. use of found objects from nature
2. man-made objects

5. Related Design Problems

- a. Introspection through one or more elements of line, color, value and form; subtle variations during stages of building
- b. Designing by manipulation and integration of material and idea. For example, build three equally-sized pots - the first unaltered, second - altered slightly and the third altered far more.
- c. Progression and development of design using various techniques.

B. Methods of Instruction

1. Discussion design problems; slides/examples that show flexibility and limitations of material with respect to form and design.
2. Teacher alternative

VIII. INTRODUCTION TO GLAZES

Important Safety Aspects - The use of lead - Bearing substances on functional ceramics that involve humans must be avoided: Caution should always be exercised when handling decorative materials!

A. Prepared Materials

1. Prepared Materials
 - a. Surface cleaning
 - b. Removal of burrs or sharp edges
 - c. Welling of surface
2. Application methods
 - a. Brush
 - b. Pour
 - c. Dip
 - d. Spray
 - e. Sponge
 - f. Combination
3. Glaze faults and defects

4. Underglazes
 - a. Dry forms
 - b. Mixed solutions
5. Stains
6. Additional Finished
 - a. Oil base paints or stains
 - b. Acrylic base paints
7. Proper procedure for kiln loading and firing.
8. Aspects of reglazing
9. Test tiles - Single and multiple application to distinguish color quality
10. Aspects of drying and shrinking

B. Methods of Instruction

1. Discussion of prepared material available
 - a. Use and application procedures
 - b. Resultant variations
2. Demonstrations of all application methods (Brush, Pour, Dip, Sponge, Spray, Combination)
3. Demonstration of glaze mixing and resultant consequences.
4. Discussion of specific glaze faults and how they may be avoided
5. Detailed demonstration and discussion of kiln loading and firing process drying, shrinking and the effect of the clay surface
6. Teacher Alternative

IX. WHEEL THROWING

A. Potter's Wheels - Kick and Electric

1. Basic steps in throwing
 - a. Wedging
 - b. Centering on wheel head
 - c. Opening
 - d. Stretching the floor
 - e. Stretching the walls
 - f. Raising the form
 - g. Finishing and removal
2. Basic forms
 - a. Cylinder
 - b. Bowl
 - c. Plate
3. Specific forms
 - a. Lid
 - b. Rim or lip
 - c. Spout
 - d. Trimming a foot
4. Various tools involved

B. Methods of Instruction

1. Lecture/Demonstration on both kick and electric wheels
2. Preparation of clay (through wedging)
3. Demonstrate clay application to wheel head
4. Discussion/Demonstration on techniques of centering
 - a. Use of body weight to initiate success
 - b. How to approach vertical and horizontal surfaces with palm pressure
 - c. Variations on right handed and left handed throwing
 - d. Raising and lowering clay mass

5. Opening center on rotating clay
 - a. Use of thumbs
 - b. Use of fingers
6. Demonstrate raising of sides
 - a. Hand techniques
 - b. Use of rib and other tools
7. Demonstrate variations on how to draw out or draw in rotating mass to attain desired shape
8. Demonstrate removal of unwanted clay to level top
9. Demonstrate removal from wheelhead
 - a. Tools employed
10. Employ slides, pictures or examples of thrown pieces
11. Teacher alternative to solution

X. SURFACE TREATMENTS OF POTTERY

- A. Applied Colored Slips and Terrasigillata
 1. Painted on
 2. Slip trailing
- B. Incised Design
 1. sgraffito technique
 2. Scarring of surface with instruments
- C. Relief Surface on Fresh Clay
 1. Natural or found objects
 2. Underglaze to enhance imprinted surface before glazing.
- D. Burnishing
- E. Mishima - Inlay Decoration

F. Methods of Instruction

1. Lecture/Demonstration of all previously mentioned
 - a. Preparation of necessary materials
 - b. Tools involved for each approach
 - c. Practical application to clay with resultant effects
2. Explanation of examples of slides, pictures or actual finished work.
3. Teacher alternative.

XI. ADVANCED WORK

A. Guidelines

1. Simplified techniques/processes in early experiences should lead to more complex exploration.
2. Techniques and skills should set new standards of achievement.
3. Good craftsmanship is essential to quality design.
4. Study historical ceramic styles to gain insight into possible variation and approach.

B. Methods of Instruction

1. Lecture/demonstrate: slides, visuals, examples of quality work
2. Applications - Students will:
 - a. Demonstrate wheel-throwing (select one): series of identical forms, throwing off the hump, making a pot with a lid using calipers for measurement, pulling handles for pots, making a teapot
 - b. Demonstrate hand building (select one): series of identical forms, covered jar, teapot
 - c. Demonstrate combines wheel-throwing and hand-building (select one): hand-built jar with wheel-thrown neck, wheel-thrown piece altered by hand, wheel-thrown form applying coil, pinch or slab as decoration

- d. Research a historical style or period in ceramics and create a replica of a period:
 1. ancient Egyptian
 2. ancient Greek
 3. ancient Roman
 4. American Indian
 5. pre-Columbian
 6. Korean
 7. Central American
 8. South American
 9. Japanese
 10. Chinese
 11. African
 - e. Research a historical period in ceramics and write a paper including location, time, place and material used; create replica of specific period using same clay firing process(if possible), design and glaze applications
3. Teacher alternative or choice of pupil approach that would involve advanced techniques.

SAFETY MEASURES

Students must be instructed on the hazards of materials being used and the precautions to be taken to avoid any chance of injury to themselves or others.

ALL MATERIALS PROPERLY LABELED

Potential Hazards	Type of Protection Needed
1. Volatile Substances	1. Proper Ventilation and Exhaust
a. lead-based glaze	a. store in metal cabinet
b. stain	b. fire extinguisher with proper agent
c. varnishes	c. eye and body wash facility
d. clay dust	
	2. Use of Safety Glasses/Eye Protection
2. Tools	
a. clay tools	
b. knives	
c. gougers	
d. electric wheel	

CERAMICS I

ART CAREER EXPLORATION UNIT ONE OBJECTIVES

- A. Upon completion of the Ceramics I program, students will:
 - 1. understand how the sequence of career information is valid for Ceramics I.
 - 2. appreciate the role the arts have played in world development through both aesthetic and practical arts.
 - 3. be able to identify various careers/professions in the art area.
 - 4. understand the requirements, skills, and dedication necessary to have a career in art
- B. Ceramics I - Two lessons per year
 - 1. Studio artist
 - 2. Shop worker
- C. Overview
 - 1. Educational requirements
 - 2. Job specifications/responsibilities
 - 3. Job opportunities within field
 - 4. Salary/growth potential

EVALUATION OF STUDENTS

The instructor will keep an accurate record of student activities during the 20 weeks of ceramics experience. The instructor will complete evaluation forms on students requiring wheel-throwing and hand guiding techniques after each his/he portion. Each student shall complete the weekly evaluations forms, Any student not completing the forms shall not be graded and will not complete the course.

I. METHODS OF EVALUATION

- A. Student-self
- B. Group
- C. Teacher

II. GUIDELINES FOR EVALUATION

The development of a single set of requirements or standards for ungrouped classes is not feasible or desirable. However, the following will be considered:

- A. Student attendance and participation
- B. Student performance on objective and subjective tests
- C. Completion of classroom and homework assignments
- D. Student ability to produce art work of quality rather than quantity
- E. A mature attitude toward the program, tools, equipment and materials
- F. Concern for the safety of other students in the classroom

III. GUIDELINES FOR A PASSING GRADE

The following will be required of all students to obtain a passing grade. Students who develop their ability at a higher level (as measured by the teacher) will receive a higher grade. Minimum standards:

- A. Completion of assignments when due
- B. Ability work in terms of beauty, harmony and fitness
- C. Ability to do original work
- D. Ability to develop craftsmanship with media and materials
- E. Ability to use elements of design
- F. Ability to speak intelligently in the vocabulary of the artist
- G. Ability to evaluate own work critically
- H. Ability to contrast and compare art work from a historical viewpoint (age, mood, style)

CRITERIA FOR SELF EVALUATION

I. GROWTH IN PERSONAL DEVELOPMENT

- A. Individuality
- B. Ability for self-thought and initiative
- C. Ability to identify self in work
- D. Ability to concentrate upon self-expression
- E. Ability to express mood and feelings in work
- F. Ability to work to capacity
- G. Ability to self-evaluate
- H. Ability to accept and profit from constructive criticism
- I. Ability to attain satisfaction from art accomplishments

II. GROWTH IN SOCIAL COMPETENCE

- A. Ability to accept and understand personal uniqueness
- B. Ability to work with others and their ideas
- C. Ability to evaluate others in terms of their work

III. GROWTH IN CREATIVITY

- A. Ability to experiment
- B. Interest in related aspects of art which involve value judgements
- C. Enjoyment of the learning process and results achieved
- D. Ability to express ideas in two-and-three dimensional forms
- E. Ability to express ideas in reality and in the abstract
- F. Ability to create own ideas in progression of increasing talent

IV. GROWTH IN AESTHETIC UNDERSTANDING AND ABILITY

- A. Ability to produce in an increasingly significant fashion
- B. Ability to observe design and value
- C. Desire to accept challenges and problems
- D. Ability to advance in processes and procedures
- E. Ability to use acquired knowledge practical applications

EVALUATION FORM: WHEEL-THROWN PIECES

Name: _____ Art Period: _____ Homeroom: _____

Phone: _____ Section: _____ Instructor: _____

The following well-thrown pieces have been completed and are of acceptable quality:

DATE	PROJECT	CRITERIA	GRADE
	8" cylinder-thrown	well-opened bottom	
	6" diameter bowl-thrown	strong lip	
	2" hiQh plate	level	
	Option #1	well-constructed	
	Option #2		

Teacher Comments:

EVALUATION FORM: HAND-BUILT TECHNIQUES

Name: _____ Art Period: _____ Homeroom: _____

Phone: _____ Section: _____ Instructor: _____

The following hand-built pieces have been completed and are of acceptable quality:

DATE	PROJECT	CRITERIA	GRADE
	Pinch and additional pot 6" or taller, no more than 4" diameter	Walls of even thickness, no more than 3/8" diameter	
	Pot formed, hand-held	Well-proportioned	
	Slab built box with cover	Precise L's, slabs well-attached, stop lid on inside cover	
	Option #1		
	Option #2		

Teacher Comments:

WEEKLY EVALUATION FORM - WEEK OF: _____

Name: _____ Art Period: _____ Homeroom: _____

Phone: _____ Section: _____ Instructor: _____

REPORT OF WORK COMPLETED

Monday

Tuesday

Wednesday

Thursday

Friday

DESCRIPTION OF CERAMIC PIECE (include a sketch - approximate dimension)	DESIGN IDEAS (What were you attempting to do in the way of shapes, techniques?)	CRAFTSMANSHIP (Teacher) Skills in handling materials and ideas
GREENWARE STAGE	A B C D F Inc.	A B C D F Inc.
GLAZE	A B C D F Inc.	A B C D F Inc.
FINAL STAGE	A B C D F Inc.	
PRODUCTIVITY	A B C D F Inc.	Was time well spent?

REFERENCES

- Berensohn, Paulus. Finding Ones Way with Clay. New York: Simon and Schuster, 1972.
- Ceramics - Techniques and Prolects. Menlo Park, CA: Sunset Books, 1973.
- Crawford, Jean. Juqtown Pottery History and Design. Winston- Salem, NC: John F. Blair, 1964.
- Dickerson, John. Raku Handbook - A Practical Approach to the Ceramic Art. New York: Van Nostrand Reinhold Co., 1972.
- Egami, Namio. The Beginnings of Japanese Art. New York: John Weatherhill, Inc., 1973.
- Fournier, Robert. Illustrated Dictionary of Practical Pottery. New York: Van Nostrand Reinhold Co., 1973.
- Hall, F. Carlton and Janice Lovoos. Making Pottery Without a Wheel. New York: Van Nostrand Reinhold Co., 1965.
- Kenny, John. Ceramic Design. Radnor, Pennsylvania: Chilton Book Co., 1963. Leach, Bernard. A Potter's Handbook. London: Faber and Faber, 1971.
- Meyer, Fred. Sculpture in Ceramic. New York: Watson-Guptill Publ.
- Moody, Jo, The Book of Clay Jewelry. New York: Simon and Schuster, 1994.
- Nelson, Glenn. Ceramics. A Potter's Handbook. New York: Holt, Rinehart & Winston, Inc., 1960.
- Nigrosh, Leon. Claywork. Worchester, Massachusetts: Davis Publishing Co., 1974.
- Nigrosh, Leon. Clay Work Form and Idea in Ceramics Design. Worcester, MA: Davis Pub., 1975.
- Nordness, Lee. Oblects, USA. New York: Viking Press, 1970.
- Peterson, Susan. Sholi Hannada - A Potter's Way and Work. New York: Harper & Row, 1974.
- Pipenburg, Robert. Raku Pottery. New York: Macmillan Co., 1972.
- Pucci, Cora. Pottery - A Basic Manual. Boston: Little Brown and Co., 1972.

Rhodes, Daniel. Clay and Glazes for the Potter. Philadelphia, Pennsylvania: Chilton Book Co., 1968.

Rhodes, Daniel. Stoneware and Porcelain - The Art of High-Fired Pottery. Radnor, PA: Chilton Book Co., 1959.

Roche, Ivah. The New Clay: Techniques and approaches to jewelry making, Rockville, Maryland: Flour Valley Press, 1991.

Sapiro, Maurice. Clay: Hand-Building. Worcester, Massachusetts: Davis Publishing Co., 1979.

Von Wuthenau, Alexander. The Art of Terracotta Pottery in Pre-Columbian Central and South America. New York: Crown Pub., Inc., 1965.

Wildennain, Marguerite. Pottery: Form and Expression. New York: Reinhold Publishing Co., 1962.

Pottery. Radnor, PA: Chilton Book Co., 1959.

Brommer. Careers in Art - An Illustrated Guide, Davis Publications, Mass. 1984

WEB SITES

Ed Sitement	http://edsitement.neh.gov/
Getty Arts Ed Net	http://www.getty.edu/artsednet/
Artcyclopedia	http://www.artcyclopedia.com/
NJ Dept. of Education	http://www.state.nj.us/education/
The Artchive	http://www.artchive.com/
The Kennedy center ArtsEdge	http://artsedge.kennedy-center.org/

GLOSSARY

agate ware - ceramic objects made to resemble marble by combining layers of different colored clays.

bas relief - raised patterns which remain close to surface plane

bat - disk of plaster or wood used for drying clay or supporting clay forms while being worked on

bisque or biscuit - clay which has been fired once (unglazed)

bisque fire - first firing of clay pot to drive out water

blistering - air bubbles appearing in glaze after fast firing

bone dry - condition of unfired clay that has absorbed no moisture other than natural humidity

burnish - polish surface of leather hard clay using a smooth object

calcine - heat to the necessary temperature to drive out chemically combined water, carbon dioxide and other gases

casting or slip casting - process of forming clay object by pouring clay slip into hollow plaster mold

centering - steadying clay on wheel head

china clay white high - firing primary clay

coil - snake-like roll of clay used in hand building

collaring or necking - narrowing neck of pot by squeezing with fingers as pot revolves on pottery wheel

cone - pyramid-shaped object of ceramic compounded to bend at specific temperatures
- a time-temperature indicator

crackle glaze - glaze which has minute cracks; can be rubbed with coloring agents to accent cracked look

crawling - glaze that separates when fired

crazing - undesirable cracks in glaze caused by uneven clay or glaze contraction

damp closet - closet in which to store damp pots

deflocculant - substance used to bring about better suspension of material in a liquid by neutralizing the electronic charge of its particles

dunting - cracking of fired ware which cools too rapidly

earthenware - clay that matures at low temperature but remains porous

elements - wire coils in electric kilns

engobe - glaze material used on green or bisque ware for decoration

feldspar - common material found in igneous rock from which some clay and glaze material derive

fimo - Polymer clay (Trade name)

firebrick -insulation brick

fireclay - high-fired clay

firing - heating clay to desired temperature

flux - substance which promotes melting of silica into glaze

foot - bottom of ceramic pot

glaze - glass-like coating of various chemicals fused to ceramic surface by heat

greenware - unfired clay object

grog - fired clay that has been crushed; may be added to clay body to increase strength, control drying and reduce shrinkage

incising - engraving decoration into unfired clay

kaolin - white clay; high-firing

kiln - furnace for firing ceramic ware (Reduction or oxidation)

kiln wash - mixture of kaolin and flint which prevents glaze from adhering to shelves and floor of kiln during firing process

leather hard - raw clay when most moisture has evaporated but still soft enough to decorate or join other pieces to it

majolica - earthenware fired with tin lead glaze and decorated with luster overglaze

matt - nonglossy surface

maturity - firing point at which glaze has reached complete fusion or clay has reached maximum non porosity and hardness

Mishima - Japanese decorating method: filling design impressed on clay with different colored clay slip

mold - plaster or bisque clay shape from which clay form can be produced

overglaze - glaze decoration applied on surface of fired glaze

oxide - metallic chemical used for coloring clay or glaze

oxidation firing - firing during which kiln chamber retains ample supply of oxygen

plasticity - quality of clay that allows it to be easily manipulated and maintain its shape

Polymer Clay - Alternative clay that exists in only the plastic and fired states
porcelain strong, vitreous, translucent white clay body that matures at cone 12

porosity - capacity of clay body to absorb moisture

pug - mix clay with water pug mill- machine that mixes clay with water

pyrometer - metallic strip which translates heat energy into electrical energy; indicates temperature of kiln

raku - (enjoyment of leisure) - technique of firing low-temperature clay bodies rapidly; method used to make bowls for Japanese tea ceremony

reduction fire - firing in which oxygen is inadequate to promote complete combustion; carbon monoxide combines with oxygen from clay and glazes, altering color

rib - tool of hard material used to shape pot when throwing on wheel.

scraffito - decorating process by which line is scratched through layer of slip or glaze before firing to expose clay body beneath

shrinkage - contraction of clay or glaze during drying or firing

sinter - to fire to a point when materials fuse sufficiently to form solid mass upon cooling but do not vitrify

slip - clay or glaze suspended in water

slip clay - clay (such as Albany) containing sufficient flux to become a glaze when fired high

slurry - creamy mixture of clay and water

stacking - efficient loading of kiln with maximum amount of ware (Bisque)

stain - prepared calcined pigment used to color clay bodies or glazes

stilt - ceramic tripod used to support glazed ware during firing

stoneware - gray to buff nontranslucent clay body - fired at cone 6-10

template - pattern traced against clay form as guide in shaping

terra cotta - brownish earthenware clay body

terra sigillata - thin slip coating on Roman and Greek ware; applied thinly over clay surface, fired to low temperature

throw/throwing - using potter's wheel to make forms from clay

trimming - shaving away excess clay, usually from bottom, to form a foot while clay is leather hard

underglaze - color decoration applied to greenware or bisque ware before glaze is applied

vitreous - hard, glassy, nonabsorbant quality of clay body or glaze after firing

vitrification - fire to temperature at which clay or glaze attains mature, hard, glass-like quality

warping - distortion of clay piece caused by uneven stresses during shaping, drying or firing

wax resist - wax used to prevent slips or glazes from adhering to clay surface

wedging - mixing, pounding, kneading, slamming, cutting clay to prepare for use (getting rid of air pockets)

PUBLIC SCHOOLS OF EDISON TOWNSHIP
DIVISION OF CURRICULUM AND INSTRUCTION

COURSE REQUIREMENTS

CERAMICS

Grades: 9-12

Length of Course: Semester

I. **COURSE CONTENT** - This course will consist of the following units of study:

- A. Ceramics - Background/History
- B. Clay Bodies
- C. Kiln Operation/Techniques
- D. Preparation and Stages of Clay
- E. Hand-Building Processes: Pinch, Oil, Slab, Sling/Drape
- F. Test Tiles
- G. Design with Clay/Sculpture - Hand/Modular Building
- H. Ceramic Jewelry
- I. Introduction to Glazes
- J. Introduction to Wheelthrowing
- K. Surface Treatment
- L. Vocabulary

(Additionally, career-related topics and information will be presented/ reviewed.)

II. **COURSE REQUIREMENTS** - To complete this course successfully, students will be required to demonstrate a satisfactory (or higher) level of proficiency in:

- A. Using basic artistic and technical vocabulary of ceramics
 - B. Performing basic operations in hand-building techniques
 - C. Performing basic operations in use of kiln, glazing, decorating pottery
 - D. Performing basic skill techniques in wheelthrowing
 - E. Creating art work consistent with functional and aesthetic values
 - F. Understanding the importance of ceramics in the development of world cultures and art history
 - G. Demonstrate knowledge of the process of critique
-

Course Requirements - Ceramics I - pages 2

III. **EVALUATION PROCESS** - Throughout the length of this course students will be evaluated on the basis of:

- A. major test each marking
- B. Texts/quizzes
- C. Homework assignments
- D. Class participation
- E. Completion of creative projects related to units of study

Additionally, students will maintain a notebook/folder which will contain class notes, vocabulary units and creative projects. Notebook! folder will be reviewed periodically.

Rev. 5/97, 4/05

SUGGESTED PROJECT PLANS AND APPROXIMATE TIMELINES

Introduction to Clay

LESSON #1 - A CLAY STAMPING TOOL

Objective: To-introduce students to clay through a simple hands-on lesson that takes them through the various stages of clay transformation.

Procedure: Students fashion a piece of clay 11 x 11 x 3 1/4 in length. The clay is allowed to dry partially covered in plastic until it becomes leatherhard. After discussing examples of clay stamps, students will carve their clay with wire loop tools to create impressions and depressions. The sample is allowed to dry completely, fired to bisque temperature and used to texture moist clay.

Suggested Timeline:

- Day 1 Introduce lesson, show examples and explain uses of clay stamping devices
- Day 2 Demonstrate construction of stamp and distribute materials
- Days 3 & 4 Student construction work and teacher advisement
- Day 5 Collect, critique and fire pieces to bisque temperature for future use.

LESSON #2 - COIL BUILDING

Objective: To introduce students to the skills needed to create forms in clay using the coil method of construction.

Procedure: Demonstration and discussion of coil built forms and introduction to hand building using coils. Students will be specifically trained to determine size, condition and quantity of coils needed for a successful project.

Suggested Timeline:

- Day 1 Introduce lesson, show examples of coil clay forms and explain historical importance.
- Day 2 Demonstrate techniques of coil building, establish parameters of assignment and distribute materials.
- Days 3-12 Students begin construction under teacher supervision for approximately ten days.

- Day 13 Introduce completion techniques and show examples of lips and tops for students to choose
- Day 14 Complete pieces and let dry. Allow one week working time for glazing and finishing after this piece is bisque fired.

LESSON #3 - PRESS MOLDING

Objective: To help students understand the basic processes involved in press molding clay and familiarize them with the possibilities of combined press molded forms.

Procedure: Through demonstration and discussion, students are instructed in the uses of plaster, wooden and plastic shapes that clay is "pushed into" to create forms and their subsequent combinations. For example, to make a spherical form, a student must press mold two bowl forms, let them dry to the leatherhard state and assemble with slip.

Suggested Timeline:

- Day 1 Introduce lesson, show examples of press molded pieces and explain historical importance
- Day 2 Demonstrate technique, explain the difficulties of various shapes and distribute materials.
- Days 3-12 Students choose shapes, begin construction of shapes and assemble them.
- Days 13-14 Explain finishing procedure and offer examples of options for finished pieces. Allow one week working time for glazing after this piece is bisque fired.

LESSON #4 - TEXTURED SOFT SLAB CONSTRUCTION

Objective: To enable students to utilize their previous clay stamping device project to create the texture in this cylindrical form assignment made from slabs of clay in their plastic state.

Procedure: Demonstration and discussion of texturing patterns and creating cylindrical forms using clay slabs in their plastic state. The clay is rolled, stamped and wrapped around forms such as cardboard mailing tubes, coffee cans and plastic jars. The finished forms range in function from mugs to vases and covered containers.

Suggested Timelines:

- Day 1 Introduce lesson, show examples of stamped slab forms and explain historical importance
- Day 2 Demonstrate technique and distribute materials
- Days 3-8 Students choose shapes, begin construction and work under teacher supervision for 6 days.
- Day 9 Introduce completion techniques and show examples of handles and lids.
- Day 10 Complete form and allow to dry.

LESSON #5 - POLYMER CLAY CONSTRUCTION

Objective: To introduce students to a widely available, highly adaptable modelling material that will enhance their ceramic experience.

Procedure: Demonstration and discussion of forming techniques. Emphasis on color combinations and delicate scale for jewelry and small sculpture.

Suggested timeline:

- Day 1 Introduce lesson, show examples of polymer clay jewelry and figures. Also include information of historic techniques of "Millefiorell glass bead making.
- Day 2 Demonstrate and distribute materials.
- Day 3-5 Students create shapes and work under teacher supervision.
- Day 6 Bake finished items and coat with clear acrylic spray.
- Day Attach findings as needed.

CERAMICS II

TABLE OF CONTENTS

Course Objectives	
Suggested Time Line	
Course Outline	
Safety Measures	
Career Exploration	
Evaluation	
Glossary	
Reference/Technology	
Course Requirements	

COURSE OBJECTIVES

1. Review historical, functional and non-functional aesthetic reasons for Ceramics (1.5, 1.1)
2. Demonstrate knowledge of skills developed in Ceramics I (1.2, 1.3)
3. Demonstrate awareness of acceptable behavior in the classroom and towards peers in the studio atmosphere (1.2)
4. Demonstrate the ability to use specific equipment safely and with respect for others in the classroom (1.2)
5. Understand the function of wedging clay as a preparation for wheel throwing (1.2, 1.3)
6. Demonstrate knowledge of traditional hand building techniques (1.2, 1.3)
7. Demonstrate good craftsmanship through careful construction and design (1.1, 1.2, 1.3)
8. Be able to identify specific techniques utilized in the construction of pieces (1.2)
9. Utilize varied stain, glaze and textural surface treatments for ceramic finishing (1.2,1.3)
10. Demonstrate self-express and creative thinking through original design in ceramics (1.1)
11. Become proficient and self-sufficient in the use of the potter's wheel (1.2)
12. Utilize the elements of line, color, form and texture in the construction of ceramic work (1.3)
13. Demonstrate awareness of design as it relates to form, mass and volume in the construction of ceramic work (1.1, 1.3)
14. Work independently to develop individual styles within the objectives of the course (1.3)
15. Take responsibility for clean-up of tools and equipment, and proper storage of work on a daily basis (1.2)

16. Demonstrate the ability to create a pre-determined shape on the potter's wheel (1.2)
17. Understand the various types of spouts, lids, and handles and develop the ability to create these forms (1.2, 1.3)
18. Demonstrate the ability to utilize measuring devices to create forms that fit together (1.2, 1.3)
19. Develop the ability to determine the appropriate stages of dryness for the successful construction of multi-unit forms (1.2, 1.3)
20. Understand the techniques in the creation of additive and subtractive sculptural forms (1.2, 1.3)
21. Develop the ability to construct ceramic pieces that reflect proper technical integrity (1.1, 1.2, 1.3)
22. Identify famous ceramic artists and appreciate their work and motivations (1.5)
23. All students will demonstrate knowledge of the process of critique (1.4)
24. Develop an awareness of careers related to various areas of Ceramics II (1.5)

SUGGESTED TIME LINE

UNIT	# OF DAYS
Review Materials, Tools, Equipment and Safety	1 day
Studio Responsibilities and Safety	2 days
Historical Background	2 days
Introduction to Kiln Loading/Unloading	2 days
Review Clay Preparation and Stages of Drying	2 days
Review Hand Building Techniques:	1 week
Pinch Coil	
Slab-Hard and Soft Construction	
Sling, Drape and Press Molding	
Handbuilt Form Requirements	4 weeks
Review Wheel - Throwing Techniques	1 week
Wheel - Throwing Requirements	8 weeks
Lids	
Necking	
Lips	
Handles Bottle Forms	
Plates	
Combined Forms	
Review Surface Treatments:	2 weeks
Glazes	
Stains	
Piercing	
Texture	
Advanced Historical Replica and Narrative Assignment	3 weeks

*Lessons of Career Explorations will be incorporated within the suggested time line.

I. REVIEW INTRODUCTION TO CERAMICS AND STUDIO CONTENTS

- A. Background: Origin of Clay's Formation, Historical, Functional, Non Functional and Aesthetic
- B. Placement of Tools and Materials and Their Various Uses
- C. Location of raw, bisque and glazeware storage
- D. Tool Safety
- E. Kiln Safety
- G. Methods of Instruction
 - 1. Lecture - slides and background examples
 - 2. Demonstrate use of equipment, tools, and clean-up
 - 3. Teacher alternative

II. REVIEW OF CLAY BODIES

- A. Earthenware
 - 1. Whiteware
 - 2. Terra Cotta
- B. Stoneware
- C. Porcelain
- D. Polymer Modeling Clay
- E. Methods of Instruction
 - 1. Lecture/demonstrate clay bodies
 - 2. Show examples of plasticity, textures, colorings, temperature and vitrification

III. REVIEW OF KILN OPERATION

- A. Kilns
 - 1. Oxidation
 - 2. Reduction
 - 3. Raku
 - a. Historical
 - b. Fuel varieties

4. Primitive
 - a. Salt
 - b. Wood
 - c. Pit

B. Methods of Instruction

1. Hands on demonstration of kiln loading and operation
2. Scheduling of student assistance in kiln operations
3. Preparation of greenware and glazed ware
4. Loading and unloading safety concerns
5. Alternative methods

IV. REVIEW CLAY PREPARATION TECHNIQUES

A. Wedging

1. Surface preparation
2. Kneading
3. Throwing
4. Rewedging

B. Cutting: Identify if air pockets are present prior to rewedging

C. Grog

1. Shrinkage
2. Texture

D. Methods of Instruction

1. Demonstrate wedging process to remove air pockets, increase plasticity
2. Have students knead, roll, compress, pound clay for 100 strokes; cut with wire to check for air pockets; rewedge cut pieces, begin forming
3. Demonstrate use of grog, wedging

V. REVIEW STAGES OF CLAY

A. Transformation Steps

1. Powder
2. Slip
3. Plastic
4. Leatherhard
 - a. Drying
 - b. Decorating
 - c. Attaching
 - d. Texturing
 - e. Repairing defects
5. Greenware: surface dryness
6. Bisqueware: first firing
7. Glazeware: subsequent firing

B. Methods of Instruction

1. Lecture/demonstrate examples of clay stages in detail
2. Discussion of drying process, shrinkage, water content and firing
3. Teacher alternative

VI. REVIEW HANDBUILDING TECHNIQUES

A. Pinch Method

1. Paddling
2. Forming (hand-held)
3. Legs/Handles/closing of form
4. Additive technique

B. Coil Method

1. Variables of rolling
2. Scoring
3. Joining with slip
4. Thickness/thinness of coils

C. Slab Method

1. Use of dowels for consistency of thickness
2. Rolling surface
 - a. Cloth, paper, plastic
 - b. Wood or plaster
3. Assembly
 - a. Plastic
 - b. Leatherhard
 - c. Use of slip

D. Sling - Drape Method

1. Over a form
2. In a form
3. Combination

E. Press Mold Method

1. Covering manufactured form
2. Covering natural form
3. Connecting symmetrical and asymmetrical press mold forms

F. Extrusion - Drawn Method

1. Through a form (hand or machine)
2. Over a form

G. Alternative Clay Forming

1. Techniques
 - a. Same as for conventional clay, but no slip is utilized
 - b. Two stages - plastic and fired

H. Assembly and Drying Variables

1. Plastic sheets to retard drying
2. Water to prolong plasticity
3. Air or heat to promote drying

I. Methods of Instruction

1. Lecture/demonstration of handbuilding in pinch, coil, slab, sling, drape and press mold
2. Slides and/or examples of handbuilt pieces

VII. REVIEW PROCESSES FOR CLAY DESIGN

A. Combining Handbuilding Techniques

1. Structural organization
2. Visual organization
 - a. Sense of unity
 - b. Quality of interest
3. Modular construction
 - a. Repetition of basic shape to create rhythmical pattern
 - b. Variety to add interest
 1. size
 2. color
 3. arrangement
4. Texture of plasticity

B. Discussion and demonstration of clay's ability to mimic reversals of implanted objects during hand construction, through use of various tools or intentional die or stamp intrusion.

- a. Use of found objects from nature
- b. Man made objects
2. Related design problems
 - a. Introspection through one or more elements of line, color value and form; subtle variations during stages of building
 - b. Designing by manipulation and integration of material and idea. For example, build three equally-sized pots - the first unaltered, second altered slightly and the third altered far more
 - c. Progression and development of design using various techniques.

C. Methods of Instruction

1. Discuss design problems; slides/examples that show flexibility and limitations of material with respect to form and design.
2. Teacher alternative

VIII. REVIEW GLAZE TECHNOLOGY - TECHNIQUES AND APPLICATION

Important Safety Aspects - The use of lead - bearing substances on functional ceramics that involve humans must be avoided: Caution should always be exercised when handling decorative materials!

A. Prepared Materials

1. Preparation of bisque prior to glazing
 - a. Surface cleaning
 - b. Removal of burrs or sharp edges
 - c. Wetting of surface
2. Application methods
 - a. Brush
 - b. Pour
 - c. Dip
 - d. Spray
 - e. Sponge
 - f. Combination
3. Glaze faults and defects
4. Underglazes
 - a. Dry forms
 - b. Mixed solutions
5. Stains
6. Additional Finishes
 - a. Oil base paints or stains
 - b. Acrylic base paints
7. Proper procedure for kiln loading and firing

8. Aspects of reglazing
 - a. To correct flaws
 - b. To mix or enhance existing surfaces
9. Aspects of drying and shrinking
- B. Methods of Instruction
 1. Discussion of prepared material available
 - a. Use and application procedures
 - b. Resultant variations
 2. Demonstrations of all application methods (brush, pour, dip, sponge, spray, combination)
 3. Demonstration of glaze mixing and resultant consequences
 4. Discussion of specific glaze faults and how they may be avoided
 5. Detailed demonstration and discussion of kiln loading and firing process - drying, shrinking and the effect on the clay surface
 6. Teacher alternative

IX. REVIEW OF WHEEL THROWING

- A. Potter's Wheels - Kick and Electric
 1. Basic steps in throwing
 - a. Wedging
 - b. Centering on wheel head
 - c. Opening
 - d. Stretching the floor
 - e. Stretching the walls
 - f. Raising the form
 - g. Finishing and removal
 2. Basic forms
 - a. Cylinder
 - b. Bowl
 - c. Plate

3. Specific forms
 - a. Lid
 - b. Rim or lip
 - c. Spout
 - d. Trimming a foot
4. Various tools involved

B. Methods of Instruction

1. Lecture/Demonstration on electric wheel
2. Preparation of clay (through wedging)
3. Demonstrate clay application to wheel head
4. Discussion/Demonstration on techniques of centering
 - a. Use of body weight to initiate success
 - b. How to approach vertical and horizontal surfaces with palm pressure
 - c. Variations on right handed and left handed throwing
 - d. Raising and lowering clay mass
5. Opening center on rotating clay
 - a. Use of thumbs
 - b. Use of fingers
6. Demonstrate raising of sides
 - a. Hand techniques
 - b. Use of rib and other tools
7. Demonstrate variations on how to draw out or draw in rotating mass to attain desired shape
8. Demonstrate removal of unwanted clay to level top
9. Demonstrate removal from wheel head
10. Employ slides, pictures or examples of thrown pieces
11. Teacher alternative to solution

X. SURFACE TREATMENTS OF POTTERY

- A. Applied Colored Slips and Terrasigillata
 - 1. Painted on
 - 2. Slip trailing
- B. Incised Design
 - 1. Scraffito
 - 2. Scarring
- C. Relief Surface on Fresh Clay
 - 1. Natural or found objects
 - 2. Underglaze to enhance imprinted surface before glazing
- D. Burnishing
- E. Piercing - Cutting Designs in Leatherhard Clay
- F. Methods of Instruction
 - 1. Lecture/Demonstrate of all previously mentioned
 - a. Preparation of necessary materials
 - b. Tools involved for each approach
 - c. Practical application to clay with resultant effects
 - 2. Explanation of examples of slides, pictures or actual finished work
 - 3. Teacher alternative

XI. CERAMICS II - FORMS AND FORMING TECHNIQUES

Students will demonstrate the ability to:

- A. Create a cylindrical form, one which is 6-8" in height and is straight-sided.
- B. Create a bottle form from the basic cylinder using "necking-in" techniques.
 - 1. Various bottle shapes
 - 2. Various lip styles
- C. Trim finished thrown pieces on the wheel
 - 1. Reduce weight and stress in their pieces
 - 2. Define and enhance their finished forms

- D. Create multiple units or sets
 - 1. Use measured amounts of clay
 - 2. Trimming to desired size
- E. Create covers and lids
 - 1. Flange lip on form
 - 2. Flange on lid
 - 3. Use calipers to fit lids to pots
- F. Create sculptural pieces
 - 1. Using all handbuilding techniques
 - 2. Using all wheel-thrown forms
 - 3. Combining both techniques in one sculpture
- G. Create forms using advanced press-molding techniques
 - 1. Use plastic containers as molds for basic forms
 - 2. Combine varied forms from plastic molds
- H. Utilize surface treatments for completion
 - 1. Use texturing techniques: incising, sgraffito, stamping
 - 2. Use glazing techniques; overglaze, underglaze, and minimal stain treatments

XII. RESEARCH PROJECT

Student will research the importance of ceramic development with regards to factors that include:

- A. Cultural Influences
- B. Geographic Influences
- C. Historical Significance
- D. Ornamentation and Decoration
- E. Functional vs. Non-functional

SAFETY MEASURES

Students must be instructed on the hazards of materials being used and the precautions to be taken to avoid any chance of injury to themselves or others.

ALL MATERIALS PROPERLY LABELED

Potential Hazards

1. Volitable Substances

- a. lead-based glaze
- b. stains
- c. varnishes
- d. clay dust

2. Tools

- a. clay tools
- b. knives
- c. gougers
- d. electric wheel

Type of Protection Needed

1. Proper Ventilation and Exhaust

- a. store in metal cabinet
- b. fire extinguisher with proper agent
- c. eye and body wash facility

2. Use of Safety Glasses/Eye Protection

EVALUATION OF STUDENTS

The instructor will keep an accurate record of student activities during the 20 weeks of the Ceramics II class experience. The student will complete evaluation forms on handbuilt and wheel-thrown forms during and after their successful completion. Any student not completing these forms with an accurate record of techniques and processes used will not complete the course.

I. METHOD OF EVALUATION

- A. Student
- B. Instructor
- C. Peer

II. GUIDELINES FOR EVALUATION

The development of a single set of requirements or standards for ungrouped classes is not feasible or desirable. However, the following is considered:

- A. Student Attendance and Participation
- B. Student Performance on Quizzes
- C. Completion of Classroom and Homework Assignments
- D. Student Ability to Complete Art Work of Quality
- E. A Mature Attitude Toward the Program, Tools, Equipment and Materials
- F. Concern for the Safety of Self and Others in the Classroom

III. GUIDELINES FOR A PASSING GRADE

The following will be required of all students to obtain a passing grade. Students who develop their ability to a higher level will receive a higher grade.

Minimum standards:

- A. Completion of Assignments When Due
- B. Ability to Work in Terms of Beauty and Harmony
- C. Ability to do Original Work
- D. Ability to Develop Craftsmanship with Media and Materials
- E. Ability to Use Elements of Design
- F. Ability to Speak Intelligently with a Vocabulary Acceptable to the Course
- G. Ability to Evaluate Own Work Critically
- H. Ability to Compare Art Work From a Cultural and Historical Perspective

ART CAREER EXPLORATION

UNIT OBJECTIVES

- A. Upon completion of the Ceramics II program, students will:
 - 1. understand how the sequence of career information is valid for Ceramics II.
 - 2. appreciate the role the arts have played in world development through both aesthetic and practical arts
 - 3. be able to identify various careers/professions in the art area
 - 4. understand the requirements, skills, and dedication necessary to have a career in the art area
- B. Ceramics II - Two lessons per year
 - 1. Ceramist
 - 2. Ceramics Teacher
- C. Overview
 - 1. Educational requirements
 - 2. Job specifications/responsibilities
 - 3. Opportunities within field
 - 4. Salary/growth potential

CRITERIA FOR SELF-EVALUATION

I. GROWTH IN PERSONAL DEVELOPMENT

- A. Individuality
- B. Ability to Identify Self in Work
- C. Ability to Concentrate Upon Self-Expression
- D. Ability to Express Mood and Feelings in Work
- E. Ability to Work to Capacity
- F. Ability to Self-Evaluate
- G. Ability to Accept and Profit from Constructive Criticism
- H. Ability to Attain Satisfaction from Art Accomplishments

II. GROWTH IN SOCIAL COMPETENCE

- A. Ability to Accept and Understand Personal Uniqueness
- B. Ability to Work with Others and their Ideas
- C. Ability to Evaluate Others in Terms of their Work

III. GROWTH IN CREATIVITY

- A. Ability to Experiment
- B. Interest in Related Aspects of Art Which Involve Value Judgments
- C. Enjoyment of the Learning Process and Results Achieved
- D. Ability to Express Ideas in Two- and Three-Dimensional Forms
- E. Ability to Express Ideas in Reality and in the Abstract
- F. Ability to Create Own Ideas in Progression of Increasing Talent

IV. GROWTH IN AESTHETIC UNDERSTANDING AND ABILITY

- A. Ability to Produce in an Increasingly Significant Fashion
- B. Ability to Observe Design and Value
- C. Desire to Accept Challenges and Problems
- D. Ability to Advance in Processes and Procedures
- E. Ability to use Acquired Knowledge in Practical Applications

CERAMICS II - EVALUATION SHEET

NAME: _____

PERIOD: _____

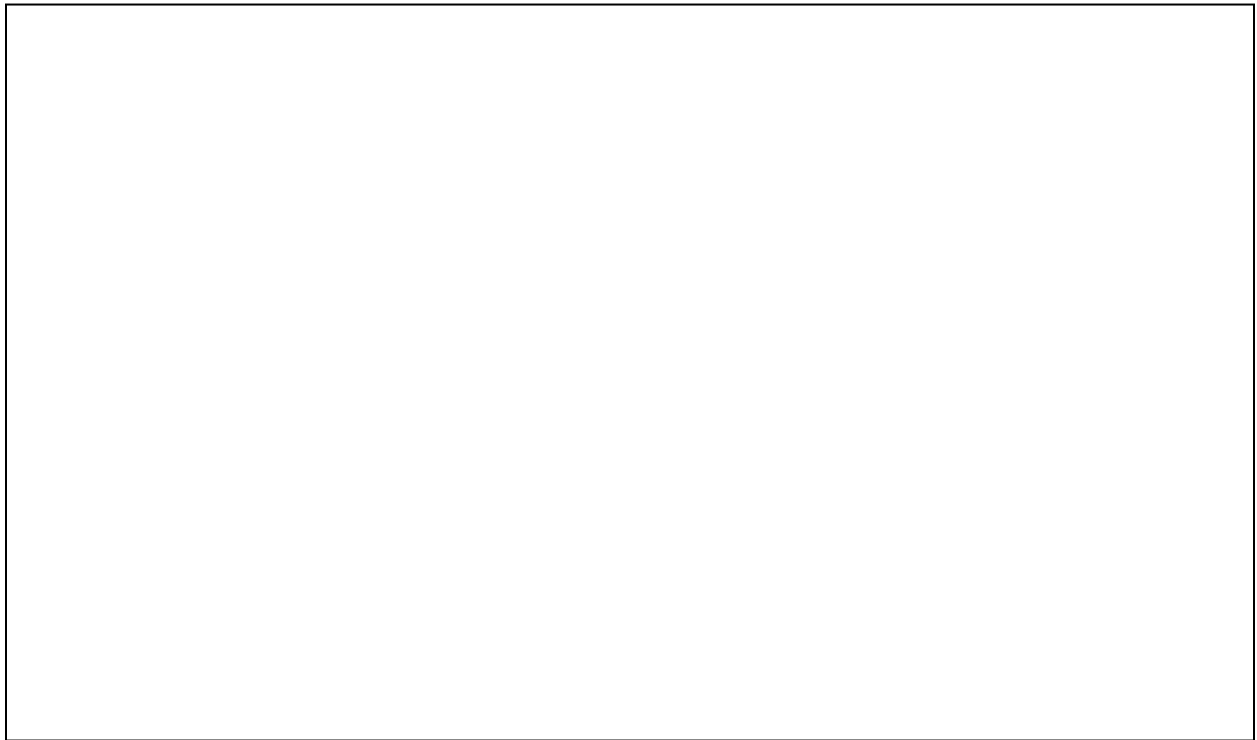
TECHNIQUE: _____

SIZE OF GREENWARE: _____

APPROXIMATE CONSTRUCTION TIME: _____

GLAZE COLOR USED: _____

DRAW YOUR COMPLETED PROJECT BELOW:



STUDENT COMMENTS ON COMPLETED WORK: _____

TEACHER EVALUATION AND GRADE: _____

GLOSSARY

agate ware -	ceramic objects made to resemble marble by combining layers of different colored clays.
bas relief -	raised patterns which remain close to surface plane
bat -	disk of plaster or wood used for drying clay or supporting clay forms while being worked on
bisque or biscuit -	clay which has been fired once (unglazed)
bisque fire -	first firing of clay pot to drive out water
blistering -	air bubbles appearing in glaze after fast firing
bone dry -	condition of unfired clay that has absorbed no moisture other than natural humidity
burnish -	polish surface of leather hard clay using a smooth object
calcine -	heat to the necessary temperature to drive out chemically combined water, carbon dioxide and other gases
casting or slip casting -	process of forming clay object by pouring clay slip into hollow plaster mold
centering -	steadying clay on wheel head
china clay -	white high-firing primary clay
coil -	snake-like roll of clay used in hand building
collaring or necking -	narrowing neck of pot by squeezing with fingers as pot revolves on pottery wheel
cone -	pyramid-shaped object of ceramic compounded to bend at specific temperatures - a time-temperature indicator
crackle glaze -	glaze which has minute cracks; can be rubbed with coloring agents to accent cracked look
crawling -	glaze that separates when fired

crazing -	undesirable cracks in glaze caused by uneven clay or glaze contraction
damp closet -	closet in which to store damp pots
dunting -	cracking of fired ware which cools too rapidly
earthenware -	clay that matures at low temperature but remains porous
elements -	wire coils in electric kilns
engobe -	glaze material used on green or bisque ware for decoration
extruder -	a tool through which clay is forced to create coils of varied shapes
feldspar -	common material found in igneous rock from which some clay and glaze material derive
firebrick -	insulation brick
fireclay -	high-fired clay
firing -	heating clay to desired temperature
flux -	substance which promotes melting of silica into glaze
foot -	bottom of ceramic pot
front loading kiln -	kiln with door on front
glaze -	glass-like coating of various chemicals fused to ceramic surface by heat
gloss -	shiny, glossy surface
greenware -	unfired clay object
grog -	fired clay that has been crushed; may be added to clay body to increase strength, control drying and reduce shrinkage
incising -	engraving decoration into unfired clay
kaolin -	white clay; high-firing
kiln -	furnace for firing ceramic ware (Reduction or Oxidation)

kiln furniture -	shelves and posts used to hold ceramic ware inside kiln - make primarily of high fired stoneware clay
kiln wash -	mixture of kaolin and flint which prevents glaze from adhering to shelves and floor of kiln during firing process
leather hard -	raw clay when most moisture has evaporated but still soft enough to decorate or join other pieces to it
majolica -	earthenware fired with tin lead glaze and decorated with luster overglaze
matt -	non-glossy surface
maturity -	firing point at which glaze has reached complete fusion or clay has reached maximum nonporosity and hardness
Mishima -	Japanese decorating method: filling design impressed on clay with different colored clay slip
mold -	plaster or bisque clay shape from which clay form can be produced
overglaze -	glaze decoration applied on surface of fired glaze
oxide -	metallic chemical used for coloring clay or glaze
oxidation firing -	firing during which kiln chamber retains ample supply of oxygen
plasticity -	quality of clay that allows it to be easily manipulated and maintain its shape
piercing -	cutting or drilling holes into greenware to create patterns and designs
porcelain -	strong, vitreous, translucent, white clay body that matures at very high temperatures
porosity -	capacity of clay body to absorb moisture
pug -	mix clay with water pug mill - machine that mixes clay with water
pyrometer -	metallic strip which translates heat energy into electrical energy; indicates temperature of kiln

raku -	(enjoyment of leisure) - technique of firing low-temperature clay bodies rapidly; method used to make bowls for Japanese tea ceremony
reduction fire -	firing in which inadequate to promote complete combustion; carbon monoxide combines with oxygen from clay and glazes, altering color
rib -	tool of hard material used to shape pot when throwing on wheel
scraffito -	decorating process by which line is scratched through layer of slip or glaze before firing to expose clay body beneath
shrinkage -	contraction of clay or glaze during drying or firing
sinter -	to fire to a point when materials fuse sufficiently to form solid mass upon cooling but do not vitrify
slip -	clay or glaze suspended in water
slip clay -	clay (such as Albany) containing sufficient flux to become a glaze when fired high
slurry -	creamy mixture of clay and water
stacking -	efficient loading of kiln with maximum amount of ware (Bisque)
stain -	prepared calcined pigment used to color clay bodies or glazes
stilt -	ceramic tripod used to support glazed ware during firing
stoneware -	gray to buff nontranslucent clay body - fired at cone 6-10
template -	pattern traced against clay form as guide in shaping
terra cotta -	brownish earthenware clay body
terra sigillata -	thin slip coating on Roman and Greek ware; applied thinly over clay surface, fired to low temperature
tools -	wooden and metal instruments used in shaping and texturing ceramic work
top loading kiln -	kiln that is hinged at top and loaded from top
throw/throwing -	using potter's wheel to make form from clay

trimming -	shaving away excess clay, usually from bottom, to form a foot while clay is leather hard
underglaze -	color decoration applied to greenware or bisque ware before glaze is applied
vitreous -	hard, glassy, nonabsorbent quality of clay body or glaze after firing
vittrification -	fire to temperature at which clay or glaze attains mature, hard, glass-like quality
warping -	distortion of clay piece caused by uneven stresses during shaping, drying or firing
wax resist -	wax used to prevent slips or glazes from adhering to clay surface
wedging -	mixing, pounding, kneading, slamming, cutting clay to prepare for use (getting rid of air pockets)

REFERENCES

- Berensohn, Paulus. Finding Ones Way with Clay. New York: Simon and Schuster, 1972.
- Broomer, Careers in Art - An Illustrated Guide. Mass.: Davis Publication, 1984
- Ceramics - Techniques and Projects. Menlo Park, CA: Sunset Book. 1973.
- Crawford, Jean. Jugtown Pottery History and Design. Winston- Salem, NC: John F. Blair, 1964.
- Dickerson, John. Raku Handbook - A Practical Approach to the Ceramic Art. New York: Van Nostrand Reinhold Co., 1972.
- Egami, Namio. The Beginnings of Japanese Art. New York: John Weatherhill, Inc., 1973.
- Fournier, Robert. Illustrated Dictionary of Practical Pottery. New York: Van Nostrand Reinhold Co., 1973.
- Hall, F. Carlton and Janice Lovoos. Making Pottery Without a Wheel. New York: Van Nostrand Reinhold Co., 1965.
- Kenny, John. Ceramic Design. Radnor, Pennsylvania: Chilton Book Co., 1963.
- Leach, Bernard. A Potter's Handbook. London: Faber and Faber, 1971.
- Meyer, Fred. Sculpture in Ceramic. New York: Watson-Guptill Publ.
- Moody, Jo. The Book of Clay Jewelry. New York: Simon and Schuster, 1994.
- Nelson, Glenn. Ceramics. A Potter's Handbook. New York: Holt, Rinehart & Winston, Inc., 1960.
- Nigrosh, Leon. Claywork. Worchester, Massachusetts: Davis Publishing Co., 1974.
- Nigrosh, Leon. Clay Work Form and Idea in Ceramics Design. Worcester, MA: Davis Pub., 1975.
- Nordness, Lee. Objects, USA. New York: Viking Press, 1970.
- Peterson, Susan. Shoji Hannada - A Potter's Way and Work. New York: Harper & Row, 1974.
- Pipenburg, Robert. Raku Pottery. New York: Macmillan Co., 1972.

Pucci, Cora. Pottery - A Basic Manual. Boston: Little Brown and Co., 1972.

Rhodes, Daniel. Clay and Glazes for the Potter. Philadelphia, Pennsylvania: Chilton Book Co., 1968.

Rhodes, Daniel. Stoneware and Porcelain - The Art of High-Fired Pottery. Radnor, PA: Chilton Book Co., 1959.

Roche, Ivah. The New Clay: Techniques and Approaches to Jewelry Making. Rockville, Maryland: Flour Valley Press, 1991.

Sapiro, Maurice. Clay: Hand-Building. Worchester, Massachusetts: Davis Publishing Co., 1979.

Von Wuthenau, Alexander. The Art of Terracotta Pottery in Pre-Columbian Central and South America. New York: Crown Pub., Inc., 1965.

Wildennain, Marguerite. Pottery: Form and Expression. New York: Reinhold Publishing Co., 1962.

Pottery. Radnor, PA: Chilton Book Co., 1959.

VIDEOS

Mead, Henry. Ceramics: Throwing Functional Pottery, Part I and Part 11

Mead, Henry. Ceramics: Handbuilding, Part I and Part II.

WEB SITES

Ed Sitement	http://edsitement.neh.gov/
Getty Arts Ed Net	http://www.getty.edu/artsednet/
Artcyclopedia	http://www.artcyclopedia.com/
NJ Dept. of Education	http://www.state.nj.us/education/
The Artchive	http://www.artchive.com/
The Kennedy Center ArtsEdge	http://artsedge.kennedy-center.org/

PUBLIC SCHOOLS OF EDISON TOWNSHIP
DIVISION OF CURRICULUM AND INSTRUCTION

COURSE REQUIREMENTS

CERAMICS II

GRADES: 9-12

LENGTH OF COURSE: SEMESTER

I. **COURSE CONTENT** - This course will consist of the following units of review and study.

- A. Ceramics - background/history
 - B. Clay Bodies - Preparation and stages of drying
 - C. Kiln Operation/Techniques -loading/unloading
 - D. Handbuilding processes
 - E. Wheel throwing - cylinders, jars, lids
 - F. HandWheel Modular Building
 - G. Glazes/Texture/Surface Treatment
 - H. Containers with Lids - Measurement
 - I. Bottle Forms
 - J. Multi-Unit Sets
 - K. Vocabulary
 - L. Research Project - historical/career related
-

II. **COURSE REQUIREMENTS** - To complete this course successfully, students will be required to demonstrate a satisfactory (or higher) level of proficiency in:

- A. Using artistic and technical vocabulary of ceramics
 - B. Performing operations in hand building techniques
 - C. Performing operations in use of glazing and kiln loading
 - D. Demonstrating technical skill with wheel-thrown forms
 - E. Understanding the importance of ceramics in the development of world cultures
-

III. **EVALUATION PROCESS** - Throughout this course, students will be evaluated on the basis of:

- A. Completing required ceramic pieces
 - B. Tests/quizzes
 - C. Homework assignments
 - D. Class participation
 - E. Completion of student evaluation forms: students will maintain a notebook/folder which will contain detailed descriptions of pieces constructed, techniques and processes used and historical/cultural references.
-

THREE-DIMENSIONAL DESIGN

TABLE OF CONTENTS

Course Objectives	
Suggested Timeline	
Course Outline	
Basic Design in Three Dimensions	
Form in Space	
Figure Sculpture	
Architectural Design	
Stained Glass	
Independent Study	
Safety Measures	
Career Exploration	
Evaluation of Students	
Criteria for Self-Evaluation	
References/Technology	
Glossary	
Course Requirements	

COURSE OBJECTIVES

Students will:

1. Demonstrate awareness of acceptable standards of behavior in the classroom (1.5)
2. Demonstrate the ability to appropriately use equipment and work areas (1.2)
3. Learn a code of order and responsibility in the classroom (1.5)
4. Develop the ability to identify functions of line in space (1.1, 1.3)
5. Learn the characteristics of line in 3-D design (1.1, 1.3)
6. Find new uses for line in 3-D design (1.2)
7. Understand line and plane relationships (1.1, 1.3)
8. Use plane as a design element (1.1, 1.3)
9. Understand the inter-relatedness of shape and space (1.1, 1.3)
10. Understand space as a design element (1.1, 1.3)
11. Use pattern and texture as design elements (1.2)
12. Work with positive and negative forms within a single object's design (1.1, 1.2, 1.3)
13. Understand craftsmanship and good work habits (1.1, 1.4)
14. Use additive and/or subtractive methods if working in 3-D (1.2, 1.3)
15. Relate to pure form object (1.1)
16. Learn to handle various materials (1.2, 1.3)
17. Understand the design possibilities of plaster materials (1.1, 1.3)
18. Design functional objects (1.2, 1.3)
19. Use tools to form materials into specific designs (1.2, 1.3)
20. Take pride in a job well-done (1.4)

21. Understand human proportion and anatomy (1.1)
22. Work from a model (1.2, 1.3)
23. Work with one material for the desired effect (1.2, 1.3)
24. Understand basic casting techniques (1.2, 1.3)
25. Understand the problems and possibilities of using the human form for sculpture (1.1, 1.3)
26. Study figure sculpture of the past and present (1.5)
27. Understand the power, grace and beauty of the human form (1.1)
28. Make efficient and harmonious use of living space (1.2, 1.3)
29. Acquire a body of knowledge upon which they may draw to make decisions about their environment (1.1, 1.3, 1.5)
30. Understand the basic principles of architecture (1.1, 1.3)
31. Understand the rules of classroom safety (1.1)
32. Understand the hazards of using tools, chemicals and equipment (1.1, 1.3)
33. Identify various 3-D trends throughout history (1.5)
34. Identify famous 3-D artists and appreciate their work and innovations (1.5)
35. Demonstrate knowledge of the process of critique (1.4)
36. Develop an awareness of careers related to various areas in 3-D design (1.5)

SUGGESTED TIME LINE* **

It is suggested that for each subsection of the four units, 1-3 class periods be devoted to lecture/discussion and 1-2 periods to critique following practical applications.

<u>Unit</u>	<u>Number of Periods</u>
Materials, Tools, Equipment (includes studio responsibilities)	2-3
Basic Design in 3-D	
Line and Plane - Mobile/Stabile	15-18
Pattern-Bas Relief Cardboard Sculpture	20
Form in Space	
Pure Form/Clay	20-25
Jewelry	25-30
Figure Sculpture	
Head	20-25
Full Figure	25-30
Architecture/Design	20-30
Stained Glass	10-15
Independent Study	25

* Time line of this section is tentative as projects may require varied lengths and may overlap.

** Four lessons of Career Exploration will be incorporated within the suggested time line.

COURSE OUTLINE

BASIC DESIGN IN THREE DIMENSIONS

I. EQUIPMENT, TOOLS, ROOM

- A. Placement of Tools and Materials
- B. Safety with Tools
- C. Room Organization/Clean-Up Assignments
- D. Methods of Instruction
 - 1. Lecture/demonstrate use of equipment, tools and room
 - 2. Specific clean-up assignments

II. SCOPE AND DESIGN IN 3-D

- A. Modern Sculpture
- B. Historical Sculpture
- C. Other Areas
 - 1. Jewelry
 - 2. Clay
 - 3. Mobile, stabile
- D. Methods of Instruction
 - 1. Lecture/demonstrate scope and design in 3-dimensional design.
 - 2. Teacher alternative
 - 3. Media presentation and lecture on sculpture and sculptures

III. SPACE IN 3-D USING LINE

- A. Line Definition
- B. Space Definition
- C. Relationship of Point on Line
- D. Ground Definition

- E. Open Curve Definition
- F. Closed Curve Definition
- G. Balance
 - 1. Asymmetrical effect on visual movement
 - 2. Symmetrical effect on visual movement
- H. Methods of Instruction
 - 1. Discuss preceding concepts using slides/demonstration.
 - 2. Applications
 - a. Bent-wire composition / Mobile
 - b. Bent-wire composition with plaster addition
 - c. Teacher alternative

IV. DELINEATE SPACE USING LINE AND PLANE

- A. Plane Definition
- B. Shape Definition
- C. Space as Form
- D. Effect of Color on Weight
- E. Stable
- F. Methods of Instruction
 - 1. Discuss preceding concepts using slides/demonstration.
 - 2. Applications
 - a. Flat plane stabile of 3-5 shapes
 - b. Curved plane stabile of 3-5 shapes
 - c. Kites
 - d. Teacher alternative

- Definition of compliment/opposite forms

- C. Pattern/Ground Relationships

D. Methods of Instruction

1. Discuss preceding concepts using slides/demonstration.
2. Applications
 - a. Two-piece laminated ring
 - b. Incised or applied pattern on container
 - c. Bas relief cardboard sculpture
 - d. Teacher alternative

VI. OBJECTIVES

- A. To provide students with an understanding of the relationship of mass/form and the basic shapes in 3-D design.
- B. To understand the difference between various cultural/historical 3-D designs.
- C. To offer constructive critique in the evaluation of their own and others' work.
- D. To develop an awareness of careers relating to basic 3-D design.

FORM IN SPACE

I. PURE FORM

- A. Mass Definition
- B. Volume Definition
- C. Positive Form Definition
- D. Negative Form Definition
- E. Visual Movement Contained in Mass
- F. Space Definition
- G. Space as Negative Form
- H. Methods of Instruction
 - 1. Discuss preceding concepts using slides/demonstration.
 - 2. Applications
 - a. Modeling in clay, wax or plaster over armature (additive approach)
 - b. Carving in wood or plaster (subtractive approach)

II. JEWELRY

- A. Counter Movements within Closed Curve
- B. Positive Form Definition
- C. Negative Form Definition
- D. Light and Dark as Auxiliary Design Elements
- E. Designing with Form and Function
- F. Methods of Instruction
 - 1. Discuss preceding concepts; demonstrate/display professional work
 - 2. Applications
 - a. Forged ring and/or bracelet in soft metal
 - b. Constructed ring and/or pendent in soft metal
 - c. Teacher alternative

VI. OBJECTIVES

- A. To develop skills in various sculptural techniques
- B. To develop skills in various tools and techniques related to jewelry making
- C. To identify significant sculptors and jewelry designers
- D. To offer constructive critique in the evaluation of their own and other's work
- E. To develop an awareness of careers relating to sculpture and jewelry design

FIGURE SCULPTURE

I. HEAD SCULPTURE

- A. Gesture Definition
- B. Proportion in Human Head
- C. Armatures
- D. Realism vs. Abstraction (definitions)
- E. Mold Making
- F. Mounting on Base
- G. Methods of Instruction
 - 1. Discuss preceding concepts using slides/demonstration
 - 2. Applications
 - a. Life-size portrait in clay
 - b. Life-size self portrait in clay
 - c. Life-size head in wax over plaster
 - d. Teacher alternative

II. FULL FIGURE SCULPTURE

- A. Pose
- B. Gesture
- C. Anatomy
- D. Movement
- E. Scale
- F. Proportion
- G. Distortion

H. Methods of Instruction

1. Discuss preceding concepts using slide/demonstration
2. Applications
 - a. Clay over armature
 - b. Clay or wax high relief
 - c. Teacher alternative

III. OBJECTIVES

- A. To understand the power, grace and beauty of the human form.
- B. To identify various artists who work with head and full figure sculpture.
- C. To demonstrate knowledge of the process of critique.
- D. To develop an awareness of careers related to figure sculpture.

ARCHITECTURAL DESIGN

I. ARCHITECTURE

- A. Volume and Space
- B. Walls as Architectural Units
- C. Interior Space as Volumetric Unit
- D. Exterior Areas as Architectural Adjuncts
- E. Traffic Patterns in Structure
- F. Architectural Scale in Relation to Use
- G. Shaping/Reshaping Space

II. METHODS OF INSTRUCTION

- A. Discuss Preceding Concepts using Slides, Videos and Demonstration
- B. Visit Architects & Designers
- C. Visit Public Buildings, Design Museum, etc.
- D. Applications
 - 1. Conceptual planning of an environment with scale-model construction
 - 2. Group project (3-4 students): redesigning a room for a stated purpose
 - 3. Teacher alternative

III. OBJECTIVES

- A. To understand the basic principles of architectural design.
- B. To study architecture and architects of past and present.
- C. To demonstrate the process of critique.
- D. To develop an awareness of careers related to architectural design

STAINED GLASS

I. STAINED GLASS

- A. Construction Techniques
- B. Design Techniques
 - Objective/Non-objective

II. METHODS OF INSTRUCTION

- A. Demonstration of Process
- B. Discussion of Construction Techniques
 - 1. Cutting, wrapping & soldering glass
 - 2. Safety procedures

III. APPLICATIONS

- A. Residential Design
- B. Corporate Design
 - 1. Decorative window/door panels
 - 2. Lamps/containers
- C. Teacher Alternative

IV. OBJECTIVES

- A. To understand the principles and techniques of stained glass
- B. To study stained glass artists of past and present.
- C. To critique and evaluate student work.
- D. To develop an awareness of careers related to stained glass.

INDEPENDENT STUDY

For students who have demonstrated willingness and ability to work independently in three-dimensional design, the option to devote the final five weeks of the year's work to independent study is included.

Upon consultation with the teacher, the student will submit, in writing, a proposal for independent study two weeks prior to mid-point of the marking period. The proposal will include the area of intended concentration, reasons for selecting the area, methods to be used, materials required, a tentative timetable for achievement, history of the area, and report on any related careers.

The student will meet periodically with the teacher, at times agreed upon, for the purpose of discussing progress, problems and directions taken.

The student will be responsible for presenting her/his work to the teacher and peers for critique and discussion.

Evaluation of independent study will be based on "Evaluation of Students" (p. 15), actual work done and self appraisal. This evaluation will apply to work done only in the independent study phase of the course.

SAFETY MEASURES

Students must be instructed on the hazards of materials being used and the precautions to be taken to avoid any change of injury to themselves or others.

ALL MATERIALS PROPERLY LABELED

<u>Potential Hazards</u>	<u>Type of Protection Needed</u>
1. Volatile Substances	1. Proper Ventilation and Exhaust
a. chemicals	a. store in metal cabinet
b. paint	b. fire extinguisher and proper agent
c. spray paint	c. eye and body wash facility
d. rubber cement	d. rubber gloves
e. solder	
2. Tools	2. Use of Safety Glasses/ Eye Protection
a. saws	
b. gougers	
c. hammers	
d. Xacto knives	
e. soldering iron	
f. carving tools	

ART CAREER EXPLORATION

Unit Objectives

- A. Upon completion of the 3-D design program, students will:
 - 1. Understand how the sequence of career information is valid for Three Dimensional Design.
 - 2. Appreciate the role the arts have played in world development through both aesthetic and practical arts
 - 3. Be able to identify various careers I professions in the art area.
 - 4. Understand the requirements, skills and dedication necessary to have a career in art.
- B. Three-Dimensional Design - Four Lessons Per Year
 - 1. Jeweler
 - 2. Environmental designer
 - 3. Architect
 - 4. Sculptor
- C. Overview
 - 1. Job Specifications I Responsibilities
 - 2. Job opportunities within field
 - 3. Salary I growth potential
 - 4. Educational requirements

EVALUATION OF STUDENTS

I. METHODS OF EVALUATION

- A. Student - self
- B. Group
- C. Teacher

II. GUIDELINES FOR EVALUATION

The development of a single set of requirements or standards for ungrouped classes is not feasible or desirable. However, the following will be considered:

- A. Student attendance and participation
- B. Student performance on objective and subjective tests
- C. Completion of classroom and homework assignments
- D. Student ability to produce art work of quality rather than quantity
- E. A mature attitude toward the program, tools, equipment and materials
- F. Concern for the safety of other students in the classroom

III. GUIDELINES FOR A PASSING GRADE

The following will be required of all students to obtain a passing grade. Students who develop their ability at a higher level (as measured by the teacher) will receive a higher grade. Minimum standards:

- A. Completion of assignments when due
- B. Ability to work in terms of beauty, harmony and fitness work
- C. Ability to do original work
- D. Ability to develop craftsmanship with media and materials
- E. Ability to use elements of design
- F. Ability to speak intelligently in the vocabulary of the artist
- G. Ability to evaluate own work critically
- H. Ability to contrast and compare art work from a historical viewpoint (age, mood, style)
- I. Ability to be familiar with careers related to topic.

CRITERIA FOR SELF-EVALUTION

I. GROWTH IN PERSONAL DEVELOPMENT

- A. Individuality
- B. Ability for self-thought and initiative
- C. Ability to identify self in work
- D. Ability to concentrate upon self-expression
- E. Ability to express mood and feelings in work
- F. Ability to work to capacity
- G. Ability to self-evaluate
- H. Ability to accept and profit from constructive criticism
- I. Ability to attain satisfaction from art accomplishments

II. GROWTH IN SOCIAL COMPETENCE

- A. Ability to accept and understand personal uniqueness
- B. Ability to work with others and their ideas
- C. Ability to evaluate others in terms of their work

III. GROWTH IN CREATIVITY

- A. Ability to experiment
- B. Interest in related aspects of art which involve value judgments
- C. Enjoyment of the learning process and results achieved
- D. Ability to express ideas in two- and three-dimensional forms
- E. Ability to express ideas in reality and in the abstract
- F. Ability to create own ideas in progression of increasing talent

IV. GROWTH IN AESTHETIC UNDERSTANDING AND ABILITY

- A. Ability to produce in an increasingly significant fashion
- B. Ability to observe design and value
- C. Desire to accept challenges and problems
- D. Ability to advance in processes and procedures
- E. Ability to use acquired knowledge in practical applications

REFERENCES/MATERIALS

References

- Bryner. Modern Jewelry. Creative Hands Workshop.
- Chatlani, Masahiro. Pop-Up Gift Cards. Tokyo: Ondorisha Publishers Ltd. 1988.
- Crystal Productions. Principles of Design and Elements of Design Posters. © 1995.
- Elisen. Sculpture: Techniques in Clay, Wax and Slate. Creative Hands Workshop.
- Haubenstock, Susan. Career Opportunities in Art. NY: Facts on File. 1994.
- Jenkins, Gerald and Anne Wild. Make Shapes Series 1, 2, 3. England: Tarquin Publication. 1990.
- Kropper Jean C. Handmade Books and Cards. Worcester, Mass: Davis Publications Inc. 1997.
- Malcolm, Dorothea C. Design: Elements and Principles. Davis Pub., Inc.
- Segy. African Sculpture. Dover Publications. 1989.
- Story. Centrifugal Casting as a Jewelry Process. Creative Hand Workshop.
- Weygers, Alexander G. The Making of Tools. Van Nostrand Reinhold.
- Isemberg. How To Work In Stained Glass. Davis Pub., Inc.

WEB SITES

- | | |
|-----------------------------|---|
| Ed Sitement | http://edsitement.neh.gov/ |
| Getty Arts Ed Net | http://www.getty.edu/artsednet/ |
| Artcyclopedia | http://www.artcyclopedia.com/ |
| NJ Dept. of Education | http://www.state.nj.us/education/ |
| The Artchive | http://www.artchive.com/ |
| The Kennedy center ArtsEdge | http://artsedge.kennedy-center.org/ |

AUDIO-VISUAL MATERIALS

1. Basic Design in 3-D (the following materials are from Educational Dimensions Corporation in Great Neck, NY)

Plastic as Plastic (#609)
Modern Sculpture (#619)
Modern Architecture (#624)

2. Space in 3-D using Line

Linear construction (Gabo)
Construction #2 (Rivera)
Variation #7, Full Moon (Lippold)

3. Space in 3-D using Line and Plane

Whale; Le Petite Orange; Homage to Man (Calder)
Continuity (Bill)
Kinetic Construction; Column (Gabo)
Torso; Development Column (peusner)

4. Pure Form

Bird in Space (Brancusi)
Development of a Bottle in Space (Boccioni)
Two Forms; Internal and External Forms; The Glenkiln Crosses (Moore)
Two Figures (Hepworth)

5. Head Sculpture

Portraits 1-5 of Jeanne Vaderin (Matisse)
Buadelaire (Rodin)
John Marin (Epstein)
Mlle. Pogany (Brancusi)
Head of a Woman (Picasso)

6. Full Figure Sculpture

The Boboli Slaves; Tomb of the de Medici (Michelangelo)
Girl Dancer of Fowdeen (Degas)
The Gates at Hell; Monument to Balzac; The Bronze Age (Rodin)
The River; Chained Action (Maillol)
Kneeling Woman (Lehmbruck)
Standing Woman (Lachaise)
Unique Form of Continuity in Space (Boccioni)
Reclining Figure (Moore)

INSTRUCTIONAL MATERIALS/EQUIPMENT

Sheet steel
Soft iron wire
Plaster
Wood: plywood, dimensional stick,
 log section
Clay: modeling, ceramic
Silver: sheet, wire, solder
Copper
Bronze
Yarn
Thread
Jeweler's chemicals
Wax: modeling, carving, casting
Paint: spray, brush
Gas: natural, prestolite
Polishing compounds
Sandpaper
Nails
Screws: wood, sheet metal
Pop rivets
Sharpening stones: carborundum,
 India, hard Arkansas
Window screening
Burlap
Polyester resin
Saw blades: jeweler's, coping
Metal enamels
Cloisonne wire

Hammers: carpenters, jeweler's
Saws: wood, hacksaw, jeweler's
Chisels: wood, stone, plaster
Files/rasps: metal, wood stone,
 plaster
Drills: hand, power
Pliers: wire-cutting, utility,
 jeweler's
Power grinder/buffers
Anvils
Bench shear
Centrifugal casting machine
Metal-casting safety equipment
Air compressor
Soldering irons
Paint spray gun
Mallets and mauls
Flexible mixing bowls: rubber, plastic
Enameling kiln
Stained glass sheets
Copper foil strips

GLOSSARY

abstract -	nonrepresentational
architecture -	habitable construction
closed curve -	curve whose ends are joined
form -	perceived shape or object
gesture -	motion within mass (motion and weight distribution contained in human figure)
ground -	fixed plane to which object or pattern relates
horizontal -	direction parallel to ground plane
kinetic -	possessing actual or implied motion
line -	path that a point traces as it moves through space; intersection of two planes; spatial plane viewed edgewise
mass -	solid form
mold -	negative impression of a positive object; also, to model or shape
movement -	motion (actual or visual - see kinetic)
negative -	space; absence of positive form
plastic -	capable of being manipulated without breaking
point -	location in time and space
proportion -	relationship of parts to whole (to each other and to the whole)
relief -	bas relief
shape -	outline of an object
space -	negative; absence of positive form
stable -	spatial grouping of interdependent connected forms on a base

- super shape** - overall shape/outline of an object which may or may not be composed of other shapes
- three-dimensional** - having characteristic of displacing space in three directions at right angles to each other
- vertical** - direction at right angles to ground plane
- volume** - capacity to be filled with mass
- wall** - architectural unit marking boundary of space in one direction

PUBLIC SCHOOLS OF EDISON TOWNSHIP
DIVISION OF CURRICULUM AND INSTRUCTION

COURSE REQUIREMENTS

THREE-DIMENSIONAL DESIGN

GRADES: 10-12

LENGTH OF COURSE: TERM

I. **COURSE CONTENT** - This course will consist of the following units of study:

- A. Introduction to 3-D Design (Definition, Use, Terminology)
- B. Delineation of Space (Line, Plane, Flat, Curved, Pattern, BAS Relief, Mobile, Stabile)
- C. Plaster Form, Pure Form (Clay, Plaster, Pariscraft)
- D. Jewelry (Wire, Enameling, Cast, Forged, Found Object)
- E. Figure Sculpture (Full, Head)
- G. Stained Glass
- H. Independent Study
- I. Evaluation - Student, Group
- J. Vocabulary

(Additionally, career-related topics and information will be presented/reviewed)

II. **COURSE REQUIREMENTS** - To complete this course successfully, students will be required to demonstrate a satisfactory (or higher) level of proficiency in:

- A. Using basic artistic and technical vocabulary of 3-D design
- B. Performing basic sculptural operations in subtractive and additive techniques
- C. Performing basic design operations in terms of elements and properties of 3-D design
- D. Creating art work consistent with functional and aesthetic values

Course Requirements - Three-Dimensional Design - page 2

- E. Performing basic environmental design concepts in relation to light, architecture, furniture
 - F. Understanding the importance of 3-D forms in the development of world cultures and throughout Art History
 - G. Demonstrating a knowledge of the process of critique
-

III. **EVALUATION PROCESS** - Throughout the length of this course, students will be evaluated on the basis of:

- A. A major test each marking period
- B. Tests/quizzes
- C. Homework assignments
- D. Class participation
- E. Completion of creative projects related to unit of study

(Additionally, students will maintain a notebook/folder which will contain class notes, vocabulary units and creative projects. Notebook/folder will be reviewed periodically.)

PAINTING AND DRAWING

TABLE OF CONTENTS

Course Objectives	
Suggested Time Line	
Course Outline	
Evaluation of Students	
Criteria for Self-Evaluation	
Bibliography	
Glossary	
Course Requirements	

COURSE OBJECTIVES

1. To provide students with an understanding of the relationship of mass/form and the basic shapes in drawing (1.1, 1.3)
2. To provide students with a clear understanding of how to position basic shapes (1.1, 1.3)
3. To make students experience the act of drawing a proficient drawing of basic shapes (1.2, 1.3)
4. To have students understand the importance of value to drawing (1.1)
5. To have students understand the source of light, shading, and shadow effect (1.1)
6. To understand the difference between shadow and shade (1.1)
7. To provide students with proficiency in shadowing effect and in shading the basic shapes (1.1, 1.3)
8. To develop skills in identifying of color combination as to harmony (1.1, 1.2)
9. To develop knowledge and the ability to understand the use of color (1.1, 1.3)
10. To assure the ability of students to make and use colors that are elements of hue, intensity, and value/tint (1.1, 1.2)
11. To provide students with the ability to draw and recognize texture as to visual and tactile and their relationship to painting (1.2, 1.3)
12. To assure that each student can create at least five different textures (1.2, 1.3)
13. To be able to identify the various methods of drawing techniques (1.1, 1.2)
14. To enable students to be proficient in at least three drawing methods (1.2, 1.3)
15. To be able to use a variety of media to complete various drawing techniques (1.2, 1.3, 1.6)
16. To introduce students to the two major methods of commercial illustration, photographic and representation (1.1)

17. To introduces students to the various types of drawing used in commercial art (1.1)
18. To enable students to use the principles, elements and practices of painting (1.2, 1.3)
19. To provide students with critical evaluation of their design judgments (1.4)
20. To develop the ability to create in the technique of watercolor (1.2, 1.3, 1.6)
21. To develop the ability to identify the methods used in making of watercolors (1.1, 1.2)
22. To develop the ability to establish a watercolor palette (traditional method) (1.1, 1.2, 1.5)
23. To develop the ability to identify the word of art as to technique and process (1.1, 1.2, 1.5)
24. To develop the ability to identify acrylic painting as to technique and style (1.1, 1.2)
25. To develop an understanding of the techniques and procedures used in acrylic painting (1.1, 1.3)
26. To provide students with, the technical skills to prepare a surface for painting (1.1, 1.2)
27. To provide students with knowledge of the history of painting and painters (1.1, 1.5)

SUGGESTED TIME LINE

<u>UNIT</u>	<u># of Days</u>
I. DRAWING	
A. Course Introduction	
1. Course content	
2. Care of materials, equipment	
3. Student responsibilities	1
4. Art room rules and regulations, safety procedures	
5. School policies, discipline, marking, etc.	
B. Introduction to Appearance Qualities	
1. Mass-form (size, shape)	1
2. Value	2
3. Color	1
4. Texture	2
5. Line	1
C. Introduction to Drawing Techniques (Media)	
1. Basic shapes method	1
2. Outline or contour method	1
3. Gesture method	1
4. Abstract drawing	1
5. Drawing in perspective	1
6. Assignment	10
7. Background history, drawings, artists	
II. PAINTING	
A. Introduction to Watercolor Painting	
1. Background, history, painters	
2. Techniques - Materials	
3. Assignments	10

SUGGESTED TIME LINE (continued)

<u>UNIT</u>	<u># of Days</u>
B. Introduction to Acrylics	
1. Techniques	
2. Assignments	30
3. Background, history, paintings, artists	
C. Introduction to Tempera	
1. History	
2. Process	
3. Techniques	
4. Assignments	30
D. Introduction to Mixed Media and Collage	
1. Background, history, paintings, artists	
2. Techniques - Materials	
3. Assignments	30

COURSE OUTLINE

I. DRAWING

A. Appearance Qualities in Relation to Drawing

1. Mass-form (size, shape)

a. Basic shapes in drawing

- 1) sphere
- 2) cube
- 3) cylinder
- 4) cone
- 5) pyramid
- 6) other

2. Method of instruction

a. Lecture - Demonstration

- 1) The teacher will provide students with a lecture/demonstration on the relationship of shape to drawing.
- 2) The teacher will provide a step-by-step demonstration on the drawing of the basic shapes (blackboard or paper and easel).

b. Practical Application

- 1) The students will draw each of the basic shapes with a pencil.
- 2) The students will complete combinations of shapes in a composition.

c. Objectives

- 1) To provide students with an understanding of the relationship of mass/form and the basic shapes in drawing.
- 2) To provide students with a clear understanding of how to position basic shapes.

- 3) To make students experience the act of drawing a proficient drawing of basic shapes;
- 4) Offer constructive critique in the evaluation of their own and others' work.

B. Value

1. Relationship to drawing

- a. Shading-shadow
- b. Source of light
- c. Direction of light
- d. Value scales
 - 1) stepped
 - 2) graded

2. Method of instruction

a. Lecture - Demonstration

- 1) The teacher will provide a lecture/demonstration on value and its relationship to drawing.
- 2) The teacher will provide art historical reference material (visuals).
- 3) The teacher will demonstrate value scales, shading, and sources of light.
- 4) The teacher will demonstrate how the light source is affected by the distance of light, direction of light, and type of shadow made by light.
- 5) The teacher will demonstrate various types of shading, source of light and basic shapes.

b. Practical application

- 1) Students will follow along with the teacher in the step-by-step process of drawing a basic shape with shading and shadow.
- 2) Student will develop their own value scales.

- 3) Students will develop drawings of basic shapes, including shadows and shapes in one of the following media:

- a) pencil
- b) charcoal
- c) brush and ink
- d) teacher alternative

c. Objectives

- 1) To have students understand the importance of value to drawing.
- 2) To have the students understand the source of light, shading, and shadow effect.
- 3) To understand the difference between shadow and shade.
- 4) To provide students with proficiency in shadowing effect and in shading the basic shapes.
- 5) Evaluate and incorporate into their own work the critiques of others.
- 6) Understand and demonstrate how various artists use shading.

C. Color

1. Review of COIOf, history and background

a. Primary colors and secondary colors

b. Qualities of color

- 1) hue
- 2) value
- 3) intensity

c. Color harmonies

- 1) monochromatic
- 2) analogous
- 3) complimentary

2. Method of instruction

a. Lecture - Demonstration

- 1) The teacher will provide a lecture/demonstration on the background of color.
- 2) The teacher will provide a demonstration on the qualities of color.
- 3) The teacher will provide a lecture/demonstration on color harmonies.

b. Practical application

- 1) Students will complete an assignment which reflects mixing of colors and color harmonies.
- 2) Students will use pastels to develop highlights, shadows and values found in basic shapes.
- 3) Teacher alternative.

c. Objectives

- 1) To review the qualities of color.
- 2) To develop skills in identification of color combinations as to harmony.
- 3) To give the student the knowledge and ability to understand and use color.
- 4) To assure the ability of students to make and use colors that are elements of hue, intensity, and value/tint.
- 5) Offer constructive critique on evaluation of color mixing.
- 6) Demonstrate knowledge of how artists use color.

D. Texture

1. Tactile/visual textures

a. Creating visible texture of various materials

- 1) Glass
- 2) Metal
- 3) Wood
- 4) Cloth
- 5) Porous materials
- 6) Other

2. Method of instruction

a. Lecture - Demonstration

- 1) The teacher will lecture and show visual examples of the various textures from life and art history.
- 2) The teacher will provide a discussion of design qualities related to texture.

b. Practical application

- 1) Students will develop five drawings which contain elements of texture surfaces using a pencil.
- 2) Teacher alternative.

c. Objectives

- 1) To provide students with the ability to draw and recognize textures as to visual and tactile and their relationship to painting.
- 2) To assure that each student can create at least five (5) different textures.
- 3) To have students acquire skills in recreating various textures in drawing and painting using a variety of media.
- 4) Offer constructive critique on the evaluation of creating texture.
- 5) Demonstrate knowledge of how artists use texture.

E. Drawing Techniques and Media

1. Types of Techniques and Media

a. Techniques

- 1) Sketching
- 2) Contour drawing
- 3) Gesture drawing
- 4) Abstract drawing
- 5) Perspective drawing

2. Method of instruction

a. Lecture - Demonstration

- 1) The teacher will demonstrate the five drawing techniques using various media and examples from art history.
- 2) The teacher will show examples of each technique.
- 3) Students will draw along with the instructor.

b. Practical application

- 1) The students will develop the techniques of drawing (basic shapes, contour drawing, gesture drawing and perspective) in the media of the teacher's choice.
- 2) The students will create a drawing in a combination of media.

c. Objectives

- 1) To introduce students to the various methods of drawing.
- 2) To be able to identify and use a variety of drawing techniques.
- 3) To acquaint students to the variety of media used in drawing.
- 4) To develop skills in different drawing media.
- 5) Respond to respect, and learn from informed reactions of others
- 6) Identify and solve design, problems using a variety of drawing techniques.
- 7) Interpret the meanings expressed in works from art history.

II. PAINTING

A. Watercolor Painting

1. Transparent watercolor

a. Materials

1) paper

- a) weight
- b) texture
- c) blocks

2) paint

- a) pan/tray
- b) tubes

3) brushes

- a) sable
- b) sabliene
- c) wash brushes
- d) bamboo brushes

b. Techniques of watercolors

1) washes

- a) flat
- b) graded
- c) run-wet

2) blending

- a) color harmony
- b) contrasts

3) wet on wet

4) pick up methods

- 5) white areas
 - a) rubber cement
 - b) cut outs
 - c) others
- 6) experimental techniques
 - a) textured washes
 - b) mixed media
 - c) spattering
 - d) spattering with salt
- c. Mixing colors
 - 1) to darken color add complementary
 - 2) to lighten add water
- 2. Method of instruction
 - a. Lecture - Demonstration
 - 1) The teacher will prepare visual examples of the various styles of watercolors painters.
 - 2) The instructor will discuss the various materials needed in watercolor painting.
 - 3) The instructor will present a demonstration of the watercolor techniques (wash, blending, wet-on-wet, pick-up methods, white areas).
 - 4) The instructor will lecture, discuss, and show examples and slides of artists know for watercolors, such as Winslow Homer and John Marin.
 - b. Practical application
 - 1) The students will be required to develop samples of the following techniques:
 - a) blending-two examples
 - b) mixing colors - two examples
 - c) wet-on-wet - four examples
 - d) pick-up technique - two examples

- 2) The students will be required to develop an original watercolor by selecting several objects in the room and arranging them in a pleasing composition.
- 3) Through a series of "thumbnail" sketches, develop an imaginative landscape or street scene to express a certain mood or atmosphere (rainy night, carnival, a deserted beach).
- 4) Teacher alternative.

c. Objectives

- 1) To develop the ability to create in the technique of watercolor.
- 2) To develop the ability to recognize the type of watercolor.
- 3) To develop the ability to recognize the type of watercolor.
- 4) To develop the ability to identify the methods used in the making of watercolors.
- 5) To be proficient in the creation of watercolor washes and painting from the experience of the course.
- 6) To develop the ability to identify the work of art as to technique and process used by various artists throughout history.
- 7) Evaluate and interpret their own works.

B. Acrylics

1. Acrylic painting

a. Qualities of acrylics

- 1) versatility
- 2) durability
- 3) drying time
- 4) other

b. Materials

- 1) brushes
 - a) types
 - b) sizes

- 2) paints
- 3) mediums
- 4) palettes
- 5) painting surfaces

c. Mediums

- 1) water
- 2) gloss
- 3) matte
- 4) gel
- 5) retarders

d. Surface of painting

- 1) canvas
- 2) canvas board
- 3) masonite
- 4) paper
- 5) other

e. Techniques in acrylics

- 1) traditional
- 2) hard edge
- 3) stain
- 4) collage
- 5) impasto
- 6) scumbling
- 7) other

f. Cleaning of brushes

- 1) soap and water
- 2) care and storing
- 3) special cleaners

2. Method of instruction

a. Lecture - Demonstration

- 1) The instructor will acquaint students to the process of using acrylic paints.

- 2) The instructor will demonstrate use of acrylic paint as to mixing, mediums, surfaces, and brush clean-up.
- 3) The instructor will demonstrate the application of acrylic paint in at least two different techniques.
- 4) The instructor will lecture and show examples and slides or artists known for acrylic painting, such as Robert Motherwell, Helen Frankenthaler, Morris Louis, and Tom Wesselmann.

b. Practical application

- 1) Students will create an abstract design which will be painted with acrylic paint with stress on the mixed color harmony, techniques, and mediums.
- 2) Students will design sketches prior to the development of a painting using acrylic paint. The instructor and the student will develop the final design/sketch as to technique and style. The final painting will be required of each student.
- 3) Teacher alternative.

c. Objectives

- 1) To acquaint students with the varying possibilities of working with acrylics.
- 2) To familiarize students with the materials needed to work with acrylics.
- 3) To develop the ability to identify acrylic paintings as to technique and historical style.
- 4) To develop painting skills using acrylic paints as to technique and style.
- 5) To develop the ability to plan and develop a design for an acrylic painting.
- 6) To develop the ability to clean up brushes and tools from acrylic painting
- 7) Evaluate quality of work based on proper procedure

3. Method of Instruction

a. Lecture - Demonstration

- 1) The instructor will introduce artists of various periods and painting style.
- 2) The instructor will demonstrate the preparation of the surface used in painting.
- 3) The instructor will demonstrate and lecture the various techniques used in oil painting.
- 4) The instructor will lecture and show examples and slides of artists known for oil painting, such as, DaVinci, Monet, Van Gogh, Salvatore Dali, and Chagall

b. Practical application

- 1) The students will be required to experience the mixing of color.
- 2) Students will develop a montage using torn and/or cut pieces from a magazine to create a surrealistic or portrait piece which will then be used as a model for an oil painting.
- 3) Each student will be required to complete a final project in oils. The students sketch/design will be approved by the instructor.
- 4) Each student will be required to complete a report on an individual painter, either written or oral.
- 5) Teacher alternative.

c. Objectives

- 1) To acquaint students to the necessary materials needed to work with oils.
- 2) To enable students to experiment and learn about the possibilities of oil paints through assigned exercises.
- 3) To provide students with the technical skills to prepare a surface for painting.
- 4) Each student will be required to complete a report on an individual painter, either written or oral.
- 5) To provide students a knowledge of the history of painting and painters.
- 6) To develop the ability to recognize various painting styles.
- 7) To understand the process of oil painting.

- 8) To develop the ability to establish an oil palette.
- 9) To develop the ability to mix colors.
- 10) To identify and solve design problems related to oil painting.
- 11) Evaluate own work based on proper procedures.

SAFETY MEASURES

Students must be instructed on the hazards of materials being used and the precautions to be taken to avoid any chance of injury to themselves or others.

Potential Hazards

Type of Protection Needed

1. Flammable Liquids

- a. paint
- b. thinner/turpentine
- c. Linseed Oil
- d. varsal
- e. rubber cement

1. --

- a. store in metal cabinet
- b. dispose of rags in proper waste can
- c. fire extinguisher with proper agent

2. Volatile Substances

- a. rubber cement
- b. varsal
- c. paint thinner

2. Use with proper ventilation - local exhaust

3. Eye wash/body wash station

D. Tempera

1. Tempera in painting

a. Materials

- 1) brushes
- 2) paints
- 3) painting surfaces
 - a) fabric
 - b) oaktag
 - c) masonite
 - d) illustration-board
 - e) paper
 - f) other

b. Techniques used in painting with tempera

- 1) build-up - opaque
- 2) translucent
- 3) transparent
- 4) other

2. Method of instruction

a. Lecture - Demonstration

- 1) The instructor will demonstrate the technique of using tempera.
- 2) The instructor will provide students with visual examples of tempera painting.
- 3) The instructor will lecture and show slides and examples of artists known for tempera painting, such as, Vasarely, Andrew Wyeth, Joan Mirl. And Ben Shahn.

b. Practical application

- 1) The students will be required to develop examples of opaque, translucent, transparent, direct painting on paper.
- 2) The students will be required to develop a complete painting in tempera, such as,· figure painting, Pop Art, or Op Art.
- 3) Teacher alternative.

c. Objectives

- 1) To give students examples of tempera techniques and their application to painting.
- 2) To give students the opportunity to experiment with tempera.
- 3) To execute solutions to design problems associated with tempera paint.
- 4) To investigate works of artists who work in tempera paint.
- 5) To offer constructive critique based on proper tempera procedures.

E. Mixed Media and Collage

1. Painting and drawing media

a. Materials

- 1) pastels
- 2) charcoal
- 3) crayon
- 4) watercolors
- 5) acrylics
- 6) acrylic and pastel

2. Collage and relief surfaces

a. Materials

- 1) torn paper
- 2) fabric
- 3) tissue paper
- 4) photographs
- 5) cardboard
- 6) found objects
- 7) modeling paste

b. Techniques

- 1) photo montage
- 2) cut and torn paper
- 3) modeling paste imprints
- 4) paint with found objects, fabric cardboard

3. Method of instruction

a. Lecture - Demonstration

- 1) The teacher will prepare visual examples of various mixed media.
- 2) The teacher will demonstrate application of various media.
- 3) The teacher will lecture and show examples and slides of artists known for mixed media and collage, such as, Picasso, Braque, Schwitters, Rosenquist, Warhol, Daves.

b. Practical Application

- 1) The students will be required to develop samples of painting and drawing techniques.
- 2) The students will create a composition using collage techniques. Emphasize harmonious shapes, balance of values and movement.
- 3) Using cut and torn paper, the students will create a composition using a representational theme.
- 4) Teacher alternative.

c. Objectives

- 1) To develop the ability to identify the methods used to create mixed media and collage.
- 2) To develop the ability to create in the techniques of mixed media.
- 3) To familiarize students with the vast array of materials used in mixed media and collage.
- 4) To develop proficiency in the handling of a variety of materials.

- 5) Demonstrate an understanding of technology, methods, materials, and creative processes commonly used in collage.
- 6) To identify significant artists and artistic works done in the collage method.
- 7) To evaluate their work and work of others based on proper procedures and historical use of collage.

SAFETY MEASURES

Students must be instructed on the hazards of materials being used and the precautions to be taken to avoid any chance of injury to themselves or others.

Potential Hazards

Type of Protection Needed

1. Flammable Liquids

- a. pain
- b. thinner
- c. Linseed Oil
- d. spray fixtures/paint, rubber cement

1. --

- a. store in metal cabinet
- b. dispose of rags in proper waste can
- c. fire extinguisher with proper agent

2. Volatile Substances

- a. rubber cement
- b. varsal
- c. paint thinner
- d. spray paint

2. Use with proper ventilation - local exhaust

3. Eye wash/body wash station

EVALUATION OF STUDENTS

Proper evaluation exists only when one is able to observe and work closely with pupils in a variety of situations over a period of time. For full growth, pupils need creative art experiences, interesting situations that challenge the imagination, stimulating materials and tools with which to work, ample time, adequate space, sincere, understanding assistance and cooperative people willing to work together.

I. METHODS OF EVALUATION

- A. Student - self
- B. Group
- C. Teacher

II. GUIDELINES FOR EVALUATION

The development of a single set of requirements or standards for ungrouped classes is not feasible or desirable. However, the following will be considered:

- A. Student attendance and participation.
- B. Student performance on objective and subjective tests.
- C. Completion of classroom and homework assignments.
- D. Student ability to produce art work of quality rather than quantity.
- E. A mature attitude toward the program, tools, equipment and materials.
- F. Concern for the safety of other students in the classroom.

III. GUIDELINES FOR A PASSING GRADE

The following will be required of all students to obtain a passing grade. Students who develop their ability at a higher level (as measured by the teacher) will receive a higher grade. Minimum standards:

- A. Completion of assignments when due
- B. Ability to work in terms of beauty, harmony and fitness
- C. Ability to do original work
- D. Ability to develop craftsmanship with media and materials
- E. Ability to use elements of design
- F. Ability to speak intelligently in the vocabulary of the artist
- G. Ability to evaluate own work critically
- H. Ability to contrast and compare art work from a historical viewpoint (age, mood, style)

CRITERIA FOR SELF-EVALUATION

I. GROWTH IN PERSONAL DEVELOPMENT

- A. Individuality
- B. Ability for self-thought and initiative
- C. Ability to identify self in work
- D. Ability to concentrate upon self-expression
- E. Ability to express mood and feelings in work
- F. Ability to work to capacity
- G. Ability to self-evaluate
- H. Ability to accept and profit from constructive criticism
- I. Ability to attain satisfaction from art accomplishments

II. GROWTH IN SOCIAL COMPETENCE

- A. Ability to accept and understand personal uniqueness
- B. Ability to work with others and their ideas
- C. Ability to evaluate others in terms of their work

III. GROWTH IN CREATIVITY

- A. Ability to experiment
- B. Interest in related aspects of art which involve value judgments
- C. Enjoyment of the learning process and results achieved
- D. Ability to express ideas in two and three dimensional forms
- E. Ability to express ideas in reality and in the abstract
- F. Ability to create own ideas in progression of increasing talent

IV. GROWTH IN AESTHETIC UNDERSTANDING AND ABILITY

- A. Ability to produce in an increasingly significant fashion
- B. Ability to observe design and value
- C. Desire to accept challenges and problems
- D. Ability to advance in processes and procedures
- E. Ability to use acquired knowledge in practical applications
- F. Ability to understand the historical applications of the various media.

BIBLIOGRAPHY

History

Baigell, Matthew. A History of American Painting. New York: Praeger Publications

Janson, H.W. and Janson, Anthony. A Basic History of Art. New York: PrenticeHall Publications

Johnson, Charlotte. Contemporary Art. Worcester, Mass: Davis Publications

Lewis, Samella S. Black Artists on Art. Los Angeles: Contemporary Crafts Inc.

Rublowsky, John. Pop Art. New York: Basic Books Inc.

Wasserman, Burton. Modern Painting: The Movements. The Artists. Their Work. Worcester, Mass: Davis Publishing

Techniques

Brommer, Gerald F. Drawing: Ideas. Materials and Techniques

Brommer, Gerald F. Exploring Painting. Worcester, Mass: Davis Publications

Borgeson, Bet. The Colored Pencil. Worcester, Mass: Davis Publications

Brooks, Leonard. Painting and Understanding Abstract Art: An Approach to Contemporary Methods. New York: Van Nostrand-Reinhold

Galton, Jeremy. The Encyclopedia of Oil Painting Techniques. Worcester, Mass: Davis Publications

Mailach, Dona Z. and Ten Hoor, Elvie. Collage and Assemblance. New York: Crown Publishers, Inc., 1973.

Petterson, Henry and Gerring, - Ray. Exploring with Paint. New York: Van Nostrand-Reinhold, 1964.

Sheaks, Barclay. Drawing and Painting the Natural Environment. Worcester. Mass: Davis Publications, Inc., 1974.

Sheaks, Barclay. Painting with Acrylics: From Start to Finish. Worcester, Mass: Davis Publications, Inc., 1972.

Woody Russell. Painting with Synthetic Media. New York: Van Nordstrand-Reinhold, 1965.

GLOSSARY

- Alia prima -** A method in which a painting is finished in one sessions with paints applied wet-in-wet without the use of underpainting.
- Analogous colors -** Colors that adjoin each other on the color wheel.
(An analogous color scheme is usually composed of at least three adjoining colors.) Example: yellow, yellow-green and green.
- Asymmetrical balance -** Often referred to as "informal" balance. In painting, the positioning of unequal elements in such a way that visual balance is achieved. For example, a large building on one side of a painting could be balanced by a smaller building and a tree on the other side.
- Balance -** Having to do with stability; balance in painting refers to the harmonious adjustments the artist makes among all the elements he uses - line, color, texture, value, form and space.
- Complementary colors -** Pairs of colors that lie opposite each other on the color wheel. Examples: blue and orange, yellow and violet, red and green.
- Color -** The surface quality of a form or surface derived from sunlight. An object that is yellow has absorbed all the hues of the spectrum, except yellow, which it reflects. In painting, color is also used to mean "paint" - dry pigments mixed with liquids which bind and/or extend the pigment.
- Emphasis -** The importance or stress that is placed on a for or forms in a composition in order to have it appear more dominant, visually. Emphasis may be achieved by placement, contrast or action.
- Encaustic -** From the Greek work **enkaustikos**, meaning the "burn in." In painting, the technique of applying melted wax on a rigid panel. The waxes are applied in liquid form with brushes or a special tool called a cauterium. Simpler techniques have been developed by modern artists.

Form -	The shape or structure of a thing; the three-dimensional appearance of an object or figure, having length, width and depth.
Gesso -	A plastic or liquid material that is used to coat a panel to make it more receptive to paint. Because it lacks flexibility, gesso should be used only on a rigid support.
Gouache -	Paint that is made by mixing pigments with zinc oxide paste (Chinese white) which makes the colors opaque. In painting, gouache may also refer to the technique of adding white to any watercolor. Poster colors are an example of gouache paints.
Ground -	In this text, the support of surface on which the painting is executed. Examples: canvas, paper, hardboard. Ground is also used in referring to the coating that is applied to a panel or canvas prior to painting.
Hue -	The name of a color, such as red, blue or yellow.
Impasto -	Thickly applied paint.
Intensity -	The degree of brightness or dullness of a color. The intensity of a color is changed by the addition of its complement, the color that lies directly opposite it in the color wheel.
Line -	Technically, the extension of a point having length and width. Examples: lines drawn with a pencil or brush. Also, implied line, as the separation that is seen when objects overlap in space.
Local color -	The actual color of an object, without highlights or shadows.
Mass -	The bulk or quantity of matter; in order to have mass, an object must exist in three-dimensions length, width and depth. In painting, mass is simulated by illusion since the surface of the canvas has only two dimensions - width and length.

Matte -	Lacking gloss; a flat finish. Example: Tempera and casein paints dry to a matte finish.
Medium -	<p>This term is used in three different ways that relate to painting:</p> <ol style="list-style-type: none">1) The liquid in which paint is suspended or carried. Plural: mediums.2) The technique for expression used by the artist. Example: Van Gogh's medium was painting. Plural: media.3) The paints and related materials used by the artist. Examples: paint, gesso, brushes. Plural: media.
Montage -	A composition or picture made by combining elements such as photographs, magazine illustrations or drawings, either whole or in part.
Mural -	A wall painting; mural is derived from the Latin word for wall, murus .
Palette -	<p>Two meanings:</p> <ol style="list-style-type: none">1) The surface on which the painter arranges mixed colors.2) The group of colors chosen for use in a painting.
Pigments -	Dry colors from which artists' paints are made. A paint is made by combining a pigment with a binder and/or a vehicle such as oil.
Primary hues -	Those hues that can be derived only from nature red, yellow, blue.
Proportion -	Having to do with relationships of height, width, depth and space. In determining "correct" proportions, it is necessary to see a thing in relationship' to something else, or how it relates in painting, proportions may reflect the human scale or may be distorted to heighten a visual effect or emotional quality the artist is attempting to achieve.

Rhythm -	An ordered, planned, systematized relation of a part to a part and of a part to a whole. Most commonly, rhythm is achieved by repetition, but rhythm may also be achieved by progression and continuity.
Scumble -	A thin application of opaque color over a dry underlying color. A scumble is usually lighter than the underlying color.
Secondary hues -	Hues obtained by mixing two primary hues. For example, orange is a secondary hue made by mixing the primary hues of red and yellow.
Shade -	A dark tone of a color: maroon is a dark tone of red; navy blue is a dark tone of blue.
Space, positive -	An area that is defined by a boundary, line or contour such as a human figure, a tree in a landscape or a vase in a still-life arrangement.
Space, negative -	The areas that surround a positive shape. In a landscape, the sky might become the negative space surrounding the tops of buildings.
Support -	In painting, the surface on which the painting is executed such as paper, board, canvas, or Masonite. A support is often referred to as a "ground."
Symmetrical balance -	Often referred to as "formal" balance. In painting, the placement of identical elements on either side of a vertical axis so that one side is a "mirror" image of the other.
Tempera -	A waterbase paint that is produced by mixing pigments with a vehicle and binder, usually a vegetable glue. Fine temperas incorporate egg yolk as a binder; tempera used in today's classrooms are generally made with glue.
Tertiary hues -	Hues obtained by mixing a primary color with a secondary color. For example, red-orange is a tertiary hue obtained by mixing a primary hue, red, with a secondary hue, orange. Also called intermediate colors.
Texture -	The surface quality of "feel" of an object: sandpaper has a "rough" texture, satin is "smooth", fur is "soft." Textures may be natural, as the bark of a tree, or simulated, as in a painting, to imitate an actual texture.

Tint -	A light tone of a color: pink is a light tone of red.
Tooth -	A slight roughness or coarseness on the surface of a ground (paper, canvas, board, or paint surface) that assists in holding or bonding the paint (chalk, pastel, crayon) to the ground.
Unity -	In painting, the quality that is achieved when the art elements and principles of design function together in an integrated way, each supporting the other, in the achievement of a visual harmony.
Value -	The degree of lightness or darkness in a color, as compared to white or black. For example: pink is a light value of red; maroon is a dark value of red.
Vanish -	A liquid that is applied to a painting (or other solid surface) to seal, protect or change the surface in some manner. Varnishes vary in transparency, flexibility and strength, depending on their composition.
Wash -	A thin, liquid coating of a color. A wash of oil colors is often called a "glaze."

PUBLIC SCHOOLS OF EDISON TOWNSHIP
DIVISION OF CURRICULUM AND INSTRUCTION

COURSE REQUIREMENTS

PAINTING AND DRAWING

GRADES: 10-12

LENGTH OF COURSE: TERM

I. **COURSE CONTENT** - This course will consist of the following units of study:

A. Drawing

1. Qualities - mass, form (size/shape)
2. Value - relationship to drawing
3. Color - history/background, techniques
4. Pencil techniques
 - a. fine drawing - contour, gesture drawing
 - b. various media
 - c. commercial
 - d. abstract
 - e. perspective

B. Painting

1. History of painting through the centuries
2. Watercolor - basic/quash/blending/mixing/style
3. Acrylics - qualities, mediums, surfaces, techniques
4. Oils/Mastercolor paints
 - a. materials
 - b. related sketching
 - c. preparation
 - d. mixing
 - e. techniques
5. Tempera
 - a. history
 - b. materials
 - c. technique

Course Requirements - Painting and Drawing - page 2

- 6. Mixed media/collage
 - a. painting and drawing medial
 - b. collage and relief surface

(Additionally, career-related topics and information will be presented/reviewed)

II. **COURSE REQUIREMENT** - To complete this course successfully, students will be required to demonstrate a satisfactory (or higher) of proficiency in:

- A. Using basic artistic and technical vocabulary of painting, design and drawing
 - B. Performing basic operations of painting in oil, acrylic, watercolor, termpera
 - C. Performing basic operations in drawing and design
 - D. Creating in relation to design principles used in variety of media
 - E. Creating art work consistent with functional and aesthetic values
 - F. Understanding the historical importance of painting and drawing in relationship to development of world cultures
-

III. **EVALUATION PROCESS** - Throughout the length of this course, students will be evaluated on the basis of:

- A. A major test each marking period
- B. Tests/quizzes
- C. Homework assignments
- D. Class participation
- E. Completion of creative projects related to units of study

(Additionally, students will maintain a notebook/folder which will contain class notes, vocabulary units and creative projects. Notebook/folder will be reviewed periodically.)

PRINTMAKING AND DESIGN

TABLE OF CONTENTS

COURSE OBJECTIVES	
SUGGESTED TIME LINE	
FOREWARD	
COURSE OUTLINE	
EVALUATION OF STUDENTS	
CRITERIA FOR SELF-EVALUATION	
INSTRUCTIONAL MATERIALS/EQUIPMENT	
REFERENCES/AV MATERIALS	
GLOSSARY	
COURSE REQUIREMENTS	

COURSE OBJECTIVES

Students will:

1. Become familiar with the various areas of printmaking (1.1)
2. Become familiar with the techniques of printmaking (1.2)
3. Learn the techniques of preparing prints with regard to edition, artist proof run and signing (1.2)
4. Identify various processes employed throughout history (1.5)
5. Identify famous printmakers and appreciate their work and innovations (1.5)
6. Learn the use and care of tools and equipment (1.3)
7. Realize the importance of good presentation (1.1, 1.4)
8. Identify an authentic print (1.1, 1.2)
9. Recognize the differences in the properties of line (1.1)
10. Develop good contour drawing (1.2, 1.6)
11. Learn the properties of etching (1.1)
12. Develop skill in etching (1.2)
13. Develop a design and follow the different stages of intaglio (1.2) (1.3, 1.6)
14. Understand the importance of form and shape in creative composition (1.1)
15. Understand positive and negative space (1.1)
16. Create more varied and exciting visual surfaces (1.2, 1.6)
17. Recognize when textures are actual, simulated, invented or abstract (1.1)

18. See and feel texture to better understand it (1.1)
19. Appreciate surface qualities of traditional and contemporary prints (1.1, 1.5)
20. Appreciate the subtleties of printing without ink (1.1)
21. Create mood, perspective, and emphasis using any medium (1.2, 1.6)
22. Create tonal effects in printmaking (1.2, 1.6)
23. Shade and use drawing SKILLS on direct plate surfaces (1.1, 1.6)
24. Control shades of light-to-dark on a plate without using lines (1.1)(1.2, 1.6)
25. Define and work with lithograph and aquatint (1.2, 1.3, 1.6)
26. Understand the, power of colors and their interaction with shape (1.1)
27. Understand the possibilities of using photography in printmaking (1.1, 1.3)
28. Understand the principles of making prints in serigraph/silk screen printing (1.4)
29. Identify how a print was made (1.4)
30. Understand rules of classroom safety (1.1)
31. Understand the hazards of using printmaking tools, chemicals and equipment (1.1, 1.3)

SUGGESTED TIME LINE

<u>UNIT</u>	<u># of Days</u>
Introduction to Printmaking	1-2
Art History of Printmaking and Introduction to Studio	20-25
Line and Intaglio	
Line	5-10
Intaglio	20-25
Value, Aquatint and Lithography	5-10
Form, Space and Textures Relief	
Form and Space	5-10
Relief	15-20
Texture	5-10
Experimental and Found Object Relief	5-10
Color and Stencil	
Color	10-20
Stencil	20-25

FOREWARD

Printing and Design has been designed to excite and educate a myriad of students. Some may have little art background and others may have had years of art training.

The course has been divided into four units of design in printmaking. Each unit has two parts. Part one represents experiences in design elements; part two contains a printing experience. These categories have been worked out for ease of relating design to printmaking. The sequence is not intended to be inflexible, but is merely to guide to structuring art experiences. A unit may be lengthened to meet the needs of students or shortened because of unavailability of supplies or equipment.

Assignments are to be developed to not lose sight what is necessary to know about printmaking as an art form. Encouragement to experiment and to be innovative are of importance in all four printing areas covered during the term.

While the history of individual achievement may not be possible, each unit contains a list of artists known for their printmaking expertise, and some attempt has been made to categorize them into their most important areas.

COURSE OUTLINE

I. INTRODUCTION TO PRINTMAKING

A. Relief Printing

1. Woodcut
2. Linoleum
3. Collage
4. Nonconventional

B. Intaglio Printing

1. Dry point
2. Etching
3. Aquatint
4. Nonconventional

C. Lithography

1. Stone
2. Metal
3. Nonconventional

D. Stencil Process

1. Silk-screen hand cut stencil
2. Photo silk-screen
3. Screen filler method

E. Mono Printing

1. Found objects
2. Painting-brush method
3. Painting-hand method
4. Embossing-inkless and ink method

F. Methods of Instruction

1. Discuss history and techniques of printing
2. Provide visual presentation of printing techniques work of students and professionals
3. Discuss an edition including artist proof, signing, a run, etc.
4. Test recognition of four basic processes of printmaking and their terminology

- G. Objectives:
- 1) To familiarize students with various methods and techniques of printmaking: to make prints as to edition, run, signing and artist proof;
 - 2) Offer constructive critique in the evaluation of their own and others' work.

II. ART HISTORY

A. The Role of the Print in the History of Art

1. Recognition and appreciation
 - a. Past and present printmakers
 - b. Processes and innovation
2. Display and presentation
 - a. Appreciation of print presentation
 - b. Materials and tools used
 - c. Styles of mats and frames

B. Methods of Instruction

1. Show videos/slides of printmakers
2. Lecture/discuss famous graphic artists (research paper); show prints of professional artists (personal collection or visit to museum/gallery)

- C. Objectives:
- 1) To foster student ability to identify processes through history;
 - 2) To identify famous printmakers and their work/innovations to understand importance of presentation;
 - 3) To identify an authentic print;
 - 4) Understand how various artists and cultural resources, preserve our cultural heritage;
 - 5) To interpret the meanings expressed in works of art.

III. INTRODUCTION TO STUDIO

- A. Room
 - 1. Storage, drying racks
 - 2. Materials, supplies
- B. Tools and Equipment
 - 1. Tool assignment
 - 2. Storage space assignment

SAFETY MEASURES

Students must be instructed on the hazards of materials being used and the precautions to be taken to avoid any chance of injury to themselves or others.

ALL MATERIALS PROPERLY LABELED.

Potential Hazards

1 Volatile Substances

- a. chemicals (etching acid)
- b. paint
- c. spray paint
- d. rubber cement

2. Tools

- a. printmaking tools
- b. knives
- c. gougers
- d. linoleum cutters

Type of Protection Needed

1. Proper Ventilation and Exhaust

- a. store in metal cabinet
- b. fire extinguisher with proper agent
- c. eye and body wash facility
- d. rubber gloves

2. Use of Safety Glasses/Eye Protection

- D. Methods of Instruction
 - 1. Lecture/demonstrate how to run a safe studio
 - 2. Lecture/demonstrate how to keep room clean, orderly
 - 3. Provide dittoed sheet of work/clean-up stations and work areas for various media

- E. Objectives: 1) To instruct students in care and use of tools and equipment;
2) To introduce studio behavior;
3) to provide ground rules for cooperation;
4) to instill regard for equipment and other students

IV. DESIGN IN PRINTMAKING; FORM, SPACE AND TEXTURE THROUGH MONO/RELIEF PRINTING

A. Basic Qualities of Form and Space

1. Forms to which shapes and masses are related
 - a. Circles-spheres
 - b. Squares-cubes
 - c. Triangles-cones
2. Qualities of form
 - a. Regular and irregular
 - b. Abstract and representational
3. Space
 - a. Areas and voids surrounding shapes and masses
 - b. Areas as 2-dimensional; avoids as 3-dimensional
 - c. Positive and negative space
4. Methods of Instruction
 - a. Lecture / discussion and show examples of mono/relief printing art history.
 - b. Lecture demonstrate interrelation of form and shape (using photographs/prints)
 - c. Emphasis shapes as 2-dimensional, masses as 3-dimensional
 - d. Compare natural and manufactured forms
5. Applications: using cut paper, repeat basic shape in an arrangement; create point of emphasis by changing color, value, placement of a single space; using brush and ink, draw single object in five sizes and positions to create overlapping arrangement; create still life using colored paper shapes; emphasize negative and positive shapes; draw basic forms with black crayon; add details/subtract composition based on arrangement of basic forms; teacher alternative

6. Objectives:
 - 1) To understand importance of form and shape in composition;
 - 2) to understand positive and negative space; to evaluate own work and work of others

B. Relief Printing

1. Basic relief printing methods
 - a. Wood cut/engraving
 - b. Constructed plates (cardboard)
 - c. Linoleum plate
2. Methods of Instruction
 - a. Lecture and show visual examples of relief printing from art history.
 - b. Discuss/demonstrate example of relief prints for technique differences (e.g., grain)
 - c. Demonstrate cutting and printing of relief method (cutting, proofing, printing plate, matting)
 - d. Emphasize eye protection while using cutting tools
3. Applications: plan subject for specific method of relief printing; relate space and form to wood cut; plan and follow through multicolored block; use architecture or architectural elements as subject; show form and space in relief method (e.g., corrugated cardboard styrofoam, pressboard, plaster).
4. Objectives:
 - 1) To develop relationship between elements of form and shape and relief print;
 - 2) To develop skill in using tools of relief process; to distinguish prints from other methods;
 - 3) To demonstrate originality in relief prints;
 - 4) To demonstrate artists abilities to use relief printing techniques;
 - 5) To evaluate and interpret works of art.

C. Texture

1. Tactile - part of material

2. Visual - simulated
3. Methods of instruction: lecture/demonstrate texture as surface quality; differences between tactile and visual texture (use examples); texture created as result of tools or techniques (use examples); prints that illustrate different uses of texture; lecture on historical prints using texture.
4. Applications: take rubbings of studio objects; arrange found objects in pleasing composition of shape and texture and take rubbing or embossing of finished design; experiment with dripping white glue on cardboard, paying attention to line quality and positive/negative space - print relief surfaces or emboss; create landscape or architectural composition using cardboard shapes and string and print for required homework.

V. DESIGN IN PRINTMAKING: LINE THROUGH INTAGLIO

A. Elements of Line

1. Function of lines as it defines space
2. Movement or direction
3. Pattern
4. Contour

B. Methods of Instruction

1. Lecture/demonstrate kinds of lines (straight, curved, broken, etc.) using felt-tip marker on paper, direction (horizontal, vertical) of line; qualities of line
2. Select two prints/reproductions by different artists and compare use of line.
3. Teacher alternative.

C. Applications

1. Using pen and ink, "travel" across paper 7 times using variety of lines
2. Using felt-tip marker and one type line, create light-to-dark value from top to bottom of paper
3. Create figure study in ink using variety of lines to define contour
4. Create linear drawing of object from nature creating "hills and valleys" (choice of materials)
5. Teacher alternative

- D. Objectives:
- 1) To recognize differences in properties of lines;
 - 2) To interpret subject using only line;
 - 3) To develop good contour drawing by forcing students to look at what they draw;
 - 4) To demonstrate appropriate use of tools for intaglio printing;
 - 5) Demonstrate knowledge of how artists use intaglio technique.

VI. DESIGN IN PRINTMAKING: VALUE THROUGH LITHOGRAPHY AND AQUATINT

A. Characteristics of Value

1. Light and dark (range of tones)
2. Volume
3. Shades
4. Mood
5. Contrast
6. Methods of instruction: lecture/demonstrate value to create form, volume, contrast, movement; position of place or object defined by value; how printmaker uses value to create mood, emphasis (use examples from art history)
7. Applications: experiment with variety of value using black and white tempera; sketch with conte crayon arrangement of bottles and jars considering shapes and sizes; use value to show form and volume; sketch landscape on white paper using value to show form and perspective; emphasize closely spaced lines and cross-hatching to obtain different values; teacher alternative

B. Lithograph/Aquatint

1. Value techniques in printing
 - a. Traditional: Stone plate, metal plate
 - b. Cardboard plate: printing without press
 - c. Aquatint

2. Methods of instruction
 - a. Lecture and show visual examples on lithographs from art history
 - b. Lecture/demonstrate: tonal effect of lithography; traditional method of lithography (slides, examples); method used in "litho-sketch" (commercial product); use and tonal effects of aquatints in etching; how to make an aquatint
 - c. Emphasize: importance of eye, hand and body protection while handling chemicals; ventilation while working with chemicals
3. Applications: create metal etching plate with aquatint; make paper lithographic using litho-sketch; teacher alternative
4. Objectives:
 - 1) To shade and use drawing skills directly on plate;
 - 2) control light-to-dark shades on plate without using lines;
 - 3) To identify and solve problems of lithography and aquatint;
 - 4) To demonstrate an understanding of materials;
 - 5) To demonstrate a knowledge of the process of critique.

VII. DESIGN IN PRINTMAKING: COLOR DESIGN THROUGH STENCIL AND SERIGRAPHY

- A. Introduction to Color
 1. Absorption or reflection of color
 2. Qualities of color
 - a. Hue
 - b. Value
 - c. Intensity
 3. Methods of instruction: lecture/demonstrate color and qualities; control of values and intensity; how color is used to achieve emphasis transition, contrast, balance; how color can effect size, shape and attention (use cut paper)

4. Applications: mix tempera colors as well as black and white; create arrangement of related overlapping shapes using only complementary colors; create portrait of classmate in related color scheme (use colors that best express her/his personality); using collage, create design of torn colored paper shapes (emphasize variety and unity of shapes and colors to create balance - brush and ink may strengthen shapes); using tempera, paint series of squares ranging in intensity of one color - on each square paint identical complementary color and note how intensity changes in each square
5. Objectives:
 - 1) To review color basics; to emphasize color to achieve balance, contrast, emphasis;
 - 2) To express idea/feeling using only color;
 - 3) To create a work that demonstrates individuality;
 - 4) To demonstrate appropriate use of tools;
 - 5) To identify artists who use color to express emotion.

B. Serigraphy

1. Paper/cardboard stencil process
2. Silk screen
 - a. Tusche resist
 - b. Nu-film stencil
 - c. Screen filler
3. Methods of instruction
 - a. Lecture and show visual examples of serigraph artists (Andy Warhol)
 - b. Lecture/discuss/demonstrate stencils and their functions; cutting simple stencil of paper and printing it; effects achieved by different methods/techniques in silk screening; qualities and effects achieved in silk screen
 - c. Emphasize proper handling and storage of solvents

4. Applications: create stencil for repeat pattern (textile or wallpaper design); develop multicolor nu-film silk-screen; develop idea for silk screen for use as school poster; design stencil to print on t-shirt
5. Objectives:
 - 1) To understand the power of color in printmaking;
 - 2) To experiment with colors and their interaction with shapes;
 - 3) To understand silk screen as functional means to duplicate posters; T-shirt designs, cards, stationary
 - 4) To appreciate serigraphy as an art expression;
 - 5) To respond, to respect and learn *from* the informed reactions of others, to understand historical background of serigraphy,

EVALUATION OF STUDENTS

Proper evaluation exists only when one is able to observe and work closely with pupils in a variety of situations over a period of time. For full growth, pupils need creative art experiences, interesting situations that challenge the imagination, stimulating materials and tools with which to work, ample time, adequate space, sincere, understanding assistance and cooperative people willing to work together.

I. METHODS OF EVALUATION

- A. Student -self
- B. Group
- C. Teacher

II. GUIDELINES FOR EVALUATION

The development of a single set of requirements or standards for ungrouped classes is not feasible or desirable. However, the following will be considered:

- A. Student attendance and participation.
- B. Student performance on objective and subjective tests.
- C. Completion of classroom and homework assignments.
- D. Student ability to procedure art work of quality rather than quantity.
- E. A mature attitude toward the program, tools, equipment and materials.
- F. Concern for the safety of other students in the classroom.

III. GUIDELINES FOR A PASSING GRADE

The following will be required of all students to obtain a passing grade. Students who develop their ability at a higher level (as measured by the teacher) will receive a higher grade. Minimum standards:

- A. Completion of assignments when due
- B. Ability to work in terms of beauty, harmony and fitness
- C. Ability to do original work
- D. Ability to develop craftsmanship with media and materials
- E. Ability to use elements of design
- F. Ability to speak intelligently in the vocabulary of the artist
- G. Ability to evaluate own work critically
- H. Ability to contrast and compare art work from a historical viewpoint (age, mood, style)

CRITERIA FOR SELF-EVALUATION

I. GROWTH IN PERSONAL DEVELOPMENT

- A. Individuality
- B. Ability for self-thought and initiative
- C. Ability to identify self in work
- D. Ability to concentrate upon self-expression
- E. Ability to express mood and feelings in work
- F. Ability to work to capacity
- G. Ability to self-evaluate
- H. Ability to accept and profit from constructive criticism
- I. Ability to attain satisfaction from art accomplishments

II. GROWTH IN SOCIAL COMPETENCE

- A. Ability to accept and understand personal uniqueness
- B. Ability to work with others and their ideas
- C. Ability to evaluate others in terms of their work

III. GROWTH IN CREATIVITY

- A. Ability to experiment
- B. Interest in related aspects of art which involve value judgments
- C. Enjoyment of the learning process and results achieved
- D. Ability to express ideas in two and three dimensional forms
- E. Ability to express ideas in reality and in the abstract
- F. Ability to create own ideas in progression of increasing talent

IV. GROWTH IN AESTHETIC UNDERSTANDING AND ABILITY

- A. Ability to produce in an increasingly significant fashion
- B. Ability to observe design and value
- C. Desire to accept challenges and problems
- D. Ability to advance in processes and procedures
- E. Ability to use acquired knowledge in practical applications
- F. Ability to understand the historical applications of the various media.

INSTRUCTIONAL MATERIALS/EQUIPMENT

Etching press	Scissors
Etching blankets	Pen Holders
Silk screen frames (12x8, 18x24)	Manilla
Squeegee	Newsprint
Etching tools: needles, burnishers, scrapers	Colored construction paper
Engraving tools	Burlap (assorted colors)
Burin	Masonite boards
Wood block tools	Rubber Cement
Bench hooks	Elmer's glue
Inking plates	Cardboard (corrugated, smooth)
C-clamps	Masking tape
Wood chisels	Black India ink
Acid tray	Magic markers (various colors)
Drying rack	Inmounted linolium
Paper drawers	Silk screen inks (oil, water, textile)
Rollers (brayers) (2A, 6")	Block print inks
Pallet knives	Tusche
Paper cutter	Varsol
Found objects	String
Wood (various sizes of blocks)	Adhering fluid
Charcoal	Lacquer thinner
Erasers	Etching acids (nitric acetic)
Mallets	

Safety Equipment/Tools

Face masks
Rubber gloves
Goggles
Eye-wash station/Body-wash station
Storage cabinet for solvents/chemicals
Ventilation exhaust fans

REFERENCES/AV MATERIALS

Brommer, Gerald. Collage Techniques. New York: Watson - Guptill, 1994.

Reid Jr., William. Studio Projects in Art History. Portland: J. Weston Walch, 1990.

References

Alfers, Josef. Interactions of Color. New Haven: Yale Univ. Press, 1963.

Biegeleisen, J.I. The Complete Book of Silk Screen Painting Production. New York: Dover, 1963.

Braque, George. George Braque: His Graphic Work. New York: Abrams, 1961.

Wright, Michael. An Introduction to Mixed Media. New York: Dorling - Kindersley, 1995.

Complete Woodcuts of Albrecht Durer, The. New York: Dover, 1963.

Graphic Art of Mary Cassatt, The. Museum of Graphic Art, Smithsonian Institution , 1968.

Itten, Johannes. The Art of Color.

Senefelder, Alois. A Complete Course of Lithography. New York: Da Capo, 1968.

Sottriffer, Kristian. Printmaking: A Medium for Basic Design. New York: Reinhold, 1968.

Wingler, Hans M. Graphic Work from the Bauhaus. Greenwich: New York Graphic Society, 1969.

Ratcliff, Carter. Warhol. New York: Abbeville Press, 1983.

GLOSSARY

acetic acid -	mild acid used to clean needled image on grounded place before biting in nitric acid or any other strong mordant
ala poupee-	intaglio process; method of printing many colors simultaneously from one plate; separate pads or rolled felts are used to link and wipe each color
aquatint-	intaglio process; tonal medium which permits grain-like values in print ranging from silvery gray to intense black; porous ground of resin or other substance is applied to plate, heated, then etched a number of times to produce required values
baren -	associated with printmakers in Japan; slightly convex hand tool for burnishing back of paper when printing from inked relief block; many Western artists use a tablespoon for same purpose although results are not necessarily equal
bath -	glass, porcelain, plastic or other acidproof tray in which plates are etched or bitten
bench hook-	made by fastening two cleats at opposite ends of sides of board - used by some artists when cutting relief blocks; keeps blocks from slipping, allows hands to be free
bevel -	sloping edge of plate or stone
biting -	action of acid attacking metal (normally in a bath)
blanket –	felts used in blinking intaglio plate in etching press; used in sets of three or more

blind printing -	technique used by printmakers to lend texture to print; accomplished by running print and a specially cut inked block through press; referred to as gaufrage or kara-zuri
bordering wax -	dental wax or equivalent used to edge extra large plates with acid-proof walls to allow for all over biting
boxwood -	dense hardwood; normally prepared in end-grain blocks for use in wood engraving; end-grain maple is a usable substitute for beginners
brayer -	felt, gelatin, leather, composition or rubber-covered roller for inking blocks or plates; leather-covered roller used for laying grounds in etching
bridge -	device used by some lithographers which allows close work while drawing yet keeps hands from touching stone; piece of wood with felt-covered cleats; barrel stave
burin -	also called graver; hand tool with halfround wooden handle from which a steel shaft sharpened to square or lozenge section projects; cutting edges vary in size, shape; used for engraving metal or end-grain wood
burnisher -	bone or metal; highly polished oval-sectioned hand tool used to diminish intaglio lines; also refers to baren or similar tool employed in relief process.
burr -	ridge of metal thrown up by drypoint needle as it is drawn through plate; creates velvety line peculiar to drypoint

calipers -	two-legged pivotal tool used in etching for measuring areas to be corrected or for locating area to be hammered up from back of plate
carborundum powder -	abrasive powder used for graining lithographic stones
charcoal block -	engraver's charcoal in block form; used for polishing plates
charge -	cover or roll with printing ink
cliche verre -	glass prints - not a true print medium; glass is grounded with light - resistant coating; design is needled through the ground, prints are obtained on lightsensitive paper by photographic means
counterproof -	offset proof obtained when wet proof or print is placed upon clean and dampened paper and run through press
creve -	segment of a plate incapable of holding enough ink to print properly; lines laid too closely together on grounded plate may break down in nitric bath and print gray instead of black
crible -	technique in which pictorial effect is achieved through dots; tiny holes pierced in wood block or plate
dabblers -	tool for inking plate or laying a ground; usually a cotton pad covered with silk or leather
damp press-	device that allows paper to be dampened for printing; oilcloth, rubber or zinc-lined covered box for dampening paper

deep etch-	deeply etched plate that allows relief and intaglio color printing simultaneously; refers to some of Blake's work, plates by Posada and others more experimental in approach
diamond point -	diamond-tipped drypoint needle set incomfortable handle; also useful as drypoint needles: steel, ruby or sapphire
dust bag-	light-weight airtight box used to ground plates with resin dust for aquatint process
dusting -	applying powdered resin onto surface of plate in aquatinting
Dutch mordant -	mixture of potassium chlorate and hydrochloric acid used for fine biting
echoppe -	etching needle ground to oblique face; used by Callot to obtain swelling lines reminiscent of engraving
end grain -	block of wood in which grain run perpendicular to surface; especially prepared for wood engraving; woodcuts are made on plank grain
engraver's pad -	circular convex sand-filled leathercovered pad on which some engravers rest plate while engraving
engraving -	intaglio process - act of driving burin or graver through plate; relief process incising lines in end-grain wood block; also refers to print obtained; loosely covers all prints which use a press
etching -	intaglio process; biting plate with acid through needled image to obtain image on paper; also refers to print obtained from etched plate

etching needle -	blunt, rounded steel point use to lay open ground on etching plate
etching press -	used for printing etchings and all other intaglio plates; operates on principle similar to that of clothes wringer
extender -	mixing white used in serigraphy to add body to paint; increase coverage
fatty rag -	ink-charged rag that has been used repeatedly for wiping plates
feathering -	biting certain areas of plate using drops of acid on grounded surface and controlling acid by means of a feather
flexible shaft -	power tool similar to dentist's drill; used for engraving and textural effects, variety of burrs and points may be used
foul biting -	accidental dots or irregular areas bitten into plate; caused by improper grounding; also called pitting
ghost -	image of previous lithograph appearing on surface of wet stone; despite preliminary graining, ghost remains; stone must be regained
grain -	creating drawing surface of lithographic stone by grinding with abrasive
graphic arts -	usually a drawing or painting in any medium; here limited to include processes of hand printing resulting in original prints
ground -	etching term - acid-resistant thin coating of beeswax, resin and asphaltum rolled or dabbed on metal plate; design or image is scratched through the ground

hammer up-	remove unsuccessful area of intaglio plate by hammering it up from back, cutting away surface with scraper and polishing/finishing with burnisher
heather -	gas or electric hot plate with solid flat top used to heat intaglio plate before laying a ground; also used to warm plate before printing
heavy etch-	used in lithography to describe strong etch; great deal of acid in etch causing stone to froth or effervesce upon contact
impression -	print from ink plate; block or stone
India oil stone -	sharpening stone used for burins, knives, scrapers other tools
ink slab -	fairly large piece of plate glass, marble; lithographic stone on which prepared ink is rolled
intaglio -	incised or engraved design in a plate in one or more mediums
jigger -	inverted wooden box equal in height to heater; allows for ease in transferring warmed plates prior to inking
key block or plate -	contains master design from which all color blocks and their registration obtain
letterpress -	printing from type or relief blocks; also the press used
levigator -	cast iron circular tool with handle mounted eccentrically; used to grain lithographic stones
lift ground -	laid over image previously drawn; capable of swelling or lifting when plate is soaked in water or acid

line engraving -	engravings in line accomplished with burin on metal
linoleum cut -	relief process; block of battleship linoleum cut into with engraving tools, gouges, knives, etc., wherein image is raised above surface; also print from such a block
lithograph -	planographic process; print/impression ` produced by lithography
lithographic crayon -	grease crayon/pencil used to draw upon stone; varies in hardness and softness
lithographic press -	works on scraper principle; used exclusively to print lithographs
lithographic roller -	wood-cored, flannel-wrapped, leathercovered roller used in printing lithographs
lithographic stones -	limestone or other calcerous stone varying in dimensions; hard but brittle, compact, porous, varying in color (the darker the color, the denser the stone)
lithography -	planographic process; prints are obtained from stone which image has been drawn with grease-like substances; after chemical treatment, operates on antipathy between grease and water
lithotint -	technique wherein image is created by means of washes of tusche
litho varnish -	used sparingly with litho ink to prepare ink for printing; also used for surface printing of intaglio plates when working in color

maculature -	pulling second proof from plate without reinking; way of removing surplus ink from lines and bitten areas
makeready -	used by printers to clarify weak aspects of design; paper is laid beneath plate/block until correction is made
maniere noire -	working from dark to light, as in mezzotint; also used to describe tonal ground obtained by ruling hardgrounded plate in at least four directions and etching it
medium -	independent technique of expression such as etching, engraving, drypoint, lithography, serigraphy, woodcut, etc.
metal graphics -	invented by Rolf Nesch; technique of building up plates with copper wire/other materials and soldering them to copper surface
mezzotint -	intaglio process; surfaces of plate roughened with rocker; printmaker lightens passages, working from black to white, to clarify design; also print obtained from mezzotint plate
mitrography -	word advocated for serigraphy by Albert Kosloff
monotype -	method of working in design with oils/inks on surface of glass slab, metal plate or stone, then transferring image to paper; results in one-of-a-kind product
mordant -	acid used in biting metal plates
muller -	stone, glass or metal block with especially prepared surfaces used in grinding inks and pigments

mutton tallow -	used to grease scraper leather and tympan in printing lithograph
needle (etching) -	steel tool used by etcher to scribble design upon grounded plate
needle (lithographer's) -	sharp steel point encased in pencil-like holder; used to reduce accents on stone when printing lithograph; also used to create white lines in tusche or heavy crayoned areas on a stone
nitric acid -	used as mordant in etching metal plates: also added to gum arabic when etching lithographic stone
perchloride of iron -	used as mordant for bitten plate work
pin vise-	holder for phonograph needles, other points used in printmaking
plank grain -	wood on which woodcut is made; grain runs parallel to length of block
planographic prints -	obtained from flat surface; lithographs
planographic process -	surface printing wherein fine prints are obtained from stone or plate
plate mark-	imprint of edge of plate left on original intaglio prints; caused when wet paper and plate pass through etching press under considerable pressure
plate oil -	burned linseed oil used in making intaglio ink
plug -	wedge of wood forced into block; used for corrections (especially in wood engravings, woodcuts, linoleum cuts); fault is cut out and plug is wedged in its place, creating new working surface
proof -	impression obtained from inked block, plate, stone or screen to determine its state

proof (trial/artist) -	progress report of early proof of block, plate, stone or screen
pull-	printing the print
register -	adjustment/readjustment of plates, blocks, stones, screen in color printing to assure alignment
register marks -	tabs, crosses, triangles, etc., used in color printing for positioning the paper to obtained perfect register
relief print -	obtained from relief block; collage on cardboard may be inked and printed to produce relief print; also, metal plates may be printed in addition to being printed in intaglio manner
remarque -	tiny sketches/trails drawn in margin of intaglio plate; most artists work image up to very edge of plate
resin -	used in intaglio process (granulated/ crushed) as ground for aquatint; also used in planographic process (powder form) to strengthen inked design on stone before etching
retroussage -	method of obtaining luxuriant lines when printing from bitten plate
rotten lines -	interrupted/fractured lines in etching caused by uneven needle pressure on grounded plate
roulette -	wheeled tool used to make dot/other perforations on grounded plates
rubbing ink -	cake of ink used in lithography to obtain soft tones; finger is stroked across ink cake and applied to stone
salt aquatint -	method of obtaining porous ground by sprinkling salt over hot, thin-grounded plate; when cool, plate is immersed in water, dissolving salt

sandpaper aquatint -	grain produced by running grounded plate through press with fine sandpaper faced down on it
scraper -	hand tool with extremely sharp edges used to remove metal burrs from plate. to make corrections or to incise heavy. deep lines
serigraphy -	stencil process; produces original multicolored prints having paint quality; paint. ink or other color is forced through stencil of silk each time for each color in print
soft ground -	addition of nonhardening substance to hard ground; allows grainy lines and limitless textures to be bitten into plate
squeegee -	flat wooden bar with rubber blade; used in serigraphy to pull paint across screen
state -	each reworking of plate is new state (stage) of development
stencil process -	print method using stencils (serigraphy is an example)
stone rack-	storage rack for stones which allows them to be stored on end
stop-out varnish -	employed in stopping out
stopping out -	preventing certain lines/areas of plate from biting by brushing on acid-proof material
struck off-	printed, pulled
sugar aquatint -	used by Rembrandt, others of 17th century; sulphur is dusted on oil-treated areas of plate, producing grainy texture (does not hold up for many prints)
tarlatan -	used for wiping ink from surface of intaglio plate (netting may be used)

tint tool -	graver used in wood engraving for making series of delicate parallel lines; steel shaft is thinner than that of ordinary graver/burin
transparent base -	aluminum stearate used in serigraph printing to dilute color, improve screening, without affecting hue of color
tusche -	grease in liquid form used in making lithographs, serigraphs
tympan -	tallow-covered sheet of red pressboard, zinc, etc., between scraper of lithographic press and printing paper; cushion
type-high -	about 3/4" - height of type in letterpress printing
washing out -	removing crayon from stone with sponge or rag soaked in turpentine; done prior to rolling stone with ink
water-of-ayr stone -	abrasive material in stick form; used in lithography to clean margins of lithography stone; used in intaglio to polish off scraper marks; also called snake slip
white line-	technique of working up image using white line on black ground
whiting -	used with water or paste ammonia to clean plate before it is grounded
woodcut -	relief process; block of plank grain wood cut with knife and gouge, chisel, etc. • image stands in relief above block; also a print from such a block
wood engraving -	relief process; block of end-grain wood cut into with burins, graver, tint tools, etc., also a print from an end-grain block
working proof -	trial proof with additions/corrections indicated on it; guide for next stage of print
xylography -	wood engraving

PUBLIC SCHOOLS OF EDISON TOWNSHIP
DIVISION OF CURRICULUM AND INSTRUCTION

COURSE REQUIREMENTS

PRINTMAKING AND DESIGN

GRADES: 10-12

LENGTH OF COURSE: TERM

I. COURSE CONTENT - This course will consist of the following units of study:

A. Printmaking

1. Identification of prints
2. History/role of prints
3. Studio operation
4. Design in printmaking
 - a. intaglio - line
 - b. form and space: relief printing/texture, tactile, visual/experimental relief
 - c. value through lithography and aquatint
 - d. design/color in stencil and serigraphy: color, basic knowledge; serigraphy/stencil method: tusche resist, nu-film stencil

B. Vocabulary

(Additionally, career-relation topics and information will be presented/reviewed)

II. COURSE REQUIREMENTS - To complete this course successfully, students will be required to demonstrate a satisfactory (or higher) level of proficiency in:

- A. Using basic artistic and technical vocabulary of printmaking and design
 - B. Performing basic operations of serigraphy, etching, block printing, lithography, aquatint, intaglio
 - C. Performing basic operations of design principles and elements of design
 - D. Understanding the historical importance of printmaking and design to the development of world cultures
 - E. Creating art work consistent with functional and aesthetic values
-

Course Requirements - Printmaking and Design - page 2

III. EVALUATION PROCESS - Throughout the length of this course, students will be evaluated on the basis of:

- A. A major test each marking period
- B. Tests/quizzes
- C. Homework assignments
- D. Class participation
- E. Completion of creative projects related to units of study

(Additionally, students will maintain a notebook/folder which will contain class notes, vocabulary units and creative projects. Notebook/folder will be reviewed periodically)

APPENDICES

APPENDIX A

MUSIC AND VISUAL ARTS WEBSITES

MUSIC

American Viola Society: <http://americaviolasociety.org>
American Symphony Orchestra League: <http://www.playmusic.org>
Art Education Page for K12: <http://falcon.jmu.edu/~ramseyil/arteducation.htm>
Central Jersey Music Educators Association: <http://cjmea.org>
Chamber Music America: <http://www.chambermusic.org>
Ear Training Software: <http://www.perfectpitch.com>
Ed Sitement: <http://edsitement.neh.gov/>
Getty Arts Ed Net: <http://www.gettv.edu/artsednet/>
Infomine Scholarly Internet Resource Collections: <http://infomine.ucr.edu/>
International Association for Jazz Educators: <http://www.iaje.org>
International Society of Bassists: <http://www.isbworlloffice.com>
The Kennedy Center ArtsEdge: <http://artsedge.kennedy-center.org/>
MENC Music Educator's National Conference: <http://www.menc.org>
(NABIM) International Band and Orchestral Products Association: <http://www.nabim.org>
(NAMBI) NAMM Affiliated Music Business Institutions: <http://nambi.org>
NAMM: The International Music Products Association: <http://namm.com>
NJ Dept. of Education: <http://www.state.nj.us/education/>
New Jersey Symphony: <http://www.njsymphony.org>
New York Philharmonic: <http://www.nyphilharmonic.org>
New York Philharmonic Kidzone: <http://www.nyphilkids.org>
PBS (Public Broadcasting System): <http://pbs.org>
PBS Arts: <http://www.pbs.org/arts/>
PBS Teacher Source: http://www.pbs.org/teachersource/arts_lit.htm
Sounder, create interactive musical pieces: <http://sounder.com/home.htm>
Strad Magazine: <http://www.thestrad.com>
Strings Magazine: <http://www.stringsmagazine.com>
Suzuki Association of the Americas: <http://www.suzukiassociation.org>
The Texas Music Project: <http://texasmusicproject.org>
Virginia Commission for the Arts: <http://www.artswire.org>
World Wide Arts Resource: <http://wwar.com>

VISUAL ARTS

The Artchive: <http://www.artchive.net>
Art Museum: <http://www.artmuseum.net>
Art Teachers Place: <http://www.geocities.com/SoHo/Exhibit/4423/>
Artcyclopedia: <http://www.artcyclopedia.com/>
Artnet.com: <http://artnet.com>
Arts Connected: <http://www.artsconnected.org>
Ceramics web page: <http://www.home.clara.net/terracotta/histx101.html>
Dragonfly software designs for stained glass: <http://www.dfly.com>
Louvre Museum: http://www.louvre.fr/anglais/frd_d.htm
The Metropolitan Museum of Art: <http://metmuseum.org>
Smithsonian Institute: <http://www.si.edu>

APPENDIX B

RUBRIC FOR VISUAL ARTS

VISUAL ARTS RUBRIC

VISUAL ARTS I, VISUAL ARTS II, VISUAL ARTS III

A+	A	A-	B+	B	B-	C+	C	C-	D	F
Faithfully and accurately executes with NO mistakes; demonstrates the highest level of competency at this grade level.			Executes a majority of the material with a few mistakes; demonstrates a reasonably high level of competency at this grade level.			Executes the project to completion with mistakes; demonstrates an average level of competency at this grade level.			Minimum effort was given in performance; minimum competency was shown for this grade level.	Lacks proficiency or basic skills necessary for a minimum performance level; unable to demonstrate minimum competency for this grade level.
Applies the elements and principles of design to the creation and critique of artistic works.			Relates principles and elements of design to artistic works.			Demonstrates a basic understanding of the principles and elements of design.			Demonstrates a limited understanding of the principles and elements of design.	Shows no originality
Plans work carefully in order to articulate ideas, emotions, and beliefs.			Uses art to articulate ideas, emotions, and beliefs.			Describes how art can articulate ideas, emotions, and beliefs.			With guidance, identifies ways in which art can articulate ideas, emotions, and beliefs.	Is generally inept
Relates understanding of artistic concepts to personal experience and knowledge from other disciplines.			Relates understanding of artistic concepts to personal experience and knowledge from other disciplines.			With guidance, relates understanding of artistic concepts to prior knowledge.			With guidance, relates understanding of artistic concepts to prior knowledge.	Incomplete project
Applies critical and creative thinking skills to personal work and the works of others.			Applies critical and creative thinking skills to personal work.			With guidance, applies critical and creative thinking skills to personal work.			With guidance, applies critical and creative thinking skills to personal work.	
Shows originality, creativity, or tries unusual combinations.			Bases personal work on someone else's idea or symbols. Demonstrates care and skill in the use of materials and tools.			Bases personal work on someone else's idea. With guidance, demonstrates care and skill in use of materials and tools.			Personal work fulfills assignment - no original thinking is evident. With guidance and direction, demonstrates care in the use of materials and tools.	

*Section 3 For the Art Teacher***List 3 - 12 Creating a Rubric**

Art teachers have always used specific standards for grading, but we might have been unaware that we were creating a *rubric*. It is a term that comes from the Language Arts curriculum. Simply, it means that you decide what is required to make an A, B, C, D, or F by how well the student meets your predetermined objectives. For example, if 30 points might be given for a project that took 30 minutes, it could contain 10 points for originality, 5 points for use of color, 10 points for use of the entire page, and 5 points for balance. This list contains some criteria you might use.

communicates well with the teacher
completes work within a specific period
creates personally expressive work
demonstrates a positive attitude
demonstrates consistently high quality of work
demonstrates growth
does creative problem solving
explores several options
has a personal involvement in subject
has good work habits
helps classmates to succeed
is not deterred by degree of difficulty or
complexity of project
is open-minded to stylistic differences
makes a sincere effort
makes connections to other knowledge

makes regular reflective journal entries
meets contractual agreement (if any)
participates in group activities and critiques
perseveres
reacts to criticism appropriately
satisfies the restrictions of the problem
selects appropriate media for expression
shows dependability
shows good craftsmanship
shows self-satisfaction with quality of work
takes personal and group responsibility
takes risks
uses class time effectively
uses higher-level thinking skills
uses materials and equipment responsibly
uses resources effectively

RUBRIC FOR GRADING ART

100 95 90%	89 85 80%	79 75 70%	69 65 60%	59% and below
1-----1	1-----1	1-----1	1-----1	1-----1
A	B	C	D	F
Excellent Outstanding Exemplary	Above Average Very Good Acceptable	Average Good Not Yet Acceptable	Below Average Needs Improvement Barely Acceptable	Unsatisfactory Poor Unacceptable

ELEMENTS OF DESIGN: LINE, TEXTURE, COLOR, SHAPE/FORM, VALUE, SPACE**PRINCIPLES OF DESIGN: REPETITION, BALANCE, EMPHASIS, CONTRAST, UNITY**

- A: Planned carefully, made several sketches, and showed an awareness of the elements and principles of design; chose color scheme carefully, used space effectively.
- B: The artwork shows that the student applied the principles of design while using one or more elements effectively; showed an awareness of filling the space adequately.
- C: The student did the assignment adequately, yet it shows lack of planning and little evidence that an overall composition was planned.
- D: The assignment was completed and turned in, but Showed little evidence of any understanding of the elements and principles of art; no evidence of planning.
- F: The student did the minimum or the artwork was never completed.

Creativity/Originality

- A: The student explored several choices before selecting one; generating many ideas; tried unusual combinations or changes on several ideas; made connections to previous knowledge; demonstrated understanding problem solving skills.
- B: The student tried a few ideas for selecting one; or based his or her work on someone else's idea; made decisions after referring to one source; solve the problem in logical way.
- C: The student tried an idea, and helped out adequately, but it lacked originality; substituted "symbols" for personal observation; might have copied work.
- D: The student fulfilled the assignment, but gave no evidence of trying anything unusual.
- F: The student showed no evidence of original thought.

Effort/Perseverance

- A: The project was continued until it was complete as the student could make it; gave it effort far beyond that required; to pride in going well beyond the requirement.
- B: The student work hard and completed the project, but with a loom or effort it might have been outstanding.
- C: The student finished the project, but it could have been improved with more effort; adequate interpretation of the assignment, but lacking finish; chose an easy project and did it indifferently.
- D: The project was completed with minimum effort.
- F: The student did not finish the work adequately.

Craftsmanship/Skill/Consistency

- A: The artwork was beautiful and patiently done; it was as good as hard work could make it.
- B: With a little more effort, the work could have been outstanding; lacks the finishing touches.
- C: The student showed average craftsmanship; adequate, but not as good as it could have been, a bit careless.
- D: The student showed below average craftsmanship, lack of pride in finished work.
- F: The student showed poor craftsmanship; evidence of lazy this or lack of understanding.

Group Cooperation/Attitude

- A: The student work toward group goals, effectively performed a variety of roles in group work, followed through on commitments, was sensitive to the feelings and knowledge level of others, willingly participated in necessary preparation or work for classroom.
- B: The student participated enthusiastically, followed through with commitments, performed more than adequately, assisted in preparation and cleanup.
- C: The student mostly allowed others in the group to make all the decisions, did his or her share of work adequately, assisted in preparation and cleanup when asked.
- D: The student allowed others to do most of the work, did participate minimally, did the minimum amount.
- F: The student was part of the group, but did almost nothing toward group goals, did a minimal amount of preparation and cleanup.

RUBRIC FOR GRADING ART

100 95 90% 1-----1	89 85 80% 1-----1	79 75 70% 1-----1	69 65 60% 1-----1	59% and below 1-----1
A	B	C	D	F
Excellent	Above Average	Average	Below Average	Unsatisfactory
Outstanding	Very Good	Good	Needs Improvement	Poor
Exemplary	Acceptable	Not Yet Acceptable	Barely Acceptable	Unacceptable

ELEMENTS OF DESIGN: LINE, TEXTURE, COLOR, SHAPE/FORM, VALUE, SPACE
PRINCIPLES OF DESIGN: REPETITION, BALANCE, EMPHASIS, CONTRAST, UNITY

- A: Planned carefully, made several sketches, and showed an awareness of the elements and principles of design; chose color scheme carefully, used space effectively.
- B: The artwork shows that the student applied the principles of design while using one or more elements effectively; showed an awareness of filling the space adequately.
- C: The student did the assignment adequately, yet it shows lack of planning and little evidence that an overall composition was planned.
- D: The assignment was completed and turned in, but showed little evidence of any understanding of the elements and principles of art; no evidence of planning.
- F: The student did the minimum or the artwork was never completed.

CREATIVITY/ORIGINALITY

- A: The student explored several choices before selecting one; generated many ideas; tried unusual combinations or changes of several ideas; made connections to previous knowledge; demonstrated outstanding problem-solving skills.
- B: The student tried a few ideas before selecting one; or based his or her work on someone else's idea; made decisions after referring to one source; solved the problem in a logical way.
- C: The student tried one idea, and carried it out adequately, but it lacked originality; substituted "symbols" for personal observation; might have copied work.
- D: The student fulfilled the assignment, but gave no evidence of trying anything unusual.
- F: The student showed no evidence of original thought.

EFFORT/PERSISTENCE

- A: The project was continued until it was as complete as the student could make it; gave effort far beyond that required; took pride in going well beyond the requirement.
- B: The student worked hard and completed the project, but with a little more effort it might have been outstanding.
- C: The student finished the project, but it could have been improved with more effort; adequate interpretation of the assignment, but lacking finish; chose an easy project and did it indifferently.
- D: The project was completed with minimum effort.
- F: The student did not finish the work adequately.

CRAFTSMANSHIP/SKILL/CONSISTENCY

- A: The artwork was beautifully and patiently done; it was as good as hard work could make it.
- B: With a little more effort, the work could have been outstanding; lacks the finishing touches.
- C: The student showed average craftsmanship; adequate, but not as good as it could have been, a bit careless.
- D: The student showed below-average craftsmanship, lack of pride in finished artwork.
- F: The student showed poor craftsmanship; evidence of laziness or total lack of understanding.

GROUP COOPERATION/ATTITUDE

- A: The student worked toward group goals, effectively performed a variety of roles in group work, followed through on commitments, was sensitive to the feelings and knowledge level of others, willingly participated in necessary preparation or work for classroom.
- B: The student participated enthusiastically, followed through on commitments, performed more than adequately, assisted in preparation and cleanup.
- C: The student mostly allowed others in the group to make all the decisions, did his or her share of work adequately, assisted in preparation and cleanup.
- D: The student allowed others to do most of the work, did participate minimally, did the minimum amount.
- F: The student was part of the group, but did almost nothing toward group goals, did a minimal amount of preparation and cleanup.

APPENDIX C

INTEGRATED LESSON PLANS

Abstract Painting

Find the Classic
Prints & Artwork
You Want at
Art.com! Buy Online
Now

www.art.com

Abstract Paintings

Find, compare and
buy Furniture!
Simply Fast
Savings

www.sipping.com

Hot Deals onPainting Supplies

Huge Selection.
Immediate
Shipping. Now at
50% off List price!

www.haladisonartslip.com

Abstract Art

Compare prices on
Furniture at
Pricetool!

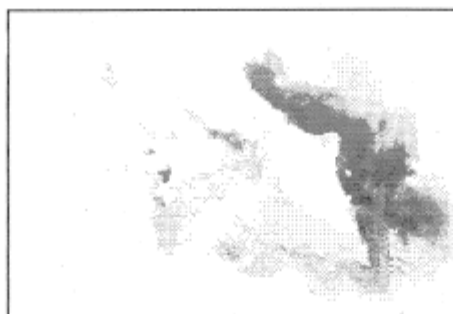
www.pricetool.com



Educational Resources

Whalesongs and "Action Painting"

by Sandra Eckert



Whalesongs have been described as both haunting and compelling and provide the stimuli for a variety of creative experiences. In this exercise, I propose the use of whalesongs as a basis for an "Action Painting" experience, based on the artists described in the "background/motivation" section follows:

Background/motivation

Students should study the following artists and their

First Generation Abstract Expressionists:

Artist:

Willem deKooning

Jackson Pollock

Suggested Painting:

"Woman I", 1950-1952

"Number 27, 1950", 1950

Second Generation Abstract Expressionists:

Mark Rothko

Helen Frankenthaler

Franz Kline

Alfred Leslie

"Four Darks in Red", 1958

"Mountain Storm", 1955

"Mahoning", 1956

"Soldier's Medal", 1959



Students should note the differences in the artworks based upon the use of color, shapes, line quality, degree of abstraction (recognizable subject matter?), and finally, emotional response to the individual works. This activity is a good opportunity for a cooperative learning segment, more individualized studio component of this exercise. Questions they might ask themselves are as follows:

What do I feel when I look at this painting?
What formal qualities contribute to this feeling?
Are there straight lines or



curved lines? (Are there lines at all?)

4. Are the colors bold or somber? Violent or passive?
5. Are the areas hard-edged or soft-edged?
6. Are there any recognizable images?
7. What (if anything) does the painting remind me of?
8. If you had to choose a type of music to go with this painting, what kind would you choose? (Have respond with as many descriptive phrases as possible, listing style, musical artist, even song title)

Homework Assignment



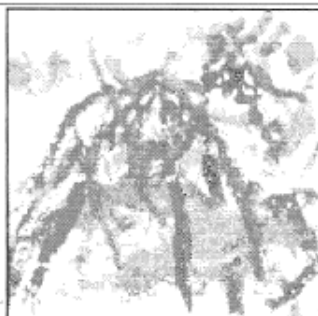
Choose a song that reminds you of one of the paintings: class today. Bring it in tomorrow.

Play the various songs while looking at the various paintings. Have the students respond to the combinations. Do they agree with the choices? Why or why not?

Studio motivation

Have the students experiment with a variety

of brushes (preferably larger brushes) and colors of tempera paint. Discuss the various colors they mix, and the emotions those colors evoke. Ask the students where they might have seen those colors before ("hospital green", etc.), and why they think those colors were used. Encourage them to experiment with a variety of markmaking techniques as well.



Studio Experience



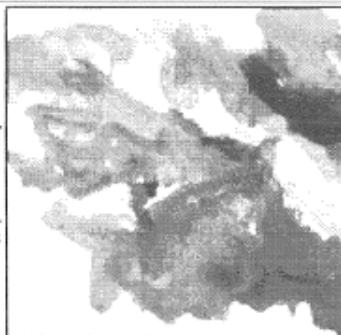
Darken the lights in the room. Instruct the students to sit quietly, with their eyes closed. Explain that they will be listening quietly to whalesongs. Have them describe how their paintings might express the mood the whalesongs evoke. Have the students prepare pans of colors they wish to use in their paintings.

Both pans and paintings should be large enough to allow for free movement. Cover the tabletops with newspaper, move back the chairs. Have the students attempt to return to the emotions they were feeling while hearing the whalesongs. Dim the lights, if possible, begin the music.

Have the students respond to their mood visually, with the materials provided. Reinforce the use of color, gesture, and form.

Evaluation

Evaluation should be based upon the degree of concentration and the appropriateness of their work to the music. However, do not prejudge those works that at first glance might seem inappropriate. Suggest that the student artist describes the reasoning behind the choices that were made. Their descriptions may provide clues to a more accurate evaluation of their work, just as researching a historical artwork may lead to understanding of the artist's intent.



Whale Songs is a product of Lance Leonhardt, Black Box and Oasis Telecommunications. © 1996-2002 Lance Leonhardt and Black Box. Designed by Black Box, published by Oasis. Telephone: 800-221-0404.



LESSONS: UNIT DETAIL

This Unit at a Glance:

Grade Band: 9-12

Integrated Subjects:

- [Music](#)
- [Visual Arts](#)
- [Language Arts](#)

Targeted Standards:

The National Standards For Arts Education:

Music (9-12)

Standard 6: Listening to, analyzing, and describing music

Music (9-12)

Standard 8: Understanding relationships between music, the other arts, and disciplines outside the arts

Visual Arts (9-12)

Standard 2: Using knowledge of structures and functions

Visual Arts (9-12)

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

Visual Arts (9-12)

Standard 6: Making connections between visual arts and other disciplines

Other National Standards:

Language Arts IV (9-12)

Standard 4: Gathers and uses information for research purposes

Language Arts IV (9-12)

Standard 9: Uses viewing skills and strategies to understand and interpret visual media

Thinking and Reasoning IV (9-12)

Standard 1: Understands and applies the basic principles of presenting an argument

Thinking and Reasoning IV (9-12)

Standard 3: Effectively uses mental processes that are based on identifying similarities and differences

ICON LEGEND:

= part of the current spotlight

= opens in a new window

= kid-friendly

Rhythm and Art

Unit Overview:

This curriculum unit presents an introduction to the concept of visual rhythm, and explores the intersection of visual and auditory rhythm. The unit is divided into three lessons in Production/Criticism: Drawing; Collage; and Painting.

Lesson Overviews:

Rhythm and Art: Gesture Drawing

This lesson explore the connection between visual music and art.

Rhythm and Art: Rhythm Collage

Students will produce collages of paper cut-outs, reflecting elements of rhythm in music.

Rhythm and Art: Painting

This lesson explores connections between music and visual art.

Rhythm and Art: Individual Report

In this lesson, students conduct Internet research to help build an appreciation for rhythm in visual arts and music.

Rhythm and Art: Elements of Art

Students learn about the elements of line, shape and color in art.

Rhythm and Art: Connections

Students use postcards to match geographic locations to music and works of art.

- = printable
- = interactive
- = audio
- = video
- = images

THE KENNEDY CENTER

marcopolo MCI
FOUNDATION

Copyright The Kennedy Center. All rights reserved. ARTSEDGE materials may be reproduced for educational purposes.



LESSONS: LESSON PLAN

This Lesson at a Glance:

Grade Band: 9-12

Integrated Subjects:

- Music
- Visual Arts
- Language Arts

Materials:

For the student:
[Self-Assessment Rubric](#)

Related WebLinks:

[Design and Colour](#)
[Science Activities with Sound](#)

Targeted Standards:

The National Standards For Arts Education:

Music (9-12)

Standard 6: Listening to, analyzing, and describing music

Music (9-12)

Standard 8: Understanding relationships between music, the other arts, and disciplines outside the arts

Visual Arts (9-12)

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

Visual Arts (9-12)

Standard 2: Using knowledge of structures and functions

Visual Arts (9-12)

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

Visual Arts (9-12)

Standard 6: Making connections between visual arts and other disciplines

Other National Standards:

Language Arts IV (9-12)

Standard 9: Uses viewing skills and strategies to understand and interpret visual media

Thinking and Reasoning IV (9-12)

Standard 3: Effectively uses mental processes that are based on identifying

Rhythm and Art: Gesture Drawing

Part of the Unit: Rhythm and Art

Lesson Overview:

In this lesson, students will explore connections between music and visual art. Students will create a series of line drawings influenced by listening to several different genres of music.

Length of Lesson:

Four 45-minute periods

Instructional Objectives:

Students will:

- understand, describe, and interpret non-verbal language (auditory and visual).
- work in different media, such as drawing, collage (manipulative), and painting.
- explore the relationship between elements and principles—specifically, line, shape, and color, and their maximum and minimum contrast.
- observe and respond to the content in their work and in others' work.
- develop critical thinking skills (comparing, contrasting, and analyzing).

Supplies:









- 18" x 12" newsprint paper
- 18" x 12" white drawing paper (60 lb.)
- Pencils (3B to 8B)
- Erasers
- Recordings of various genres of music from around the world (Cuban music: both string instruments and percussion solos; flamenco; classical music, jazz, contemporary music, etc.)

Instructional Plan:

Day 3

Generate Ideas and Brainstorm

ICON LEGEND:

-  = part of the current spotlight
-  = opens in a new window
-  = kid-friendly
-  = printable
-  = interactive
-  = audio
-  = video
-  = images

Discuss how to make connections between music and art. For example, expansive waves are created by sounds that travel in space until they are received by our auditory sense (ears). Our brain interprets the sound and instructs the body in the proper response; for example, instead of moving the whole body, we move the hand. Students may visit the [Science Activities with Sound and Waves](#) on the Cambridge Physics Outlet's web site. Compare these sound waves to the organic lines in gesture drawings.

Warm Up

Ask students to use their left hands to tap on their desks while their right hand draw in the air, using different movements (move diagonally, up, down, left, right, in circles, in zig-zags, etc.).

Synchronize the movements of both hands. When the left hand taps the table, the right hand should move. Students should try different speeds: first tap very slow, then less slow; tap fast, then very fast.

Discuss how different motions or tapping affected hand motion drawing.

Teacher Demonstration

Play music in the background, in the following order:

- cuban music (drums)
- cuban music (strings)
- flamenco
- classical music
- jazz
- contemporary music

Following the melody, draw in the air with the right hand. Start a gesture drawing on paper using organic lines. The pencil mark may be fast, slow, light, dark, smooth, rough, or broken, depending upon rhythm and tempo.

Student Work

Students should create 6 gesture drawings per class using 18" x 12" (or smaller) newsprint paper. This exercise may be repeated the next class period (Day 2) if necessary to increase student understanding. The goal is for students to make visual connections to their auditory experiences.

Have students discuss the experience, referring to their own drawings.

Closure and Cleanup

Review what the class has accomplished. On a bulletin board, display different gesture drawings that show student understanding of the exercise. Point out pencil marks that enhance the visual movement depicted.

Preview what the students will be working on next—straight and curved lines.

For the cleanup procedure, ask for student volunteers to store work on appropriate shelves.

Day 4

Review Audio and Visual Connections

In the background, play music that contains strings and percussion instruments.

Explain today's exercise: drawing with straight and curved lines. Review audio and visual connection gesture drawings.

Exercise #1: Straight Lines

Play flute and/or guitar solo music in the background. Using 18" x 12" newsprint paper, fill the page with straight lines only. The lines can be horizontal, or diagonal. Move from one edge of the paper to the opposite side.

Cleanup

Ask for student volunteers to store work on appropriate shelves.

Day 5

Exercise #2: Curved Lines

Play music containing drum solos in the background. Using 18" x 12" newsprint paper, fill the page with curved lines only. The lines can be positioned vertically, horizontally, or diagonally. Move from one edge of the paper to the opposite side.

Ask for student volunteers to store work on appropriate shelves.

Day 6

Exercise #3: Curved and Straight Lines

Play classical music or jazz in the background. Using 18" x 12" newsprint paper, fill the page with curved and straight lines only. The directions of lines can be vertical, horizontal, or diagonal. Move from one edge of the paper to the opposite side.

Closure and Cleanup

Review what the class has accomplished. On a bulletin board, display different gesture drawings that show the understanding of the exercise. Check for understanding of the vocabulary of lines by doing an informal check during the work session.

Ask students:

- "Besides curved and straight lines, what else can you find in the drawings?"
- "What other lines can you see (zig-zag, spiral, converged, parallel, intermittent lines, etc.)?"

Preview what students will be working on next—paper cut-outs.

For the cleanup procedure, ask for student volunteers to store work on appropriate shelves.

Assessment:

At the end of the unit, Making Connections Between Music and Art, evaluate student performance based on this [Self-Assessment Guide](#).

Extensions:

Go onto the third lesson in the Rhythm and Art unit: [Rhythm Collage](#).

Authors:

- Teresa Ghiglino, Studio Art - AP
Bell Multicultural Senior High
Washington, DC

THE KENNEDY CENTER

marcopolo MCI
FOUNDATION

Copyright The Kennedy Center. All rights reserved. ARTSEDGE materials may be reproduced for educational purposes.



LESSONS: LESSON PLAN

This Lesson at a Glance:

Grade Band: 9-12

Integrated Subjects:

- [Music](#)
- [Visual Arts](#)
- [Language Arts](#)

Materials:

For the student:
[Self-Assessment Guide](#)

Related WebLinks:

[Color Matters](#)
[Design and Colour](#)

Targeted Standards:

The National Standards For Arts Education:

Music (9-12)

Standard 8: Understanding relationships between music, the other arts, and disciplines outside the arts

Visual Arts (9-12)

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

Visual Arts (9-12)

Standard 2: Using knowledge of structures and functions

Visual Arts (9-12)

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

Visual Arts (9-12)

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

Visual Arts (9-12)

Standard 6: Making connections between visual arts and other disciplines

Other National Standards:

Language Arts IV (9-12)

Standard 9: Uses viewing skills and strategies to understand and interpret visual media

Thinking and Reasoning IV (9-12)

Standard 3: Effectively uses mental processes that are based on identifying

Rhythm and Art: Rhythm Collage

Part of the Unit: [Rhythm and Art](#)

Lesson Overview:

In this lesson, students will produce collages consisting of paper cut-outs, reflecting elements of rhythm of in music.

Length of Lesson:

One 45-minute period

Instructional Objectives:

Students will:

- understand, describe, and interpret non-verbal language (auditory and visual).
- work in different media, such as drawing, collage (manipulative), and painting.
- explore the relationship between elements and principles—specifically, line, shape, and color, and their maximum and minimum contrast.
- observe and respond to the content in their work and in others' work.
- develop critical thinking skills (comparing, contrasting, and analyzing).

Supplies:

- 18" x 12" white and black construction paper
- assorted fadeless paper
- scissors
- Elmer's glue
- recordings of instrumental music from around the world
- posters that describe fundamental elements of design

Instructional Plan:

Days 7-8

Review

similarities and differences

ICON LEGEND:

- = part of the current spotlight
- ↗ = opens in a new window
- 👤 = kid-friendly
- 🖨 = printable
- 🔗 = interactive
- 🔊 = audio
- 📺 = video
- 🖼 = images

Display the line drawings, on a bulletin board. Point out specific lines in student work and ask the class to identify the different lines. Ask the artist of the selected work to explain what he/she attempted to do and compare his/her work with the work of others.

Select another work and ask students to compare and contrast. Which one of the two has evident movement, rhythm, repetition, emphasis, and variety?

Teacher Demonstration

While playing music in the background, demonstrate how to create black and white paper cut-outs:

1. Select three geometric shapes (e.g., square, triangle, circle), and draw them on black construction paper. Cut out the selected shapes in different sizes.
2. Play with shapes on paper. Follow the rhythm of the music with both hands. Draw in the air and coordinate a visual movement and rhythm with the repetition of these shapes.
3. Search for the repetition of shape, movement, rhythm, variety, and emphasis. (Use posters to help explain fundamental elements of design, particularly repetition and rhythm.)
4. Glue black geometric shapes on white paper.

Student Work

Students should finish one paper cut-out using the 18" x 12" white paper (60 lb).

Closure and Cleanup

Discuss with students how the cut-outs reflect the rhythm of the music. Evaluate which collages were more effective and discuss why. Preview what students will be working on next, the [color wheel](#). Store work in appropriate shelves.

Assessment:

At the end of the unit, Making Connections Between Music and Art, evaluate student performance based on this [Self-Assessment Guide](#).

Extensions:

This exercise could be extended one more day to create paper cut-outs using negative shapes (black background with white shapes).

Proceed to the next lesson in the Rhythm and Art unit, [Painting](#).

Authors:

- Teresa Ghiglini, Studio Art - AP
Bell Multicultural Senior High
Washington, DC

© 2004 MCI FOUNDATION

marcopolo MCI
FOUNDATION



LESSONS: LESSON PLAN

This Lesson at a Glance:

Grade Band: 9-12

Integrated Subjects:

- [Visual Arts](#)
- [Language Arts](#)

Materials:

For the student:
[Self-Assessment Rubric](#)

Related WebLinks:

[Color Matters](#)

[A Lifetime of Color: Sanford ArtEdventures](#)

[Design and Colour](#)

Targeted Standards:

The National Standards For Arts Education:

Visual Arts (9-12)

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

Visual Arts (9-12)

Standard 2: Using knowledge of structures and functions

Visual Arts (9-12)

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

Visual Arts (9-12)

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

Other National Standards:

Language Arts IV (9-12)

Standard 9: Uses viewing skills and strategies to understand and interpret visual media

Thinking and Reasoning IV (9-12)

Standard 3: Effectively uses mental processes that are based on identifying similarities and differences

ICON LEGEND:

= part of the current spotlight

Rhythm and Art: Painting

Part of the Unit: [Rhythm and Art](#)

Lesson Overview:

In this lesson, students will explore the connections between music and visual art. Students will produce a body of work in the discipline of painting. Students will create paintings based on previous drawings that revealed elements of good design.

Length of Lesson:

One 45-minute period

Instructional Objectives:

Students will:

- understand, describe, and interpret non-verbal language (auditory and visual).
- work in different media, such as drawing, collage (manipulative), and painting.
- explore the relationship between elements and principles—specifically, line, shape, and color, and their maximum and minimum contrast.
- observe and respond to the content in their work and in others' work.
- develop critical thinking skills (comparing, contrasting, and analyzing).

Supplies:








- acrylic paints
- canvas boards, 20" x 14" or larger
- flat brushes (#2, #4)
- palette paper
- plastic cups for holding paint

Instructional Plan:

Days 9-10

Review

On a bulletin board, display the paper cut-outs created in the [Rhythm Collage](#) lesson. Point out two works and ask students to compare and

-  = opens in a new window
-  = kid-friendly
-  = printable
-  = interactive
-  = audio
-  = video
-  = images

contrast the works. Which one of the two has more clearly evidenced movement, rhythm, repetition, emphasis, and variety? Discuss why.

Present Problem

Students will create a painting based on one of the drawings created in the Gesture Drawing lesson. Before students begin to paint on canvas boards, students should select the drawing with the best design, one that has unity and harmony and that fulfills the objective of the unit—to make connections between music and visual art. Students can incorporate shapes and design elements incorporated in the collages made in the Rhythm Collage lesson.

Teacher Demonstration

In preparation for transferring a design from drawing to canvas board, the artist should decide the color combination and prepare palette paper with paint (three colors plus black and white). Select brushes #2 and #4. Paint from background to foreground (shapes first, lines, and details later).

Student Work

Students explore the use of acrylic paint. Monitor the work session, making sure that every student has been able to select a design that fulfills the requirements and in which the colors are appropriately mixed and applied.

Cleanup

Store work in appropriate shelves.

Assessment:

At the end of the unit, Making Connections Between Music and Art, evaluate student performance based on this Self-Assessment Rubric

Extensions:

Go onto the fifth lesson in the Rhythm and Art unit, Connections.

Authors:

- Teresa Ghiglino, Studio Art - AP
Bell Multicultural Senior High
Washington, DC

ARTS EDGE

marcopolo MCI
FOUNDATION



LESSONS: LESSON PLAN

This Lesson at a Glance:

Grade Band: 9-12

Integrated Subjects:

- [Music](#)
- [Visual Arts](#)
- [Language Arts](#)

Materials:

For the student:
[Self-Assessment Rubric](#)

Related WebLinks:

[Museum of Fine Arts, Boston: Picasso, The Early Years](#)
[The New York School: Abstract Expressionism](#)
[Native American Resources](#)

Targeted Standards:

The National Standards For Arts Education:

Music (9-12)

Standard 8: Understanding relationships between music, the other arts, and disciplines outside the arts

Visual Arts (9-12)

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

Visual Arts (9-12)

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

Visual Arts (9-12)

Standard 6: Making connections between visual arts and other disciplines

Other National Standards:

Language Arts IV (9-12)

Standard 1: Uses the general skills and strategies of the writing process

Language Arts IV (9-12)

Standard 4: Gathers and uses information for research purposes

Thinking and Reasoning IV (9-12)

Standard 3: Effectively uses mental processes that are based on identifying similarities and differences

Rhythm and Art: Individual Report

Part of the Unit: Rhythm and Art

Lesson Overview:

In this lesson, students will conduct Internet research for information, images, sound clips, and excerpts that help to build an appreciation of the connection between rhythm in visual arts and rhythm in music.

Length of Lesson:

One 45-minute period

Instructional Objectives:

Students will:

- understand, describe, and interpret non-verbal language (auditory and visual).
- work in different media, such as drawing, collage (manipulative), and painting.
- explore the relationship between elements and principles—specifically, line, shape, and color, and their maximum and minimum contrast.
- observe and respond to the content in their work and in others' work.
- develop critical thinking skills (comparing, contrasting, and analyzing).

Instructional Plan:

Students will use the Internet to research images, excerpts, and information that use visual rhythm in contemporary art and auditory rhythm in music from around the world. They will study the online works of Joaquin Torres-García, Jackson Pollock, Pablo Picasso (his Blue and Rose Periods), and other Abstract Expressionist artists in order to develop an understanding of visual rhythm. In this process, the students will develop their skills in observation and responding and will enhance their creative skills.

Students will write a report, selecting one of two topics listed below:

Abstract Expressionism: The New York School

- Address the characteristics of the work in this American movement.
- Why was this movement so important?

ICON LEGEND:

- = part of the current spotlight
- = opens in a new window
- = kid-friendly
- = printable
- = interactive
- = audio
- = video
- = images

- Who was Jackson Pollock? Who influenced him? Ask students which kind of music would best accompany his work (heavy metal, rock, classical, jazz, etc.), and why.
- Students can also explore the work of [Joaquin Torres-García](#) and find connections between his work and music genres.

Picasso's Early Years

- Who was Pablo Picasso?
- Compare and contrast the emotional quality of color in both Picasso's Blue and Rose Periods.
- Ask students what kind of music would best accompany Picasso's work from the Blue Period and from the Rose Period (salsa, classical, etc.)?

Assessment:

At the end of the unit, Making Connections Between Music and Art, evaluate student performance based on this [Self-Assessment Rubric](#)

Extensions:

Learn more about Torres-García in the ARTSEDGE lesson, [Torres-García Symbolism: Art Appreciation, Technology, and Production](#).

Authors:

- Teresa Ghiglino, Studio Art - AP
Bell Multicultural Senior High
Washington, DC

 ARTSEDGE

 marcopolo MCI
FOUNDATION

Copyright The Kennedy Center. All rights reserved. ARTSEDGE materials may be reproduced for educational purposes.



LESSONS: LESSON PLAN

This Lesson at a Glance:

Grade Band: 9-12

Integrated Subjects:

- [Visual Arts](#)
- [Math](#)

Materials:

For the student:
[Self-Assessment Guide](#)

Related WebLinks:

[Artcyclopedia](#)
[Museum of Modern Art: Miro's Black and Red Series](#)
[Museum of Fine Arts, Boston: Picasso, The Early Years](#)
[ArtLex](#)

Targeted Standards:

The National Standards For Arts Education:

Visual Arts (9-12)

Standard 2: Using knowledge of structures and functions

Visual Arts (9-12)

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

Visual Arts (9-12)

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

Visual Arts (9-12)

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

Visual Arts (9-12)

Standard 6: Making connections between visual arts and other disciplines

Other National Standards:

Mathematics IV (9-12)

Standard 5: Understands and applies basic and advanced properties of the concepts of geometry

Thinking and Reasoning IV (9-12)

Standard 3: Effectively uses mental processes that are based on identifying

Rhythm and Art: Elements of Art

Part of the Unit: Rhythm and Art

Lesson Overview:

Students will learn about the three elements of art: line, shape, and color.

Length of Lesson:

One 45-minute period

Instructional Objectives:

Students will:

- understand how non-verbal language is manipulated to communicate a thought or an emotion (through the study of Torres-Garcia's symbolism, Picasso's emotional use of color in his Blue and Rose Periods, and Abstract Expressionism).
- be able to dissect the relationships between elements and principles; specifically line, shape, and color, and their maximum and minimum contrast.

Supplies:

- postcards or magazine cut-outs of works of art that use line, shape, and color in their maximum and minimum contrast (see below in instructional plan for names of artists)
- posters that describe fundamental elements of design
- 3" x 5" index cards

Instructional Plan:









Days 1-2

This lesson is an overview of three elements of art: line, shape, and color. You may divide this lesson into three lessons (one for each element), explaining in detail the definitions and characteristics of each element.

Teach students the following new vocabulary words (to be printed on eight 3" x 5" cards):

organic line: a mark with length and direction that forms an irregular shape, or one that might be found in nature, rather than a regular, mechanical shape
inorganic line: a mark with length and direction that is straight and forms a geometric shape

ICON LEGEND:

-  = part of the current spotlight
-  = opens in a new window
-  = kid-friendly
-  = printable
-  = interactive
-  = audio
-  = video
-  = images

shape: a form that refers to the distance or area between, around, above, below, or within an element or part of an element

geometric shape: any shape or form having a more mathematic than organic design. Geometric designs are typically made with straight lines or shapes from geometry, including circles, ovals, triangles, rectangles, squares, and other quadrilaterals

repetition: a principle of design; refers to a way of combining elements of art so that the same elements are used over and over again

rhythm: a principle of design; refers to a way of combining elements of art to produce the look and feel of movement, especially with a visual tempo or beat

pattern: a form or model proposed for imitation

color: an element of art with three properties:

- hue or tint—the color name (e.g., red, yellow, blue, etc.)
- intensity—the purity and strength of a color (e.g., bright red or dull red)
- value—the lightness or darkness of a color

Show students postcards of works of art, separated by their use of lines, shape, and color in their maximum and minimum contrast. If you do not have postcards, use old magazines, cut-out images, or print images from the Internet (see Internet Resources section). Introduce each element, asking students to look carefully at the postcards, only two at a time. Explain to students that many of the vocabulary terms relate to math. Ask them to keep an eye out for geometric shapes in the works of art shown.

Some examples of artists whose works could be used to develop an in-depth understanding of the elements of art include:

- S.A. Jones, Willem de Kooning, Louis Morris, and Jackson Pollock, to represent the use of organic lines
- Stuart Davis, Vassily Kandinsky, Joan Miro, Louise Nevelson, and Georgia O'Keeffe (see O'Keeffe's *Evening Star*, specifically), to represent the use of shapes
- Josef Albers, Ellsworth Kelly, and Alvin Loving, to represent the use of geometric shapes
- Helen Frankthaler and Robert Motherwell, for organic shapes
- For the repetition of shapes, show Alexander Calder, Vassily Kandinsky, and Andy Warhol (see Warhol's *Marilyn Monroe*, specifically)
- Umberto Boccioni, Stuart Davis, Henri Matisse, Jackson Pollock, and Vincent van Gogh, for rhythm (movement)
- Gustav Klimt, Larry Poons, Victor Vasarely, and Pre-

Columbian textures, for patterns

- Roberto Matta, Henri Matisse, Pablo Picasso, and Mark Rothko, for color
- Show Robert Delaunay, for color patterns.

Encourage students to respond by matching the new vocabulary cards with the postcards of the artworks. Place two postcards close to each other and tell students the names of the two artists as well as the titles of their works. Ask compare and contrast questions such as:

- Which one is a study of shapes?
- Which one has brighter colors?
- Which shows visual rhythm? Movement?
- Which shows repetition of lines? Shapes? Colors?
- Which has organic lines? Geometric shapes?
- Can you see repeated patterns? Where?

Assessment:

At the end of the unit, Making Connections Between Music and Art, evaluate student performance based on this [Self-Assessment Guide](#).

Extensions:

Have students visit the interactive art Web site [The Artist's Toolkit](#). Allow students to explore the elements of line, shape, and color on the website. Continue on to the second lesson in the Rhythm and Art unit: [Gesture Drawing](#)

Authors:

- Teresa Ghiglino, Studio Art - AP
Bell Multicultural Senior High
Washington, DC

THE KENNEDY CENTER

marcopolo MCI
FOUNDATION

Copyright The Kennedy Center. All rights reserved. ARTSEDGE materials may be reproduced for educational purposes.



LESSONS: LESSON PLAN

This Lesson at a Glance:

Grade Band: 8-12

Integrated Subjects:

- Music
- Visual Arts
- Language Arts

Materials:

For the student:
Self-Assessment Rubric

Related WebLinks:

Artcyclopedia
Museum of Modern Art: Miró's Black and Red Series
Museum of Fine Arts, Boston: Picasso, The Early Years

Targeted Standards:

The National Standards For Arts Education:

Music (9-12)

Standard 6: Listening to, analyzing, and describing music

Music (9-12)

Standard 7: Evaluating music and music performances

Music (9-12)

Standard 8: Understanding relationships between music, the other arts, and disciplines outside the arts

Visual Arts (9-12)

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

Visual Arts (9-12)

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

Visual Arts (9-12)

Standard 6: Making connections between visual arts and other disciplines

Other National Standards:

Language Arts IV (9-12)

Standard 8: Uses listening and speaking strategies for different purposes

Language Arts IV (9-12)

Rhythm and Art: Connections

Part of the Unit: Rhythm and Art

Lesson Overview:

Given a selection of 5-10 instrumental pieces from cultures around the world and at least 5-10 works of art, students will match the postcards with the music.

Length of Lesson:

Two 45-minute periods

Instructional Objectives:

Students will:

- understand how non-verbal language is manipulated to communicate a thought or an emotion (through the study of Torres-García's symbolism, Picasso's emotional use of color in his Blue and Rose Periods, and abstract Expressionism).
- be able to dissect the relationships between elements and principles; specifically line, shape, and color, and their maximum and minimum contrast.

Supplies:

- postcards or magazine cut-outs of artworks that use line, shape, and color in their maximum and minimum contrast (see the Instructional Plan below for specific suggestions)
- recordings of music from various cultures that utilize several instruments and rhythms

Instructional Plan:

Days 11-12

Teacher Guided Instruction

Have a selection of 5-10 instrumental musical selections from cultures around the world (e.g., African music, Latin American music, flamenco, African American music, folk music, contemporary music, classical music). If possible, choose selections that use only one kind of instrument (i.e., drums, strings, piano, flute). Also have a selection of 5-10 postcards of artworks that students will match with the musical pieces. If you do not have postcards, you could use old magazines, cut-out images, or images printed off of the Internet (see Internet Resources section).

Standard 3: Uses viewing skills and strategies to understand and interpret visual media

Thinking and Reasoning IV (9-12)

Standard 1: Understands and applies the basic principles of presenting an argument

Thinking and Reasoning IV (9-12)

Standard 3: Effectively uses mental processes that are based on identifying similarities and differences

ICON LEGEND:

- = part of the current spotlight
- = opens in a new window
- = kid-friendly
- = printable
- = interactive
- = audio
- = video
- = images

Following is a list of artists whose works could be used in this exercise. (The artists are grouped together by the elements studied in Elements of Art lesson):

- To represent the use of organic lines, show works by S.A. Jones, Willem de Kooning, Louis Morris, and Jackson Pollock.
- To represent the use of shapes, show works by Stuart Davis, Vassily Kandinsky, Joan Miro, Louise Nevelson, and Georgia O'Keeffe (see O'Keeffe's *Evening Star*, specifically).
- To represent the use of geometric shapes, show works by Josef Albers, Ellsworth Kelly, and Alvin Loving.
- For organic shapes, show works by Helen Frankthaler and Robert Motherwell.
- For the repetition of shapes, show Alexander Calder, Vassily Kandinsky, and Andy Warhol (see Warhol's *Marilyn Monroe*, specifically)
- For rhythm (movement), show Umberto Boccioni, Stuart Davis, Henri Matisse, Jackson Pollock, and Vincent van Gogh.
- For patterns, show Gustav Klimt, Larry Poons, Victor Vasarely, and Pre-Columbian textiles.
- For color, show Roberto Matta, Henri Matisse, Pablo Picasso, and Mark Rothko.
- For color patterns, show Robert Delaunay.

Play the recording of each musical selection. For each piece, students will listen and, at the same time, observe the artworks one by one. Ask students to find the audio/visual connection and encourage them to match the postcard with the melody.

Once they have selected the postcard of their preference, ask the students why they selected that specific postcard. Were they drawn to the color, shapes, lines, movement, rhythm, and/or patterns? Ask other students if they agree, and if not, which postcard they would select. (There is no right or wrong answer. As long as students can explain why they chose a particular image, and use appropriate vocabulary to describe particular elements of the painting (shape, line, rhythm, etc.), they have completed the goals of this activity.)

Review

Have students create a list of new words they have learned about the elements of art, completing the following statement: "A (line, shape, color) can be/have: ____." For example:

- A line can be *organic*, *inorganic*, *straight*, or *curved*.
- A line can have *movement* and *rhythm*.
- A shape can be *organic*, *inorganic*, or *geometric*.
- A color can have *patterns* and *repetition*.

Closure

what the class has accomplished and check for understanding.

Assessment:

At the end of the unit, Making Connections Between Music and Art, evaluate student performance based on this Self-Assessment Rubric.

Extensions:

Continue on to next and final lesson in the Rhythm and Art unit:
Individual Report

Authors:

Teresa Ghiglino, Studio Art - AP
Bell Multicultural Senior High
Washington, DC

THE KENNEDY CENTER

marcopolo MCI
FOUNDATIONS

Copyright The Kennedy Center. All rights reserved. ARTSEDGE materials may be reproduced for educational purposes.



LESSONS: LESSON PLAN

This Lesson at a Glance:

Grade Band: 9-12

Integrated Subjects:

- Dance
- Music
- Visual Arts
- Language Arts
- Social Studies

Related WebLinks:

[Folktale Links](#)

Targeted Standards:

The National Standards For Arts Education:

Dance (9-12)

Standard 1: Identifying and demonstrating movement elements and skills in performing dance

Dance (9-12)

Standard 3: Understanding dance as a way to create and communicate meaning

Dance (9-12)

Standard 5: Demonstrating and understanding dance in various cultures and historical periods

Music (9-12)

Standard 7: Evaluating music and music performances

Visual Arts (9-12)

Standard 2: Using knowledge of structures and functions

Visual Arts (9-12)

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

Visual Arts (9-12)

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

Other National Standards:

Historical Understanding IV (9-12)

Standard 1: Understands and knows how to analyze chronological relationships and patterns

Historical Understanding IV (9-12)

Standard 2: Understands the historical perspective

Language Arts IV (9-12)

Folk Art as Communication

Lesson Overview:

Humans communicate with one another in a variety of ways, including verbally, kinesthetically, artistically, and literarily. In small groups, students will choose a type of folk art representative of one of these methods of communication, and present their findings in a research paper. The class will then create a multi-arts presentation as they reproduce examples from one of the genres of folk arts.

Length of Lesson:

Eleven 45-minute periods

Instructional Objectives:

Students will:

- be able to identify the four major genres of folk art: visual art, storytelling, dance, and music.
- be assigned one genre to focus on in creating a classroom-wide multi-arts presentation.
- create a work of art for a final presentation.
- research the origins and meaning of each of the above art forms, and identify how each was used as a method of communication.
- write a research paper on one of the folk art genres.

Supplies:

- Notebook
- Pens
- Poster board for multi-arts presentations
- Props for performing folk dance and music (optional)
- Resources for information about folk art (please see the Sources section), including reproductions of visual folk art (pictures, sketches, handmade quilts, etc.), folk stories, list of folk dances, and a list of folk tunes

Instructional Plan:

Introduction

Ask students to name different methods of communication, such as written, verbal, pictorial, and nonverbal (gestures, facial expressions, body stance) forms of communication. Choose four students to explain what

Standard 7: Uses reading skills and strategies to understand and interpret a variety of informational texts

Language Arts IV (9-12)

Standard 7: Uses reading skills and strategies to understand and interpret a variety of informational texts

Language Arts IV (9-12)

Standard 8: Uses listening and speaking strategies for different purposes

ICON LEGEND:

- = part of the current spotlight
- = opens in a new window
- = kid-friendly
- = printable
- = interactive
- = audio
- = video
- = images

methods of communication. Initiate a discussion about the importance of communication in daily life, and segue into a conversation on the importance of communication in artistic creativity. Ask students to identify some of the ways that artists communicate through their work.

Research and Writing

Tell the students that they will be breaking up into groups to research one of the following genres of folk art:

- visual art—quilting, painting, weaving, etc.
- storytelling—oral legends, myths, etc.
- folk dance—square dancing, traditional dances from various cultures, etc.
- folk music—Indonesian gamelan, Indian raga, and other forms of traditional music from various cultures, etc.

Within each folk art form, each team will research its origins and meanings and will describe the languages and methods used to communicate the central message of this art form.

Each of the groups will write a formal research paper detailing their findings about this folk art medium. Encourage them to explore the following questions:

- In what ways do artists communicate through their work? What messages are they trying to communicate?
- On which folk art tradition from this genre will you focus?
- By viewing and engaging in the folk art, what can you learn about the culture/society from which the folk art originates?
- What types of ideas/values are communicated through the folk art tradition you have selected?
- How can we share our knowledge about the various forms of communication with people outside this class?

Remind students that the group research papers should have:

- A clear thesis statement.
- A coherent introduction and conclusion.
- Logical explanation and development of ideas.
- Proper grammar and mechanical usage.

Multi-Arts Presentation

After handing in their research papers, students will work in pairs to create a multi-arts presentation in the classroom, with examples from all four of the folk art genres. Each of the student pairs must explore the theme "art as communication" in their projects. Tell students they can use the Internet, library, or classroom resources to conduct further research on the specific art form. The pair should be prepared to present their folk art creation to the class and give a brief background on their art form and their methods of research. The student-created work of art may be fashioned after any one of the following options:

- A reinterpreted reproduction of an already established folk art (i.e., a slave quilt).
- A presentation of an already established work of folk art (i.e.,

performing a native dance or song).

- A different presentation to be approved by the teacher beforehand.

The multi-arts presentation should span many different world cultures and time periods. Students will present their creations in a final exhibition.

Closure

Students will share their reactions to the information they have learned and provide feedback to their peers on the different presentations. Lead the class in a discussion of these folk art forms, asking:

- What kinds of human relationships have been depicted in artistic expression?
- How timeless/dated are these relationships?
- How can we share our knowledge about human relationships as an important part of artistic expression with people outside the class?

Assessment:

Ask students to write a 300-word essay on what they have learned about the different genres of folk art. In their essays, they should address the particular genres that they researched in their groups, answering the following prompt: "What messages are folk artists trying to communicate through this art form?"

Evaluate students' multi-arts presentations on the following criteria:

- Accuracy in presentation of the art form
- Originality and creativity of the presentation
- Appropriate incorporation of research materials
- Group effort

Extensions:

Depending on the technology and time available, students could produce a PowerPoint presentation or Web page investigating the roles and ideals found in global or regional cultures. This presentation should show that the student can recognize enduring human problems and be culturally sensitive in their explanation of events.

Sources:

Web:

- CHAINS
<http://found.cs.nyu.edu/chains/greet.html>
- Mythweb
<http://www.mythweb.com/>
- PBS: River of Song
<http://www.pbs.org/riverofsong/index.html>
- Smithsonian Institution: Freer Gallery of Art and Arthur M. Sackler Gallery: Educational Programs
<http://www.asia.si.edu/education/onlineGuides.htm>
- Smithsonian Institution: National Museum of African Art
<http://www.si.edu/nmfa/>
- Smithsonian Institution: National Museum of American Art

<http://nmaa-ryder.si.edu>

- Smithsonian Institution: National Museum of the American Indian
<http://www.nmai.si.edu/>
- Society of Dance History Scholars
<http://www.sdhs.org/resources.html>
- Worldwide Internet Music
http://www.music.indiana.edu/music_resources/

Authors:

- ARTSEDGE and DoDDS, Curriculum Partnership
The John F. Kennedy Center
Washington, DC

ARTSEDGE

marcopolo MCI
FOUNDATION

Copyright The Kennedy Center. All rights reserved. ARTSEDGE materials may be reproduced for educational purposes.



LESSONS: LESSON PLAN

This Lesson at a Glance:

Grade Band: 9-12

Integrated Subjects:

- Visual Arts
- Language Arts
- Social Studies

Related WebLinks:

Artcyclopedia
Duke Ellington Centennial Site

Targeted Standards:

The National Standards For Arts Education:

Visual Arts (9-12)

Standard 2: Using knowledge of structures and functions

Visual Arts (9-12)

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

Visual Arts (9-12)

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

Other National Standards:

Language Arts IV (9-12)

Standard 4: Gathers and uses information for research purposes

World History IV (9-12)

Standard 1: Understands the biological and cultural processes that shaped the earliest human communities

ICON LEGEND:

- = part of the current spotlight
- ↗ = opens in a new window
- 👤 = kid-friendly
- 🖨 = printable
- 🔗 = interactive
- 🔊 = audio
- 📺 = video
- 🖼 = images

Artists as Explorers

Lesson Overview:

Explorers exist in every field of human endeavor, including geography, the arts, sciences, and philosophy. In this lesson, students will gain an understanding of humans' need to explore. They will create a "journey map" depicting the accomplishments of artistic explorers, and research the influences that caused the artists to embark on these explorations.

Length of Lesson:

Five 45-minute class periods

Instructional Objectives:

Students will:

- learn about journey maps and explorers.
- expand their understanding of the term "explorer" to include those individuals who have made discoveries in the areas of arts and literature.
- identify artists and writers who are "explorers."
- make journey maps detailing these explorers' creations, ideas, and influences.

Instructional Plan:

Introduction

Lead the students in a discussion of the human need to explore. In what ways has the human race been affected by all forms of exploration and discovery? Explorations can lead to one final discovery, or to more questions. What types of explorations are the students most familiar with? Prompt the students by asking questions such as:

- What do you think of when you hear the word "explorer"?
- What makes an explorer different from other people?
- What motivates him/her to explore?
- What keeps people from being explorers? (i.e., fear, doubt, money)

Ask students to brainstorm the most famous explorers from the past and the present day. Make a list on the blackboard.

Activity

Examine the explorers named by students thus far. Ask the students to start thinking of people who are explorers in fields other than geography, such as science, politics, and the arts. Remind students that an

travel.

Focus the classroom discussion on explorers in the arts. Name artist "explorers" for each of the following genres of art: theatre, literature, musical theatre, visual arts, music, and dance. Examples might include:

Theatre:

- Shakespeare
- August Wilson
- Arthur Miller
- Anton Chekov

Literature

- Edmund Spenser
- Ernest Hemingway
- Leo Tolstoy

Musical Theatre

- Richard Rodgers
- Stephen Sondheim

Visual Arts

- Picasso
- Jackson Pollock
- Manet

Music

- Mozart
- Duke Ellington

Dance

- Bob Fosse
- Rudolf Nureyev

Introduce students to the concept of "journey mapping" and show examples, such as the examples from the National Geographic Map Machine.

Examples of journey maps can also be found in *The Times Atlas of World History*. Traditionally, journey maps show the mapping of geographical explorations. Extending this idea, journey maps can be made to trace various forms of progress, including in some cases the physical movement of ideas, inventions, systems of government, art styles or motifs, and social and religious movements.

For example, the idea of democracy can be traced from its inception in Greece to its republican adaptation in Rome. Democracy could then be

adoption in the Magna Carta, the ideas of John Locke, its oligarchical form in the thought of America's founding fathers, the present-day understanding of democracy in the United States, and its adaptation in developing countries.

Tell the students that they will be making journey maps related to concepts in the arts, focusing on the work of certain "explorers." Students should research the influences that caused the artists to embark on their "exploration," particularly the childhood/adolescent experience of the artist, their homelands and hometowns, their schooling, family life, the ideas or discoveries that they developed, the way that those ideas influenced other artists and changed the genre in which they worked, their social interests, etc.

For an example, see [Picasso - The Early Years, 1892-1906](#) from the Museum of Fine Arts, Boston site. This exhibition examines the first decade and a half of Picasso's extraordinary career, a period in which he constantly adopted new styles and experimented with new approaches. Discuss the ways in which Picasso can be considered an artistic "explorer."

Allow students to create their journey maps in any creative way they choose. They can either make traditional maps that show geographic locations, or make a timeline-style map that shows a chronological order of events, or a creative method of their own design (subject to your approval).

Closure

Display the various journey maps around the room and bind them all into a classroom "atlas." Ask the students what surprised them most about their research and creation. Relate the work of this activity to their studies of other cultures. Compare and contrast two artists of the same genre that come from different countries, and look for the similarities and differences in the journey maps of these two artists.

Assessment:

In evaluating the students' journey maps, take into account the following criteria:

- Creativity of their map
- Attention to directions and detail
- Exhibition of their depth of research
- Accuracy of the portrayal of an artist or concept
- Depiction of a well-planned theme or design

Sources:

Print:

- Barraclough, Geoffrey, ed. *The Times Atlas of World History*. Revised Edition. Maplewood, NJ: Hammond, 1985.

Authors:

- ARTSEDGE and DoDDS, Curriculum Partnership
The John F. Kennedy Center
Washington, DC



LESSONS: LESSON PLAN

This Lesson at a Glance:

Grade Band: 9-12

Integrated Subjects:

- [Music](#)
- [Social Studies](#)

Related WebLinks:

[American Music on the World Wide Web](#)

Targeted Standards:

The National Standards For Arts Education:

Music (9-12)

Standard 6: Listening to, analyzing, and describing music

Music (9-12)

Standard 8: Understanding relationships between music, the other arts, and disciplines outside the arts

Music (9-12)

Standard 9: Understanding music in relation to history and culture

Other National Standards:

Historical Understanding IV (9-12)

Standard 2: Understands the historical perspective

ICON LEGEND:

- = part of the current spotlight
- = opens in a new window
- = kid-friendly
- = printable
- = interactive
- = audio
- = video
- = images

Learning from Lyrics

Lesson Overview:

Students research contemporary songs (alternative, country, metal, pop, rap, and rock music) to study current social issues. They deliver oral presentations using factual data, graphics, and other media to interpret the song lyrics.

Length of Lesson:

Six 45-minute periods

Instructional Objectives:

Students will

- analyze the song to determine the artist's point-of-view regarding the subject addressed in the song.
- create visual representation of the songs and the relevant cultural and historical information about each.
- design and create an original visual aid that illustrates a central theme of the song.
- identify the social studies issue/event/person that is addressed in the song.
- identify three Social Studies Concepts that apply to the issue/event/idea expressed in the song.
- interpret song lyrics based on contextual clues and research information.
- present their opinions and research information orally.
- synthesize their learning through a presentation that incorporates music, visual arts, and oral speech.

Supplies:

- Selections of music from students' home collections

Instructional Plan:

Note: The teacher will act as a facilitator, since this unit is based on independent research. The teacher will provide song list, recordings, current magazines and books, and a list of approved websites for computer research. The teacher will provide a classroom display of projects created by former students or by an instructor.

Students choose three contemporary songs.

The foregoing is a list of the most common styles in contemporary popular music. It is likely that the students will choose songs from one of these genres:

- Top 40 Pop
- Top 40 Rock
- Hip Hop
- R & B
- Soft Rock
- Hard Rock/Metal
- Alternative

The vast majority of students in most school districts will opt to choose current songs, ones that will undoubtedly fit into one of the aforementioned genres. However, an alternative should be suggested, one which offers students the opportunity to stretch themselves and their knowledge, or to explore an area of music in which they have always had an interest. Suggest that for those who may wish to do so, there are other categories from which to choose. The foregoing is such a list:

- Folk
- Classic Rock
- Jazz
- Country
- Opera
- Musicals
- Celtic/British Isles
- Oldies
- Other Foreign
- Ethnomusicological
- Work songs
- Other

Students who choose from the first category will most likely end up exploring current issues. Other students may choose to select songs from the second category, discovering issues contained in the lyrics of these songs that may deal with other issues, issues separated from our current context by time, culture, or distance. This offers students the opportunity to do research into a wide array of different topic areas. This research would undoubtedly lead to interesting discoveries, both for the researcher and for the rest of the class to whom the results are presented.

Here are a few examples:

Folk: The first time Bob Dylan played an electric guitar at the Newport Folk Festival, it caused quite a stir. Folk purists in the audience were infuriated at him, berating him with cries of "sellout!" and the like. Dylan was moving into a new genre of music, and his choice to do so had profound effects on the course of the 1960s and the lives of a generation. Choose three of his most politically charged songs and discuss.

Classic Rock: Songs from the 1960s and 1970s addressed a wide array of issues, many of them the same as the issues of today, many of them quite different. Choose three examples, compare and contrast the lyrical choices, and explain them with reference to their respective social contexts.

Jazz: Billie Holiday sang a lot of songs about love and heartache. Choose several of her songs for analysis. How are her songs different than love songs of today? How are they the same?

Country: This genre of music is known for its common themes (love and loss, country life, pickup trucks, etc.). Choose songs representative of this. Are these themes significantly different from the themes present in forms of contemporary music more common in urban areas, or are the differences only superficial, with underlying meanings being the same?

Opera/Musicals: Music is a mirror of life and culture. Songs can provide a window into the soul of the artist, tackle important issues, or tell a story. Music serves a variety of functions and purposes in society, with opera and musicals usually falling into the story-telling role. What different types of moods are evoked by these types of musical stories? Choose three fairly disparate examples, such as a comedic song, a hopeful song, and a tragic song.

Celtic/British Isles: This region of the world has a powerful, diverse, and rich musical tradition. Of the many forms in this genre, the ballad is one of the most salient sub-genres. Find several choices, become familiar with the standard format of the ballad, and then find modern equivalents for comparison.

Oldies: Parents, grandparents and great-grandparents enjoyed popular music in their day. Choose several examples of music that was popular at some point in history prior to 1950. How are the selections representative of the time period in which they were popular?

Students may also choose to examine music from another country, (perhaps their country of origin, if they are recent immigrants). Perhaps they will choose music from a country in which they have an abiding interest, using the exploration of the music as a vehicle for discovering more about that country.

Students may also have an interest in more obscure ethnomusicological selections. Research into the songs of a culture quite different from ours, perhaps a primitive culture, could provide for interesting discovery.

Students may wish to explore work songs, such as sea shanties, or they may wish to learn more about songs from the beginnings of the labor movement, either here in the States, or in Europe during the Industrial Revolution.

The aforementioned activity suggestions offer the opportunity to expand the scope of this lesson tremendously. The teacher should feel free to extend the time allotted for this learning program.

- Students listen to the songs at classroom or computer lab workstations, or they may bring them in from their home collections.
- Students identify key words and ideas from the lyrics.
- Students identify the composer, performance genre, instrumentation, and musical elements (tempo, form, dynamics, rhythm, expressive qualities, mood) of the songs.

- Students identify the lyrics' main theme of each song, placing it in appropriate historical context.
- Students identify social issues presented in the songs.
- Students read books, articles, and online research information to form their own opinions of the social issues addressed in the music.
- Using computer capabilities and/or charts, students create visuals, graphics, or multimedia presentations to explain their opinions, the musical form, the composer, the performer, and related historical/cultural material for each of the three songs.
- Students will share their results by performing three 10-15 minute classroom presentations that synthesize music, oratory, and the visual arts.

For examples of students' work who have completed this lesson, view the Gallery Section of the M.U.S.I.C Web site.

Assessment:

Assess the students' work by using the following criteria:

Design

- design and present three multimedia projects utilizing popular (or other) music and original artwork. Each song presented must reflect an event, idea, subject person, and/or theme that is included in the 7-12 Social Studies Curriculum.

Investigate:

- identify the Social Studies issue/event/person that is addressed in the song. Research and prepare a 10-15 minute lesson in which you describe and explain the topic discussed in the song. (Student will orally present her or his material to the class, thus teaching others.)

Application:

- identify three Social Studies Concepts that apply to the issue/event/idea expressed in the song. (Student must explain how/why each concept applies to the topic.)

Critique:

- analyze the song to determine the artist's point-of-view regarding the subject addressed in the song. Cite lyrics as evidence to support your finding. (Student must then assess the validity and accuracy of the artist's opinion, utilizing specific facts/data to support his/her conclusion.)

Invention:

- design and create an original visual aid that illustrates a central theme of the song. (Students may use any art form or medium to complete this task. The visual aid will be incorporated into the presentation. Student must explain the significance of the work in relation to their song topic.)

Sources:

Web:

- Civil War Poems and Music
<http://www.erols.com/kfraser/>
- Worldwide Internet Music
http://www.music.indiana.edu/music_resources/

Authors:

- Johnathan Chase, Secondary Social Studies Teacher
Edmeston Central School
Edmeston, NY

THE KENNEDY CENTER

marcopolo MCI
FOUNDATION

Copyright The Kennedy Center. All rights reserved. ARTSEDGE materials may be reproduced for educational purposes.



LESSONS: LESSON PLAN

This Lesson at a Glance:

Grade Band: 9-12

Integrated Subjects:

- [Music](#)
- [Visual Arts](#)
- [Language Arts](#)

Related WebLinks:

[A Love of Monsters: Gargoyles and Architectural Details in New York City](#)

Targeted Standards:

The National Standards For Arts Education:

Music (9-12)

Standard 8: Understanding relationships between music, the other arts, and disciplines outside the arts

Visual Arts (9-12)

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

Visual Arts (9-12)

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

Visual Arts (9-12)

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

Other National Standards:

Language Arts IV (9-12)

Standard 4: Gathers and uses information for research purposes

Language Arts IV (9-12)

Standard 5: Uses the general skills and strategies of the reading process

Language Arts IV (9-12)

Standard 6: Uses reading skills and strategies to understand and interpret a variety of literary texts

ICON LEGEND:

- = part of the current spotlight
- = opens in a new window
- = kid-friendly
- = printable

Monsters

Lesson Overview:

This lesson is intended to have students investigate the idea of "monsters" in society. How have monsters been viewed, what purpose do they serve, why are they necessary? They will begin by defining the idea of what a monster is. They will then read *Beowulf*. The reading of *Grendel* by John Champlin Gardner will follow. Students will design and present their own conceptions of a monster.

Length of Lesson:

Three 45-minute periods

Instructional Objectives:

Students will:

- demonstrate an understanding of the concept of a monster by creating and presenting (with a visual) a monster of their own conception.
- find an Internet site that relates to monsters and report about it to the class.
- read and discuss *Beowulf* by John Champlin Gardner.
- read and discuss *Grendel* by John Champlin Gardner.
- write a brief, concise story about his/her monster and how it came to be.

Supplies:

- Computer with Internet access
- Sound system
- VCR or DVD Player
- *Beowulf* by John Champlin Gardner
- *Grendel* by John Champlin Gardner
- In the Hall of the Mountain King composed by Edvard Grieg
- Peter and the Wolf composed by Piotr Tchaikovsky
- Dance Macabre composed by Camille Saint-Saens
- Some visuals of Gargoyles for demonstration or display

Instructional Plan:

- = interactive
- = audio
- = video
- = images

starting point, play "The Monster Mash" or Toccata and Fugue in D Minor by J.S. Bach, or other "spooky" pieces, and then ask the students what the inspiration for this music might have been. Do they know other examples of music that seem to be inspired by a fear of monsters or that attempt to instill a sense of monsters approaching? (Examples include Edvard Grieg's "In the Hall of the Mountain King," Camille Saint-Saens' "Dance Macabre," and the soundtrack from horror movies such as "The Shining" and "Alien.")

After asking students for examples, discuss monsters. Begin with a discussion of the idea of monsters. Why do you think monsters exist? Can you give examples of monsters from your childhood? Can you give examples of the way we see monsters in our society? What are the positive aspects of monsters? What need would monsters fill in society then and now?

Play a segment of Sergei Prokofiev's "Peter and the Wolf." Discuss how the composer viewed the wolf and how he portrayed that musically. It may be appropriate to mention fairy tales here, and to discuss some of the "monster-like" characters that inhabit them. Then move to a discussion about the fact that *Beowulf*, one of our earliest written pieces of literature, is a monster story.

Dependent upon computer lab availability, have the class adjourn to the lab at this point to search the Internet for monster Web sites. Each student should find a site that deals with monsters and prepares to report to the class about it. (See Internet resources for suggestions.)

The class will read *Beowulf*. Read part of this story aloud and ask questions throughout the reading process to make sure the students are grasping the tale.

Quizzes are needed here to check for understanding. Following discussion at the end of *Beowulf*, the class goes right into the reading of *Grendel* by Gardner.

Read *Grendel*, following a similar scheme of quizzes and discussion.

During the first stage of reading *Grendel*, assign the "Monster" creation project. Each student is to create a monster of his/her own. The monster should have a background, name, and history or developmental tale that explains its existence. There must be a visual accompanying the story. It is not acceptable to have an invisible monster. If the monster is generally invisible the student must figure out a way to make it visible to us for the presentation. Music may be used in the presentation, as may videotape. A computer may also be used if needed. The story of the monster must be written and turned in when the project is presented.

Explain to the class that, even today, there are many cultures that believe in the existence of monsters, demons, and other such creatures. Point out that, while most of us consider the notion of their existence unlikely, belief in monsters is not necessarily an unreasonable belief, and that it is, at very least, supported culturally, albeit not scientifically. Hold a vote by secret ballot on the following question: Yes or No—Do monsters exist? Use the results of the vote to engage the students in a lively discussion. Then either as a part of the lesson curricula or for extra credit, have students choose either the "Yes" or the "No" position and write an essay defending his/her contention.

Assessment:

Assessment will take a number of forms during this unit:

- Quizzes on the reading materials are needed. Reading quizzes are recommended, simply to make sure the works are read.
- Oral participation during discussion is noted.
- A brief paper is to be written comparing and contrasting the two works (*Beowulf* and *Grendel*) and the relationship between the two. Two concise pages, well-written pages would be reasonable for this essay.
- A brief report is to be written describing the Internet monster site and discussing how it relates to our study.
- The monster itself is presented in an oral presentation. Grades should be based on completeness of presentation, and then to a somewhat lesser degree on the creativity and imaginativeness of the monster. Is the visual appropriate? Does the story make sense? Has clear effort been reflected?

This has become an assignment that students revel in. The monsters the students create are always unusual and sometimes marvelously artistic. The stories represent thoughtful ideas and most are complete. An example: a monster created one year by a female student consisted of a grid on a box which looked like a grill from the bottom of a swimming pool. There were hands reaching out of it and red diode eyes. The student told the story of being pushed into a swimming pool at the age of six, before she could swim! As she went down through the water, she imagined there were hands grabbing at her from the pool drain, pulling her in! Despite membership on the school swim team and a well-developed swimming ability, she continued to be plagued by this "Drain-Monster." She could not go near a drain in a pool without being frightened.

Each year, I also make a monster of my own, and I share this with the students when I introduce the assignment. It serves as a model, and it shows them that one need not be a special, talented artist in order to do the artwork. It gives them a model to think about as they get down to planning.

Extensions:

Edsitement has a related lesson plan titled [Tales of the Supernatural](#), which explores the role of monsters in 18th and 19th century literature.

Sources:

Print:

- Gardner, John Champlin. *Beowulf*. Ballantine Books, 1972.
- Gardner, John Champlin. *Grendel*. Vintage Books, 1989.

Media:

- Grieg, Edvard. *Grieg: Peer Gynt Op23; Symphonic Dances Op64*. In the Hall of the Mountain King. Royal Philharmonic Orchestra. Sir Thomas Beecham. Angel Records. B00000GCAB.
- Saint-Saens, Camille *Camille Saint-Saens: Organ Symphony/Tone Poems*. Dance Macabre, Op. 40. Pittsburgh Symphony Orchestra. Lorin Maazel. Sony. B00000296V.
- Tchaikovsky, Piotr. *Tchaikovsky: Nutcracker Op71a*
- Prokofiev: Peter and the Wolf. Peter and the Wolf. Vienna State

Opera Orchestra. Mario Rossi. Vanguard Classics. B0000023AN.

Web:

- National Geographic.com: The Search for Monsters of Mystery
<http://www.nationalgeographic.com/world/9903/monsters/map.html>
- Resources for the Study of Beowulf
<http://www.library.unr.edu/subjects/guides/beowulf.html>

Authors:

- Steve Klass, English Dept. Chair
George C. Marshall HS
Falls Church, VA

THE KENNEDY CENTER

marcopolo

MCI
FOUNDATION

Copyright The Kennedy Center. All rights reserved. ARTSEDGE materials may be reproduced for educational purposes.

Tales of the Supernatural

Introduction

Monsters have haunted the literary imagination from earliest times (e.g., the Cyclops, *Grendel*, etc.), but a particular interest in horror and the Gothic form dates back to the 18th and early 19th century. Taking their name from the Gothic architecture that often served as a backdrop to the action, these novels present supernatural events in naturalistic terms, thrilling readers with strange tales filled with mystery and terror.

Learning Objectives

To explore the origins and development of a literary genre; to investigate how shared imaginative concerns link the members of a literary period; to examine the evolution of a literary tradition; to compare works of literature from different eras.

1 Begin by asking how many students have read a horror story or seen a horror movie. Explain the relationship of modern horror stories to the Gothic novel, and tell students that at least one writer in the Gothic tradition continues to terrify readers even today -- Mary Wollstonecraft Shelley, who at age 18 published the classic horror story, *Frankenstein*, in 1818.

2 Use the [Romantic Circles](#) website to introduce students to Mary Shelley and the legacy of her greatest literary creation. Within the "Scholarly Resources" section of the site, click on "Mary Shelley's *Frankenstein*" and follow the link to "Other resources for studying Mary Shelley." Here your students will find information about her life, background on the Romantic circumstances that gave rise to her novel, and (what may be of most immediate interest to them) images from some of the many films that have featured her monster. Working with these images (and any other incarnations of the Frankenstein monster with which they may be familiar), have students comment on what the monster has come to mean in our century. Are we terrified by him as a violation of nature? Do we feel pity for him as an orphan of science? Do we admire him as an embodiment of the indomitable will? Why has he continued to lumber through the popular imagination?

3 Have students read *Frankenstein*. (Online editions of *Frankenstein* are available through the "Other resources for studying Mary Shelley" link at the [Romantic Circles](#) website.) Focus discussion initially on differences students perceive between the original story and its translations into the terms of popular culture. In what respects is the original a horror story? In what respects is it a serious imaginative exploration of the human condition? Why have some readers called it the first work of science fiction? What view of science does the novel present to us? How is this concern with science signalled by the novel's subtitle, "The Modern Prometheus"? (Remind students that Prometheus, credited in mythology with bringing fire from the heavens to the earth, is usually understood as an emblem of human creativity, particularly as expressed through science and technology. Have students search for information about Prometheus on the [Perseus Project](#) website.) Who is the Prometheus of the story -- Frankenstein or his monster? And what does this Prometheus symbolize? Conclude this discussion by having students write a short critical essay comparing the original *Frankenstein* to



SITE
marcopolo



Art and Culture

Visual Arts

Literature and Language Arts

American

British

Fiction

analysis of literary texts

critical thinking

interpretation

collaborative work

Internet research

transformation or that it has been refined to its imaginative essence in the retelling.

4 Next have students work in research teams to investigate some American tales of the supernatural, using the resources of the [Nathaniel Hawthorne](#) website. Among Hawthorne's own works they might read "Young Goodman Brown" and "Rappaccini's Daughter" in *Mosses from an Old Manse*. Links within the Hawthorne website will lead them to many examples of the Gothic in the work of Edgar Allan Poe, stories like "Berenice," "The Fall of the House of Usher," and "The Tell-Tale Heart," and his well-known poem, "The Raven." Have each team focus on one story, noting similarities to the themes and story-telling techniques of Frankenstein, particularly the part science may play in setting the stage for the supernatural. After each group has reported on its story, discuss as a class the distinguishing features of Hawthorne's and Poe's work in this genre. Ask students to explore the effect on them as readers of a story by Hawthorne in the third person and by Poe in the first person. Hawthorne tells his stories in the third person and shapes them as allegories and fables, thereby diffusing their emotional impact; Poe, by contrast, generally tells his stories in the first person and shapes them to highlight the psychology of the narrator, thereby tightening their grip on the reader's emotions. Students can explore the consequences of these alternative techniques by writing a short film scenario for one episode from each author.

Extending the Lesson

To conclude, invite students to report on modern-day tales of the supernatural that they have enjoyed. These might include the stories of [Isaac Bashevis Singer](#), the "Goosebumps" and "Fear Street" books of R. L. Stine, the novels of [Stephen King](#), and the vampire novels of [Anne Rice](#). You can broaden the discussion by inviting reports on films as well, particularly films like the "Alien" and "Jurassic Park" series which highlight the connection between the supernatural and science first established by Frankenstein. Is science still an important ingredient for this genre of fiction? Encourage students to cite other motifs that modern tales of the supernatural share with their 19th-century precursors. Explore also the competing tendencies within the genre toward allegorical or symbolic meaning on the one hand and the creation of extreme emotional effects on the other. As a follow-up to this class discussion, have students write a critical review of a contemporary tale of the supernatural, evaluating it against the standards set by the Romantic-era originators of the genre.

Other Information

Standards Alignment

1. [NAES-Theatre- 9-12-1](#)

Script writing through improvising, writing, and refining scripts based on personal experience and heritage, imagination, literature, and history

2. [NAES-Theatre- 9-12-7](#)

Analyzing, critiquing, and constructing meanings from informal and formal theatre, film, television, and electronic media productions

3. [NAES-Theatre- 9-12-8](#)

Understanding context by analyzing the role of theatre, film, television, and electronic media in the past and the present

4. [NCSS-2](#)

Time, continuity, and change. The ways human beings view themselves in and over time.

5. [NCSS 8](#)

Science, technology, and society. [more](#)

6. [NCTE/IRA-1](#)

Students read a wide range of print and nonprint texts to build an understanding of texts, of themselves, and of the cultures of the United States and the world; to acquire new information; to respond to the needs and demands of society and the workplace; and for personal fulfillment. Among these texts are fiction and nonfiction, classic and contemporary works. [more](#)

7. [NCTE/IRA 2](#)

Students read a wide range of literature from many periods in many genres to build an understanding of the many dimensions (e.g., philosophical, ethical, aesthetic) of human experience. [more](#)

8. [NCTE/IRA 3](#)

Students adjust their use of spoken, written, and visual language (e.g., conventions, style, vocabulary) to communicate effectively with a variety of audiences and for different purposes. [more](#)

9. [NCTE/IRA 4](#)

Students adjust their use of spoken, written, and visual language (e.g., conventions, style, vocabulary) to communicate effectively with a variety of audiences and for different purposes. [more](#)

10. [NCTE/IRA 5](#)

Students employ a wide range of strategies as they write and use different writing process elements appropriately to communicate with different audiences for a variety of purposes. [more](#)

11. [NCTE/IRA 6](#)

Students apply knowledge of language structure, language conventions (e.g., spelling and punctuation), media techniques, figurative language, and genre to create, critique, and discuss print and nonprint texts. [more](#)

12. [NCTE/IRA 7](#)

Students conduct research on issues and interests by generating ideas and questions, and by posing problems. They gather, evaluate, and synthesize data from a variety of sources (e.g., print and nonprint texts, artifacts, people) to communicate their discoveries in ways that suit their purpose and audience. [more](#)

13. [NCTE/IRA-8](#)

Students use a variety of technological and information resources (e.g., libraries, databases, computer networks, video) to gather and synthesize information and to create and communicate knowledge. [more](#)



LESSONS: LESSON PLAN

This Lesson at a Glance:

Grade Band: 9-12

Integrated Subjects:

- [Visual Arts](#)
- [Language Arts](#)

Materials:

For the teacher:
[Assessment Rubric](#)

For the student:
[Research Questions](#)

Related WebLinks:

[Artcyclopedia](#)
[Art History Resources on the Web](#)
[Sondheim.com](#)

Targeted Standards:

The National Standards For Arts Education:

Visual Arts (9-12)

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

Visual Arts (9-12)

Standard 6: Making connections between visual arts and other disciplines

Other National Standards:

Language Arts IV (9-12)

Standard 5: Uses the general skills and strategies of the reading process

Life Work IV (9-12)

Standard 1: Makes effective use of basic tools

Life Work IV (9-12)

Standard 6: Makes effective use of basic life skills

ICON LEGEND:

- = part of the current spotlight
- = opens in a new window
- = kid-friendly
- = printable

Introduction to Seurat and Sondheim

Part of the Unit: [Dancing in the Park with Friends](#)

Lesson Overview:

Students study Georges Seurat's painting, *A Sunday Afternoon on the Island of La Grande Jatte*, and present responses to questions based on the artwork. They then read Act I of the musical *Sunday in the Park with George* and develop representative physical gestures based on one of the characters.

Length of Lesson:

Two 45-minute periods

Instructional Objectives:

Students will:

- respond to one of four questions dealing with the life of Georges Seurat and specifically, with his work, *A Sunday Afternoon on the Island of La Grande Jatte*.
- recognize an unusual technical aspect of the painting.
- discuss the historical period associated with the painting.

Supplies:

- Prints of the painting, *A Sunday Afternoon on the Island of La Grande Jatte* by Georges Seurat (see Sources section for possible sources).

Instructional Plan:

Introduction

Prepare students for the lesson with the following introduction and assignment:

"Ideas for composing a dance come from a variety of sources—books, nature, our experiences, our feelings, and our emotions. In this unit, we are going to investigate a painting by the artist Georges Seurat titled, *A Sunday Afternoon on the Island of La Grande Jatte*. This painting was used as the basis for a musical by Stephen Sondheim and James Lapine called *Sunday in the Park with George*, which you will read."

Distribute the [Research Questions Worksheet](#) and the [Assessment Rubric](#)

- include
- = audio
- = video
- = images

guidelines for the verbal responses/presentations. Then, show the students a print of Seurat's painting, *A Sunday Afternoon on the Island of La Grande Jatte*.

Assignment

Tell students to investigate the life and work of Georges Seurat and come to class with a quote of a statement or paragraph that responds to *one* of the following four questions. (Remind students to include the source of the information):

- What was being expressed in the painting?/Was there something of social significance being expressed in the painting?
- What technical aspects of the painting make it special?
- What was the critical reaction to the painting?
- Who do you imagine the people to be in this painting and/or what might they be doing?

Students may use books or the Internet to research the answers to the questions. See the Sources section for a list of suggested books. Possible Internet resources include:

- [WebMuseum: Seurat, Georges](#)
- [WebCanvas! Virtual Museum: Georges Seurat](#)

Classroom Activities

Shown the students the print (or prints) of the painting again. Ask students to share their responses to the questions individually. Possible responses to the respective questions are as follows:

Question 1:

"...his [Seurat's] pictures represent in vivid form life of the middle class of Paris and its suburbs in the 1880's. It would be foolish to read into his painting a social or political programme..." (Fry, p.7)

"Their [the critics] synopses marked much of the paintings' range of meanings: the suburbs, Sunday, leisure, habits and behavior determined by class, the identification of types, the codification of pose and fashion." (Thomson, p.115)

"We hope to prove that Seurat's types are not the residue of a purely formal instinct but are brilliant visual distillations of psychological and social meanings." (Herbert, et al, p. 4)

Question 2:

"One might say that the shimmering light he invented makes us see what is most enchanting in nature at those moments when she seems to us the most sublime..." (Couthion, p. 43 and 44)

"...there is hardly a diagonal in the whole picture; instead the design is made up of verticals in trees and figures or little curves in parasols and in the tails of the dogs and the monkey which are almost art nouveau in their forms." (Fry p.80, notes)

"*La Grande Jatte* was the first substantial painting by Seurat in which groups of figures had a major role, and several drawings and paintings were executed to investigate the way they would interlock within the composition." (Thomson, p. 106)

Question 3:

"J.K. Huysmans, Paul Alexis and Robert Caze saw it as a Sunday spree of drapers' assistants, apprentice pork-butchers, women looking for adventures, whereas Paul Adam saw the rigid figures as an Egyptian frieze and the Greek-born Moreas hailed the work as Panathenaean procession." (Courthion, p.21)

"Louis Pilate de Brin Gaubast said in his review...that he [Seurat] may be less unsuccessful as a dauber of landscapes than in setting up wooden figures in the island of *La Grande Jatte* on a Sunday afternoon." (Courthion, p.37)

After the painting was exhibited, some critics realized its importance and referred to it as "the manifesto painting." (Thomson, p.114)

Question 4:

"...people like ourselves—men, women and children dressed in their Sunday best, who pursue weekend leisure by sitting, strolling, knitting, reading, fishing, making music, or gazing meditatively into the pruned and park-like landscape." (Broude, first paragraph—there are no page numbers for this Internet resource.)

"Today the trees are all gone, but in 1884 *La Grande Jatte* was a green Arcadia, the meeting place for Sunday boaters and courting couples." (Courthion, p.203)

After the students have shared their responses, the teacher and the students develop a summary of the answers for each of the four questions.

Assignment

Tell students to read Act I of *Sunday in the Park with George*, by Stephen Sondheim and James Lapine. Explain that the play addresses all four of the questions that they have researched. As they read Act I, each student must select a character and think of a gesture that the character either did or might do, based on their lines in the play.

Webster's New World College Dictionary defines "gesture" as: movement of the body, or part of the body to express or emphasize ideas, emotions, etc. (p. 108).

Assessment:

See the [Assessment Rubric](#).

Sources:

- Broude, Norma (ed.). *Georges Seurat: Rizzoli Art Series*. New York: International Publications, 1992.
- Courthion, Pierre. *Georges Seurat*. New York: Harry N. Abrams, Inc., 1968.
- Fry, Roger (essay) and Sir Anthony Blunt (foreward and notes). *Seurat* London: Phaidon Publishers, Inc., 1965.
- Herbert, Robert L., Francoise Cachin, Anne Distel, Susan Alyson Stein, and Gary Tinterow. *Georges Seurat: 1859-1891*. New York: The Metropolitan Museum of Art, 1991.
- Sondheim, Stephen and James Lapine. *Sunday in the Park with George*. New York: Dodd, Mead and Company, 1986.
- Thomson, Richard. *Seurat*. Oxford, England: Phaidon Press, 1985.
- *Webster's New World Dictionary* Cleveland: The World Publishing Co., 1964.

Authors:

- Lillian Hasko, Dance Teacher
Montgomery County Public Schools
Silver Spring, MD United States

FOOTNOTES

marcopolo FOUNDATION

Copyright The Kennedy Center. All rights reserved. ARTSEDGE materials may be reproduced for educational purposes.



Research Questions

In class, you viewed a print of Georges Seurat's painting "A Sunday Afternoon on the Island of La Grande Jatte." Using online resources and/or books, research *one* of the following questions. Write down one quote or paragraph that answers the selected question. (You must include a citation for the source of the information.) You will be asked to share this quote with the class.

1. What was being expressed in the painting?/Was there something of social significance being expressed in the painting?
2. What technical aspects of the painting make it special?
3. What was the critical reaction to the painting?
4. Who do you imagine the people to be in this painting and/or what might they be doing?



LESSONS: LESSON PLAN

This Lesson at a Glance:

Grade Band: 9-12

Integrated Subjects:

- Music
- Visual Arts
- Language Arts
- Social Studies

Related WebLinks:

[Artcyclopedia](#)
[Metropolitan Museum of Art](#)
[Art Museum of the Americas: Joaquin Torres Garcia](#)
[Museum of Fine Arts, Boston](#)

Targeted Standards:

The National Standards For Arts Education:

Music (9-12)

Standard 6: Listening to, analyzing, and describing music

Music (9-12)

Standard 8: Understanding relationships between music, the other arts, and disciplines outside the arts

Music (9-12)

Standard 9: Understanding music in relation to history and culture

Visual Arts (9-12)

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

Visual Arts (9-12)

Standard 2: Using knowledge of structures and functions

Visual Arts (9-12)

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

Visual Arts (9-12)

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

Visual Arts (9-12)

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

Visual Arts (9-12)

Standard 6: Making connections between visual arts and other disciplines

Torres-Garcia Symbolism: Art Appreciation, Technology, and Production

Lesson Overview:

This lesson explores Torres-Garcia's use of symbolism and how a non-verbal language is manipulated to communicate a thought or an idea. The lesson is divided into two sections: (1) Art Appreciation and Technology, in which students will use the Internet to research images that communicate a thought or information that reflects their interests; and (2) Production, which focuses on drawings using symbols of the students' own invention. Artist Joaquin Torres-Garcia is linked to the development of the Modernist movement in America. He established the School of the South, and his work projects a transition from art tied to the use of precise forms to imaginative reinterpretation and simplification of these forms, arriving at the abstract plane. Torres-Garcia developed a non-verbal vocabulary of symbols understandable beyond the confines of language. His inspirations were symbols found in Pre-Columbian petroglyphs, textiles, and pottery.

Length of Lesson:

Three 45-minute periods

Instructional Objectives:

Students will:

- understand, describe, and interpret certain non-verbal language (symbolism).
- clarify how non-verbal language is manipulated to communicate a thought.
- demonstrate the use of critical thinking skills.
- demonstrate their grasp of new content and skills in critiquing the content of their own work and the work of others.
- apply research skills in using the Internet.

Supplies:

- Drawing materials
- Online images or prints of works of Torres-Garcia

Instructional Plan:

Teacher Preparation

Visual Arts Standards:**Geography IV (9-12)**

Standard 6: Understands that culture and experience influence people's perceptions of places and regions

Language Arts IV (9-12)

Standard 1: Uses the general skills and strategies of the writing process

Language Arts IV (9-12)

Standard 3: Uses grammatical and mechanical conventions in written compositions

Language Arts IV (9-12)

Standard 7: Uses reading skills and strategies to understand and interpret a variety of informational texts

Language Arts IV (9-12)

Standard 8: Uses listening and speaking strategies for different purposes

Language Arts IV (9-12)

Standard 9: Uses viewing skills and strategies to understand and interpret visual media

ICON LEGEND:

= part of the current spotlight

= opens in a new window

= kid-friendly

= printable

= interactive

= audio

= video

= images

Background work on images and symbols found in literature texts, for instance, Perrine's *Structure, Sound and Sense* could be helpful.

Days 1-2: Art Appreciation and Technology

Provide students with background material on Joaquin Torres-Garcia in the form of images, books, and Internet resources.

Lead a discussion to help students define the term "symbolism" and interpret the use of symbolism in selected works.

Direct students to review images you provide, or to search the Internet, using the links provided here as a starting place. Instruct students to find and print out images or information related to the topic:

- Demuth's "Figure 5 in Gold" (available through a search of The Metropolitan Museum of Art collection)

Review this non-representational painting by Charles Demuth, noting that the repetition and variety in sizes of the number 5 creates an illusory space that leads the viewer into the painting. The larger the number 5, the closer the object is to the foreground; the smaller the number 5, the farther the object is to the horizon. Movement and dynamism are reinforced with diagonal lines.

- Torres-Garcia's Works from the Art Museum of the Americas

This site helps to clarify the importance of non-verbal language and how images can be simplified to their basic shapes to represent something. Universal symbols such as the sun or the moon are represented by drawing a circle for the sun or a half circle for the moon.

Assign students to complete the following exercise:

- Write a list of universal symbols; man-made symbols; musical, traffic, religious, or computer symbols. Students can visit one of the many clip-art sites available online for ideas.
- Can you visualize some of these symbols using only straight lines or curved lines?

Have students observe Picasso's emotional use of color in his Blue and Rose periods available from The Museum of Fine Arts, Boston site.

Assign students to observe drawings and paintings of Torres-Garcia (see Internet resources) and complete the following:

- interpret the meaning of each symbol;
- find relationships among the symbols; and
- determine what the artist is trying to communicate.

Specifically, identify and examine:

- Universal symbols (e.g., moon, sun, stars)
- Ecology symbols (e.g., trees, mountains, ocean, weeds, fish, llama, eagle)
- Man-made symbols: industrial and cultural (e.g., house, ladder, clock, train)

Examine other symbols not found in the artist's work (e.g., musical symbols, traffic symbols, computer symbols, braille).

Day 3: Production

Initiate student assignments inspired by Torres-Garcia's work and student research:

- Assign students to draw different symbols within an organized structure.
- Have students create their own set of symbols for use as nonverbal language.

Check for understanding through informal monitoring during the work session.

Assessment:

Evaluation of students' participation in and completion of the components of the lesson will be governed by the following criteria:

1. Did the student develop an understanding of nonverbal language? Can the student describe and interpret nonverbal language (symbolism)?
2. Did the student learn how nonverbal language is manipulated to communicate a thought or an emotion (through the study of Torres-Garcia's symbolism and Picasso's emotional use of color in his Blue and Rose Periods)?
3. Did the student observe and respond to the content in his/her work and in the work of others?
4. Did the student demonstrate the use of critical thinking skills (compare, contrast, analyze) through the study of information and student research?
5. Did the student develop skills to use the Internet?

Extensions:

Try hands-on and related activities from the Albright Knox Art Gallery to extend the study of Joaquin Torres-Garcia.

Sources:

Web:

- Albright Knox Art Gallery - Joaquin Torres-Garcia
http://www.albrightknox.org/curatorial/1979_30.html
- Demuth's "Figure 5 in Gold"
<http://www.metmuseum.org/collections/search.asp>
- Getty Vocabulary Program
<http://www.getty.edu/research/tools/vocabulary/>
- Museum of Fine Arts, Boston: Picasso, The Early Years
<http://128.11.41.128/exhibitions/picasso/exhibit.htm>

Authors:

- Teresa Ghiglino, Studio Art - AP
Bell Multicultural Senior High
Washington, DC



LESSONS: LESSON PLAN

This Lesson at a Glance:

Grade Band: 9-12

Integrated Subjects:

- [Music](#)
- [Visual Arts](#)
- [Language Arts](#)

Materials:

For the teacher:
[Assessment and Answer Key](#)

For the student:

[NSQ Interactive Timeline Worksheet](#)
[Andrew Carnegie Biography](#)
[Uncle Fyodor](#)
[American Impressions: Diary Activities](#)
[Tchaikovsky Discovers America Questions](#)
[Reflections on Niagara Falls](#)
[Reflections on Fear](#)

Related WebLinks:

[Journey to America: A Musical Immigration](#)

Targeted Standards:

The National Standards For Arts Education:

Music (9-12)

Standard 9: Understanding music in relation to history and culture

Visual Arts (9-12)

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

Other National Standards:

Language Arts IV (9-12)

Standard 1: Uses the general skills and strategies of the writing process

ICON LEGEND:

- = part of the current spotlight
- ↗ = opens in a new window
- 👤 = kid-friendly

Tchaikovsky in America

Part of the Unit: [From the New World](#)

Lesson Overview:

In this lesson, students will learn about the Russian composer Peter Ilyich Tchaikovsky and his visit to the United States. They will discover what he thought about America through his diaries, and will learn about the diary form. This lesson is geared towards students learning English as a second language. Through various activities, they will compare Tchaikovsky's experiences and impressions with their own experiences in a new world.

Length of Lesson:

Seven 45-minute periods

Instructional Objectives:

Students will:

- analyze what Tchaikovsky thought of America.
- compare their own experiences in America with those of Tchaikovsky.
- recognize Peter Ilyich Tchaikovsky and his contributions to classical music.

Supplies:

- Colored pencils
- White paper
- Manila folders (or large sheets of construction paper folded in half to make folders)
- Book: *Tchaikovsky Discovers America* (see Teacher References section for complete bibliographic information)
- CDs of Tchaikovsky's music (see Teacher References section for suggested recordings)
- Sound System

Instructional Plan:

Teacher Background and Notes

The following suggestions may aid in teaching this lesson:

- arrange for one period in the computer lab, which students will utilize on Day Six of this lesson plan.

= interactive

= audio

= video

= images

- collect in individual folders all student work each day as it is completed for further reference and editing.

- keep student work in the classroom.

Day One

Have a CD recording of familiar music by Peter Ilyich Tchaikovsky playing when the class period begins. *Sleeping Beauty*, *The Nutcracker*, and *The 1812 Overture* are good choices, and recordings are readily available. (See Sources section for suggested recordings.)

Discuss the definition of the word composer. Give students some background information about Tchaikovsky. Note that he lived from 1840 to 1893 and that he was probably the most popular 19th century Russian composer. He wrote such famous works as the ballets, *Swan Lake*, *Sleeping Beauty*, and *The Nutcracker*. He also wrote *The 1812 Overture*.

Have students access the [NSO Interactive Timeline Worksheet](#) and answer the preliminary questions about Tchaikovsky. (Note: Preview the video and the questions to ensure that it is compatible with the students' language abilities. Encourage students to listen for key words and to draw conclusions based on what they can understand.)

Read aloud the entire book, *Tchaikovsky Discovers America*. Explain to the students that this book tells about Tchaikovsky's visit to America in 1891. Preview the book by showing a few pictures, particularly the one of the scene from *Swan Lake*, featured in the centerfold.

Explain that the format of the book is that of a diary. The diary entries in the book are supposed to have been written by Eugenia (Jenny) Petroff, a fictional girl living in New York. Her parents came from Russia, but she and her brother were born in New York City. Note that Tchaikovsky, like Jenny, kept a diary. Note common conventions in a diary, such as the use of "I" and references to specific dates.

Give each student a manila folder or have them fold a large piece of construction paper in half to make a folder. Have them put their names on these folders, which will hold their work for the unit.

Give students the [Uncle Fyodor](#) handout, which contains a diary excerpt from the book. Review the excerpt with the class, making sure students understand the reading and all of the vocabulary. Explain the assignment, in which students write about something they bought in the form of a diary entry. Review the components of a diary, such as the inclusion of the date and writing in the first person. Write the assignment on an overhead or on the board. Have students begin to write in class, with unfinished work assigned for homework.

All diary entries are to be accepted in first draft form. In the third lesson of this unit, the entries will be edited and the final drafts will be published.

Day Two

Reread *Tchaikovsky Discovers America* aloud to the class. Before beginning, ask students for a summary of what they remember about the book from the previous lesson. Make sure students know that this book tells about the visit to America by the famous Russian composer, Tchaikovsky.

Give students the [Tchaikovsky Discovers America Questions](#). Have them take out their colored pencils. Make sure the students understand directions on the handout.

Orally, give students additional information that they need to complete their map. To familiarize students with new place names, write "Baltimore," "Philadelphia," and "Washington, D.C.," on the board or on an overhead. Give students the American Impressions: Diary Activities handout. Read the diary entries with the class, checking for comprehension. Begin work in class on the activities, and all incomplete work should be assigned for homework.

a

Day Three

Give students a copy of the Niagara Falls handout. Talk about Niagara Falls, one of the world's most memorable natural sights, with the students. Tell them that it is a great waterfall on the Niagara River in western New York and southeast Ontario, Canada. It has two falls: The Canadian, or Horseshoe, on the Canadian side and the American on the American side. Inform them that the falls were formed over 12,000 years ago when glaciers retreated to Canada. Niagara Falls is a great tourist attraction, and millions of people visit every year. You may want to display a picture of the falls, such as Barbara Bosworth's photograph from the National Museum of American Art site.

Read aloud the Tchaikovsky diary entry on the Reflections on Niagara Falls handout to ensure that the students understand all of the vocabulary, then have students complete the activity.

Day Four

Lead a class discussion on why Tchaikovsky made his trip to America in 1891. (He came to conduct the opening concert in Carnegie Hall.) Ask the class if they would like to share why they came to America.

Pass out the Reflections on Fear handout, and read the selection on the handout with the students. Make sure they understand the reading and the vocabulary. Explain the handout activities to the students, and have students complete these activities.

Day Five

Give students the Andrew Carnegie Biography handout. Note, again, that Tchaikovsky came to America to conduct the opening concert at Carnegie Hall. Tell students that they will learn more about the man who gave this famous concert hall its name. Read Carnegie's biography with the students, then explain the timeline activity, using examples of different kinds of timelines. Have students complete their timelines.

Day Six

Give students the NSO Interactive Timeline handout. Read the directions of the activity, and make sure they understand the activity. Take the class to the computer lab to complete the activity.

Assessment

Refer to the Assessment and Answer Key to evaluate student performance.

Extensions

Have students take a closer look at Tchaikovsky and his music. For example, they could read the stories of the ballets *The Nutcracker*, *Sleeping Beauty*, and *Swan Lake* before watching videos of ballet performances. Students could then engage in writing activities, in which they discuss favorite characters, costumes, and music as well as make

comparisons between the stories and the ballets.

Have students learn about the places that Tchaikovsky visited in America besides New York City and Niagara Falls. (He visited Baltimore, Philadelphia, and Washington, D.C.) Students could read his diary for his reactions to and description of these cities. They could then read about these cities today.

Sources:

Print:

- Brown, David, et al. *The New Grove Russian Masters, Vol 1*. New York: W. W. Norton & Company, 1997.
- Fernandez, Laura, and Rick Jacobson. *Tchaikovsky Discovers America*. Illustrated by Esther Kalman. New York: Orchard Books, 1994.
- Hammond, Susan. *Tchaikovsky Discovers America. Teacher's Notes*. Based on the original work by Douglas Cowling. Pickering, Ontario, Canada: The Children's Group, Inc., 1998.
- Tchaikovsky, Peter Illych. *Ballet Music*. Orchestra of the Royal Opera House, Covent Garden. Sir Colin Davis. Philips 422 845-2.
- Tchaikovsky, Peter Illych. *The Nutcracker*. Kirov Orchestra. Valery Gergiev. Philips 289 462 114-2.
- Tchaikovsky, Peter Illych. *"1812" Overture*. Berlin Philharmonic Orchestra. Herbert Von Karajan. D. G. 423225-2.
- Tchaikovsky, Peter Illych. *The Sleeping Beauty*. Royal Concertgebouw Orchestra, Antal Dorati. Philips 446 166-2.
- Tchaikovsky, Peter Illych. *Swan Lake (excerpts)*. Philadelphia Orchestra. Eugene Ormandy. Odyssey CBS 42252.

Web:

- BalletNotes
<http://www.balletmet.org/balletnotes.html>
- National Symphony Orchestra: *Journey to America: A Musical Immigration*
<http://www.kennedy-center.org/nso/festival/journey>

Authors:

- Phyllis Gron, ESL Teacher
Fairfax County Public Schools
Alexandria, VA



LESSONS: LESSON PLAN

This Lesson at a Glance:

Grade Band: 9-12

Integrated Subjects:

- Dance
- Theater
- Visual Arts
- Language Arts
- Physical Education

Materials:

For the teacher:
[Assessment Rubric](#)

For the student:
[Steps of the Compositional Strategy](#)

Related WebLinks:

[Artycyclopedia](#)
[Sondheim.com](#)
[Musicals.net](#)

Targeted Standards:

The National Standards For Arts Education:

Dance (9-12)

Standard 1: Identifying and demonstrating movement elements and skills in performing dance

Dance (9-12)

Standard 2: Understanding choreographic principles, processes, and structures

Dance (9-12)

Standard 3: Understanding dance as a way to create and communicate meaning

Dance (9-12)

Standard 7: Making connections between dance and other disciplines

Theater (9-12)

Standard 2: Acting by developing, communicating, and sustaining characters in improvisations and informal or formal productions

Theater (9-12)

Standard 8: Comparing and integrating art forms by analyzing traditional theatre, dance, music, visual arts, and new art forms

Visual Arts (9-12)

Choreographing Characters in a Painting

Part of the Unit: [Dancing in the Park with Friends](#)

Lesson Overview:

Students learn a teacher-choreographed dance involving a character from the musical *Sunday in the Park with George* by Stephen Sondheim and James Lapine. Students then choreograph original dances based on a character of their choosing.

Length of Lesson:

Four 45-minute periods

Instructional Objectives:

Students will:

- execute a teacher-choreographed piece based on a gesture of a character from Act I of the musical *Sunday in the Park with George*.
- select a character from the same play and an accompanying gesture, which are then used as the basis for composing a dance phrase.
- choreograph a dance phrase using five steps from a compositional strategy.

Supplies:

- Music selections, such as pieces by Claude Debussy ("La Mer" or "La Faun") or Maurice Ravel. Both were composing around the time that Georges Seurat painted *A Sunday Afternoon on the Island of La Grande Jatte*. Selections from the musical *Sunday in the Park with George* would also be suitable for the lesson.
- Prints of the painting *A Sunday Afternoon on the Island of La Grande Jatte* by Georges Seurat (see Sources section)
- A large sheet listing the cast of characters for Act I of *Sunday in the Park with George*.
- A large poster listing the list five steps in the compositional strategy.

Instructional Plan:

Note: this lesson should be taught as the second lesson in a three-part unit. Students should already have completed the activities and assignments in [Introduction to Seurat and Sondheim](#).

Visual Arts 9-12: Making connections to the history and cultures in relation to history and cultures
Visual Arts (9-12)
 Standard 6: Making connections between visual arts and other disciplines

Other National Standards:

Language Arts IV (9-12)

Standard 6: Uses reading skills and strategies to understand and interpret a variety of literary texts

Language Arts IV (9-12)

Standard 7: Uses reading skills and strategies to understand and interpret a variety of informational texts

Physical Education IV (9-12)

Standard 1: Uses a variety of basic and advanced movement forms

ICON LEGEND:

- = part of the current spotlight
- = opens in a new window
- = kid-friendly
- = printable
- = interactive
- = audio
- = video
- = images

INTRODUCTION

Display a print of Georges Seurat's painting, *A Sunday Afternoon on the Island of La Grande Jatte*. Give students the following information:

"In the previous lesson, you learned that this painting is the basis for the musical *Sunday in the Park with George*, by Stephen Sondheim and James Lapine. One of the characters in this painting (and the play) is going to be a source for a short dance composition. We will assign a gesture to a character that appears in Act I of *Sunday in the Park with George*. Then, we will follow the steps of a compositional strategy to create a dance phrase, which you will learn. The strategies for composing a dance are many and varied. This is just one of methods."

- Choose a gesture.
- Make the movement faster or slower than normal.
- Perform the movement while traveling.
- Change the level of the movement twice.
- Create a short, patterned phrase of movement from these experiments.

Note: Display a poster of the five compositional steps and distribute the *Steps of the Compositional Strategy* student guide.

Later, you will be asked to follow the same steps to create a dance phrase based on a gesture from a character that you have chosen from the play."

Teacher-Guided Activity

Lead the students in a short warm-up. Then, teach the class a dance sequence using the compositional strategy. (The movements involved in each step can be repeated any number of times). The teacher may choreograph an original piece or use the example described below.

First, choose a character. (The following example uses the character of the nurse.) Then, follow the steps of the strategy:

1. Choose a gesture:

Start from a seated position, with the back to the audience. The arm starts in close to the body and then opens out as if to guide the steps of another person.

2. Make the movement faster or slower than normal:

The right arm starts in close to the body and very slowly begins to extend to the front of the body as the body leans forward. The arm continues to slowly circle out to the side as the upper body follows the movement of the arm to the side.

3. Perform the movement while traveling:

The movements of the arm and upper body are repeated from #2 as the feet take the body in the same direction, quickly traveling (walking or running) forward and then gradually curving out to the side.

4. Change the level of the movement twice:

Assume the beginning pose of the character (seated on the ground, back to the audience). As the body rises and the hand is in, take small steps beginning out to the right side with the steps making a circular path (as in

and to stand up looking down. Repeat the movement with the opposite arm (left) traveling to the left, but this time make a complete circle to end up facing front again. The body continues down on one knee (the right) while the arm continues the movement from being out to the side to behind the back and the upper body is bent over the knee.

5. Create a short, patterned phrase of movement from these experiments:

For the first 16 counts, perform the movements in step #4.

For counts 17-20, execute the arm gesture to a faster tempo (right arm, left arm, right, and left) as the body rises to a standing level. The focus is looking up.

For counts 21-24, lower the body slowly as the arms come down to touch the floor on either side. The head is down.

During counts 25-28, the body travels diagonally to the right (walk: right, left, right) as the shoulder leads to guide the movement.

In counts 29-32, repeat the same movement as in counts 25-28, but move diagonally to the left. On the final count, the left arm comes straight down to the side with a percussive movement.

Have the students perform the movements to the music. Half of the class should perform the dance phrase for the other half; then, each half should switch roles.

Assignment

Tell students to finish reading *Sunday in the Park with George* and come to the next class with the selected character and gesture.

Independent Activity:

Display the poster of the five-step compositional strategy, and tell students:

"In the last lesson, you learned a dance phrase that was choreographed according to a specific compositional strategy. You were asked to come in today with a selected character and a gesture connected to the script or narrative by that character. Using the same five-step compositional strategy, you are now to create a dance phrase representative of your character coming alive off the canvas."

Display a poster containing the list of characters in Act I of *Sunday in the Park with George* with some possible gestures:

- George: extending arm out, pointing to "a perfect tree"
- Dot: turning her back toward others; hand up to the forehead as though it is very hot; having hand on the back of the neck again, as though it is very hot
- Old Lady: stretching the head or neck out as though looking for a fan
- Nurse: opening out her arm as if guiding the steps of another
- Franz: putting one hand out and then the other to indicate all that they do as servants: "First this, then that, etc."

- Boy: stretching and curving his arms out to the side as though mimicking someone who is large and fat
- Jules: extending the head and neck forward as though looking closer at the painting
- Yvonne: pointing to Dot's dress and laughing, covering her mouth
- A Boatman: throwing back his head to indicate that it is so hot
- Celeste 1 and Celeste 2: pointing around at others; quick movements with arms and head; covering the mouth as if gossiping and whispering about others
- Freida: shaking her head in dissatisfaction when Franz tries to choke Louise
- Soldier: extending arm out as though throwing away, to indicate "I am glad to be free of him."
- Mr. And Mrs.: gazing downward and shaking their heads as if they are disappointed with being in Paris

Other characters in Act I include:

- Young Man
- A Man
- Louise
- Louis
- A Little Girl
- A Woman

Review the guidelines for the dance phrase:

- a. The beginning pose/stance must be the same as the selected character's position in the painting.
- b. The ending position is to be determined by the student.
- c. The phrase should last for approximately 32–64 counts.

Halfway through the class period, have students take their positions in relation to one another and perform as much of the dance phrase as they have completed up to that point. The students should practice with the music, and perform the sequence more than once, if necessary. Students should feel free to revise, add, delete, rework, or change elements of the dance phrase at various points of the process.

Assessment

See the accompanying [Assessment Rubric](#).

Sources

Print:

- Broude, Norma (ed.). *Georges Seurat: Rizzoli Art Series*. New York: International Publications, 1992.
- Courthion, Pierre. *Georges Seurat*. New York: Harry N. Abrams,

References:

- Fry, Roger (essay) and Sir Anthony Blunt (foreward and notes). *Seurat* London: Phaidon Publishers, Inc., 1965.
- Herbert, Robert L., Françoise Cachin, Anne Distel, Susan Alyson Stein, and Gary Tinterow. *Georges Seurat: 1859-1891*. New York: The Metropolitan Museum of Art, 1991.
- Sondheim, Stephen and James Lapine. *Sunday in the Park with George*. New York: Dodd, Mead and Company, 1986.
- Thomson, Richard. *Seurat*. Oxford, England: Phaidon Press, 1985.

Authors:

- Lillian Hasko, Dance Teacher
Montgomery County Public Schools
Silver Spring, MD United States

SPONSORED BY

marcopolo MCI
FOUNDATION

Copyright The Kennedy Center. All rights reserved. ARTSEDGE materials may be reproduced for educational purposes.



LESSONS: LESSON PLAN

This Lesson at a Glance:

Grade Band: 9-12

Integrated Subjects:

- Dance
- Theater
- Visual Arts
- Language Arts

Materials:

For the student:

Essay Topics

Guidelines for Character Analysis

Vocabulary

Related WebLinks:

University of Virginia: *Little Women* by Louisa May Alcott

Targeted Standards:

The National Standards For Arts Education:

Dance (9-12)

Standard 1: Identifying and demonstrating movement elements and skills in performing dance

Dance (9-12)

Standard 5: Demonstrating and understanding dance in various cultures and historical periods

Theater (9-12)

Standard 1: Script writing through improvising, writing, and refining scripts based on personal experience and heritage, imagination, literature, and history

Visual Arts (9-12)

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

Visual Arts (9-12)

Standard 2: Using knowledge of structures and functions

Other National Standards:

Language Arts IV (9-12)

Standard 1: Uses the general skills and strategies of the writing process

Language Arts IV (9-12)

Standard 2: Uses the stylistic and rhetorical aspects of writing

Cheerful Hearts and Willing Feet

Part of the Unit: Louisa May Alcott Unit

Lesson Overview:

This lesson encourages students to explore various methods Louisa May Alcott uses to develop characterization in her semi-autobiographical novel *Little Women*. Students will be engaged in a series of activities, such as written analysis and research. They will design an "ideal" school, compose a dramatic monologue, act out a ballroom scene, create their own *Little Women* dolls, and/or write essays.

Length of Lesson:

Five 45-minute periods

Instructional Objectives:

Students will:

- draw conclusions about the structural dynamics of the narrative of *Little Women*.
- experience growth in the writing process, oral skills, skills of research, contextual analysis, and collaboration.
- explore the inferential power of images and literary allusions to enhance characterization.
- gain new appreciation for why *Little Women* has sustained as one of America's most valued novels.
- illuminate aspects of the Alcott text through studies of comparative analysis.
- perceive specific ways Louisa May Alcott crafted the specific characters in *Little Women*.
- recognize the semi-autobiographical undercurrents in *Little Women*.
- recognize the threads of impending social and cultural change insinuated in the text.
- understand ways the text mirrors attitudes, values, fashions, manners and mores of the time period.

Supplies:

- VCR or DVD player (optional)
- Video: recording of a film version of *Little Women*
- Louisa May Alcott's novel, *Little Women*

Language Arts IV (9-12)

Standard 3: Uses grammatical and mechanical conventions in written compositions

Language Arts IV (9-12)

Standard 5: Uses the general skills and strategies of the reading process

Language Arts IV (9-12)

Standard 6: Uses reading skills and strategies to understand and interpret a variety of literary texts

Language Arts IV (9-12)

Standard 7: Uses reading skills and strategies to understand and interpret a variety of informational texts

ICON LEGEND:

-  = part of the current spotlight
-  = opens in a new window
-  = kid-friendly
-  = printable
-  = interactive
-  = audio
-  = video
-  = images

Optional texts: Mark Twain's *The Adventures of Tom Sawyer*, Selected poems by Emily Dickinson, and Henry James's *Daisy Miller*

Instructional Plan:**Introduction**

Meg, Jo, Beth, and Amy—these are Louisa May Alcott's beloved "little women." Their adventures have been a must-read for generation after generation of children, and their compelling personalities have been the inspirational source for designs of collector dolls, paper dolls, and fashions; Hollywood films; television and video productions; live dramatic scripts; and even operettas and an opera.

How did Alcott build such enduring characters as Marmee, Hannah, Laurie, Mr. Laurence, Mr. March, Aunt March, John, the twins, and the Professor? Through what devices did she create the mystique of these endearing personalities? The following activities are dedicated to helping students gain insight into specific devices of characterization Alcott used to bring alive and achieve the sustaining power of the characters in *Little Women* (first published in 1868).

In this series of activities, students will explore the methods that Alcott uses to build characterization in *Little Women*.

Activity A

After assigning the class to read *Little Women*, divide the class into working pairs for a close study of character development within the text. Explain that each pair will be responsible for tracing specific ways Alcott develops one assigned character in the novel. Each pair will also prepare a specifically defined written analysis, complete with careful documentation from the text, to be handed in.

Tell each of the pairs to investigate one of the following characters: Meg, Jo, Beth, Amy, Marmee, Hannah, Mr. March, Laurie, John, Mr. Laurence, Aunt March, Professor Bhaer, Daisy and Demi (treat as one), and Sallie Moffatt.

Advise students that their analysis should be in-depth, cover a range of topics, and be based on the [Guidelines for Character Analysis](#) handout.

Activity B

Alcott uses the following attributes, images, personality and behavioral traits to develop her characters into "real people" for the reader:

- impatience
- malapropisms
- shyness
- the "Pickwick Club"
- "the church of one member"
- "Telemachus"
- "little homilies"
- frequent use of literary references
- "little cricket on the hearth"
- social grace

- "Byronic fits of gloom"
- "accomplished Artful Dodgers"
- lack of "social grace"
- metaphysical discussions
- "little Dorcal"
- "brave St. Martin"
- "Tarlatan and tulle"
- "_____ is faithfulness itself"

Consider conducting an oral "matching game," in which students identify the character to which each reference (read aloud by teacher or student) applies. Or use all or part of the list for a written quiz. Ask students to clarify what implication is inherent in the reference that helps to explain some aspect of the "matching" character (i.e., "Telemachus").

Suggestions for Arts-Integrated Projects

Assign the students one or more of the following projects, or allow them to choose one project to complete and share with the class.

Topic A: Visual Arts and Design

At the end of *Little Women*, Jo and her husband, Professor Bhaer, open a boy's school at Plumfield. Throughout the text, there are other references made to teaching—for instance, the school scene in which Amy is punished; Jo's governess duties at Mrs. Kirke's place; Professor Bhaer's teaching methods; and attitudes expressed by Dr. and Mrs. March. The argument has been made that *Little Women's* references to education mirror the outlook of her father, Bronson Alcott, who had attempted to establish innovative schools in New England that promoted the Socratic method of learning and other designs he thought would interest children in learning.

As a special project, first research some of the background of Bronson Alcott's (and that of his Concord, Massachusetts, neighbor, Henry David Thoreau) attempts to establish a new type of school. Consider exploring other theories about education, for instance, that of John Dewey, Irving Babbitt, Mortimer Adler, and perhaps some contemporary theorists such as Ted Sizer and Howard Gardner.

As the main part of the project, construct your personal design for an "ideal" school, giving attention to such aspects as goals, purposes, building design, method of teaching, what you would include in the curriculum, types of assignments, class structure (tracking, non-tracking, integrated grades), attitude toward rules and discipline.

Accompany the outline of the design for your school with a well-developed written statement of rationale. That is, support your design with explanations of specific ways students would benefit from your plans. Consider making a drawing of the design, keeping in mind ways the facilities would support the curriculum and teaching methods.

Topic B: Drama

The argument has been made that the character of Jo in *Little Women* mirrors Alcott's temperament, personality, attitudes, talents, and life experiences. As a special project, have students research details about Louisa May Alcott and her life experiences, then identify specific parallels between Alcott and Jo as they come through the text of *Little Women*. The students should then compose a dramatic monologue from the viewpoint

of Louisa May Alcott, talking about her creation and subsequent characterization of Jo. If time allows, have students perform their monologues for the class.

Topic C: Dance

Several social dance scenes are integrated into the text of *Little Women*. One could argue that the dance scenes are one of the main social "proving grounds" for the March sisters, because considerable attention is given to expected "manners and mores" during the events and to fashionable dress.

As a special project, have the class, or a group of students, create and act out a mid-nineteenth century ballroom scene. Instruct them to pay attention to such aspects as "dance cards," the proper way to ask someone to dance and to accept, and the types of dances that would have been done in New England society of the mid-1800s. Note that the Redowa and Redowa-polka are mentioned in the text of *Little Women*. The regular waltz and polka were also popular in that time period. Have the students research background on the Redowa and Redowa-polka, and perform a demonstration of the two versions in the ballroom scene. If appropriate, have the students teach the entire class a few steps.

Topic D: Visual Arts and Design

If students are interested in fashion design and drawing, give them the following assignment:

The characters of *Little Women* have been represented in many doll and paper doll collections. Some of the doll collections are even carved out of wood. There are numerous illustrations of the various characters in different editions of the text. Norman Rockwell, famous for his sketches of American life, developed several delightful illustrations of various scenes from *Little Women*, and captioned them with quotations from the text. Consider having students make their own *Little Women* doll, paper doll collection, and/or illustrations of one or more characters or scenes. Try to stay as true to the details of the text as possible in capturing the physical features and personality traits of the characters.

Topic E: Film

Encourage students to watch one or more videos of film productions of *Little Women*. If time allows, consider showing clips of one or more versions, using the activity as an exercise in visual literacy, comparative analysis of different film versions, and comparative analysis with the text.

Suggestions for Culminating Essays

Give the students a choice of completing a three- to five-page essay on one of the following topics (the topics are also included in the [Essay Topics](#) handout):

Essay A:

Consider the following quote carefully:

"The March sisters, Meg, Jo, Beth, and Amy, become metaphors for mid-nineteenth century cultural tensions emerging between the old and the new."

Identify key terms and references that need to be defined in building the central argument of the quote. Draw a range of specific evidence from the text of *Little Women* to build an essay that clarifies and supports the assertion of the quote.

Essay B:

In an effectively structured essay (not a "laundry list"), build an analysis of details and references in the text of *Little Women* that you think contributed to the emotional and psychological grounding of the March family in a time of Civil War and cultural change.

Be sure to shape your essay around a clearly defined thesis. In developing your basic points, consider such aspects as setting, interrelationships, "advice" and other modes of "support", and internal thoughts and general outlook of different characters. Be sure to document your points with specific references from the text.

Essay C:

Cultural shifts and traumatic events affect themes and forms of artistic expression. Alcott lived and wrote in a time period shaken by shifting philosophical outlooks and the build-up, experience, and aftermath of the Civil War. Artists were reaching for new voices to articulate a changing world in which the individual was increasingly becoming faceless in the chaos of mass mentality. Writers like Emily Dickinson, Walt Whitman, Herman Melville, Mark Twain and Henry James (Alcott's contemporaries) were finding their literary voices in individual human consciousness, increasingly in stream-of-consciousness structures.

With the above assertion in mind, develop an assessment of Alcott's literary form in her novel, *Little Women*. What relationship, for instance, does Alcott set up with the reader? Is she mainly a recorder of a narrative? Does she become a "persona" in her own right—almost another character in the reader's perception? Does she use techniques of foreshadowing? Take a position about Alcott's role as author, and argue your case with specific analysis of applicable units of the text.

Essay D:

Ask yourself the following questions:

- Do I feel any personal identification with one of the characters in the text of *Little Women*? The sisters? Laurie? John?
- Do I know someone—a friend or a relative—who reminds me of one of the characters in the book?

Having considered these questions, develop a thoughtful personal assessment essay in which you draw together a specific profile of how you feel you align with one of the characters, or how someone you know aligns with one of the characters. Cover a range of topics in your analysis, considering such aspects as general outlook, special talents and interests, reading habits, etc. Be specific in drawing comparisons between a character and yourself or a character and another person.

Essay E:

Among Alcott's contemporaries were writers who would become America's most celebrated authors. The works of several of these writers can be compared to Alcott's *Little Women*. Consider developing a comparative study of one or more of the following (either to share orally with the class or as a formal paper):

Suggested areas of focus:

- a comparison of Alcott's spiritual references and images in *Little Women* with spiritual references and images in Emily Dickinson's poetry.
- a comparison of Becky Thatcher in Mark Twain's novel, *The*

sisters.

- a comparison of the relationship of Becky and Tom Sawyer with that of Jo and Laurie and/or Amy and Laurie.
- a comparison of Alcott's Amy March and Henry James's Daisy Miller (in James's novel *Daisy Miller*) as American "ingenues" traveling with a relative in Europe.

Assessment:

Evaluate students based on the following criteria:

- evidence of close reading of assigned text
- level of serious and cooperative participation in research and collaborative assignments
- level of discernment in drawing inferences from the text
- substantive contributions to class discussion, creative activities, and special projects
- range and depth in comparative analysis
- organization, meaningful substance, rhetorical skill, and poise in formal oral presentation
- alignment of written performance with writing process rubric
- willingness to volunteer for special activities
- general level of engagement in all activities and assignments

Sources:

Print:

- Alcott, Louisa May. *Little Women*. New York: Puffin Books, 1997.
- Anderson, William. *The World of Louisa May Alcott*. New York: Harper Collins Publishers, Inc., 1995.
- Meigs, Cornelia. *Invincible Louisa*. Boston: Little Brown and Company, 1968.
- Strobel Desmond F. "The Polka", *International Encyclopedia of Dance*, Vol. 5. Oxford: Oxford University Press, 1998.

Media:

- Armstrong, Gillian (dir.). *Little Women-Collector's Edition*. Columbia/Tri-Star Studios, 2003. DVD.
- Cukor, George (dir.). *Little Women*. Warner Studios, 1933. DVD.

Authors:

- Jayne Karsten, English, Grades 9-12
The Key School
Annapolis, MD US

Lesson 12**Jazz****Time: Three Weeks****Mixed Media: Drawing/Collage****Focus:**

Artists convey cultural, social, and historical meanings in their works. Understanding of history can inform our interpretation of art, and works of art can inform our interpretation of history.

Objectives:

1. Explore how artists express ideas, values through art (Artist: Romare Bearden)
2. Distinguish commonalities, characteristics of artistic styles of expression (Bearden, Lawrence, Davis)
3. Discover relationships among art disciplines (art/music/dance)
4. Perceive the environment and develop personal ideas around a theme to create original works of art.
5. Produce a work of art using established criteria:
 - Contour drawing from life - musical instrument
 - Explore color planning - develop unity
 - Add interest with line and pattern
 - Demonstrate craftsmanship in cutting and gluing
6. Describe and analyze the distinguishing characteristics and qualities of art
7. Interpret the meanings, beliefs, themes, and moods perceived in arts forms
8. Evaluate art using appropriate criteria -- Gain understanding of Elements and Principles of design.
9. Recognize and compare the roles of artists, historians, critics, and aestheticians in evaluating art.
10. Reflect on the nature and meaning of art.

Instructional Resources:

Shorewood prints: Romare Bearden

Persona prints (color photocopies): Romare Bearden, "The Block"

Scholastic Art: Romare Bearden

Biography: Romare Bearden

Internet: <http://elms.elida.k12.oh.us/~jdecker/afri-am.htm>

Internet: <http://www2.wcoil.com/~mdecker/abstract.htm>

PowerPoint - Stuart Davis

Videos: *Elements of Design & Principles of Design* with Gerald Bromer

I live in Music (book/poem - illustrations by Romare Bearden)

Video: *Romare Bearden: Visual Jazz*

Music: Jazz Greats (various CD's)

Materials:

Assorted musical instruments (band)	12x18 fadeless construction paper (asst)
12x18 newsprint - 12x18 tagboard	12x18 fadeless art paper - 18x24 black
pencils	rubber cement
Seral graphite transfer paper	scissors
assorted magazines	permanent markers - fine point - ultra fine

Instruction:

1. Show video “*Visual Jazz*”. Share information about Bearden’s life and art throughout the lesson. Play samples of music related to Bearden’s life.
2. Introduce the concept of visual symbols by eliciting examples from students, such as a red cross, skull and crossed bones, automobile symbols, sports team symbols, or others with which they are familiar.
3. Introduce the idea that artists often use visual symbols in their work, and Romare Bearden was such an artist. Ask students to look for symbols in Bearden’s works and speculate about meanings. Ask students to give reasons for their interpretations. Focus on the train symbol in several of Bearden’s works and help students relate it to their studies of the Black migration from the rural South to urban centers in the North. Focus on Bearden’s representation of “sound” in his works.
4. Demonstrate drawing and collage techniques for unit as necessary.

Procedures: Week One

1. View/discuss video - Romare Bearden: Visual Jazz - Make connections between art and music -- relate Bearden's work to Jazz/sounds/music
2. Critique works by Romare Bearden - Jacob Lawrence - Stuart Davis
3. Internet Lesson on Abstract art: <http://www2.wcoil.com/~mdecker/abstract.htm>
4. Draw musical instrument from observation - large - fill page 12x18 newsprint
5. Music appreciation - Listen to jazz music
6. Drawing techniques with fine point markers - transfer drawing to fadeless paper using Seral transfer - outline with fine point permanent marker

Procedures: Week two-three

1. Demonstrate drawing and collage techniques (show examples - review Bearden's work)
2. Select colored paper for collage - keep choices to a unified color plan (related or complimentary)
3. Finish drawings - two - instruments - cut out and re-arrange to create a more abstract composition (enlarge with photocopier if necessary).
4. Outline with black permanent markers - add patterns in negative spaces
5. Rubber cement shapes from fadeless paper to black 18x24 - create interesting block areas of color (Stuart Davis inspired)
6. Rubber cement instrument drawing. Continue lines of drawing onto the black paper and color shapes in background. See white colored pencil on black areas. Extend the lines of the instruments. Cut out shapes from fadeless paper to enhance drawing (develop of center of interest with color - use drawing on newsprint as a pattern.)

Evaluation:

1. Group discussions, students' answers to questions for video
2. Drawings - Musical instruments. Shading using line
3. Color planning - unity of collage
4. Craftmanship in gluing
5. Patterns and experimentation to represent music
6. Daily participation and effort

89.05.11: Responses to Twentieth Century Music: A High School A... <http://www.yale.edu/ynhti/curriculum/units/1985/5/89.05.11.x.html>

Yale - New Haven Teachers Institute

Responses to Twentieth Century Music: A High School Art Curriculum

by
Joan S. Zamore

Contents of Curriculum Unit 89.05.11:

- Narrative
- Part II Demonstrations & Lesson Plans
- Lesson Plan I - Part II Printmaking and Musical Themes
- Demonstration II - How to make India ink wash drawings
- Lesson Plan II - Responding to symphonic mood with colored ink and wash drawings.
- Demonstration III - Using complimentary colors
- Lesson Plan III - Making painting about the sounds of jazz
- Library Resource Materials for Students and Teachers
- Art Resources for the Classroom

To Guide Entry

Twentieth Century artists needed to free themselves of the past, yet paint and write music with its power. As a result they responded to the immediate impressions around them. These impressions came in the form of new architecture, advanced technology and electronics. In America, the reaction against everything European was very strong. Twentieth century artists and musicians wanted to establish their own identities. This strain of individualism has been an American trademark before. It is a recurrent theme since the eighteenth century, and the myths inherent in this part in the individual's creative struggle to identify and redefine himself is at the basis of what this curriculum unit is about. It was a period that brought forth new forms of expression in both Black music and Jazz and Painting. Hopefully this will be one objective for students in this high school art curriculum; namely to find forms of new expression within themselves by communicating through the music that they hear in class and making art to accompany it.

89.05.11: Responses to Twentieth Century Music: A High School A... <http://www.yale.edu/ynhti/curriculum/units/1985/5/89.05.11.x.html>

Background

Originators of early Negro music spirituals created sounds by which they could communicate. These drumlike sounds were used as an underground form of communication for their own freedom. The messages which sounded like drum beats were made by the beat of their feet. The slaves, mostly, used music and rhythm to make their burdens lighter, to restore their spirits when they were drained of courage. Their sorrow songs or “spirituals” became the basis of black music in America. These musical sounds are the subsoil of our twentieth century music. Jazz came out of the subsoil. Blues, jazz, rock and roll; all these musical forms originated from black roots. By the time the slaves had been emancipated they had given to America the seeds of their musical heritage from Africa.

Certainly, artists of the early twentieth century were attracted to music and jazz and they integrated this attraction into their art. Just as Georgia O’Keeffe and Marsden Hartley had experimented with drawings and paintings to create sensations in sound, so too did Arthur Dove (1888-1947). From December 1927 to January 1928 he showed a group of paintings at the Intimate Gallery six of which were given over to musical themes and a number were collages. “I’ll Build a Stairway to Paradise”, George Gershwin’s “Rhapsody in Blue”, part 1, “Orange Groves in California”, and Irving Berlin’s, “Rhythm Rag” and “Improvisation” were names of several of his pieces of art on exhibit. He had become much interested in the melodies coming over the radio. Experimenting with sounds, he had worked out his shorthand system that recorded sounds as music does on a scale. The musical scales were used vertically and the sound were written by movements that were linear instead of notes. “I’ll Build a Stairway to Paradise” and “Rhapsody in Blue” are near as Dove comes to language of music. The musical pieces were done to speed the line up to the pace at which we live today. They are expressed in terms of color as music in terms of sound. In the following year, “Fog Horns” are painted as images which swell out and blast from their caverns as smoke rings out of canons. For the exhibit, Alfred Steiglitz published notes about Arthur Dove which described his musical pieces as music for the eyes but not the ears.

Later on, artists who were the exponents of the Abstract Expressionist “New York School” were to follow in similar footsteps. Stuart Davis was for a long time a good friend of Arshile Gorky. In a memoir on Gorky, he related that when Gorky had a few drinks, he would try out his native dances and songs, but that in Davis’s circle, only jazz was admired. The streets of New York became a mystical source of creativity and artists like de Kooning felt the mounting heat of creative activity in the city to be a true inspiration. Sounds of jazz came out of doorways and pubs. Besides de Kooning; Hans Hofman, Mark Rothko, Milton Avery, Jackson Pollack and Grace Hartigan made work that speaks to us musically. Implicit in the revolt against realism, the artists struggled against mass culture artist who renounced the language of the masses, suffered the shame of being *déclassé* and a solitary traveler. Until the myth of the artist as inspired soothsayer took root in the nineteenforties, the American painter was almost always caught in his own conflicting desire to be wholly individualistic and at the same time a member of his society.

89.05.11: Responses to Twentieth Century Music: A High School A... <http://www.yale.edu/ynhti/curriculum/units/1985/5/89.05.11.x.html>

Objectives

For the unit, certain objectives are crucial in achieving our goals. Some objectives are to be long range, others short range. A long range objective will be to promote in the art room an atmosphere of self expression. By responding to music played in the classroom and creating a piece of art, certain intuitive and spontaneous traits will be more strongly developed. The students will be able to explore their own responses to sound by hearing the music as a regular part of the class structure. It will meet three times a week for an hour and a half. With this in mind, we will introduce various themes or sounds of jazz each day. The sounds heard will have been structured through out the eight week period. The goal to translate sound into art will familiarize the student with a large variety of sounds. His sensibility to music will hopefully improve. Some long range developments will be;

- To develop the students' sense of rhythm, beat and listening abilities.

- To develop an awareness that certain art evokes certain sounds and moods.

- To develop an awareness that certain sounds evoke certain color.

- To develop the realization that we all relate differently to different sounds, yet certain truths exist, ie., some pieces are higher pitched, some lower, some sounds are universal expressions of loneliness, others of joy.

- To develop the students intuitive responses to the music.

- To develop the students ability to talk about the music.

- To develop the students ability to talk about the art. (art done by twentieth century artists/art done by himself.)

- To talk about the instruments in the pieces. How do we respond to the different instruments?

- To talk about color and how we respond to it.

- To talk about composition in his work and how it can create mood and sensations of joy or confusion.

- To talk about all resemblances that jazz has to twentieth century art.

Some other general objectives include appreciation and understanding of abstract art. This objective is the longest range objective because it takes a great deal of familiarizing and doing before this occurs. It very well may not occur in the time which the unit occurs. Students who may otherwise not appreciate abstract art and appreciate jazz, may learn to enjoy the art through an appreciation of the music.

89.05.11: Responses to Twentieth Century Music: A High School A... <http://www.yale.edu/ynhti/curriculum/units/1985/5/89.05.11.x.html>

Strategies

A basic structure and plan to represent the eight themes will follow.

Week I - JAZZ INSTRUMENTAL - three lessons

Week II - JAZZ VOICE - three lessons

Week III - RAGTIME - three lessons

Week IV - RHYTHM & BLUES - three lessons

Week V - POPULAR THEMES FOR MOVIES & T.V. - three lessons

Week VI - SPIRITUALS & GOSPEL - three lessons

Week VII - AMERICAN SYMPHONY - three lessons

Week VIII - POPULAR SONGS - three lessons

What strategies can be used to elicit responses from the students about the music that is played? As has been explained before the classes will be held three times weekly during which the students will both work at art and listen to music. A selection of about five or six albums and tapes will be played and of the ones played, each student is to choose one for his artwork. This will require some brief preliminary samples to be played at the beginning of the class. To promote an atmosphere in which to freely explore the music there should be easy accessibility to tapes, records and art reproductions. Set up a LIBRARY RESOURCE CENTER area.

There should be easy accessibility and arrangement of art supplies.

There should be an ideal physical layout of art room so each one can work to his highest capacity.

Classroom Layout

This needs to function with the unit. It should have an open and unencumbered quality, allowing for easy access for materials. On one side of the room is the sink where the trays and brushes and sponges are stationed. On the other side is a paint closet with shelves of paints arranged in colors in some orderly manner. The paints are in plastic squeeze bottles with allows easy use. Newspapers are stacked along the side. In another cabinet are India inks, smaller brushes and water trays for washes. This cabinet holds glue and scissors on another shelf, cutting knives, pastels and some crayons. The students work best when no more than three to a table. Since there will be specific materials that are available, the students should become familiar with their placement for facility and good work habits. Finally there will be a line to hang wet art in progress, and a large display board for exhibiting artwork. A wide variety of art papers is a necessity.

89.05.11: Responses to Twentieth Century Music: A High School A... <http://www.yale.edu/ynhti/curriculum/units/1985/5/89.05.11.x.html>

Demonstrations

During the first few weeks, three demonstrations will be scheduled. These will involve showing how to execute various techniques; one on pen and ink washes, another on complementary colors which involves an understanding of the color wheel. The final demonstration will be making a relief print out of Styrofoam. During the demonstrations we can listen to some jazz tapes and get responses by engaging the students to participate in the demonstrations. Afterwards, they will be asked to make their own drawings and responses. During these demonstrations each section of the art room is pointed out for its function. A discussion of the need for good work habits and returning tapes and illustrations to the resource center where they belong.

Strategies in more detail:

1. Listening and responding with art.

Let us suppose that we are listening to Louis Armstrong play his trumpet in a Dixieland arrangement. Ask the students to think of the following:

What is the music telling you?

Is the pitch high or low?

Is it fast or slow?

What is the timbre or mood of the instruments? Alone or Together?

What colors for you hear?

What lines do you see? Are they horizontal? Are they vertical? Are they diagonal?

How can we best translate this into drawing?

Make two drawings of the sound of this piece, and choose the better one. Why is this drawing a better response to the music?

The themes cover a span of sounds, names of musicians (listed in the back pages) and styles of music. Because they are so diverse, students will want to choose for themselves. They can respond imaginatively and intuitively. There is no demand to work with a realistic image. If the music suggests a realistic place or theme, they may choose to work with realism. The student's choice will indicate his interpretation of the piece. Whatever the mood, the student will draw from his own experiences and put them into his art. Listening to a new piece, the student will ask himself what he responds to and why? Does he respond to the rhythm, the tone, or the style and instrumental mood? Making the art and choosing some materials to work with is his next effort.

2. Looking at the art and relating it to the music.

If we compare the two xeroxed compositions which are Arthur Doves musical compositions, we can discover two very different responses to sound.

89.05.11: Responses to Twentieth Century Music: A High School A... <http://www.yale.edu/ynhti/curriculum/units/1985/5/89.05.11.x.html>

Foghorns

(figure available in print form)

Rhapsody in Blue #1

(figure available in print form)

In approaching a lesson through the painting the teacher might ask the students to think back to the sounds that would have inspired the painting. In the painting “Foghorns”, there is a rhythmic and lyrical placement of concentric circles and horizontals. There are no harsh value contrasts. All the tones blend with one another without making shrill noises. The noise of the boundaries of each foghorn seems cushioned by its soft contrasts to itself and the environment. The space feels endless as does the potential for the persisting nature of the low hornlike sounds. There are no busy lines which direct us away from the center. All is concentrated on the three concentrically drawn circles and horizontal shoreline. They make a dull low sound pushing in and out into the distance. The large amorphous shape in the foreground, which suggests the shoreline, seems to answer the dull low sounds back in a brighter tone, or else it may act as a receiver to those low tones.

In contrast, the “Rhapsody In Blue” piece, offers a noisier composition. Staccato lines jump around in a rhythm which suggests that the music has a direction yet the rhythm is quite turbulent. In parts it erupts into a scherzoid format. Elliptical shapes and sharp wavelike lines rise up and down in a vertical pattern. In fact, the verticality is strongly reminiscent of New York City, and the sweeps and the jumps allude to a closed in space where one seems to return to the same place, or the same theme. Since this piece is based on music that we are familiar with, there is a lively sense of recognition after we can make the connections. The composition has lines that are broken and choppy and has some sweeping lines. The melody soars in and out of the choppy lines.

3. Looking and listening

In this segment of the unit we can look at art done by some abstract expressionists and listen to some jazz music.

Twentieth Century Jazz

1. Thelonius Monk - *Epistrophy*
2. Jolan Coltrane - *My Favorite Things*
3. Miles Davis - *Moondreams*
4. Chick Corea - *Mourning of the Star*
5. Sonny Rollins - *Live at the Vanguard*
6. Herbie Hancock - *Maiden Voyage*

89.05.11: Responses to Twentieth Century Music: A High School A... <http://www.yale.edu/ynhti/curriculum/units/1985/5/89.05.11.x.html>

Twentieth Century Art

1. Philip Guston - *Painting*
2. Grace Hartigan - *City Life*
3. Franz Kline - *White Forms*
4. Marsden Hartly - *Musical Composition*
5. Arshille Gorky - *The Pirate*
6. de Kooning - *Composition*

(examples of art on following page)

Seeing the film, “Jazz at Newport”, can help for a deeper understanding of jazz men and their sounds. Again, we can relate the images of the movie to a piece done by Stuart Davis “Report From Rockport.” It is a painting about a Massachusetts coast town, very fragmented, with glaring flat colors and jagged bobbing shapes which again seems like a metaphor for the film whose nervous syncopations of jazz and jazz men are a keynote of the times.

PART II - DEMONSTRATIONS & LESSON PLANS

Demonstration I - Linear Relief Prints in Styrofoam

Objectives

1. How to cut out a simple relief print and print it.
2. How to print multiples.
3. How to interchange colors while you print.
4. How to make an offset or reverse print.
5. How to develop tidy efficient work habits when printing.

(figure available in print form)

Materials

1. white paper 8” x 10”
2. cutting tools (nails, blades and wires)
3. pencils
4. styrofoam trays
5. printing inks (black and colors)
6. paper towels
7. newspapers
8. sponges and rollers
9. glass plates for rolling ink

89.05.11: Responses to Twentieth Century Music: A High School A... <http://www.yale.edu/ynhti/curriculum/units/1985/5/89.05.11.x.html>

Technique demonstration - How to cut the styrofoam:

-To demonstrate different linear effects in the styrofoam.
-To demonstrate how to use tools appropriately.

Painting the relief print

1. Roll the ink over the relief drawing cut into styrofoam.
2. Place the paper on top of the inked styrofoam.
3. With a dry roller, press back of paper against styrofoam.
4. Peel off paper and hang up print on line to dry.
5. You may make a reverse or offset print by printing a second time off a very wet paint.

Clean Up A sheet of directions for clean up is handed out.

LESSON PLAN I - PART II PRINTMAKING AND MUSICAL THEMES

Aim Communicating a musical theme through a colored print.

Objectives

- To learn how to make a relief print.
- To design a symbol with your tools which communicates the theme you have chosen.
- To use colors to convey the mood or spirit of the theme.
- To use the printmaking technique for designing and making art.

The first part of this lesson was devoted to listening to a variety of jazz themes and popular themes written for television and film. By now, the class has heard a variety of music and the students have made sketches about the music they want to work with. Today they choose their best sketch. This sketch will be simplified or condensed into a relief print.

Musical Themes from Television

L.A. Law
Bill Cosby Show
Cheers
Gunsmoke
Hill Street Blues
Moonlighting

89.05.11: Responses to Twentieth Century Music: A High School A... <http://www.yale.edu/ynhti/curriculum/units/1985/5/89.05.11.x.html>

Musical Themes from Film

Back to the Future
Ghostbusters
Batman
Lawrence of Arabia
An American in Paris
Field of Dreams

1. Choose the drawing you like best for the musical theme that you have chosen.

Questions

Does the symbol communicate the theme?

What lines in your drawing are most effective for communicating the theme?

2. Using the tools you have been given, interpret the drawing into a print by cutting lines into the styrofoam. Experiment with different marks while the music is playing.

MATERIALS were listed in the demonstration. (see above)

3. When it is time to print, choose carefully the color or colors you will need. Print in a variety of colors.
4. Choose the finished prints that you like the best.
5. Arrange the prints into a composition (after cutting them out or the parts you like.) These can be used in a collage format or just present one print as a finished response to the musical theme you have chosen.
6. Label the print with your name, the name of the music, and the date in the lower part of the piece. This lesson can last more than one class because the printing will take one period or two. Then the assemblage and final presentation will take another session.
7. Class critique - Final part.

Questions

1. Does the symbol communicate the theme?
2. Does the color enhance the theme?
3. Does the composition or arrangement communicate well?
4. Does texture communicate and add to the whole?
5. Is the repeat effective?
6. Where is the music best sensed? in color? in line? in composition?

89.05.11: Responses to Twentieth Century Music: A High School A... <http://www.yale.edu/ynhti/curriculum/units/1985/5/89.05.11.x.html>

DEMONSTRATION II - How to make India ink wash drawings

Objectives

1. How to use pen and ink with a wash drawing.
2. How to work with a variety of gray tones.
3. How to interpret a mood landscape with a variety of washes.

Materials

1. pointed brushes
2. India ink
3. pens
4. water trays
5. white drawing paper

Technique

1. Make four different gradations of gray wash.
2. With brush, apply wash to paper.
3. With brush, apply a darker wash. Add pen line.
4. With brush, apply wash to paper. Add line while still wet.
5. Use the washes to make an imaginary landscape.
(Think of a season and a time of the day)

Questions for Critique

1. What happens when you add a line to a wet wash?
2. What happens when you add a darker wash to a lighter wash?
3. What good is it to leave some whites of the paper showing? Why?

LESSON PLAN II - Responding to symphonic mood with colored ink and wash drawings.

Aim to communicate a symphonic mood with colored ink drawings.

Objectives

1. How to use pen and ink with a wash drawing.
2. How to work with a variety of gray tones.
3. How to interpret a mood landscape with a variety of washes.

89.05.11: Responses to Twentieth Century Music: A High School A... <http://www.yale.edu/ynhti/curriculum/units/1985/5/89.05.11.x.html>

Materials

1. pointed brushes
2. India ink
3. pens
4. water trays
5. white drawing paper

Technique

1. Make four different gradations of gray wash.
2. With brush, apply wash to paper.
3. With brush, apply a darker wash. Add pen line.
4. With brush, apply wash to paper. Add line while still wet.
5. Use the washes to make an imaginary landscape.
(Think of a season and a time of the day)

Question for Critique

1. What happens when you add a line to a wet wash?
2. What happens when you add a darker wash to a lighter wash?
3. What good is it to leave some whites of the paper showing? Why?

LESSON PLAN II - Responding to symphonic mood with colored ink and wash drawings.

Aim to communicate a symphonic mood with colored ink drawings.

Objectives

1. To learn how to use colored inks as we saw in the earlier demonstration.
2. To convey the mood of music to paper.
3. To use color as an added incentive for expressing a mood and the sound of the symphony you have just chosen.

American Symphony to choose from

1. After listening to the music, choose the piece that appeals to you. Make some quick sketches in line. Use the IDEA of PLACE to make the drawing match the piece.
2. Choose the line drawing you like best and use the idea for your colored wash drawing.

Materials

These are the same as in the demonstration. The colored inks will be a new addition. Also afterwards you may add craypas and colored chalk for color highlights.

89.05.11: Responses to Twentieth Century Music: A High School A... <http://www.yale.edu/ynhti/curriculum/units/1985/5/89.05.11.x.html>

Questions for Critique

1. Is the pace of the music fast or slow? What kind of place does it suggest?
 2. Is the mood agitated, mellow or cool? What will the composition have? More horizontals? More verticals?
 3. Can you attach a color to the sounds you hear?
 4. Can you describe your music in tones of one color or two?
 5. What are the limitations of the sound? Are the boundaries close or far?
 6. Does one sound follow another at equal intervals? Are they at unpredictable intervals?
 7. Are the tones you hear light, dark or murky?
 8. Should the surface of the brush strokes be smooth or rough?
 9. Does the art communicate the music you have heard?
-

DEMONSTRATION III - Using complimentary colors

Objectives

1. To learn about the format of the color wheel.
2. To learn how to mix secondary colors.
3. To use the complimentary colors for mixing and changing the intensity of primary colors.

Materials

1. White paper 12" x 10"
2. brushes
3. water jars
4. sponges
5. paper towels and palettes

Technique Demonstration

-To mix the secondary colors
 -To make a color wheel
 -To make new colors by adding complimentary colors.
-

89.05.11: Responses to Twentieth Century Music: A High School A... <http://www.yale.edu/ynhti/curriculum/units/1985/5/89.05.11.x.html>

LESSON PLAN III - Making painting about the sounds of jazz

Aim to make sounds with line, shape and color.

Objectives

1. To learn the power of the use of color to imitate sound.
2. To choose a sound (a voice or an instrument) to imitate with color.
3. To vary the colors by subtle mixing of complementary colors. To *change the intensity of sound*.

Jazz Selections

Sonny Rollins, *Live at the Vanguard*
Lee Morgan & Herbie Hancock, *Cornbread*
Dexter Gordon, *Billy's Bounce*
Chick Corea & Gary Burton, *Duet*
Cannonball Adderly & Ray Brown, *Two for the Blues*
Stan Getz, *Another Time. Another Place*
John Coltrane, *Coltrane Jazz*
Miles Davis, *Odyssey of Isha*
Chick Corea, *Mourning of a Star*
Gerry Mulligan, *Gerry's Time*
Herbie Hancock, *Maiden Voyage*

Directions

1. After listening to the jazz pieces, choose the recording that appeals to your senses.
2. What is it that you want to respond to? The instrument? The voice? How can you interpret the sounds in color and line?
3. Choose a color for the sound.
4. What kind of lines will describe the tempo, the rhythm?
5. Make two drawings in color and line while you are listening to the music.

Materials

These are the same as the demonstration.

89.05.11: Responses to Twentieth Century Music: A High School A... <http://www.yale.edu/ynhti/curriculum/units/1985/5/89.05.11.x.html>

Questions for Critique

1. Have you mixed at least four new colors by adding the complementary color? What does it do to the original color?
 2. Have you used the complementary color to dull the sounds that you see? Where is there an effective use of complimentary color?
 3. Where is color used to create dull sound? loud sound? high sound? shrill sound? Describe it in your own words.
 4. Which art best responds to the music you have heard? Why?
 5. Does the kind of mood you want to express make the same sound in the painting?
-

Library Resource Materials for Students and Teachers

Recordings:

Cannonball Adderly - Ray Brown, *Two for the Blues* (VSPVSPS10)

Johnny Hodges, *Alto Blue* (VSPVSP20, 1958)

Stan Getz, *Another Time. Another Place* (VSPVSP6)

Horse Silver and the Jazz Messengers (Blue Note 89470, 1979)

Miles Davis, *Odyssey of Isha* (Blue Note 84363, 1970)

Moondreams (Capital +459, 1948)

John Coltrane, *Coltrane Jazz* - (Atlantic 1354)

My Favorite Things

Thelonius Monk, *Epistrophy* (Blue Note 1510, 1948)

Herbie Hancock, *Maiden Voyage* (Blue Note, 84195)

Sonny Rollins, *Live at the Village Vanguard* (Blue Note 81581, 1957)

Lee Morgan & Herbie Hancock, *Cornbread* (Blue Note 84822, 1963)

Dexter Gordon, *Billy's Bounce* (Steeplechase 6028, 1964)

Chick Corea & Gary Burton, *Duet* (ECM1 - 1140, 1978)

89.05.11: Responses to Twentieth Century Music: A High School A... <http://www.yale.edu/ynhti/curriculum/units/1985/5/89.05.11.x.html>

Louis Armstrong, *The Essential Louis Armstrong* (Vanguard 91.92, 1986)

George Gershwin, *Rhapsody in Blue*, (Columbia CL1274, 1958) *American in Paris* (CBS 42516)

Aaron Copeland, *Rodeo, Appalachian Spring* (RCA Gold Seal 6802)

Leonard Bernstein, *West Side Story*, (DG 415253)

Keith Jarrett, *The Koln Concert* (ECM 1064/65, 1975)

The Mourning of a Star (Atlantic Recording, SD1596)

Oscar Peterson Trio, *Night Train* (Verve V685538)

Chick Corea, *Inner Space* (Atlantic SD 2305, 1972)

Anton Dvorak, *New World Symphony* (RCA, LSC2214, 1958)

Aretha Franklin, *Amazing Grace* (Atlantic 78645, 1978)

Videos

Sonny Rollins in Japan

Jazz at Newport

Bibliography About Art

Rosenfeld, Paul. *The World of Abstract Art & American Abstract Artists*. New York; George Wittenborn Inc., 1924.

Rosenfeld, Paul. *Port of New York*. New York; Harcourt, Brace & Co. Inc., 1924.

Lisle, Laurie. *A Bibliography of Georgia O'Keefe*. New York; Washington Square Press, 1980.

Ashton, Dore. *The New York School*. New York; Penguin Books, 1972.

89.05.11: Responses to Twentieth Century Music: A High School A... <http://www.yale.edu/ynhti/curriculum/units/1985/5/89.05.11.x.html>

Bibliography About Music

The Grove Dictionary of Music & Musicians, edited by Stanley Sadie. Vol. 9, McMillan Publishers; 1980.

S. Charles. *Jazz, New Orleans 1885-1957*. Belleville New Jersey, 1958 rev. 4/1971.

Haskins, James. *Black Music in America*. New York; Thomas Crowell Junior Books, 1987.

Spencer, Cornelia. *How Art and Music Speak to Us*. New York; The John Day Co., 1963.

Balliet, Whitney. *Jabbo & Fats*. London; Oxford University Press. 1983.

Lieb, Sandra. *Mother of the Blues: A Study of Ma Rainey*. Boston, MA, press, 1981.

Art Resources for the Classroom

Field, Richard & Fine Ruth, *A Graphic Muse. Prints By Contemporary Women*. New York; Hudson Hills Press, 1987.

Rand, Harry. *Arshile Gorky-The Implication of Symbols*. Montclair, Allanheld & Schram, 1980.

Waldman, Diane. *Arshile Gorky - A Retrospective*. New York. Harry Abrams Inc., 1981.

Haskell, Barbara. *Milton Avery*. New York; Harper Row Publishers, 1982.

Wight, Frederick. *Arthur Dove*. Los Angeles; University of California Press. 1980.

Haskell, Barbara. *Marsden Hartley*. New York; New York University Press. 1980.

Sandler, Irving. *The Triumph of American Painting*. New York; Hagerstown. Harper & Row Publishers, 1970.

[Contents of 1989 Volume V](#) | [Directory of Volumes](#) | [Index](#) | [Yale-New Haven Teachers Institute](#)

Suggested Technology Art / Music Lesson Plan

Objectives:

Students will demonstrate ability to use a Power Point program to select artwork that depicts the style of mood of a piece of music.

Procedures:

- Review use of the Power Point Program.
- Students select a one movement musical work.
- Students select at least five works of art outline that they feel depict the style or mood of the piece of music they have chosen.
- Students will correspond to the works of art with the way the music moves.
- Students will share their project with the class and explain why they chose the piece, the artwork and how each specifically correlate to each other.

Assessment:

- Have students gained competent use of the Power Point program?
- Were students successful in choosing art that logically and emotionally corresponds with artwork?

Materials:

- Computers with Power Point and online accessibility

TECHNOLOGY/WORKPLACE READINESS LESSON PLAN

Objectives

TLW demonstrate financial skills through his/her use of the internet by collecting and analyzing data of various online music catalogs.

Anticipatory Set

Students have already browsed other on-line catalogs and are familiar with the internet. "Think back to your last search effort and go directly to the on-line catalog".

Procedure

Students receive a list of composition from the teacher. All lists are identical and include the name of the composition, composer, and arranger.

Students are assigned to preview a "specific" on-line catalog. There will be approximately 3 different catalogs that the class will be using.

Students must provide a price for each piece and list it on the worksheet.

Students complete worksheet with prices of each piece and do necessary calculations for a grand total price.

Assessment

Students share their experiences and findings on the internet and explain their calculations.

Follow-Up

- A. Students work in groups (each with a different catalog assignment) and compare results.
- B. Students provide the class with their determination of where to find the "best" price for the music listed.

Standards

1.1, 1.6

MUSIC/VISUAL ARTS INTEGRATED LESSON PLAN**HIGH SCHOOL**

(This lesson will occur over a six-week period)

Objectives**Students will demonstrate ability to:**

1. Effectively listen to a piece of music and determine what the piece was initially based upon.
2. Analyze given background information to develop his or her own idea(s) about how a composer uses visual art to create sound.

Procedures**Students will:**

1. View artwork by Victor Alexandrovich Hartmann, which Modest Mussorgsky based his composition *Pictures at an Exhibition* on.
2. Class will listen to and discuss the *Promenade* theme and how it depicts the composer, very large in stature, walking from painting to painting at a gallery of his friend, Hartmann.
3. Students are to determine which painting goes with which of the five main themes, excluding the promenade.
4. Students will write a short essay, describing which musical elements corresponded with paintings and why. Students must justify answers.
5. Students will listen to one movement a week and write essay before next listening session.

Materials

1. Accurate, clean copies of Hartmann's artwork.
2. A C.D. of Mussorgsky's *Pictures at an Exhibition* orchestrated by Ravel.
3. An accurate biography of Mussorgsky and Hartmann.

Follow-Up

1. After essays are written, students will find out which paintings correspond accurately with which pieces.
2. Students will read a brief biography of Mussorgsky and Hartmann.

Standards

1.1, 1.2, 1.3, 1.4, 1.5, 1.6

APPENDIX D

**NEW JERSEY CORE CURRICULUM
CONTENT STANDARDS**

THE ARTS (VISUAL AND PERFORMING)

STANDARD AND PROGRESS INDICATORS

New Jersey Core Curriculum Content Standards for Visual and Performing Arts

Introduction

An education in the arts is an essential part of the academic curriculum for the achievement of human, social, and economic growth. The education of our students in the disciplines of dance, music, theater, and visual arts is critical to the success of New Jersey and the nation as we move into the twenty-first century. Our economic well-being and ability to compete and cooperate in the global marketplace require that our students learn to develop original ideas, increase their ability to solve problems, show motivation, and interact in partnerships - skills inherently learned through participation in the arts.

An education in the arts has the potential to:

Strengthen our ability to be creative and inventive decision-makers.

Develop a wide range of skills significant to many aspects of life and work.

Provide us with varied and powerful ways of communicating ideas, thoughts and feelings, both as individuals and as members of communities.

Enable us to understand and influence the increasingly complex technological environment affecting all aspects of our lives.

Provide a strong economic base through the state's cultural attractions.

Enrich our understanding of the human experience across cultural and histories, including the accomplishments of men and women of different ethnic, racial, and cultural backgrounds.

Provide valuable tools to enhance learning across all disciplines.

Empower people to create, reshape and fully participate in personal and community environments, to enhance the quality of life for all.

All children require and must be provided with an opportunity for a meaningful arts education. These core curriculum standards provide the foundation for creating a framework for essential arts education in all New Jersey schools. They form the core of our expectations for New Jersey students.

Six Core Curriculum Content Standards for Visual and Performing Arts are arranged in five broad categories including: aesthetic (1.1); creating and performing (1.2, 1.3); critical, analytic, judgmental, and evaluative (1.4); historical, social, and cultural (1.5); and design with respect to form, function, and structure (1.6).

The categories stated above include specific standards that define these artistic concepts and elements in the art forms of dance, music, theater, and the visual arts. A focus on general artistic concepts and themes rather than on the individual art forms provides a document that can be easily accessed by all arts educators, regardless of discipline.

While national, state, and individual arts discipline standards were extensively reviewed and considered during initial panel deliberation, it was determined that a more comprehensive and interdisciplinary design be constructed, where all art forms could be included in one document. These standards reflect the concern that the separate arts disciplines be viewed as one common body of skills and knowledge.

**VISUAL AND PERFORMING ARTS
LIST OF STANDARDS**

- 1.1 All students will acquire knowledge and skills that increase aesthetic awareness in dance, music, theater, and visual arts.
- 1.2 All students will refine perceptual, intellectual, physical and technical skills through creating dance, music, theater, and/or visual arts.
- 1.3 All students will utilize arts elements and arts media to produce artistic products and performances.
- 1.4 All students will demonstrate knowledge of the process of critique.
- 1.5 All students will identify the various historical, social, and cultural influences and traditions which have generated artistic accomplishments throughout the ages and which continue to shape contemporary arts.
- 1.6 All students will develop design, artistic, and technological skills for planning the form and function of space, structures, objects, sound, and events.

VISUAL AND PERFORMING ARTS STANDARDS AND PROGRESS INDICATORS

STANDARD 1.1 ALL STUDENTS WILL ACQUIRE KNOWLEDGE AND SKILLS
THAT INCREASE AESTHETIC AWARENESS IN DANCE, MUSIC,
THEATER, AND VISUAL ARTS

Descriptive Statement: The arts strengthen our appreciation of the world as well as our ability to be creative and inventive decision-makers. The acquisition of knowledge and skills that contribute to aesthetic awareness of dance, music, theater, and the visual arts enhances these abilities.

Cumulative Progress Indicators

By the end of **Grade 4**, students:

1. Communicate their responses to dance, music, theater, and visual arts with accompanying supporting statements.

Building upon knowledge and skills gained in the preceding grades, by the end of **Grade 8**, students:

2. Understand that arts elements, such as color, line rhythm, space, form, etc., may be combined selectively to elicit a specific aesthetic response.
3. Communicate about the aesthetic qualities of art works through oral and written analysis using appropriate technical and evaluative terms.

Building upon knowledge and skills gained in the preceding grades, by the end of **Grade 12**, students:

4. Demonstrate an understanding of different aesthetic philosophies through the evaluation and analysis of artistic styles, trends, and movements in art.

STANDARD 1.2 ALL STUDENTS WILL REFINE PERCEPTUAL, PHYSICAL, AND TECHNICAL SKILLS THROUGH CREATING DANCE, MUSIC, THEATER, AND/OR VISUAL ARTS.

Descriptive Statement: Through an education in the arts, students enhance their perceptual, physical, and technical skills and learn that pertinent techniques and technologies apply to the successful completion of tasks. The development of sensory acuity (perceptual skills) enables students to perceive and acknowledge various viewpoints. Appropriate physical movements, dexterity, and rhythm pertain to such activities as brush strokes in painting, dance movement, fingering of musical instruments, etc.

Cumulative Progress Indicators

By the end of **Grade 4**, students:

1. Demonstrate performance and participation skills by working and creating individually and with others.

Building upon knowledge and skills gained in the preceding grades, by the end of **Grade 8**, students:

2. Demonstrate technical skills in dance, music, theater, or visual arts, appropriate to students' developmental level.
3. Create, produce, or perform works of dance, music, theater, or visual arts, individually and with others.

Building upon knowledge and skills gained in the preceding grades, by the end of **Grade 12**, students:

4. Demonstrate originality, technical skills, and artistic expression in the creation, production, and (if applicable) performance of dance, music, theater, or visual arts.

STANDARD 1.3 ALL STUDENTS WILL UTILIZE ARTS ELEMENTS AND ARTS MEDIA TO PRODUCE ARTISTIC PRODUCTS AND PERFORMANCES

Descriptive Statement: In order to understand the arts, students must discover the common elements and properties of dance, music, theater, and visual arts. These arts elements, such as color, line, form, rhythm, space, timing, movement, mood, etc., are the ingredients from which works of art are made.

Cumulative Progress Indicators

By the end of **Grade 4**, students:

1. Apply elements and media common to the arts to produce a work of art.

Building upon knowledge and skills gained in the preceding grades, by the end of **Grade 8**, students:

2. Demonstrate appropriate use of technology, tools, terminology, techniques, and media necessary to create dance, music, theater, or visual arts.

Building upon knowledge and skills gained in the preceding grades, by the end of **Grade 12**, students:

3. Demonstrate an understanding of technology, methods, materials, and creative processes commonly used in dance, music, theater, or visual arts.

STANDARD 1.4 ALL STUDENTS WILL DEMONSTRATE KNOWLEDGE OF THE
PROCESS OF CRITIQUE

Descriptive Statement: Art criticism is fundamental to the development of critical thinking skills of observation, description, analysis, interpretation, and evaluation.

Students engage in and evaluate multisensory learning experiences as both participants and observers. The process of critique helps students to develop a sense of aesthetics and leads to artistic and personal growth.

Cumulative Progress Indicators

At **all grade levels**, students:

1. Explore and express orally, in writing, and through an art form, the means by which they evaluate the quality of their work and the work of others.
2. Respond to, respect, and learn from the informed reactions of others.

By the end of **Grade 8** students:

3. Offer constructive critique in the evaluation of their own and others' work in dance, music, theater, or visual arts.

Building upon knowledge and skills gained in the preceding grades, by the end of **Grade 12**, students:

4. Evaluate and interpret works of art orally, in writing, and through demonstration using appropriate terminology.
5. Evaluate and incorporate into their own work the critiques of others.

STANDARD 1.5 ALL STUDENTS WILL IDENTIFY THE VARIOUS HISTORICAL, SOCIAL, AND CULTURAL INFLUENCES AND TRADITIONS WHICH HAVE GENERATED ARTISTIC ACCOMPLISHMENTS THROUGHOUT THE AGES, AND WHICH CONTINUE TO SHAPE CONTEMPORARY ARTS.

Descriptive Statement: The history of the world is told through the arts. By being able to identify historical, social, and cultural influences related to the arts, students will have a better and more complete understanding of humankind past, present, and future and of the arts as forms of human expression.

Cumulative Progress Indicators

By the end of **Grade 4**, students:

1. Investigate, experience and participate in dance, music, theater, and visual arts activities representing various historical periods and world cultures.
2. Investigate and experience the works of artists and community cultural resources through exhibitions and performances.
3. Apply knowledge of historical, social, and cultural influences to understanding a work of art.
4. Use their senses, imagination, and memory to express ideas and feelings in dance, music, theater and visual arts.

Building upon knowledge and skills gained in the preceding grades, by the end of **Grade 8**, students:

5. Identify significant artists and artistic works in dance, music, theater, and visual arts representing various historical periods, world cultures, and social and political influences.
6. Understand and demonstrate a knowledge of how various artists and cultural resources preserve our cultural heritage and influence contemporary arts.
7. Interpret the meaning(s) expressed in works of dance, music, theater, and visual arts.

Building upon knowledge and skills gained in the preceding grades, by the end of **Grade 12**, students:

8. Demonstrate knowledge of how artists and artistic works connect with political, social, cultural, and historical events.
9. Analyze and evaluate how various artists and cultural resources influence student work.
10. Create works of art that communicate significant personal opinions, thoughts, and ideas.

STANDARD 1.6 ALL STUDENTS WILL DEVELOP DESIGN, ARTISTIC, AND TECHNOLOGICAL SKILLS FOR PLANNING THE FORM AND FUNCTION OF SPACE, STRUCTURES, OBJECTS, SOUND, AND EVENTS.

Descriptive Statement: The development of design, artistic, and technological skills gives students the knowledge that individuals and groups have the power to create products and aesthetic environments that enhance the quality of life. Students so prepared are less likely to neglect the environment of their homes, schools, and communities.

Cumulative Progress Indicators

By the end of **Grade 4**, students:

1. Identify and state needs and opportunities for design in the contexts of home, school, recreation, and play.
2. Plan and execute solutions to design problems based upon ability and developmental levels.

Building upon knowledge and skills gained in the preceding grades, by the end of **Grade 8**, students:

3. Identify and solve design problems in space, structures, objects, sound, and events for home and workplace.
4. Execute solutions to design problems based upon ability and developmental level.

Building upon knowledge and skills gained in the preceding grades, by the end of **Grade 12**, students:

5. Identify, plan, and provide solutions to design problems of space, structures, objects, sound, and events in public and private environments.

APPENDIX E

Framework For Essential Instructional Behaviors, K-12

**Public Schools of Edison Township
Division of Curriculum and Instruction**

DRAFT 12

**Framework For Essential Instructional Behaviors, K-12
Common Threads**

Edison's Framework for Essential Instructional Behaviors, K-12, represents a collaboratively developed statement of effective teaching. The lettered indicators are designed to explain each common thread, but do not denote order of importance. This concise statement of instructional expectation is intended as a framework; its use as an observation checklist would be inappropriate.

1. Planning Which Sets The Stage For Learning & Assessment

Does the instruction show evidence of:

- a. long-range and specific short-range planning which shows a direct relationship between student learning needs, the written curriculum and assessments.
- b. communicating a clearly defined, curriculum-based learning objective based on observation and diagnosis of student needs.
- c. setting high standards and expectations and deliberately selecting instructional strategies and materials to help students achieve them.
- d. sequencing lesson design.
- e. using thematic/interdisciplinary units of fundamental importance to connect science, social studies, language arts, and/or math, which result in integrated learning.
- f. integrating reading, writing, listening, speaking, viewing.
- g. using available materials, including technology and outside resources, effectively.
- h. demonstrating accurate knowledge of subject matter.
- i. planning to enable co-teaching in shared teaching situations.
- j. allocating nearly all of the available time to learning and activities to accomplish learning objective(s).
- k. improving teaching practice by frequent reflection, individually and with others, on past student learning and instructional experiences.
- l. designing lessons that gradually and deliberately model and give over time increasing student independence and responsibility for learning.
- m. developing assessment tasks that realistically measure what is taught.
- n. developing multiple means of assessments including performance (students participating in self assessment, projects, demonstrations)
- o. using appropriate homework assignments that extend learning, coupled with efficient assessment of student performance.

2. Productive Learning Climate & Classroom Management

Does the student-teacher interaction show evidence of:

- a. establishing an environment which is learner-centered (content rich and reflective of children's efforts).
- b. creating a climate of mutual respect, one that is considerate of and addresses differences in culture, race, gender.
- c. providing opportunities for student choice.
- d. using proactive rules, routines (which students have internalized) and reactive management strategies effectively.
- e. creating a safe, positive and open classroom environment in which children and teachers take risks, use trial and error.

3. Teaching & Learning

Does the instruction show evidence of:

- a. demonstrating a belief that all children can learn and learn in different ways.
- b. deliberately selecting a variety of grouping strategies (individual conferences, whole class, flexible, small groups, partners, cooperative learning structures).
- c. addressing varied learning modalities (visual, auditory, kinesthetic/tactile).
- d. deliberately selecting and using graphic organizers, auditory tapes, and manipulatives.
- e. intentionally modifying content, strategies, materials and/or assessment during a lesson.
- f. helping students interact with concepts/skills/content knowledge through a variety of planned and, when appropriate, unplanned learning strategies.
- g. focusing on strategies for concept building rather than on isolated facts, information, and skills (teacher with students exploring/discovering, not teacher assigning)
- h. accessing prior knowledge to build background information (e.g., anticipatory set, K-W-L, I wonder list..)
- i. building in ample connections, including students' home cultures, to real life.
- j. providing students the opportunity to actively process the learning through closure.
- k. using questioning strategies that promote discussion, problem solving, divergent thinking, multiple responses, and higher levels of thinking (analysis, evaluation, synthesis).
- l. integrating active student participation, individually and collaboratively.
- m. using varied writing activities (journals, learning logs, creative pieces, letters, charts, notes, reports) that connect to and extend learning in **all** subjects.
- n. using assessment to monitor and adjust instruction continually.
- o. assessing student learning before, during, and after the lesson and providing timely feedback to students.

-over-

4. Professional Responsibilities & Characteristics

Does the teacher show evidence of:

- a. reflecting upon teaching to inform instruction.
- b. maintaining accurate records and completes forms/reports in a timely manner.
- c. communicating with parents to keep them informed of child's progress and instructional process.
- d. treating learners with care, fairness and respect.
- e. working collaboratively and cooperatively with colleagues.
- f. being flexible and open to suggestions from supervisors.
- g. presenting a professional appearance.

/jv

cui/frameworks12

APPENDIX F

SAFETY

GUIDELINES FOR THE SAFE USE OF ART AND CRAFT MATERIALS

Art and craft supplies that contain toxic substances, including potential human carcinogens, pose a significant danger to the health and safety of schoolchildren. Art instruction is part of the standard school curriculum, and as a result, many children may be exposed to toxic chemicals in the materials used. In recent years, a number of art and craft supplies containing toxic materials have been used in California schools. Asbestos, heavy metals, organic solvents, and other toxic ingredients found in some art and craft materials present risks to the health and safety of individuals using them. These hazards may be greater for a child who is unaware of the dangers and may misuse the products. The following information is presented to assist school personnel in selecting and using safe art and craft products in the classroom.

General Precautions for All Students

1. How Exposure Occurs

Exposure to hazardous substances in art supplies occurs by three routes: inhalation, ingestion, and skin contact. Dusts, powders, vapors, gases, and aerosols may be readily inhaled and, therefore, they present a health hazard. Direct damage to the lungs may result from silica or asbestos present in dry earth clays. Organ damage may occur following inhalation of solvent vapors and subsequent absorption into the bloodstream.

Ingestion of hazardous substances can occur by eating and drinking food that has been contaminated or more directly through oral contact with hands or tools used in art projects. This route of exposure is an important concern since children tend to experiment and put things in their mouths.

Lastly, skin contact with hazardous materials may result in local or internal effects. Caustic substances or solvents may cause local skin damage. Certain solvents can also pass through the skin into the bloodstream, resulting in damage to other organs.

2. Possible Illness from Exposure to Hazardous Materials

Exposure to toxic materials may result in either acute or chronic illness. An acute illness may result from a relatively large exposure over a short period of time. An example would be the intoxication-like symptoms following deliberate or inadvertent ingestion of toxic solvents. A chronic illness may result from relatively small exposure over a long period of time as, for example, degeneration of the nervous system from exposure to lead-containing products. While the symptoms of an acute illness are immediately apparent, this is not necessarily the case for a chronic illness. Chronic illness may arise at a later time due to the concentration of substances in the body (for example asbestos or lead), accumulated damage to the body, or the sensitization to a substance after repeated exposure.

3. Limiting Exposure

Considerable protection from exposure to toxic materials can be achieved by promoting good hygiene in the classroom. Safe storage and proper labeling of art and craft supplies, keeping dust to a minimum by damp mopping rather than sweeping, and thorough cleanup after use of art and craft materials will help prevent exposures. Personal hygiene also plays a role in the prevention of potentially harmful exposures. Students should refrain from eating or drinking while engaged in art projects, and they should wash their hands thoroughly when finished. Another general safety practice is to ensure proper ventilation in the art classroom so that contaminants may be diluted and eventually removed from the air. Exposure to hazardous dusts and fumes will be minimized if the instructor premixes dry materials with water (for example, temperas, wheat paste, and so forth) and fires ceramic products when students are away from the kiln area. If an art material has been transferred to an unlabeled container and its identity is unknown, it should be disposed of. For specific information on the proper disposal of art and craft materials, please contact your local county health department.

Art and Craft Materials to Avoid and Recommended Substitutes

1. **AVOID:** Products that may generate an inhalation hazard. Examples include clay in dry form, powdered paints, glazes, pigments, wheat paste, and aerosols (for example, spray paints, fixatives).

SUBSTITUTE: Wet or liquid non-aerosol products. (If dry products are used, they should be mixed while young children are not present.)

2. **AVOID:** Hazardous solvent-based products. Examples include rubber cement and its thinner, turpentine and other paint thinners, and solvent-based markers.

SUBSTITUTE: Water-based glues, paints, markers.

3. **AVOID:** Materials that contain lead or other heavy metals. Examples include some paints, glazes, and enamels.

SUBSTITUTE: Products that do not contain heavy metals.

4. **AVOID:** Cold water dyes or commercial dyes.

SUBSTITUTE: Vegetable dyes (onion skins and so forth).

5. **AVOID:** Instant papier-mâché, which may contain asbestos fibers or lead or other metals from pigments in colored printing inks.

SUBSTITUTE: Papier-mâché made from black and white newspaper and library or white paste (or flour and water paste).

Some art and craft projects involve processes that are inappropriate for young children. Some examples are airbrushing, enameling, photo developing, and soldering. Instructors are encouraged to avoid projects that would involve these processes.

Purchasing Art and Craft Materials for Grades 7-12

Education Code Article 6, Section 32064 mandates hazard labeling of art and craft materials purchased for grades 7-12. According to this law, art and craft supplies purchased for use in grades 7-12 must bear a label disclosing the presence of hazardous ingredients, the potential health effects, and instructions for the safe use of the product. The rationale for labeling assumes that students in grades 7-12 are capable of reading and understanding hazard labels on art products, and once aware of the hazard, they can take the necessary precautions to minimize exposure. Although products bearing "toxic" warning labels (for example, "harmful if swallowed," "use with adequate ventilation," "avoid skin contact") may be purchased for use by older children, it is recommended that exposure to toxic materials be limited as much as possible. When they are used, care should be taken to ensure that the products are used in accordance with the label direction and that all cautions are observed. While not mandated by law, purchasing products that do not contain toxic ingredients or products on the list of "Art and Craft Materials Which Cannot Be Purchased for Use in Kindergarten and Grades One through Six" and "Products Acceptable for use in Grades 7-12" will provide an additional measure of safety in the classroom.

In some instances art and craft materials will not bear hazardous ingredient labels. If a product is not properly labeled, contact the California Department of Health Services, Food and Drug Branch for information as to whether the materials are in compliance with the labeling requirements.

Resources for Obtaining Information on the Toxicity of Products

There are a number of information sources on art and craft hazards and on products and ingredient toxicity. Follow these steps to obtain information on the toxicity of products as well as to increase general knowledge regarding the safe use of art and craft material:

1. Check the list, "Art and Craft Materials Which Cannot Be Purchased for Use in Kindergarten and Grades One Through Six." If the product is included on the list, it presents a chemical health hazard to those using it.
2. For information on the toxicity of chemicals, contact:

Laurie Monserrat or Karen Randles
Office Of Environmental Health Hazard Assessment (OEHA)
California Environmental Protection Agency
Integrated Risk Assessment Section
1001 I Street, P.O. Box 4010 Sacramento, CA 95812
Telephone: (916) 324-2829

3. Contact the State Department of Education for information regarding updates of the Art Hazards list. The legislation requires periodic updates, and the Department of Education will furnish information about the current status of the updates. The Department of Education cannot deal with issues of toxicity, inclusion or exclusion of products from the list, or interpretation of the field safety

guidelines. The basic responsibility of the Department of Education is to print and disseminate the list developed by the Office of Environmental Health Hazard Assessment (OEHHA).

Don Doyle

**Department of Education Visual and Performing Arts Office
660 J Street, Suite 300 Sacramento, CA 95814
Telephone: (916) 323-2469**

4. Contact the American Lung Association of California for further information about art hazards. This organization maintains a library of reference books, brochures, and slide or tape programs and also sponsors seminars and workshops for teachers and others interested in art hazards. By contacting the central number in Oakland, individuals can be referred to local American Lung Association offices in their area.

**American Lung Association of California
424 Pendleton Way Oakland, CA 94621
(510) 638-5864 (LUNG)**

5. Contact the Art and Craft Materials Institute for information on the toxicity of art materials and their certification program of art materials.

**Art and Creative Materials Institute
1280 Main St, 2nd floor P.O. Box 479 Hanson, MA 02341
Telephone: (617) 293-4100**

6. Check the US Consumer Product Safety Commission to see if the product you are considering has been recalled. <http://www.cpsc.gov/>

7. Refer to the following publications for general information regarding the safe use of art and craft materials.

PUBLICATIONS

Poison Palette: Lack of Compliance of Toxic Art Supplies with Federal Law.

Request copies from the California Public Interest Research Group, 46 Shattuck Square, Suite 11, Berkeley, CA 94704; telephone (510) 644-3454 or U.S. Public Interest Research Group, (202) 546-9707, 215 Pennsylvania Ave., SE, Washington, DC 20003. This pamphlet provides an overview of the Labeling of Hazardous Art Materials Act and includes a list of products from 11 manufacturers that were found to be out of compliance.

Qualley, Charles. Safety in the Art Room. Worcester, Mass.: Davis Publications, Inc., 1986. A guide to setting up a safe art classroom for various types of projects. This book includes suggestions for a safe classroom and provides information to give students before they embark on an art project.

APPENDIX G

EXERCISES/MUSIC CAREERS/ SAMPLE LESSONS

1. Voice Placement

Hm - - - - - Zing, zang mee-oh mee-oh mee

Hm - ah
Hm - ay
Hm - ee etc
Mee - - - - -

Hm - - - - - NingeeNingee etc.
NingahNingah etc.

2. Forward focus into ee, ay, ah, aw

Mee - aw - - - ah
Nq ee ay ah

Nee aw Nee aw etc.

3. Vocal agility

Nee ah nee ah etc. Nee
Nee ah Nee ah etc. Nee

4. Vocal agility and vowel blend

Mee ay ah oo

Loo - - - - -

5. Expansion of range and development of lower abdominal area support in

mf *subito p*

Zoh Zoh Zoh etc.

Zah Zah Zah etc.

Yah ah ah Yah ah ah Yah ah ah Yah ah ah

6. Breath Control in one breath

Do Re Mi Fa etc to Do

7. Articulation A) Lemon Linaments (Say 3 times)

B) ray boards

C) red leather, yellow leather

8. Extending lower and upper ranges

Ng - - - - - Ng - - - - -

Noo ah Noo ah etc. etc.

Noo ah - Nah (think light) Nah ah etc.

9. Vocal Blend

etc.

00 00 00 00 meemaymahmoh moo 00

Voice Building for Choirs

VOWELS

IPA Symbol	Example
[a]	target
[æ]	mat
[e]	may
[ɛ]	met
[i]	me
[ɪ]	mit
[o]	moment
[ɔ]	paw
[u]	moon
[ʊ]	foot
[ʌ]	flung
[ə]	tablet
[ɜ]	remember

MIXED VOWELS

IPA Symbol	Example
[ɛ]	Tränen
[ʏ]	Tübingen
[ʏ]	küssen
[ɔ]	Lösung
[œ]	möchte

DIPHTHONGS

IPA Symbol	Example
[eɪ]	may
[oʊ]	so
[aʊ]	bow
[ɔɪ]	tie
[ɔɪ]	rejoice

DIPHTHONGS AND TRIPHTHONGS

IPA Symbol	Example
[aɪ]	mar
[eɪ]	chair
[ɪə]	tear
[ʊə]	demyre
[aɪə]	tire
[aʊə]	lower

CONSONANTS

IPA Symbol	Example
[p]	pop
[b]	baby
[t]	top
[d]	do
[k]	keep
[g]	gang
[m]	mother
[n]	nine
[ŋ]	singing
[f]	four
[v]	vigor
[s]	sister
[z]	zooms
[θ]	thither
[ð]	the
[ʃ]	shoes
[ʒ]	fusion
[tʃ]	charm
[dʒ]	justice
[h]	here
[w]	woman
[hw]	whither
[j]	young
[l]	little
[r]	right
[ç]	mich
[x]	mach

GERMAN
only

The text is organized as a handbook for its readers. There are numerous cross-references to assist in providing explanations for uncommon expressions or for further study. The most creative use of the suggestions given below will achieve a diversity of direction to the choral/vocal studies presented in the repertoire of any amateur or professional group. It is important to view the text as a guidebook to an imaginative pedagogical technique.

BRENDA SMITH
Princeton, 1980

CAREER EXPLORATIONS IN VOCAL MUSIC

Professional Singer:

- Opera**
- Recitalist**
- Popular/Jazz/R&D/Country/Rock**
- Commercial/Jingles etc.**
- Professional Choral Singer**

Vocal Music Teacher

- Private Instructor**
- Public School**
- College/University**
- Church Choir**
- Vocal Coach**

Choral Conductor

- Professional Choir**
- Amateur Choir**
- Community Choir**
- Church Choir**
- Children's Choir**
- Treble Choir**
- Male Choir**

SAMPLE LESSON PLANS

Proficient

Listening to, analyzing, and describing music: Students analyze aural examples of a varied repertoire of music, representing diverse genres and cultures, by describing the uses of elements of music and expressive devices.

Objective

- Students will analyze recorded examples of different vocal tone colors representing several different cultures.

Materials

- Recordings by choral groups and soloists with various vocal timbres, such as an English boys' choir; adult women with warm, dark sound—for example, *A Cathedral Concert*, performed by the Bulgarian State Radio and Television Female Choir, Verve World 314-510794-2; an opera chorus; or Tibetan monks
- Audio-playback equipment
- Paper
- Chalkboard with list of adjectives from which students may choose (see step 2)

Prior Knowledge and Experiences

- Students can use appropriate terminology to describe specific music events in a given aural example.

Procedures

1. Play recorded excerpts for students and ask them to write down for each excerpt whom they think is singing (men or women, young or old, and so on) and from what part of the world they think the music originates. Play the excerpts from the more familiar Western vocal styles and then move on to other world cultures.
2. Have students also write down adjectives to describe the tone color they hear for each piece (e.g., boys' choir: "pure, light, thin").
3. After all the examples have been played, discuss with students their responses to the music. Help them to focus on aspects of tone production that make each sound unique (nasality, use of vibrato, and so on), and help them place the different vocal styles/tone colors in a historical or cultural milieu by telling them who sang each.
4. Play different pieces by the same ensembles or with similar tone colors and have students try to identify them based on discussion of the previous examples.

Indicators of Success

- Students identify the difference in tone colors between English boys' choirs, opera choruses, and non-Western singers, and use words such as "vibrato" to describe them accurately.

Follow-up

- Lead a discussion about the various recordings used in this lesson with regard to students' individual preferences for vocal tone color. Invite students to share definitions of "beautiful" tone. Ask them how the concept of "beautiful" changes in different contexts and cultures.

Proficient

Evaluating music and music performances: Students evaluate a performance, composition, arrangement, or improvisation by comparing it to similar or exemplary models.

Objective

- Students will critically evaluate a musical performance by a group other than their own, comparing it to what they envision to be an exemplary performance of the work.

Materials

- Copies of two or more musical reviews of the same performance by different critics
- Choir Comment Form (see example)
- Selected recording of a choral performance
- Audio-playback equipment

Prior Knowledge and Experiences

- Students have developed critical listening, analysis, and evaluation skills.
- Students have studied the elements of music and have a sufficient vocabulary to describe music they hear.
- Students have had the opportunity to question a music critic (perhaps someone who freelances for the local paper) and learn how a critic prepares for a performance, discover some basic strategies for evaluating a performance, and gain insights into this kind of writing.

Procedures

1. Review with students what they learned from the music critic about what to listen for when evaluating a performance. Discuss with them what they learned about the differences between critiquing a performance and describing and critiquing the music itself.
2. Give students copies of two or more reviews of the same performance. Help them see how aspects of writing style (such as point of view and tone) affect the reader's impression of the performance. [Note: For additional ideas, refer to the book *Making Sense: Teaching Critical Reading Across the Curriculum*, edited by Anne Chapman (New York: College Entrance Examination Board, 1993).]
3. Provide students with a copy of the Choir Comment Form or a similar form that the class has created. Play the selected recording and, asking them to use what they have learned about critiquing performances, have students write a one-to-two-page review comparing the performance on the recording to what they would envision to be a "perfect," or exemplary, performance of the work. Explain that they should use the form you distributed as a checklist and mental organizer in critiquing the performance and use appropriate music vocabulary.

Indicators of Success

- Students apply the criteria from the Choir Comment Form and effectively compare the recorded performance to what they envision to be an exemplary performance of the work.
- Students use appropriate music vocabulary in their written reviews.

Follow-up

- Arrange for students to attend a performance individually or as a group. Ask them to write a two-to-four-page review, using what they have learned about critiquing performances.

Choir Comment Form

For Student Use Only

Student Name: _____

Performing Choir: _____

Selection Titles or Number: _____

TONE

- ☐ Good Support ☐ Lack Support ☐ Vibrato is Appropriate ☐ Vibrato is Inappropriate
☐ Voices Blend Well ☐ Voices Do Not Blend ☐ Free, Full, Rounded Tone ☐ Thin or Breathy Tone

Comments: _____

INTONATION

- | | <u>In Tune</u> | <u>Out of Tune</u> | | <u>In Tune</u> | <u>Out of Tune</u> |
|-----------------|--------------------------|--------------------------|-------------|--------------------------|--------------------------|
| Within Sections | <input type="checkbox"/> | <input type="checkbox"/> | Inner Parts | <input type="checkbox"/> | <input type="checkbox"/> |
| Melody | <input type="checkbox"/> | <input type="checkbox"/> | Chords | <input type="checkbox"/> | <input type="checkbox"/> |

Comments: _____

BALANCE

- ☐ All Parts Balanced ☐ All Sections Heard
☐ S ☐ A ☐ T ☐ B Section Overpowers ☐ S ☐ A ☐ T ☐ B Section Not Heard

Comments: _____

TECHNIQUE

- ☐ Adequate Breath Support ☐ Inadequate Breath Support ☐ Good Precision ☐ Poor Precision
☐ Pitches Not Accurate ☐ Pitches Were Right On ☐ Good Posture ☐ Poor Posture
☐ Entrances & Releases Together ☐ Entrances & Releases Not Together

Comments: _____

INTERPRETATION & MUSICAL EFFECT

- ☐ Mood was Effective ☐ Mood was not Reflected in Singing or Body Language
☐ Dynamic Contrast Evident ☐ Dynamic Contrast Not Evident
☐ Phrasing Well Done ☐ Phrasing Not Appropriate to Text
☐ Tempo Was Appropriate ☐ Tempo Not Appropriate

Comments: _____

DICTION

- ☐ Open Mouths & Pure Vowel Sounds ☐ Vowels Sound Pinched or Tight
☐ Consonants Clear and Energetic ☐ Consonants Need Emphasis

Comments: _____

OTHER FACTORS: Comment on Stage Presence, Energy, Facial Expression, Following the Director, Music Selection.

Most impressive aspect of this performance: _____

Area that seems to need improvement: _____

Proficient

Evaluating music and music performances: Students evaluate a performance, composition, arrangement, or improvisation by comparing it to similar or exemplary models.

Objective

- Students will write a review of a choral festival performance, comparing it to their own performance of a specific piece by exploring the role of the festival adjudicator.

Materials

- Chalkboard
- Copies of several adjudicators' comment sheets for a given performance by another choral ensemble that performed the selected work that the choir has been rehearsing
- Choir Comment Form (see previous strategy)
- Audio-playback equipment

Other Requirements

- Choral director/adjudicator (from a local church or college)

Prior Knowledge and Experiences

- Students have been developing critical listening, analysis, and evaluation skills.
- Students have studied the elements of music and have a sufficient vocabulary to describe music they hear.

Procedures

1. Discuss with students what they think specifically an adjudicator listens for when evaluating a performance. Write students' suggestions on the chalkboard.
2. Introduce the choral director or adjudicator and ask this person to share some basic strategies for evaluating a performance. Ask him or her to help students clarify the differences between critiquing a performance and describing and critiquing the music itself. Allow students to spend ten minutes asking the choral director or adjudicator the questions they have prepared.
3. Give students copies of several reviews from the same performance. (These could be obtained through cooperative efforts with the conductor of the given choral ensemble.) Help students see how both musical factors (e.g., tone, diction, blend, balance, appropriateness to style) as well as nonmusical factors (e.g., entrance and exit from stage, facial expressions and body language, behavior between selections, attentiveness to concert attire) affect the adjudicator's impression of the performance. Note that most adjudicators make references to both factors in their comments.
4. Play the students' performance of the selected work and invite students to take notes on the Choir Comment Form.
5. Ask students to write a one-to-two-page review comparing the choral festival performance they heard earlier and their own recorded performance, using what they have learned about critiquing performances.

Indicators of Success

- Students write reviews that logically compare the festival performance of a given choir with their own performance, using musical terminology.

- Students have attended a festival in which the selected work was performed and used the Choir Comment Form to take notes.
- Students have recorded their performance of the selected work during a previous rehearsal.
- Students have prepared questions for the visiting choral director or adjudicator. Their questions should deal with aspects of the choral director or adjudicator's job or ways in which he or she analyzes a performance.

Follow-up

- Have students write critical comments of their own performances in concerts and festivals by listening and responding to recordings of the given performance. [*Note:* This could be especially fruitful following a performance in a choral festival if done before the adjudicator's comments are read and discussed with the choir. Students could then compare their evaluations with those of the adjudicators.]

Proficient

Understanding relationships between music, the other arts, and disciplines outside the arts: Students explain how elements, artistic processes, and organizational principles are used in similar and distinctive ways in the various arts and cite examples.

Objective

- Students will identify and relate the musical ABA form with ABA form in visual art and architecture, and they will explain the reasons for the prevalence of ABA form in the arts.

Materials

- Chalkboard
- Pictures of ABA form in architecture and visual art (e.g., the Capitol in Washington, D.C., Notre Dame Cathedral, Sacred Heart Basilica, *Adoration of the Magi* by Botticelli, *The Declaration of Independence* by Trumbull)

Prior Knowledge and Experiences

- Students have identified the ABA structure of a piece they are rehearsing.

Procedures

1. Review with students the ABA form of the piece they have been rehearsing. Explain that ABA form is very common in the arts, and ask them to ponder the reasons for this phenomenon. Allow students to share their insights. Guide them to consider ABA form in nature and let them think of examples (e.g., eye-nose-eye or ear-mouth-ear).
2. Show students pictures of ABA form in architecture. If they have trouble seeing the form, break it down into simple line drawings for them. Ask them to name local buildings that are in ABA form.
3. Show students pictures of paintings in ABA form. Point out the form if it is unclear to students.
4. Ask students again why they think that ABA form is so common in visual art, architecture, and music. Allow them to discuss the principles of unity (the two As, the return of A, the feeling of closure, the importance of familiarity, etc.) versus contrast (A versus B, the importance of variety to prevent boredom, etc.). While they are discussing these principles, guide them with questions such as, "What would you think of a musical work in the form AAAA? What about ABCDEF?"

Indicators of Success

- Students identify ABA form in music, visual art, and architecture when they see or hear it.
- Students describe the advantages of ABA form as an organizational principle in the arts.

Follow-up

- Invite students to categorize other buildings, artworks, and pieces of music by form (e.g., AB, ABBA, ABC). Take the class outside to the front of the school to determine its structure.

APPENDIX H

FRAMEWORKS